

2018

ANNUAL REPORT

MOV

museum of vancouver





EXPLORE
DISCOVER
CONNECT

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VISION

Our vision is to inspire a socially connected, civically engaged city.

MISSION

Our mission is to deepen our understanding of Vancouver through stories, objects and shared experiences.





I began working at the Museum of Vancouver just over a year ago, and it has been a real privilege to get to know the organization—its membership, excellent staff, and supportive Board of Directors. My initiation into the world of MOV, located on the unceded traditional territories of the Musqueam, Skwxwú7mesh, and Tsleil-Waututh First Nations, at the site of the ancestral Village of Señákw, has been a rewarding learning opportunity and a special time for me.

Our 2018 opened with a whirlwind of new exhibitions, beginning with the incredible *Haida Now* in March, followed three months later by a second major exhibition, *Wild Things: The Power of Nature in our Lives*, and the collaborative *In/Flux: Art of Korean Diaspora*, in partnership with Vancouver's Korean community.

This was also an exceptionally strong year for MOV admissions and attendance, with over 78,000 visitors, students, and members attending and participating in our exhibitions, educational and public programming events, and other initiatives.

The Museum of Vancouver extended and deepened its role and activity in the community through a more proactive and collaborative partnership program that links its collection with the city and its people. As MOV moves forward, its goals will continue to include connecting its expertise to new and emerging initiatives across the city—utilizing the museum's exceptional collection to animate, promote, and augment new curatorial ventures in an effort to extend the organization's reach and engagement opportunities. Linking the objects, artefacts, and belongings in the collection with the community at large will augment the

museum's capacity to engagingly convey the stories of Vancouver, increase the community's involvement with the museum, and utilize the MOV's collection and curatorial expertise as vectors for enhanced community participation, to raise awareness of the museum and its role in Vancouver's civic history.

I look forward to another active year for MOV as we continue to deliver innovatively on our vision and mandate to inspire a socially connected, civically aware city and deepen the understanding of Vancouver through stories, objects, and shared experiences.

Mauro Vescera, Chief Executive Officer

MOV saw a substantial amount of positive change and development in 2018. This occurred not only within the organization itself but also with respect to the relationships, impact, and reach within the community and Vancouver at large. This year, the board was pleased to announce the addition of six new members, including three members representing each of the Host Nations: Chief Janice George / Chepximiya Siyam of the Skwxwú7mesh Nation, Leona Sparrow of the Musqueam Nation, and Karen Thomas of the Tsleil-Waututh Nation. Each of these new members brings a wealth of knowledge from areas that include archeology, anthropology, law, and Indigenous affairs. Joining them on the board were Melissa Holland, Christina Clark, and Mark Virgin, with

backgrounds in project delivery and infrastructure, change management, and law.

This year, MOV's management team has been on a continued trajectory for success. Mauro Vescera, our Chief Executive Officer, joined the team in early February 2018, and the impacts of his arrival and addition have been tremendously positive for the organization. Mauro brings a wealth of knowledge about implementing fundraising strategies, partnership opportunities, as well as entrepreneurial and innovative business practices.

As Mauro noted above, 2018 saw the launch of two ground-breaking exhibitions—*Haida Now: A Visual Feast of Tradition and Innovation*, which opened in March, and *Wild Things: The Power of Nature in Our*

Lives, which opened in June. These exhibitions led us to record-breaking admissions attendance and revenue while simultaneously strengthening our ties and connections with partnership organizations and First Nations groups. Our school and public programming, led by Jane Lougheed and her team, performed exceptionally well, with a total attendance increase of 48% over the previous year.

The board has a strong committee structure to provide insights and ideas that help shape how the museum presents itself to the public. I thank the whole board for their tremendous commitment and volunteer service to the community, which adds immense value for shaping and directing the mandate and reach of the organization as a whole.

In 2018, MOV was proud to report yet another year of positive net income and organizational growth. The continued and further solidified relationship with our partners in reconciliation—VanCity Credit Union and the City of Vancouver—has resulted in a more nuanced and robust set of programming and staff training focused on reconciliation. The diversification of revenue sources to include increased support from the corporate sector as well as individual donations has been a resounding success.

The curatorial team, led by the formidable Viviane Gosselin, performed exceptionally well with the opening of two feature exhibitions this year, alongside exhibitions such as *In/Flux: Art of Korean Diaspora*, which was completed in partnership with the Consulate General of the Republic of Korea. This commitment to excellence, paired with an openness to fresh and innovative ideas, has had increasingly positive impacts on the organization and its future.

