



museum of vancouver

2015 Annual Report



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

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



MY OVERALL
LEVEL OF
SATISFACTION

Museum of Vancouver

2015 Annual Report



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Our Values

These shared values form the foundation of the Museum of Vancouver's decision-making framework and are used to build common beliefs and understanding amongst staff, to ensure our choices and behavior are aligned and consistent in approach:

Participation

The Museum enthusiastically welcomes organizations and individuals from all sectors and backgrounds to come together and share knowledge and resources.

Diversity

The Museum embraces the multiple perspectives and interests of a diverse community.

Dialogue

The Museum promotes discussion and debate in order to encourage learning and bring Vancouverites together.

Pride

The Museum reflects and builds a sense of civic pride and responsibility.

Innovation

The Museum incorporates novel and unexpected approaches in its work.

Collaboration

The Museum maintains mutually beneficial working relationships with organizations focused on the city and its people.

Stewardship

The Museum will act responsibly in the stewardship of the resources that are entrusted to us.



Letter from the Chair of the Board



2015 was a pivotal year for the Museum of Vancouver.

We brought the massively successful *Stefan Sagmeister: The Happy Show* to Vancouver and welcomed record numbers of visitors to this engaging and challenging exhibition that asked us to explore that most basic of human questions: what *#makesmehappy*?

We were honoured to receive the Governor General's award for history for *časnaǰam: the city before the city* – a unique three-institution collaboration led by the Museum of Vancouver

in partnership with Musqueam Nation and UBC's Museum of Anthropology – just the latest in a series of awards CEO Nancy Noble and her staff have received.

We took decisive action to transform the financial position which has, in recent years, limited the Museum's ability to truly execute our vision. Together, the Board and senior leadership team built a new multi-year strategic plan that re-frames the Museum's mission under 5 key goals:

1. Grow public awareness of the MOV brand;
2. Grow, diversify and engage audiences;
3. Increase earned and contributed revenues;
4. Strengthen operational and financial capacity;
5. Transform the Board.

Like any turnaround, this transformation will take time and require up-front investment. But, with the strong support of the City of Vancouver the Museum has the needed resources to activate this plan and to build for ourselves a very different future.

The response from our community of supporters has been tremendous, with a

groundswell of excitement about the Museum's new plan. It has brought us new members, new visitors, new sponsors, new donors, new staff members and eight new Board members with exceptional skills, as well as boundless enthusiasm for the Museum.

As we look to 2016 we face a significant transition as we bid a fond farewell to departing CEO Nancy Noble. Over the past decade, Nancy has transformed the Museum of Vancouver, challenging the very notion of what it means to be a museum. Her vision, passion, wit and wisdom will be sorely missed and on your behalf I thank her for all she has done for the Museum.

As one door closes another opens, later this year we will welcome our next CEO, who will guide us through the next stage of the Museum's evolution. A warm and heartfelt thanks to all those who have supported the Museum of Vancouver this year. Whether as a member, donor, visitor, sponsor, volunteer or staff member your contributions, ideas and engagement are essential, appreciated and invaluable.

—Jill Tipping, Chair of the Board



2015 Board of Directors

Jill Tipping (Chair),
Nigel Bullers (Vice Chair),
Geoffrey Howard (Past Chair),
Bill Cox (Secretary-Treasurer),
Hugh Bulmer, Kyle Barker,
Stephanie Chan, Lauren Elliott,
Dr. Kate Hennessy, Harriet Man,
Dr. Bruce Miller, Janet Morley,
Jill Turner, Marg Vanderberg,
Virginia Weiler, Joan Young.



As I write my last annual report for the Museum of Vancouver (MOV), I look back on the past decade with few regrets and considerable pride.

Together, as a Board, staff, and community, we have built a civic museum that has led the way in pushing the boundaries of a museum's role in society, engaging younger audiences, tackling topics relevant to the city, and becoming one of the most awarded museums in the country.

For me, the journey has been about the people: those I have worked with inside and outside the Museum. You have all contributed so much to our success and enriched my life along the way. Thank you. It has been my honour and privilege to be part of the renaissance of this important cultural institution. I want to wish the new leadership all the best in continuing the journey. Much work remains to be done, but I am confident MOV will continue to make an important contribution to the social fabric of this great city.

2015 was a year of tremendous success

MOV by numbers:

71,612

total visitors in 2015.

and considerable challenge. Our attendance and admissions revenues soared when we opened our new First Nations exhibition, *časnaʔəm, the city before the city*, and followed on with the very popular *Stefan Sagmeister: The Happy Show*. We completed two major collections projects, continued the repatriation of ancestral remains to First Nations in BC, and held numerous events and programs on topics of interest to Vancouverites and beyond. Our partnerships and collaborations with First Nations, community groups and universities grew as we engaged more and more people in the life of the museum.

At the same time, the Museum embarked on a year of introspection and change as we struggled to achieve our financial goals. Through self-reflection and external study, we were able to determine a more sustainable path forward for the Museum, which is articulated in a new five-year plan including a new vision, mission, and values. We examined everything, from the board and staff to our financial processes, fundraising and our audiences. Every part of

the organization was assessed, evaluated and critiqued. It was extremely useful, but also very difficult for all involved, resulting in significant change at the board and staff level. In the end, however, we have come out stronger and with the support of the City of Vancouver we are making significant strides towards building a more sustainable organization.

Three events highlight some of the many successes of the year.

We opened with *časnaʔəm, the city before the city*, a remarkable multi-venue and multi-partnered exhibition that tells the amazing early history of Vancouver through the perspective of the Musqueam people. It was also an opportunity to reconcile the Museum's historical participation in the interpretation of this history, and try in some small way to acknowledge the role of our predecessors in perpetuating the racism and inequality of our colonial past. The Museum's curatorial team was critical to its success, which led to the great honour of winning the Governor General's Award for History in Museums.





In the spring, we took a completely different turn with *Stefan Sagmeister: The Happy Show*, an interactive exhibition that delved into the nature of happiness. It was very satisfying to see so many people come to the exhibition and have fun, chewing on their yellow gum balls or acting out the maxims for happiness. We also hosted many Happy Hours and other programs that perpetuated the fun and learning.

Objects from our collection, selected by prominent Vancouverites were showcased in the *#makesmehappy* exhibition.

The final programming highlight of the year was *Why I Design*. In its second year, this amazing event showcased the incredible depth and breadth of Vancouver's design community while allowing visitors to interact with the designers one-on-one. This unique program

attracted more visitors than its inaugural year, including families, students, and adults. The face-to-face interaction with the designers gives this program an intimacy that is often difficult to re-create in a museum. I am certain it will continue to grow and engage more and more people in the future.

Over the past few years, the Museum has grown the involvement of the community through partnerships and collaborations, many of which are outlined in this report. From the art installations of *Lively Objects*, done in conjunction with the International Symposium on Electronic Arts (ISEA) to our work with UBC, *Robson Redux*, the Museum of Anthropology, and the Musqueam, we continue to build the Museum's capacity by working with an ever growing number of partners. They are critical to our success.



