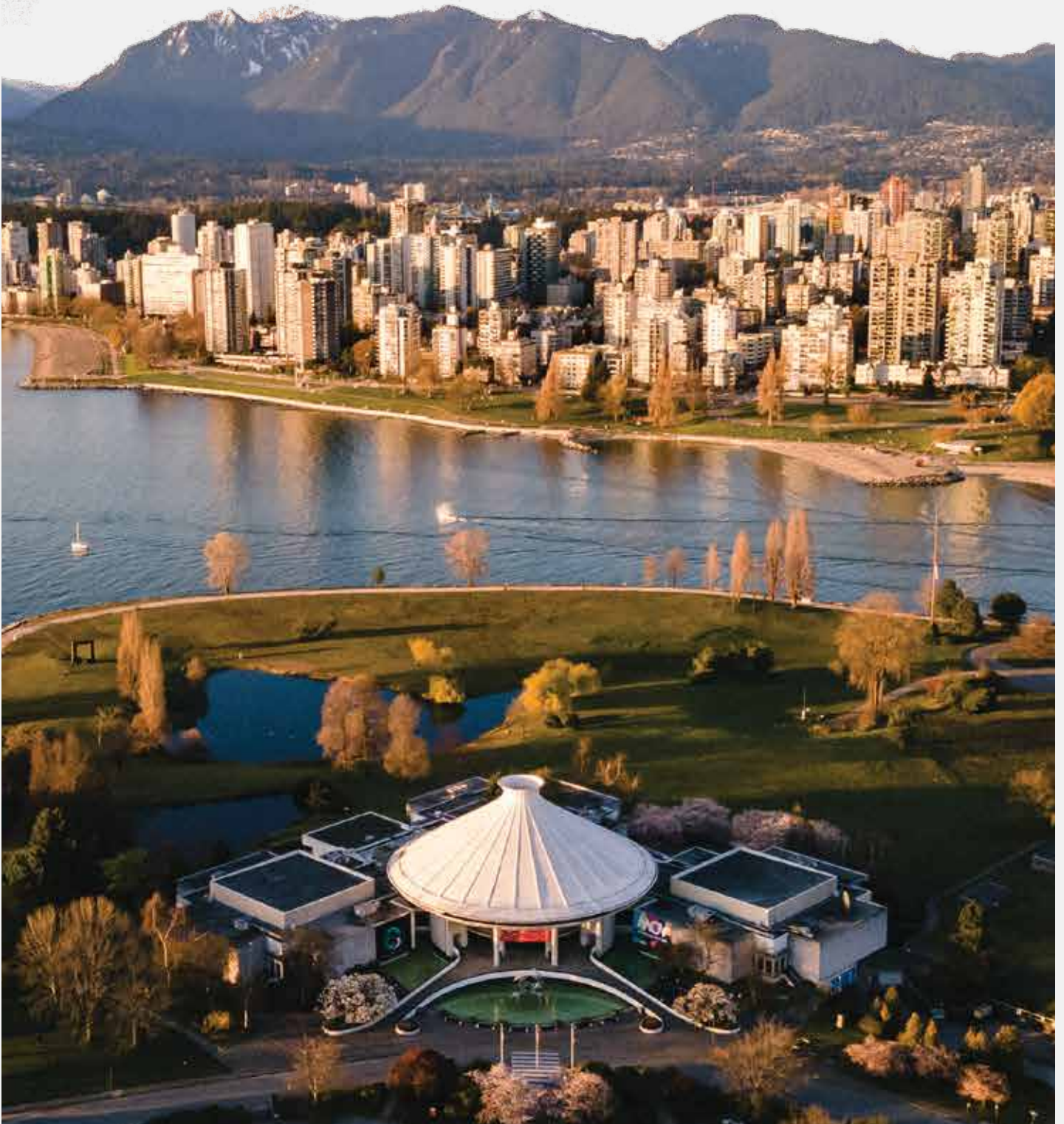