Finally, a word of thanks to our many supporters—members, donors, funders, sponsors, visitors, volunteers, and our talented and dedicated staff. Your contributions are invaluable and much appreciated. Simply put, we could not do all the work without your enthusiasm, commitment, and passion for this vital organization and its important role in the community.



2018 Board of Directors
Joan Young

2018 BOARD OF DIRECTORS

- Joan Young (Chair)
- Nigel Bullers (Vice Chair)
- Eddy Adra (Treasurer)
- Christina Clarke
- Pamela Goossen
- Chief Janice George
- Melissa Holland
- Dr. Bruce Miller
- Linda Morris
- Leona Sparrow
- Karen Thomas
- Mark Virgin
- Virginia Weiler
- Kory Wilson



FEATURE EXHIBITIONS

Total visitors in 2018:

78,101



HAIDA NOW

A VISUAL FEAST OF INNOVATION AND TRADITION

March 2018 to November 2020

Guest Curator: Kwiaahwah Jones

Co-Curator (MOV): Viviane Gosselin

Designers: Propellor Studio

Project Partners: Haida Gwaii Museum, SFU School of Interactive Arts and Technologies (SIAT)



Photo: Shoshannah Greene

Haida Now features an unparalleled collection of Haida art, boasting more than 450 works.

An impressive cast of Haida artists have contributed insights and knowledge about the collection, offering visitors a new, powerful way to engage with the worldview and sensibility of the Haida people while gaining greater appreciation for the role museums can play in reconciliation.

Haida Now contributes to the historiography of the city and to Indigenous history in the province by drawing attention to the Haida's long-standing relationship with Vancouver's

host nations. The exhibition also features fresh research by Jaalen and Gwaii Edenshaw and other artists invested in creating a new vocabulary to describe and analyze Haida art.

The Haida Gwaii Museum (HGM), in Skidegate, played a crucial role by endorsing the project during MOV's fundraising campaign and offering scholarly guidance and critical contributions to the interpretive project. One of MOV's central goals was to develop meaningful relationships with the Haida Nation and with Haida knowledge holders in Vancouver and Haida Gwaii.



Wild Things

THE POWER OF NATURE IN OUR LIVES



June 2018 to September 2019

Co-Curator (MOV): Viviane Gosselin

Co-Curator: Lee Beavington

Designers: Daniel Irvine, Chad Manley

Project Partners: Nature Vancouver

Wild Things, co-produced in partnership with Nature Vancouver, delves into the life stories of local animals and plants—how they relate to each other and how they connect people to nature in the city. Scenic design, videos, taxidermy, crowd-sourcing technologies, and the display of natural specimens breathe life into these tales of co-habitation. *Wild Things* focuses on personal stories of encounters with nature. These first-person narratives are told through the eyes of nature lovers, city park workers, children, urban planners, and Indigenous knowledge holders. The immersive nature of the exhibition provides opportunities for visitors of all ages to physically engage and play with the exhibition components and to reflect on their personal relationships with nature in the city and beyond.

Of note is that *Wild Things* is the first MOV exhibition to physically embody sustainability—that is, a significant portion was built from reclaimed construction materials. Creating an exhibition within these parameters was the first step toward formalizing a policy that insists on extensive upcycling of materials in the fabrication of all MOV exhibitions. This effort was supported by the Upcycle Vancouver program, a municipal experiment spearheaded by the Vancouver Economic Commission that aims to create a zero-waste city. The initiative earned MOV several accolades and requests to share its experience with the museum community locally and nationally.



in / flux

ART OF KOREAN DIASPORA

September 2018 to January 2019

MOV Curatorial Associate: Jillian Povarchook

Designer: Josh Doherty

Project Partner: Consulate General of the Republic of Korea

In/Flux, a collaboration between MOV and the Consulate General of the Republic of Korea, featured works by Jin-me Yoon, Junghong Kim, and Jin Hwa Kim, artists originally from the Republic of Korea and now based in the Vancouver area. A selection of photography, traditional calligraphy, and ceramics conveyed the complex and dynamic nature of Canadian art and identity.

The exhibition examined how the relationship and engagement of each artist with Korean traditions and history varies greatly. The same was true of their approaches to art making. Collectively their work reminded us that the diasporic experience is also the experience of individuals. Over 80,000 Korean nationals live in Greater Vancouver.