I would like to close by thanking the board and staff, past and present, for their support of my leadership over the past ten years. I will miss you all, and the Museum, but will watch with great interest as you continue to build the best city museum in the world.

— Nancy Noble, CEO

c̓əsnaʔəm

THE CITY BEFORE THE CITY



In the short space of a hundred years, the City of Vancouver has grown up to a huge number, which has almost swallowed our land.

...in the short space of a hundred years, the City of Vancouver has grown up to a huge number, which has almost swallowed our land.

snawéyət

TRADITIONAL TEACHINGS FROM CHILDHOOD

Family wisdom shaped the true work of our homes. It is a rich network of relations stretching out both our nation, founded in many traditions, up and down the coast and into the interior. Beyond modern borders, our real teachings are part of who we are. They are preserved in our legends, stories and traditions. It is our duty to stay connected, and in the process we show its earth given and to our people. To preserve our knowledge, we must all learn with our families and others. Today we remember what our hearts know, and our traditions. Our work includes our history, our traditions and responsibilities.

Community gatherings, part of the major systems, were created by the federal government from 1864 until 1952 under the Indian Act. We continued our ceremonies, rituals, and stories that have been passed down.

THESE WAYS OF LIFE "DID NOT" SURVIVE



Winner of the Governor General's History Award

Feature Exhibitions

čəsnaʔəm, the city before the city

čəsnaʔəm, the city before the city is a multidisciplinary, community-based Indigenous research project that culminated in a set of three museum exhibitions of different duration all located in Vancouver: at the Museum of Vancouver (2015–2020), the Musqueam Cultural Education Resource Centre (2015–2017) and the Museum of Anthropology at the University of British Columbia (2015–2016).

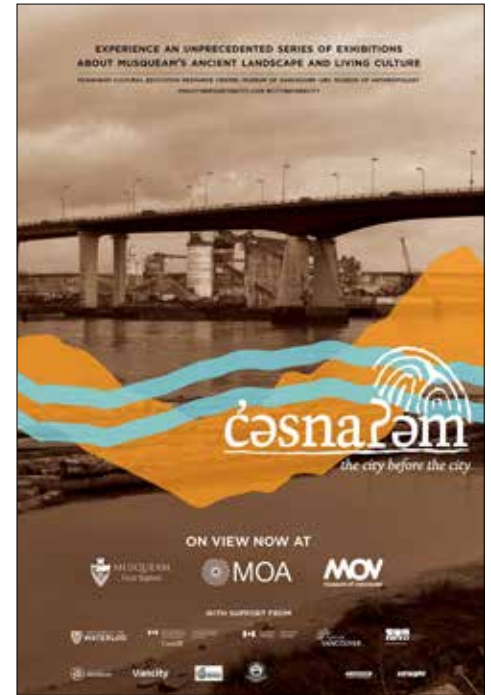
The three exhibitions focused on the ancient village and burial site of *čəsnaʔəm*, one of Musqueam's ancestral villages. This site became the subject of public controversy and debate in 2012 when burials were uncovered during preconstruction for a condominium. Response from the Musqueam community was swift: a vigil at the site lasting more than 200 days led to cancellation of the development permits and Musqueam's purchase of the property. It also sparked intense public debate about the rights of private property owners versus the rights of Indigenous communities, the role of the

Province in assigning archaeological permits, the role of the City in assigning development permits and the function and nature of heritage.

The project approached the history of the place that would become Vancouver from a Musqueam First Nation perspective. By foregrounding Indigenous history, activism and perspectives, the exhibitions engaged the public in a critical history of city building, colonialism and museum practice.

Musqueam cultural advisor Larry Grant explained, "*čəsnaʔəm, the city before the city* aims at 'righting history' by creating a space for Musqueam to share their knowledge, culture, and history and to highlight the community's role in shaping the city of Vancouver."

čəsnaʔəm, the city before the city, was the recipient of three awards in 2015: the Public History Award with the Canadian Historical Association, the Charles Redd Center for Western Studies Award for Exhibition Excellence, and the Governor General's History Alive Award.



January 22, 2015 - Ongoing

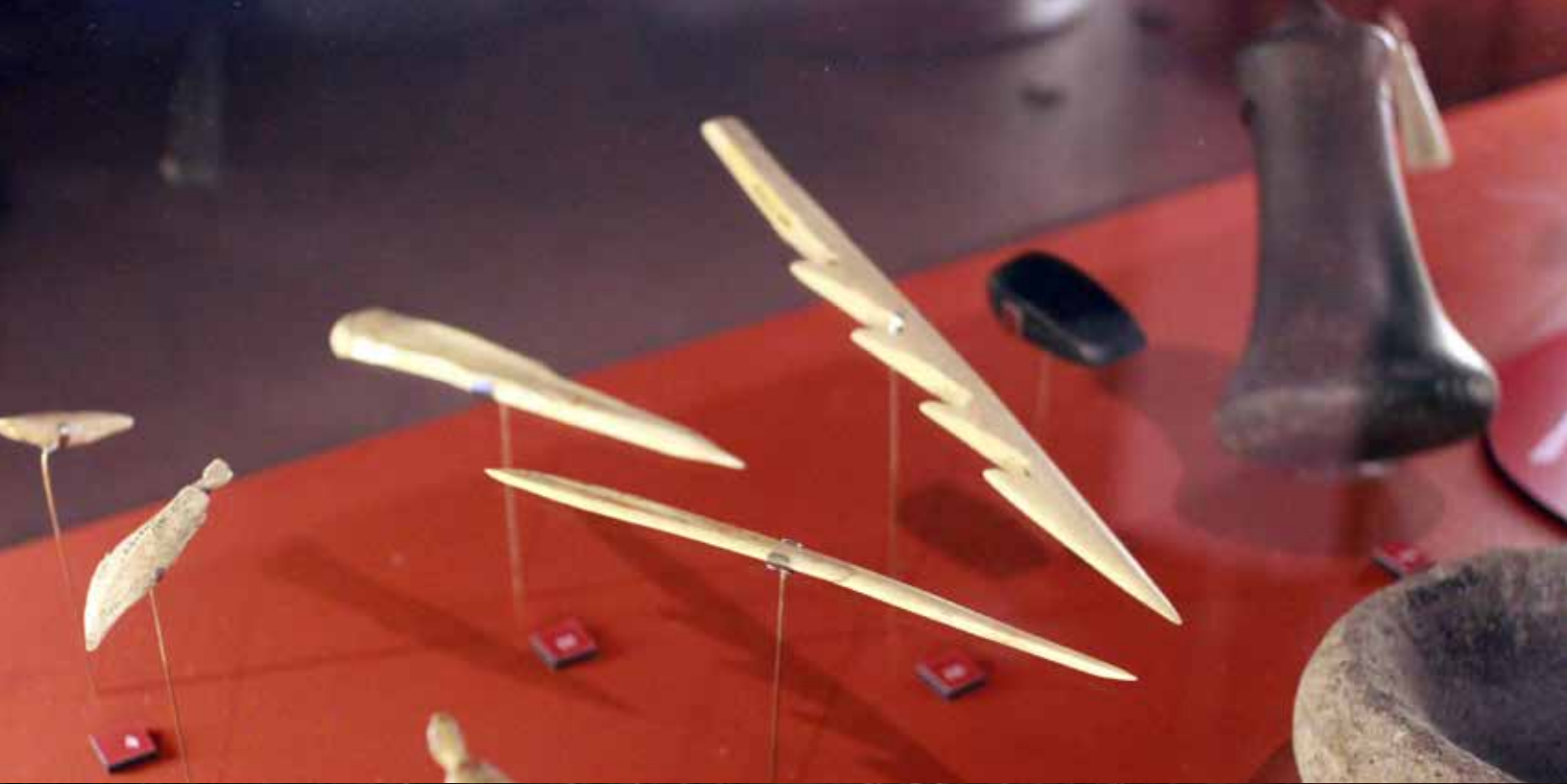
Guest Curator: Susan Roy

Co-Curator/Interpretive Planner:
Viviane Gosselin

Designer: Public Design

Partners: Musqueam First Nation, UBC Museum of Anthropology, University of Waterloo.