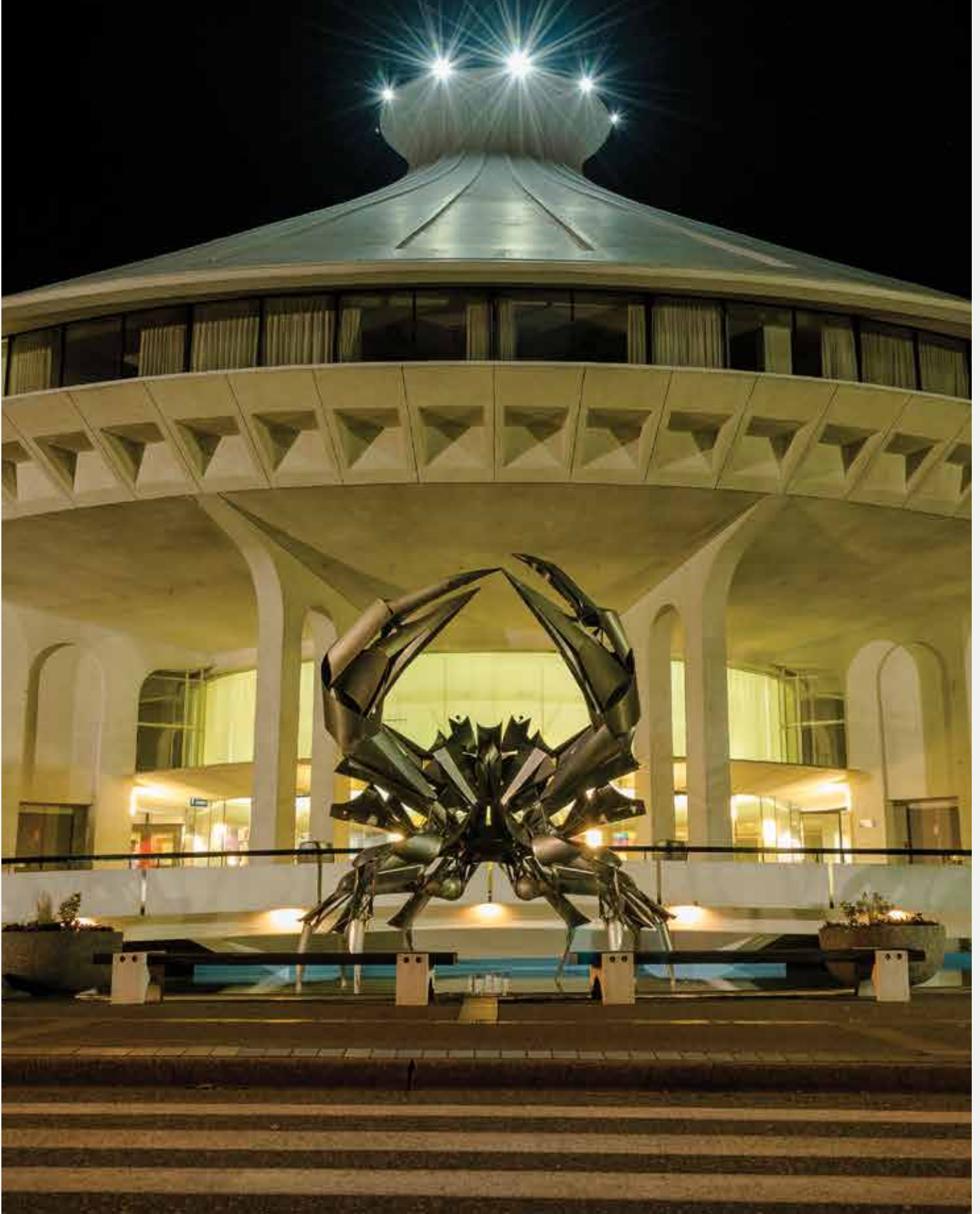