Jin Hwa Kim



Jin-me Yoon



Junghong Kim



Exhibitions and Collections

MOV's curatorial methodology is guided by a participatory approach to exhibition planning—that is, its team actively seeks the participation of individuals, organizations and communities to enrich and shape its exhibitions, accompanying programs, and collections. This year alone, the museum collaborated with over 65 partnering organizations for the planning and execution of its curatorial program. Partnering groups ranged from Indigenous organizations (6) and artists (35), to university-based research centres (6), government agencies (5), and publishing houses (1), to individual and corporate collectors (10), and organizations devoted to environmental education (6). The 2018 exhibitions have explored

topical issues, including urban indigeneity and cultural innovation, environmental degradation and literacy, immigration, diversity, and social cohesion. These projects have been recognized locally, nationally, and internationally through media coverage, conference presentations, and critical reviews.

Notably, in June, MOV received the Frank Sanford Award from the Vancouver Natural History Society for “extraordinary work in community service and community engagement” in environmental education (June 2018), and in October, the *Haida Now* exhibition received the Honourable Mention Award of Excellence from the BC Museums Association.

Mercury hats! Arsenic green dye! Radium glass! Poisonous seeds! What do these all have in common, you ask? These hazardous materials are all found in the collections at the Museum of Vancouver. Luckily, thanks to the support of the Museum Assistance Program, the Museum of Vancouver received funding to create a manual for handling hazardous materials, titled, “Gloves Aren’t Just to Protect the Artefacts: Dealing with Hazardous Materials in Collections.” The manual was researched and written by Vancouver conservator Hayley Monroe, with support from MOV’s conservator, Fiona Hernandez. This entry-level manual is designed to guide curatorial staff as well as interns and volunteers who routinely handle artefacts. Most importantly, it lays out the difference between hazard and risk and how to safely interact with artefacts, based on these combined factors.

**To view more of the collection, please visit:
openmov.museumofvancouver.ca/collection**



COLLECTIONS

Acquisitions

In 2018, the museum acquired 166 artefacts to augment our collections and support upcoming exhibitions. Of note were several additions to the contemporary Coast Salish art collection. These acquisitions reflect the museum's commitment to document the rich and dynamic artistic Indigenous community in the city. Included are two Salish weavings by Squamish weavers Janice George and Buddy Joseph, and two prints by K'omoks/Kwakwaka'wakw artist Andy Everson. The latter works, "Resistance" and "Idle No More," also enhance MOV's protest collection, which documents issues of significance to Vancouverites. Other 2018 additions to

MOV's protest collection include George Rammell's sculpture, "Margaux and the Monarch" (2013) and placards from the Rally for Affordable Housing (January 2018). Additional highlights among the new acquisitions are the Black Swan Records neon sign (especially symbolic, as founder Ken Pickering passed away in 2018), a custom-made stool from Little Sister's Bookstore, and a collection of 17 Vancouver entertainment posters dating from 1927, found beneath the floorboards during the restoration of the Blue Cabin in 2017, former cabin of artists Al Neil and Carole Itter.



AA 2819 Shawl by Chepximiya Siyam' (Chief Janice George), 2018



H2018.31.1 Black Swan Records neon sign, 1980s

Digitizing the Collection

For nine consecutive years, the Museum of Vancouver has been the grateful recipient of a BC History Digitization Program grant from the Irving K. Barber Learning Centre at UBC. The program promotes increased access to BC historical resources by providing matching funds for digitization projects that result in free online access to provincial historical material. The funding has allowed the museum to digitally photograph each year an average of 2,500 artefacts connected to the history of the province. This ongoing digital photography program is now responsible for the digitization of over 40% of MOV's collection of approximately 70,000 artefacts.

In 2018, MOV digitized two distinct areas. One was a collection of 206 mounted BC bird specimens. This project was especially challenging due to past practices in taxidermy, which included treating specimens with heavy metals as pesticides. As a result, the digitizer had to work fully suited in hazmat gear and respirator! To balance out this tricky work, MOV also digitized the product packaging collection, consisting of 1,236 tins, boxes, and bottles related to Vancouver households and businesses. These images are now linked to the museum's online database, openMOV!

To view more of the collection, please visit: openmov.museumofvancouver.ca/collection



AA 2815 Resistance by Andy Everson, Remarque Print, 2016



H2018.40.1 Framed print, Empress of Asia, 1913

Repatriations

MOV continues to work with BC First Nations on the repatriation of ancestral remains and spiritually significant belongings. In the spirit of reconciliation, MOV recognizes that the process of repatriation is paramount to building trust and developing healthy relationships. In 2018, notification letters were sent to several BC First Nations regarding ancestral remains at the museum, and three Sxwayxway masks from the collection were loaned to a Skwxwú7mesh community member, as a precursor to repatriation. Planning to finalize the repatriation of secret-society and mortuary items to the Haida community as part of the work related to the exhibition *Haida Now* was also carried out.