Sponsors: Canadian Heritage, Port Metro Vancouver, Prospect Winery, Social Sciences and Humanities Research Council of Canada, Stanley Park Brewery, The Butler Did It Catering Co., Vancity, Vancouver Magazine, Wespac Midstream, West Point Grey Academy, YVR.



RIGHTING HISTORY

How did settlers claim Vancouver as their home and these belongings as their property?

When Europeans settled here around 170 years ago, the colonial governments developed policies that protected their interests. Musqueam lands, including Stannicum, became private property or government reserves. The Musqueam village at the mouth of the Fraser River, set apart as an Indian reserve, was just a small fraction of the traditional territory.

Archaeologists and land resource teams began excavating in 1991 because of its importance and rich diversity. The Musqueam, previously considered an ancestral village and cemetery from 1791 to 1858, the Art, Historical, and Scientific Association of Vancouver has been the Museum of Vancouver's lead. However, Lark led the way. Using methods that focused much of what he found, Lark uncovered belongings and ancestral remains he used. Many archaeologists around the world replicated sites during the late 19th and early 20th centuries and removed belongings and ancestral remains, but Lark's methods were pioneering. In 1991, the museum displayed the belongings and remains to tell the story of Vancouver's past. There was an acknowledgment of Musqueam's deep connection to Canada.

Today, museums acknowledge the devastating impact of these past practices. The Museum of Vancouver is actively developing educational practices informed by Indigenous perspectives.

Time Immemorial

Thousands of years ago

1791

1858

1871

1884

1913

1927

1930

1950





Something is just a bit different

The collection of the Department of Archaeology and Anthropology at the University of British Columbia is one of the largest in the world. It contains over 100,000 objects, including the famous 'Haida' and 'Kwakwaka' artifacts.



These artifacts are a testament to the rich cultural heritage of the Pacific Northwest. They provide a window into the lives of the people who lived here centuries ago.



Feature Exhibitions

Stefan Sagmeister: *The Happy Show*



One of the largest exhibitions in MOV's 120-year history, this astonishing experience transcended the boundary between art and design. It took over museum galleries and in-between, including the Museum's bathrooms, in order to ask: what makes us happy?

Sagmeister, who has documented his struggles with alcohol and drugs, weight gain, and depression, first conceptualized *The Happy Show* in an attempt to define and control his own happiness during a client-free sabbatical—a year-long break he takes every seven years to creatively recharge. The final display was the result of 10 years of research into his own personal happiness.

Confronted with stories about wellness, mindfulness, and sexuality, viewers were immersed in an experience akin to walking into Sagmeister's mind. *The Happy Show* was comprised of an array of engaging infographics, video projections, and interactive installations, including a stationary bike that powered a



wall of neon, a giant inflatable monkey, and a series of gum ball machines that displayed visitors' collective level of happiness. Audiences also enjoyed a short preview of Sagmeister's documentary, *The Happy Film*, which depicts his attempts to increase his happiness through meditation, cognitive therapy, and mood-altering pharmaceuticals.

The *Georgia Straight* reported, "*The Happy Show* will leave you smiling."

Stefan Sagmeister: The Happy Show is organized by the Institute of Contemporary Art, University of Pennsylvania, curated by Claudia Gould. *Stefan Sagmeister: The Happy Show* has been supported by The Pew Center for Arts & Heritage.



April 23 - September 7, 2015

Curator and Designer:

Sagmeister & Walsh

Sponsors: Austrian Embassy Ottawa, Building Caring Communities, CBC, Chimp, Graphic Designers of Canada (BC), Lonsdale Event Rentals, Met Fine Printers, PosAbilities, Prospect Winery, Stanley Park Brewing, The Butler Did It Catering Co., The Listel Hotel, Vancouver is Awesome, Vancouver Magazine.



HOW HAPPY ARE YOU?
ON A SCALE FROM 1-10? TAKE ONE GUMBALL FROM THE CORRESPONDING MACHINE (ONE PER PERSON PLEASE)



HAPPINESS
BREAKDO

50%
0%





**"The Happy Show
will leave you smiling."
- Georgia Straight**

Feature Exhibitions

Arctic Adaptations: Nunavut at 15

This exhibition marked the 15th anniversary of the founding of Canada's newest territory, Nunavut, in 1999, and its rapid rise.

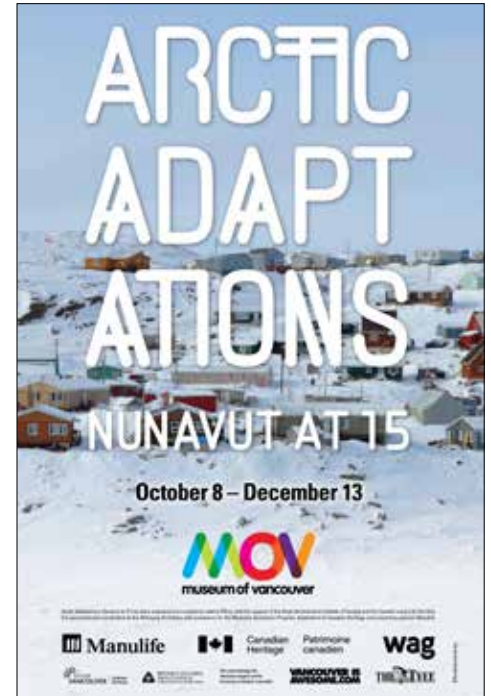
Arctic Adaptations: Nunavut at 15 surveys a century of arctic architecture, an urbanizing present, and a projected near future of adaptive architecture in Nunavut. Each of these components documents architectural history in this remarkable but relatively little known region of Canada, describes the contemporary realities of life in its communities, and examines an adapting role for architecture moving forward.

Visitors delved into the realities of contemporary life in this sublime yet fragile region, exploring philosophies of adaptation, ingenuity, and the intersection of technology and tradition. Concepts were illuminated through soapstone carvings of significant architectural works, topographic models and photographs of Nunavut's 25 communities, and replicas of structures enhanced by animations which suggest innovative solutions in the delivery of housing, health, arts, education, and recreation.