H2019.13.1 Little Sister's chair, 1996

Conservation

In 2018, the Conservation department concentrated on developing and implementing the hazardous materials manual described above, to improve health and safety for collections staff. This process included analytical research for organic and inorganic hazards throughout the collection, the identification of previously unknown hazards, the physical reorganization of the natural history collection, the purchase of updated safety/cleaning equipment, proper labeling, and training for collections staff. The final stage of this process will be completed in 2019. Conservation staff participated in a repatriation in 2018 by exploring 3D scanning as a preservation technique for three culturally sensitive items. The department hosted two conservation interns, who assisted with rehousing North West Coast First Nations objects for storage with archival materials,

as well as with treatments of natural history specimens. In 2018, 20 significant treatments were completed, including reshaping and reattaching loose parts, and cleaning multiple mammals and birds in preparation for the *Wild Things* exhibition.



Brandon Rivas, Collections Assistant/Digitization Technician



SCHOOL & EDUCATION PROGRAMS

Total Number of Schools:

178

Private Schools:

32

English Programs:

892

Public Schools:

113

ESL Schools:

33

French Programs:

78

Total Number of Students:

18,879



The MOV Learning Department

Education had an outstanding year, welcoming over 18,800 students. The department achieved significant growth in community partnerships, strategic collaborations, and the successful implementation of an in-gallery interpretive program. The key drivers for the department's success were a robust program syllabus, growth in French programming, the new in-gallery interpretive program, and, most importantly, the successful restructuring of the department. The addition of full- and part-time positions provided a stable staffing model that is crucial for capacity building. The importance of a stable staffing model and its direct correlation to sustainable growth cannot be overstated.

The MOV engages learners of all ages with hands-on programming, multimedia workshops, guided tours, and online resources that are linked to the BC Ministry of Education curriculum. A guiding principle for our school programs is to reinforce the notion that a collection can be used

as a resource for creative and thought-provoking activities.

The MOV Learning Team maintains an excellent reputation for work in this field, so the MOV continues to be an invaluable resource for elementary, secondary, and post-secondary students throughout the Lower Mainland.

This past year brought a foundational shift in department structure, with the education and public programming departments coming together to operate under the shared umbrella of the Learning Department. This strategic restructuring supported capacity-building initiatives, created exciting new opportunities for staff, and resulted in impressive growth of our audiences. The Learning Department - Education surpassed every quarterly result and realized a 48% increase over the previous year's attendance. The record revenue and attendance indicate that our education programs continue to be relevant and that the MOV is a preferred destination for educators.

Community Engagement

Community partnerships with education and cultural institutions included the Beyond the Classroom teacher-in-training program, peer mentoring for educators from the Bill Reid Gallery, and internship opportunities for students enrolled in the ECUAD Media Arts Program. In November, we hosted a pre-service teacher as part of the SFU Faculty of Education's Beyond the Classroom community partnership. The experience provided a pre-service teacher with an opportunity to broaden their understanding of education by spending time in the museum, participating in learning outside of the class. Similarly, the ECUAD Media Internship provided students with an opportunity to work with professional animators while gaining experience in classroom instruction, film production, and editing.

Our ESL/ELL audience expanded and grew throughout 2018—a testament to the strength of the program offerings, which included in-gallery activities, highlight tours, and adapted versions of our curriculum-linked programs.

Another highlight was the revitalization of our French program offerings. In 2018, Francophone education professional Bérangère Descamps joined the department. With over 10 years of museum experience, Bérangère added depth to the team and strengthened the vitality of our French programming.

The Learning Department offered a variety of professional development opportunities for K-12 teachers, including guided tours, one-on-one meetings with museum educators, and themed workshops. As part of our ongoing effort to build and strengthen relationships with the teachers, we also offered complimentary preview visits that helped to ensure teachers had a successful and enjoyable field trip experience.

Reconciliation, Building Relationships

As an organization, the MOV is deeply committed to placing Indigenous people's living cultures, histories, and knowledge at the heart of our practice.

Much activity over the past year coalesced around preparations for the eagerly anticipated opening of the Haida Now exhibition. In the words of Haida curator Kwiaahwah Jones, "*Haida Now* is a glimpse into the Haida Nation's artistic and cultural legacy that we continue to write. These are the stories we can use to help build better relationships for the future and create greater cross-cultural understanding between Indigenous and non-Indigenous people."

The *Haida Now* exhibition inspired some exciting program initiatives, including a new interpretive strategy that featured regularly scheduled public and private guided tours. The MOV invested considerable resources in the development and implementation of an in-gallery interpretive program, and public response has been overwhelmingly positive. Throughout the run of the exhibition, MOV educators have engaged visitors with tours that provide insights and knowledge about Haida culture, past and present.

The Learning Department is committed to the ongoing work of integrating Indigenous

perspectives and knowledge into programming, and to fully participating in the Truth and Reconciliation Commission's Call to Action, which prioritizes reconciliation through education. This year marked the piloting of the new curriculum-linked program Stories of Resilience and the Road to Reconciliation. The program has been well received by teachers, and strong word of mouth recommendations have resulted in steady growth.

Through the generous support of EasyPark and under the guidance of our Curator of Indigenous Collections and Engagement, the learning foyer was refurbished to reflect Indigenous themes explored in our exhibitions and programs.

Our successful application to the RBC Foundation Museum Mentorship program afforded us the opportunity to provide two Indigenous emerging museum professionals with meaningful paid work experiences while engaging in a mentoring relationship with MOV staff. The mentorship was a mutually beneficial experience; the

mentees were able to build their professional competencies in museum education, and the team built lasting friendships with two exceptional individuals.

Strategic Collaboration and Partnerships

We developed several key strategic collaborations, including exciting new programming partnerships with Artists for Kids and the Vancouver Biennale. These art-based workshops engaged students in discussions that acknowledged and celebrated the culture of local Indigenous communities.

Another new and exciting partnership is with Routes Adventures Road Scholar, an educational travel organization. This special tour series commences in the Spring of 2019 and will extend well into the Fall. In preparation for the multi-visit tour series, the MOV Learning Team developed content focused on First Nations history and culture in British Columbia. With the *Cesna?em: The City Before the City* and *Haida Now* exhibitions as the focus, attention turned to *Cesna?em* tour development; private tours

of the exhibition are now available. The MOV's Curator of Indigenous Collections and Engagement produced the lecture portion of the learning experience.

The expanded programming opportunities for the ever-popular Animating History workshop resulted in an impressive increase in attendance, with a doubling of sessions. This innovative hands-on workshop has extended our reach to the teaching community by using social media platforms such as YouTube, where student films can be viewed by peers, friends, and family. Finally, our decades-long partnership with the Vancouver School Board's Evening of Eminence and Heritage Fair programs remained a highlight for MOV educators and volunteer docents.

Conclusion

The Learning Department played an integral role in supporting the MOV's strategic goals through dramatic increases in attendance by new and

returning audiences, programming that amplified the ongoing work of reconciliation, and other compelling programs that enhanced the visitor experience in the *Wild Things* exhibition. New strategic collaborations broadened our reach and helped to elevate the MOV's profile within the community. The realization of these strategic goals has expanded our social impact and has helped to further the important work of reconciliation and redress.

In the year ahead, we are looking forward to a range of initiatives that will enhance the MOV's presence and capacity: collaborative work on a new strategic plan, an exciting lineup of audience-centered programs, and the award-winning exhibition *There Is Truth Here*. The commitment and support of the MOV's Board of Directors, Chief Executive Officer Mauro Vescera, and the MOV's talented staff has produced outstanding results and has positioned the MOV for a strong year ahead. In closing, we gratefully acknowledge the contribution

of our dedicated volunteers, the generous support of education partners, and the ongoing important relationships with Indigenous communities.





PUBLIC PROGRAMS & EVENTS

Number of Programs:

41

Number of Participants:

6,419

MOV developed a variety of public programming and community events in 2018. These built upon existing partnerships while exploring new ones that further enriched our programming schedule. Our DOXA, Royal Architectural Institute of Canada, and Musqueam partnerships continued in 2018, while new partnerships with Nature Vancouver, South Coast Bat Conservation Society, The Shoe Project, BC Federation of Labour, The Tyee, and the Indian Summer Festival further enhanced programming opportunities and, by extension, captured new audiences.

Annual programs such as Why I Design, featuring 25 emerging, socially conscious designers, engaged with the public about their work, and our annual family-oriented Winter Wander, a co-production with our neighbouring Vanier Park organizations, returned to MOV in 2018. These proved to be our most popular events, drawing 219 and 2,500 attendees, respectively. We additionally offered free admission on Family Day in 2018, a very popular initiative, attracting over 1,700 attendees in a single day.