Arctic Adaptations explored modernism's legacy within the contextual particularities of the North. The exhibition documented architectural history in this remarkable but relatively unknown region, describing the contemporary realities of life in its communities, and examines the role for architecture moving forward. It argued that modern Inuit cultures

continue to evolve and merge the traditional and the contemporary in unique and innovative ways, and questions whether architecture, which has largely failed this region can be equally innovative and adaptive.

The exhibition, which was organized and curated by Lateral Office, was originally shown in 2014 at the 14th International Architecture Exhibition - la Biennale di Venezia. It was presented and coordinated by the Winnipeg Art Gallery with assistance from the Museums Assistance Program, department of Canadian Heritage, and presenting sponsor Manulife.



October 8 - December 13, 2015

Guest Curator: Lateral Office

Sponsors: Manulife, Winnipeg Art Gallery, Government of Canada, Department of Canadian Heritage, The Tyee, Vancouver is Awesome.



Spotlight Exhibitions

#MakesMeHappy

As part of the process of implementing an increasingly audience-focused curatorial direction, the Museum of Vancouver developed #makesmehappy, a boutique exhibition created as a local complement to *Stefan Sagmeister: The Happy Show* exhibition.

It also served as a prototype for new forms of public engagement embedded in the exhibition concept. This project invited ten Vancouverites involved in the arts and social sciences to each select an object from the permanent collection that sparked memories of happiness.

Participants included (charitable online marketplace) *Chimp* founder John Bromley, CBC news host Andrew Chang, writer Amber Dawn, happiness expert Elizabeth Dunn, songwriter Veda Hille, hip hop artist Prevail, artist Henry Tsang, Squamish educator Deborah Jacobs, Museum curator Viviane Gosselin, and Museum administrator Sarah Kamal.

Each wrote a short piece explaining their connection to the object and issued a call to

action suggesting to visitors how they might enhance their sense of wellbeing.

Visitors were also asked to share what makes them happy. They wrote their thoughts on sticky notes posted on the gallery's walls and windows. People also posted images on Twitter and Instagram using the #makesmehappy hashtag, some of which were chosen and displayed on a monitor in the exhibition.

This "surprise gift" of an exhibition ended up being very popular with visitors, and was held over beyond the end of *The Happy Show*.

April 23 - December 13, 2015

Curators: Gregory Dreicer and Viviane Gosselin

Designer: Daniel Irvine



Lively Objects

Lively Objects brought together artworks that vibrate with mechanical, digital, and magical forces. Installations were hidden throughout the Museum's history galleries to awaken our fascination with objects that come to life.

The artworks in *Lively Objects* took a variety of forms—gloves, tables, figurines, machines and projected images. Visitors could hunt for them or drift through the galleries and take their chances. Some works hid in plain sight, speaking only to those who stop to listen. Others deliberately pulled focus and made a ruckus.

In *Lively Objects*, the artefacts did not quietly await our appreciation. These enchanted artworks disrupted traditional museum categories and presentation techniques. They started surprising conversations with neighbouring objects and invite visitors to reconsider the museum experience.

The exhibition featured works created by faculty and alumni of OCAD University and Emily Carr University of Art and Design: Wendy Coburn, Steve Daniels, Judith Doyle, Kate Hartman, Garnet Hertz, Simone Jones and Lance Winn, Germaine Koh, and Norman White.

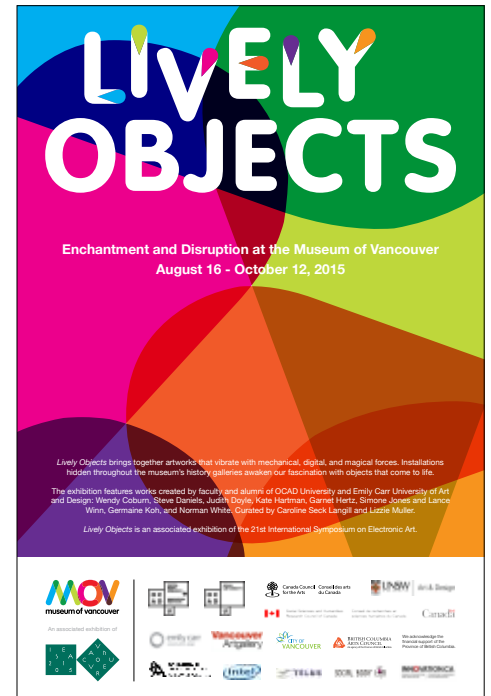
Lively Objects was an associated exhibition of the 21st International Symposium on Electronic Art: ISEA2015. It was part of *The Living Effect*, a SSHRC-funded project that investigates notions of "aliveness" in media arts objects.

August 16 - October 12, 2015

Guest Curators: Caroline Seck Langill and Lizzie Muller.

Project Manager: Jillian Povarchook

Partners: Canada Council for the Arts, Canada Foundation for Innovation, Emily Carr University of Art + Design, Intel, ISEA 2015, OCAD University, Ontario Arts Council, Telus, Social Body Lab, Social Sciences and Humanities Research Council of Canada, University of New South Wales Art & Design, Vancouver Art Gallery.



School / Education Programs

Providing innovative and enriching experiences for students.

2015 was a productive and successful year for the Education Department

Our curriculum connected school programs encouraged students to make meaningful connections between artefacts, culture and the world around them. The school year got off to an exciting start with the opening of the *časnaʔəm* exhibition in January. Recent changes to the BC curriculum outlined an increased focus on First Nation culture so *časnaʔəm* provided opportunities to expand and enrich our existing program offerings. In partnership with the Musqueam First Nation and the Museum of Anthropology; the Museum of Vancouver Education Department developed an education kit that provided distance learning opportunities for schools not able to visit the *časnaʔəm* exhibition. Committed to supporting teachers in achieving their curriculum goals, the MOV Education Team worked hard to update program content in an effort to realign our programs with the new curriculum. The overwhelming positive teacher feedback confirms that we were successful in our efforts to offer a compelling and memorable field trip experience.

Professional Development Days

The Museum's teacher programs are designed to support the professional learning needs of practicing and pre-service teachers through guided tours, one on one meetings with museum educators and special teacher events. A highlight event of the 2015 school term was the BC Field Trip Fair hosted by MOV and H.R. MacMillan Space Centre in September. This event provided museum educators from over 55 cultural institutions to meet with teachers to share their field trip experience. The event was immensely successful, with over 400 pre-service and practicing teachers in attendance.

In recognition and appreciation for the on going support of our teacher network, the MOV offers year round complimentary admission for BC teachers with valid identification.

Animating History

The Museum's Animating History program, offered in partnership with Reel-to-Real, continues to be very popular with teachers looking for an immersive full day media workshop. The Museum's mission – to deepen our understanding of Vancouver through stories, objects and shared experiences – is embodied when students create animated films chronicling important events in Vancouver's history. The animated short films were featured on *YouTube*, which allowed students to proudly

share their work with schoolmates, teachers and family. We are grateful for the sustained support of our partner Reel to Real; they have been integral to the success of this unique program.

English Language Learners

Immersive exhibitions with interactive audio/visual components proved to be a winning combination for ELL schools. A visit to the Museum of Vancouver was the first stop for International students enrolled in language programs. Students benefitted from the self directed museum exploration which allowed them to explore the galleries at their own pace supported by materials designed for specifically for English language learners.