MOV's Talk and Tour series continued throughout this calendar year. As an extension of our City on Edge exhibition, the museum hosted two engaging panel discussions: "In Defense of Nature" and "When Labour Walks the Line." Both explored historical talking points of local environmental and labour activism. The latter was co-produced by members of the BC Federation of Labour. Our Repatriation Monologue series engaged Haida Now curators in a discussion about this exhibition as a vehicle for reconciliation and repatriation, both thematically and in practice. Our Built City speaker series continued into its fifth year. Local affordable housing and the disenfranchised so-called "missing middle" were explored in a participatory workshop setting and in addition to a panel discussion. MOV additionally hosted 14 unique interactive stations embedded on weekends in our Wild Things exhibition. Visitors were encouraged to engage with accredited naturalists from (Wild Things exhibition partner) Nature Vancouver, discussing an array of local nature topics ranging from the rocks of Kitsilano to BC wildflowers.

Workshops in 2018 included three very popular Coast Salish weaving events hosted by Musqueam members/ master weavers Chief Janice George and Buddy Joseph. Following an introduction to the rich cultural tradition of Salish weaving practices, participants were taught weaving methods on individual looms, working towards producing their own textile. The South Coast Bat Conservation Society hosted a bat box-making workshop, allowing families and small groups to learn about endangered mother bats in the Greater Vancouver Area and the necessity to provide safe spaces for them to birth their pups. Each group left with a bat box for installation in an area of their choosing.

MOV made excellent use of our building's on-site theatre in 2018, hosting exciting screenings throughout the year, many of which proved popular with audiences. The world premiere of Tamo Campo's *The Radicals*—an extreme sports/adventure documentary that makes a case for preserving land and resources belonging to First Nations communities in northern

BC—screened to a sold out room. Post-film discussion with Indigenous knowledge holders and the film crew was educational, moving, and memorable. MOV additionally screened Elle-Maija Tailfeathers' *Ćəsnaʔəm: The City Before the City*, followed by a discussion with Musqueam members who were on the front lines of the sacred land protection protests the film depicts. Our partnership with the DOXA Documentary Film Festival continued in 2018, with a screening of Andrew Moxham's *White Raven*, a film that is in part featured in MOV's Haida Now exhibition. The filmmaker was in attendance for a post-film discussion and a Q and A. MOV additionally partnered with the Vancouver International Film Festival and the Indian Summer Festival to host a family-friendly matinee screening of Nina Paley's *Sita Sings the Blues* during the Indian Summer Festival.

MOV hosted a number of music concerts enticing audiences to enjoy both live music and our feature exhibitions. Our Happy Hour Jazz Series ran throughout the spring and summer months on our by-donation Thursdays, making live music accessible. Ensembles from various jazz genres played two sets of music

per evening in the MOV Studio. As a compliment to the *In/Flux: Art of Korean Diaspora* exhibition, Sara Kim's Watermill Project played a memorable concert highlighting traditional Korean songs, arranged by Kim for contemporary jazz idioms. Lyrical, historically educational, and highly entertaining, these compositions were a treat to listen to, offering insight into Korea's rich artistic traditions.

MOV hosted Vancouver's first theatrical performance of *The Shoe Project*. Following eight weeks of writing workshops, 10 women who had recently immigrated to Canada developed and performed intimate monologues about their migratory experiences—all told in relation to a pair of their personal shoes. This program was both touching and revealing, garnering much interest from the local media and various local immigrant communities.



MARKETING & COMMUNICATIONS

In 2018, MOV's marketing's focus turned to defining the museum's key target audiences and developing strategies uniquely tailored to capture each of these market segments. Tourism contracts and partnerships with existing organizations were reviewed and maintained, while our social strategy was enhanced to be more engaging, relevant, and impactful to a wider array of audiences.

Facebook Page Likes:

11,669

Twitter Followers:

25,650

Instagram Followers:

9,740

MOV Website Pageviews:

345,017

We are so appreciative of the support we received from individuals, corporations, foundations, and community organizations throughout the year. The generosity of our donors enabled MOV to expand our school programs, digitize artifacts within the collection, and present world-class exhibitions and community programs and events. Financial support enabled MOV to further our vision, embodying the energy, passion, and spirit that make the City of Vancouver so unique.

PHILANTHROPY



Donor Profile



Yosef Wosk

A rabbi, philanthropist, author, community leader, religious art consultant, bibliophile, musician, businessman, and academic, Yosef Wosk is a philanthropic leader in Vancouver. He is also a Shadbolt Fellow in Simon Fraser University's Graduate Liberal Studies Program and currently serves as an adjunct professor in the Department of Humanities at SFU.

Through Yosef's generous support, MOV is proud to announce its Community Curation Program, which will extend the reach of the organization by working with new, emerging, and established partners to tell and share the stories of Vancouver in a proactive and interactive manner. The program is projected to both augment the museum's capacity to proactively respond to community-based inquiries and connect the institution's expertise and its collection to new potential collaborations and community-based opportunities across the city. This five-year commitment will complement and enhance the museum's mission to deepen the understanding of Vancouver through stories, objects, and shared experiences, and its vision to inspire a socially connected, civically engaged city.

Institutional Funders



Partners in Reconciliation



Friends of MOV

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Total Green Commercial Cleaning and Maintenance

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Corporate Supporters



Foundations

Mohon Foundation

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Membership

The Museum of Vancouver enhanced its membership program with a focused renewal and solicitation strategy, resulting in increased membership engagement. Members participated in free public programs, attended workshops and panel discussions, and were immersed in the compelling stories presented throughout our exhibitions. We welcome everyone as active participants in MOV's community. Explore our galleries, join in a workshop, participate in discussions, be inspired, be engaged!

Number of Members in 2018:
1,620



**STAFF &
VOLUNTEERS**

Executive



Mauro Vescera
Chief Executive Officer



Marla Gagnier
Executive Associate



Mike Mallen
Chief Operating Officer
(Jan- Sept 2018)



Alex Orlovskyy
Director of Finance

Marketing & Development



Sue Griffin
Director of
Philanthropy &
Marketing
(Jan - July 2018)



Lorenzo Schober
Marketing &
Communications
Manager



Jasmine Crisp
Marketing Coordinator

Finance & Administration



Tricia Lam
Accounting and Payroll Clerk

Cecilia Von Berg,
Accounting & Payroll Coordinator

Cali Dilecce,
Facility Rentals & Sales Specialist

Collections & Exhibitions



Viviane Gosselin
Director of Collections &
Exhibitions, Curator of
Contemporary Culture



Wendy Nichols
Curator of Collections

- Kwiaahwah Jones,** Guest Curator
- Hayley Monroe,** Collections Specialist
- Marion Arnott,** Summer Collections Assessment Technician
- Elsbeth Gow,** Summer Collections Technician
- Sophie Yamauchi,** Summer Conservation Technician
- Melissa Rollit,** Curatorial & Collections Intern
- Audrey Ste-Marie,** Curatorial & Collections Intern



Sharon Fortney
Curator of Indigenous
Collections and Engagement



Jillian Povarchook
Collections Associate



Fiona Hernandez
Conservator



Christine Pennington
Collections Associate

- Heather Turnbull,** Fabrication Coordinator
- Blake Kriedemann,** Museum Technician
- Rama Flarsheim,** Museum Technician
- Brandon Rivas,** Collections Assistant/
Digitization Technician
- Vincent Yam,** Digitization Technician