Other Activities

The education department proudly represents the Museum as a learning institution in its ongoing efforts to assist students with research requests.

Each year hundreds of students participating in the Vancouver Regional Heritage Fair look to us to provide guidance for their research projects. Students are invited to explore the galleries and MOV educators offer support where needed.

In addition, the Museum's education department provided mentorship for student interns from post-secondary programs in Education and Museum Studies. Spring Break was an opportunity for community groups to take part in our special programming including the *Night of the Mummy* overnight adventure.

The opening of *The Happy Show* in April attracted a broad range of educational organizations. Students from diverse disciplines

such as urban planning, psychology, media arts and business discovered fun and unexpected ways to connect with this innovative and thought provoking exhibition.

In June, the MOV hosted another successful iteration of the Vancouver School Board gifted student Evening of Eminence event. A diverse array of historical characters animated our galleries with lively vignettes presented to teachers, family and friends.

In July and August, the Museum welcomed summer day camp groups from throughout the Lower Mainland. Many children participated in the *Ancient Egypt* archaeology program where a simulated excavation, pyramid construction and viewing of a real Egyptian mummy made for an unforgettable outing. The Museum continued to build on its strong relationship with education institutions offering cultural exchange programs.

Throughout the autumn term, international

students – who are enrolled in the Langara homestay program – participated in several of our curriculum connected programs including our signature archeology program, *Ancient Worlds*.

It is important to acknowledge that the education department would not achieve the level of success it does were it not for the continued and vital support of the dedicated team of docent volunteers.

MOV by numbers

Total Number of Schools: **157**

Total Number of Students: **9,004**

Public Schools: **93**

Private Schools: **37**

ELL Schools: **27**

Public Program & Events

Inspiring Vancouverites to connect.

Events at the Museum of Vancouver brought together Vancouverites to explore places ranging from the ancient lands that became Vancouver to the frigid towns of Nunavut to the happier corners of our own hearts and minds.

Programming revolved around the opening of the permanent exhibition, *časnaʔam, the city before the city*, and temporary shows, *Robson Redux Design Competition*, *Stefan Sagmeister: The Happy Show*, *Arctic Adaptations: Nunavut at 15*, and *Lively Objects*.

časnaʔam, the city before the city events included informal conversation and tours of the exhibition, led by Jason Woolman, exhibition team member and Senior Archivist for the Musqueam First Nation, Morgan Guerin, Musqueam Councillor and advisory committee member, and Viviane Gosselin, the Museum's Curator of Contemporary Culture.



Another tour featured Howard Grant, Musqueam First Nation councillor and exhibition advisory committee member. The events touched on the importance of traditional teachings, to revitalization of the *hax̱q̱amiṉ̃am* language, and the history of relationships between Indigenous and settler societies.

The Museum and its partner, the City of Vancouver, marked the *Robson Redux Design Competition* with a launch party and a tour led by Scott Edwards, Manager of Street Activities for the city. He explored the genesis and evolution

of this uniquely Vancouver public space design competition.

Stefan Sagmeister: The Happy Show inspired us to launch a Museum of Vancouver tradition. For "Happy Hours," the museum invited people into the exhibition space for an informal presentation, followed by discussion, accompanied by drinks.



Participants included Lisa Helps, Mayor of Victoria; and urban wellbeing expert UBC professor John Helliwell. Stefan Sagmeister himself gave a talk about his experiences and preview of his upcoming film. He also participated in a conversation with design star Marian Bantjes. A series of special tours included Aaron Weidman from the Social Cognition & Emotion Lab at UBC, who unlocked the science



behind some of *The Happy Show's* assertions. A family oriented festival, *Happy Hoopla*, drew a crowd.

Events for *Arctic Adaptations: Nunavut at 15* included film screenings *Arctic Defenders* and *People of a Feather*. Frank Tester, Professor at the School of Social Work at UBC, hosted a talk. Dr. Tester shared insights and research findings connected to these challenges, particularly around the challenges in providing housing within a demanding physical environment and complex historical context.

The Built City series, in partnership with Architecture Canada, engaged people in rediscovering their environments. In 2015, Vancouver design stars Omer Arbel and Eric Karsh appeared together in an event.





Happy Hours



MOV by numbers

Total Number of Programs: 46

Total Number of Participants: 3,911



Robson Redux



Why I Design



In partnership with the Museum of Vancouver and the BC Ministry of Social Development and Social Innovation, the Canadian Institute for Advanced Research (CIFAR) brought together international researchers and community leaders for a symposium dedicated to exploring the evidence and developing ideas about how to build happier communities. Presenters included Meik Wiking, CEO of The Happiness Research Institute in Denmark. Representatives of many local organizations attended the event. The Museum looks forward to reconnecting with them in the future.

The second annual *Why I Design* event attracted a bigger crowd than the first. The Museum of Vancouver again invited Vancouverites to explore and celebrate innovation in action. More than thirty designers, stationed throughout the Museum's galleries, discussed their work with visitors during this special evening. There was a lot to explore as people navigated a party dense with designers. Designs ranged from fashion to digital to architecture.

A massive party called *Catalyst* brought artists' works alive in honour of the *Lively Objects*

exhibition and the ISEA 2015 Conference, which took place in Vancouver. The event included works by Tobias Klein, Nathaniel Stern & Erin Manning, Amber Frid-Jimenez & Joe Dahmen, Instant Places (Ian Birse & Laura Kavanaugh), Mike Morris, Peter Williams, and Katsufumi Matsui, Kazunori Ogasawara, Seiichiro Matsumura; and featured performances by Diana Burgoyne, Judith Doyle, and Kate Hartman Seiko Okamoto & Cuichi Arakawa.

A fashion symposium, organized by Dr. Katrina Sark, aimed at bringing together fashion-focused Canadians. It was the second nationwide gathering of fashion scholars. Experts from academia and industry, along



with collectors and fans, came together to present and discuss their research in various fields of fashion—including history, material culture, gender, technology, eco fashion, and urban culture. The goal of the symposium was to inspire collaboration and communication among fashion scholars, curators, and fashion professionals across Canada.

On the evening of the Fashion Symposium, the Museum hosted a fashion show featuring local designers from a variety of contemporary fashion design realms (eco fashion, wearable technology, Indigenous fashion, wearable art, fashion technology, haute couture), as well as historical garments selected by Vancouver fashion historian Ivan Sayers from his collection. The rare event presented thematic pairings of local contemporary fashion designers with historic garments.

An evening of song with Patricia Hammond, inspired by the fashion exhibition *From Rationing to Ravishing*, transported participants on a lyrical journey back to the 1940s.

Winter Wander invited families to explore the six attractions of Vanier Park. More than one thousand people enjoyed this promotional event.

Winter Wander in Vanier Park



Marketing

The goals of the Museum's marketing department are to increase awareness of the MOV brand, and, ultimately, drive more attendance.

2015 was a successful year in terms of attendance, with significant growth as a result of *The Happy Show*, but also in terms of exposure. The Museum brought on public relations firm Laura Murray PR to expand the MOV's presence in the media. *časnažam, the city before the city* garnered at least 46 media hits during the exhibitions, and hundreds later when the exhibition won the Governor General's Award. *The Happy Show* received coverage from at least 63 media outlets. In total, the Museum was mentioned 592 times in articles

published online, according to our media research tool TrendKite. This coverage had a combined readership of more than 158,762,000 people, and is worth \$298,473 in advertising equivalency.

In addition to all the published articles, we were fortunate to have CityTV's Breakfast Television LiveEye on location twice in 2015. Stefan Sagmeister did an in-studio interview with CityTV, Nancy Noble was interviewed by CTV about Robson Redux, and the media continued calling about *Neon Vancouver*. We were thrilled to have CBC as a broadcast sponsor for *The Happy Show*. Andrew Chang did an incredible one-take walk-through of the exhibition, and entertained our Members at the exhibition's opening.



CBC's Andrew Chang hosted *The Happy Show* Opening Reception.



Stefan Sagmeister did many interviews for *The Happy Show* at MOV, including BT with Riaz Meghji.



CTV talked to Nancy Noble about Robson Redux.



Dawn Chubai from CityTV visited MOV twice for early morning segments on *Breakfast Television*.



Viviane Gosselin interviewed about neon.

Our team continues to adjust its approach to marketing, looking at new opportunities to grow the Museum's audience. We have shifted our advertising from print to more outdoor and digital advertising. For *The Happy Show* we ran "takeover" campaigns on the *Georgia Straight*, *Vancouver is Awesome*, and *Vancouver Metro*. We also utilized retargeted advertising to remind people who had visited our website about our messages.

This year, we increased our investment in tourism advertising (guide books and online). July, August, and September ended up being our busiest months of the year.

Word of mouth is the most impactful force in marketing. While the literal "spreading of the word" is difficult to track, social media mentions and images tagging the Museum or exhibitions

are countable.

In 2015, the Museum's Twitter following grew by nearly 4,000 followers, Facebook gained 1,300 new likes, and our Instagram following nearly doubled. We were mentioned 2,582 times on Twitter, making a potential impression on more than 1.34 million people. During *The Happy Show*, there was a significant increase in Instagram photos taken in the galleries, with testimonials about the popular exhibition included.

Another way that the Museum increases brand awareness is by attending events in the community. This past year, MOV participated in the Tourism Showcase, Car Free Day on Main Street, the West 4th Avenue Khatsahlano Street Party, and walked in the Pride Parade.

During HUB's Bike to Work Week, MOV hosted a celebration station on Burrard Street,

handing out bananas to cyclists and successfully promoting the *Bikes & Beers* event happening the next night at the Museum. Later in the year, we reconnected with HUB to host their fall Bike to Work Week launch and fashion show in our courtyard gallery.

The Museum welcomed some very special people in 2015. In addition to all the VIPs who attended our opening receptions, popular street performer Spandy Andy made an appearance to mark the beginning of summer, where he danced with youth in *The Happy Show* exhibition.

Later in the year, we welcomed two mouth and foot painters (Cody Tresierra from BC and Mariam Paré from Chicago) who demonstrated their skills for a very impressed audience, including the Honourable Judith Guichon, Lieutenant Governor of British Columbia.



Spandy Andy at Happy Summer Free Student Day.



Mouth painters Mariam Paré and Cody Tresierra.



HUB Bike to Work Week launch/fashion show.



Promoting the new exhibition at Tourism Showcase.



Connecting with community at Khatsahlano Day.



We decorated the MOV trolley for the Pride Parade.

Social Media & Website Stats

215,872

Website Sessions (2015)

+35%

% New Sessions (2015)

731,724

Website Pageviews (2015)

19,943

Total Twitter Followers

8,016

Total Facebook Followers

3,737

Total Instagram Followers



Transit and transit shelter advertising for new exhibitions

Attendance was amplified by social media shares.



Advertising for The Happy Show was everywhere during the exhibition's opening week. MOV took over a number of local news sites.

Collecting, preserving, and documenting artefacts

The Museum of Vancouver has been building its collection for over 120 years.

The Museum preserves for research and presents to the public important historical, ethnographic, archaeological, Asian, and natural history objects.

Acquisitions

In 2015, the Museum of Vancouver implemented a moratorium on new acquisitions. The Museum receives such a volume of donation offers that it decided to develop a plan that would align collecting with our institutional approach to audience engagement and curatorial priorities, along with our strategic plan and vision. As a result, we formally acquired only pieces for which we had begun donation work the previous year. Even so, we acquired 559 objects from just six donors.

The majority of the acquisitions were part of an impressive collection of Vancouver-related transit material covering BC Electric, BC Hydro, BC Transit and Translink. The donor, Lyanne Smith, was a Vancouver bus driver and will be a featured collector in the 2016 exhibition *All Together Now: Vancouver Collectors and Their Worlds*.

Another highlight was a costume crafted by well-known Vancouver artist Evelyn Roth. The outfit consists of a white leather jumpsuit, helmet, and sandals. It was the winning entry in the 1971 Eatons-CP Air competition, which was intended to create a futuristic uniform that would be worn by CP Air stewardesses in the year 2000!

Digitizing the Collection

For the sixth year in a row, the Museum of Vancouver was 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 MOV to digitally photograph approximately 2,500 artefacts each year.

The ongoing digital photography of new acquisitions now represents nearly forty per cent of the Museum of Vancouver's collection of approximately 70,000 artefacts. The images are linked to the Museum's online database, *openMOV*, accessible at museumofvancouver.ca/collections.

Following the digitization of women's accessories in 2014, the Museum took on the digitization of women's and men's fashions in 2015. It took extra time and special care to dress and undress the mannequin for photography and then return artefacts to packing boxes.



H2015.32.3 Can label, Famous Foods Ravioli, c. 1940

Even so, MOV was able to add just over 1000 costume artefacts images to its catalogue records. Having photographs readily available of these pieces will aid in their long-term preservation, as they no longer have to be removed from their box each time they are viewed. And, of course, the images enhance public access to these popular pieces.

Repatriations

The Museum continued to work with First Nations bands on repatriation of ancestral remains and key artefacts. For aboriginal peoples, the return of an object with significant cultural or spiritual value can help to build awareness, educate youth, and strengthen ties to cultures that were suppressed. From the museum's point of view, the repatriation process is a way of building trust and developing relationships, with the ultimate goal of narrowing a cultural divide.

De-accessions

More shells! In 2014, the Museum of Vancouver de-accessioned and transferred several thousand lots of South Pacific shells to the Australian and Auckland Museums, where they will be used for research. There were, however, many lots of shells remaining—for example, over

4000 lots of land snails.

In 2015, the museum learned that the Burke Museum of Natural History and Culture, associated with the University of Washington, was interested in this collection. The details were worked out and the de-accession formalized in January 2016. This transfer will mark the end of a four-year project to locate an appropriate home for the shell collection. In the end, 60 linear feet of wall space will be freed to house more Vancouver-related artefacts!