Josh Doherty
Fabrication Manager



Winter Stacey
Museum Technician

STAFF

Visitor Experience



Gregory Fruno

Director of HR & Visitor Experience



Brendan Brooks

Operations Manager



Erika Saul

Visitor Experience Lead



Dustin Clark

Visitor Experience Supervisor

Jeraldine Carcha,

Visitor Services

Viviane Chiamulera,

Visitor Services

Karen Francis,

Visitor Services

Holly Frizell,

Visitor Services

Barbra Frizell,

Visitor Services

Kellie A. Haines,

Visitor Services

Jae Woo Kang,

Visitor Services

Linda Lidstone,

Visitor Services

Hannah Lorena,

Visitor Services

Rosaleen McAfee,

Visitor Services

Mark Moraes,

Visitor Services

Naomi Nguyen,

Visitor Services

Justine Rego,

Visitor Services

Audience Engagement & Education



Jane Lougheed

Curator, Learning



Alan Kollins

Community Engagement Manager



Ashley Jones

Education Program Officer



Kendall Kloosterman

Bilingual Program Assistant



Rebecca Cron

Program Assistant

Kevin Shipalesky,

Public Programs Coordinator

Myles Anderson,

Museum Interpreter

Charlotte Chang,

Museum Interpreter

Bérangère Descamps,

Bilingual Museum Interpreter

Michelle Martin,

Museum Interpreter

Lia Hart,

RBC Mentorship Education Intern

Jasmine Wilson,

RBC Mentorship Education Intern

Marion Arnott	Nancy Hawkins	Lauren Marsden	Jennifer Sly
Tony Barratt	Viviane Hotz	Helen Martin	Chris Smith
Lee Beavington	Daniel Irvine	Lloyd McGregor	Doug Smith
Kate Bird	Cheyenne Jankola	Paola Merkins	Lisa Smith
Odette Bourgeois	Marylin Jung	Caroline Milburn-Brown	Meg Soderlund
Hugh Bulmer	Taylor Kaufmann	Janet Morley	Lucas Terpkosh
Mark Carter	Pat Kennedy	Carmen Papalia	Heather Turnbull
Roxanne Charles	Elena Klein	Phoebe Piddocke	Jill Turner
Bill Cox	Amy Lai	Bev Ramey	Elizabeth Wolrige
Denise Fong	Linda Lidstone	Lakshmi Reddy	Harry Wong
Graeme Gibson	Sarah Ling	Laurie Richards	Audrey Ste-Marie
Barbara Gleason Kyle	Michael Lis	Melissa Rollit	Jasmine Wilson an
Pamela Goddard	Chelsea Lomax	Javier Ruiz	Vincent Yam
Lia Hart	Connie Maclean	Nik Rust	
Justin Havard	Chad Manley	Joan Seidl	

VOLUNTEERS



**Volunteer hours worked
(including board):**

3,208



VISITOR EXPERIENCE

Welcome to the Museum of Vancouver

ADMISSION	DUAL PASS	EXPLORE PASS	Membership
Adult	\$20.00	\$31.00	\$42.00
Senior	\$17.00	\$26.00	\$36.00
Student	\$17.00	\$26.00	\$36.00
Youth	\$13.00	\$20.00	\$28.00
Child	\$9.00	\$16.00	\$24.00
Family	\$40.00	-	-
Family	FREE	FREE	-

In 2018, the Visitor Experience operation took the next step in its evolution, with the Lattimer Gallery & Gifts @MOV partnership. Launched the opening day of our Haida Now exhibition, the new shop features an expanded product offering and an elevated experience for guests.

Since 1986, Lattimer Gallery has been committed to promoting contemporary Northwest Coast Art and offers an exciting and diverse collection. MOV is proud to work with a partner with such a strong commitment to encouraging and supporting the emerging and established artists they represent.

Our focus on team training and support for customer service personnel is ongoing. In addition to achieving new levels of excellence in service, the MOV Visitor Experience team facilitated the increase in patron visits for all types of activities. The year saw more tourists, school children, members, seniors, and recent newcomers to Vancouver engage with our programs and exhibitions. By the end of 2018, we had welcomed 18% more visitors than in 2017.

MOV also grew its Facility Rentals operation by nearly 50%, having brought in over 16,000 people to the museum for a wide

variety of functions in 2018. These events included conferences, fundraisers, weddings, and other special family occasions.

Looking ahead, the work continues as we find new ways to enhance on-site amenities and strive to improve experiences for our patrons.

2018

Revenue	Amount	Percentage
City of Vancouver	906,618	33%
Admissions and Memberships	717,408	27%
Sponsorships & Donations	495,634	18%
Other Earned Revenue	244,976	9%
BC Arts Council	200,000	8%
Other Provincial Funding	83,000	3%
Federal Funding	58,759	2%
	2,706,395	100%

Expenses	Amount	Percentage
General & Admin	975,853	37%
Exhibitions	473,939	18%
Education and Public Programs	357,763	14%
Marketing	327,992	12%
Conservation and Collection Care	321,432	12%
Development	118,421	4%
Museum Enterprises	91,233	3%
	2,666,663	100%

The financial statements of the Vancouver Museum Society were completed by independent auditors for the year ending December 31, 2018. This is an illustrative summary and is not intended to replace the full audited financial statements, which can be made available upon request.



2018 was a year of achievements for the Museum of Vancouver. With two major exhibition openings, MOV recorded record highs in admissions, memberships, sponsorships, and donations. At the 2018 fiscal year end, revenues had increased from \$2.48 million to \$2.70 million. Admissions and memberships had increased by \$161,000, while sponsorships and donations had increased by \$313,000. MOV continues to concentrate on diversifying revenue streams away from grant and project funding by focusing on growing public programming, education, and retail revenue in 2019.

Expenses for 2018 increased from \$2.42 million to \$2.66 million. This increase is directly attributable to an increase in human capital for conservation, collection, education, and public programming. The Museum of Vancouver continues to monitor and optimize costs to maximize operational efficiencies.

STAY CONNECTED

Web: museumofvancouver.ca
Twitter: @MuseumofVan
Facebook: /MuseumofVancouver
Instagram: @MuseumofVan



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