Special Projects

Thanks to Canadian Heritage, MOV received funding through the Museum Assistance Program to carry out two special projects in 2015. One of these was the costume storage upgrade project, which saw approximately a quarter of the museum's collection of historical dress repacked into acid-free boxes. This will greatly increase the lifespan of these delicate artefacts.

The second project was the creation of a Digital Asset Management System (DAMS). This interface for image access will assist MOV staff in processing and accessing our now very large collection of artefact photographs. In turn, this will help the Museum share images with the public more efficiently.



H2015.37.1 BC Electric Railway conductor hat, 1930s.



H2015.29.13 Mount Pleasant School Sr. Rifle Team medal, 1907.



H2015.30.1a-1 CP Air Stewardess outfit for year 2000 by Evelyn Roth, 1971.

Development & Fundraising

The Museum of Vancouver extends sincere thanks to all our donors, funders, and sponsors.

Your contributions and participation help us deliver outstanding programs and exhibitions to our many communities and visitors. Thank you!

Institutional Funders



We acknowledge the financial support of the Province of British Columbia.

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\$15,000 +



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Vancouver Foundation

The Leon and Thea Koerner
Foundation

\$2,000 +

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Deryk Whitehead
Paul Whitney
Eric Wilson
William John Winder
Larry Wong
M. Anne Wyness
Joan Young



Membership

Membership is a great way to connect with your city and like-minded locals. The Museum of Vancouver gathers people for exhibitions on

contemporary city issues, explorations of our history, and discussions about our future. We welcome you to participate in as many ways as

you can: attend an opening reception, experience our galleries, join in a workshop or debate, listen to a speaker, or attend one of our tours.



MOV by numbers

of members in 2015:

1,619

Staff & Volunteers

CEO

Nancy Noble

Finance & Administration

Kelli Whittle, *Director of Finance & Administration*
 Samaneh Badiei, *Acting Director of Finance*
 Cecilia von Berg, *Accounting and Payroll Coordinator*
 Sherri Bader, *Payroll Clerk*
 Dee Moss, *Bookkeeper*

Development & Marketing

Debbie Douez, *Director of Development & Marketing*
 Myles Constable, *Acting Marketing Manager*
 Aerin Hack, *Membership Assistant*

Audience Engagement

Hanna Cho, *Curator of Engagement & Dialogue*
 Paul Carr, *Public Programs Coordinator*
 Alan Kollins, *Public Programs Coordinator*

Education

Jane Lougheed, *Education Program Officer*
 Anne-Laure Paulmont, *Bilingual Prog. Assistant*
 Ashley Jones, *Bilingual Prog. Assistant*
 Cristella Marrufo, *Bilingual Prog. Assistant*
 Cody Fraser, *Interpreter*
 Christopher Gilpin, *Program Assistant*
 Sharla Stolhandske, *Overnight Program Leader*
 Jeraldine Carcha, *Interpreter*

Collections & Exhibitions

Gregory Dreicer, *Director of Curatorial & Engagement*
 Viviane Gosselin, *Curator of Contemporary Culture*
 Wendy Nichols, *Curator of Collections*
 Carol Brynjolfson, *Conservator*
 Jillian Povarchook, *Collections Associate*
 Klaus Koa, *Fabrication Coordinator*
 Kate Melkert, *Museum Technician*
 Heather Turnbull, *Museum Technician*
 Paola Merkins, *Collections Assistant*
 Alexandra Harvey, *Summer Collections Technician*
 Natasha Wiatr, *Summer Collections Assessment Technician*

Museum Services

Greg Fruno, *Director of Operations*
 Sarah Kamal, *Visitor Services Supervisor*
 Neal Pellegrino, *Visitor Services Supervisor*
 Kellie A. Haines, *Visitor Services*
 Cody Fraser, *Visitor Services*
 Barb Frizell, *Visitor Services*
 Holly Frizell, *Visitor Services*
 Linda Lidstone, *Visitor Services*
 Kevin Shipalesky, *Visitor Services*
 Asia Siemens, *Visitor Services*
 Jacquelyn Ross, *Visitor Services*
 Jeraldine Carcha, *Visitor Services*
 Irina Dragnea, *Visitor Services*
 Mark Moraes, *Visitor Services*
 Justine Rego, *Visitor Services*
 Rachel Roy, *Visitor Services*



MOV by numbers

Volunteer hours worked
 (including board):

3,505

Volunteers

Elizabeth Armesto
 Robyn Ashton
 Scott Babakaiff
 Emily Birky
 Abby Brown-John
 Teresa Calderon
 Janice Callangan
 Anahí Cardona
 Rosa Catacora
 Annie Chang

Jake Chowen
 Tsaiyun Chuang
 Shelly Clemente
 Norma Dixon
 Sarah Donner
 Dianna Dranhanchuk
 Fiona Dunnett
 Beth Estabrook
 Ken Fuhr
 Mirtha Gamiz

Graeme Gibson
 Emilio Giovonetti
 Danielle Green
 Zofia Guertin
 Kristin Hardie
 Nancy Hawkins
 Kellan Higgins
 Pouriya Hosseini
 Viviane Hotz
 Oleg Jiliba
 Maoro Joaomi
 Marcey Johnson
 David Johnson
 Victoria Kablys
 Frederick Kaschel
 Sebastien Kaschel
 Pat Kennedy
 Marika Kesler
 Gabrielle Killeen
 Ed Ko
 Marc Kuoch
 Josh Labove

Amy Lai
 Nick Lakowski
 Vanessa Leblanc
 Nick Lee
 Jeanette Lee
 Jeremy Lee
 Marjorie Lee
 Cynthia Lewis
 Janice Li
 Polan Lu
 Naomi M.
 Connie Maclean
 Joren MacMillan
 Helen Martin
 Lloyd McGregor
 Craig McKee
 Arleigh McKerlich
 Paola Merkins
 Caroline Milburn-Brown
 Mark Moraes
 Janet Morley
 Haig Morrison

Brooke Nadasdi (Holt)
 David Theduy Nguyen
 Tulin Okbinoglu
 Cait Pilon
 Helene Pont
 Wendy Porter
 George Rahi
 Stephanie Reynolds
 Sonya Reznitsky
 Solen Roth
 Rachel Roy
 Daniel Rozas
 Craig Scharien
 Sonya Schmidt
 Angela Schmolz
 Joan Seidl
 Ashley Smith
 Doug Smith
 Lisa Smith
 Clara Souchon
 Megan Stewart
 Claire Tam

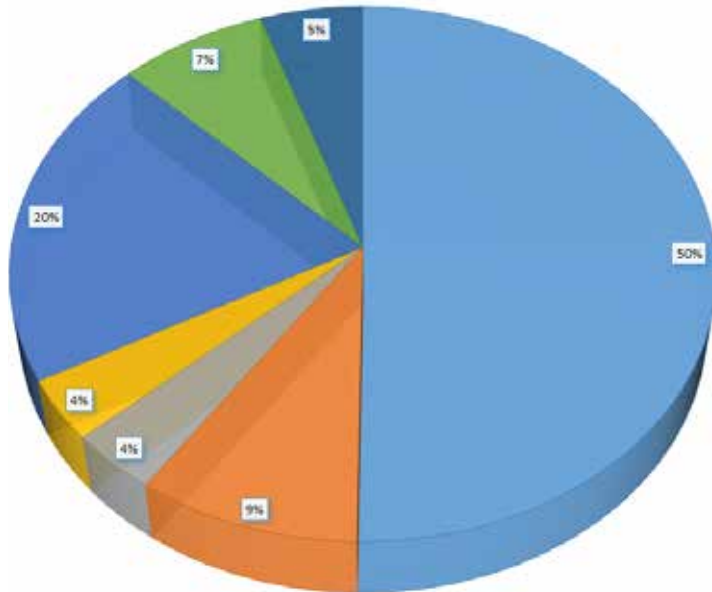
Alex Thompson
 Lea Toulouse
 Veronica Trebesh
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 Juliana Vieira
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 Natasha Waitr
 Erica Whalen
 Erica Whalen
 Ashley White
 Robert White
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 David Williams
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 Helen Wong
 Jackie Wong
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 Keith X

**Captain George Vancouver
in the History Galleries**



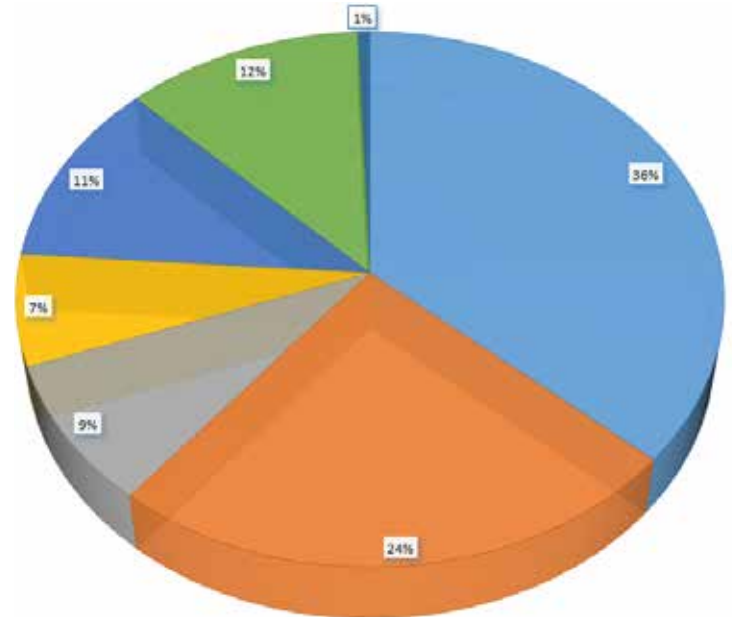
Financials

Operating Revenues



City of Vancouver	\$1,075,560
Admissions and Memberships	435,397
BC Arts Council	200,000
Other Earned Revenue	159,948
Sponsorships & Donations	110,786
Other Provincial Funding	80,000
Federal Funding	79,082

Operating Expenses



General & Administration	\$775,747
Exhibitions	519,023
Conservation and Collection Care	240,209
Education and Public Programs	254,398
Marketing	183,204
Development	142,545
Museum Enterprises	13,447

\$2,140,773

Total Revenues

\$2,128,573

Total Expenses

The financial statements of the Vancouver Museum Society were completed by independent auditors for the year ending December 31, 2015. This is an illustrative summary and is not intended to replace the full audited financial statements, which can be made available upon request.

Stay Connected



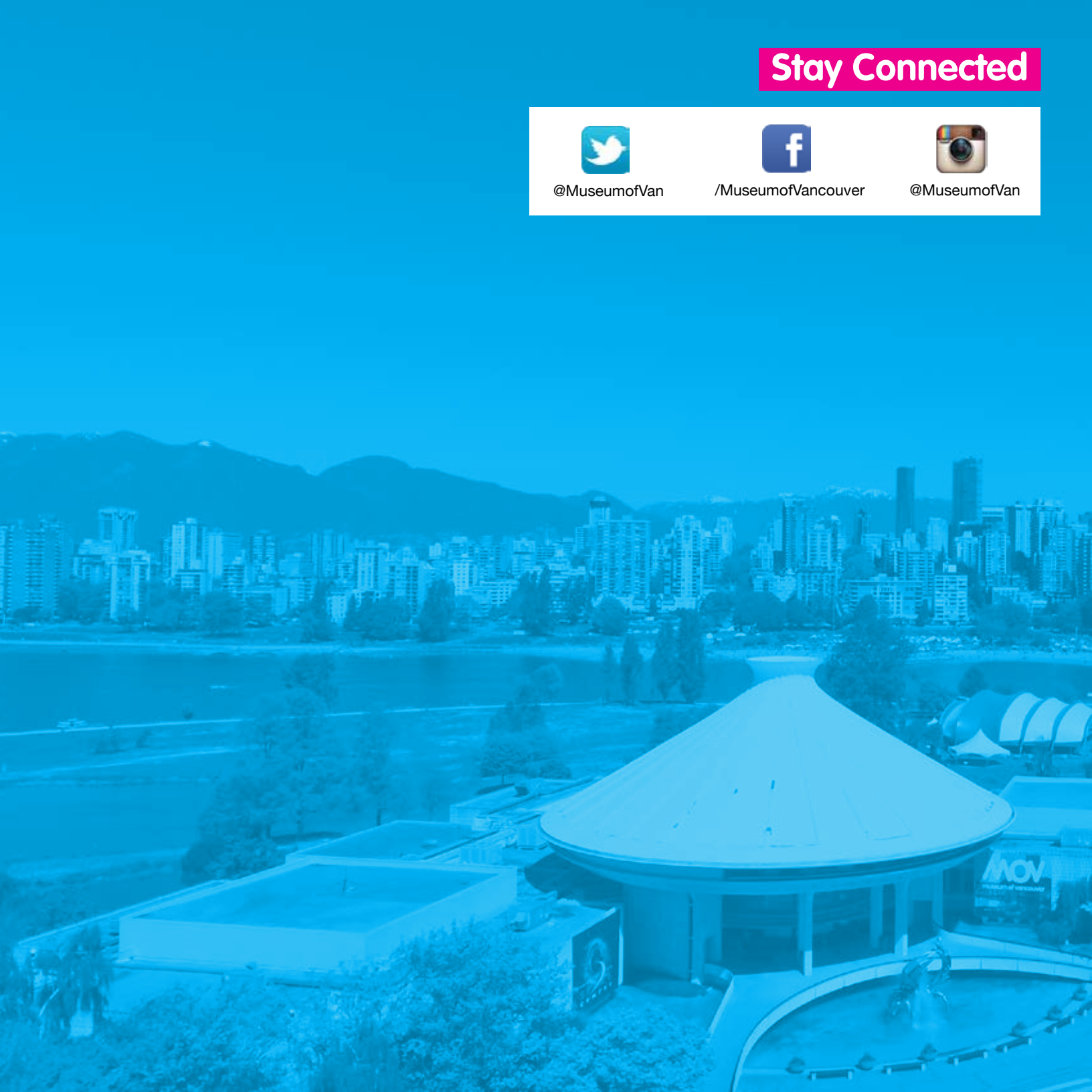
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Museum of Vancouver

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