Annual Report

2022



Vancouver's Story
Begins Here



Acknowledgement

We acknowledge that MOV is located within the unceded, ancestral territories of the x^wməθk^wəyəm (Musqueam), Skwxwú7mesh (Squamish), and səllwətał (Tseil-Waututh) Nations.

Contents

Letter from the CEO	4
Letter from the Chair of the Board	6
Exhibitions	10
The MOV Collection	18
School and Education Programs	24
Programming and Engagement	34
Marketing and Communications	40
Visitor Experience	44
Financials	48
Staff	50





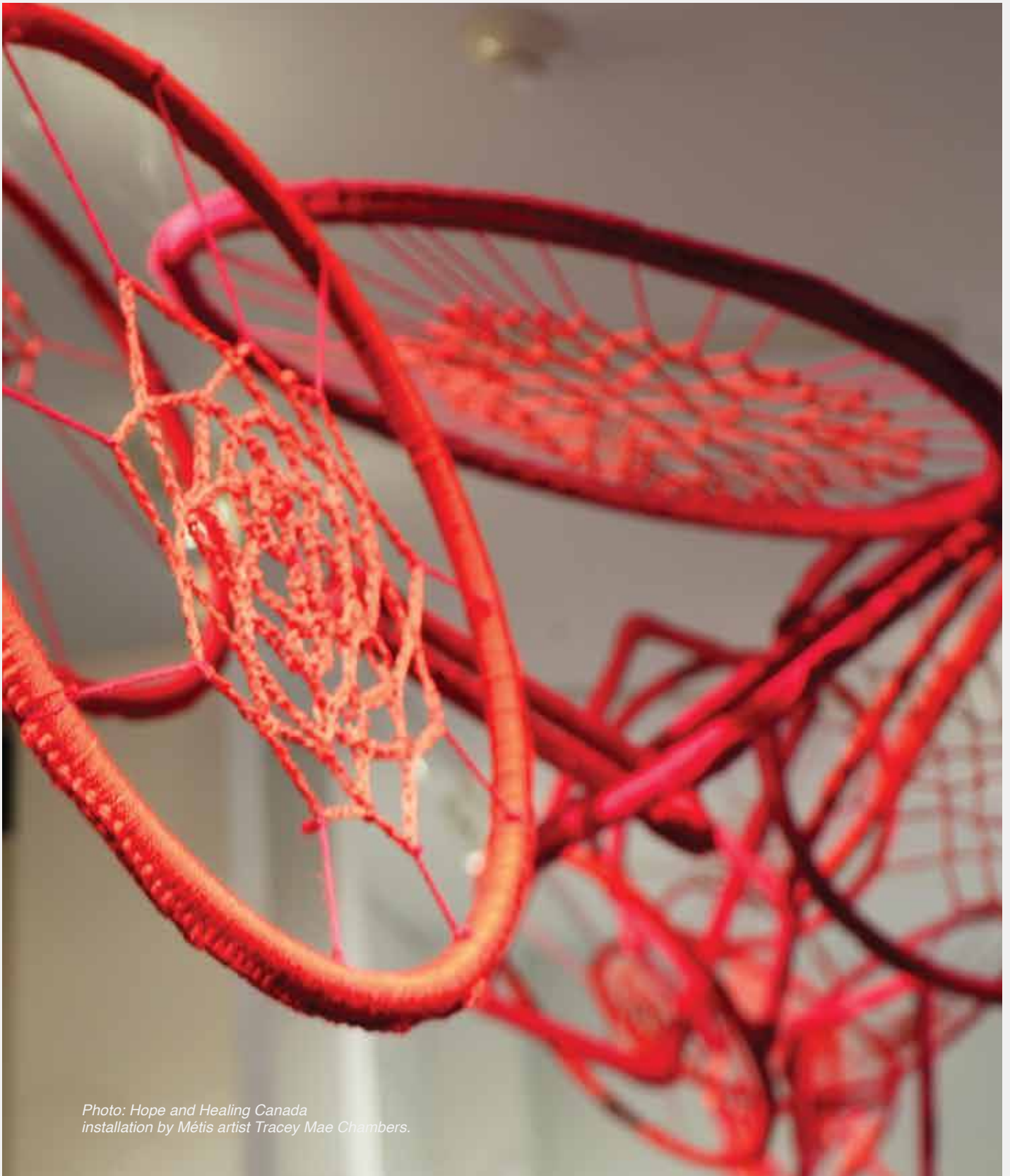


Vision

To inspire and foster a more socially connected, resilient, and publicly engaged city.

Mission

To be a gathering space that fosters connection, learning, and new experiences of Vancouver's diverse communities and histories.



*Photo: Hope and Healing Canada
installation by Métis artist Tracey Mae Chambers.*

Letter from the CEO

It has been three years since the onset of the pandemic and the initial COVID-19 lockdown back in March 2020. Last year, at this time, we were still very focused on the constantly shifting health accommodations and safety protocols, which made long-term planning and in-person activities difficult to organize. As we move into 2023, we have noted that the majority of our programming, events, and activities have returned to in-person formats as audience numbers return to the pre-pandemic levels.



While 2022 was a transitional year for the organization, the MOV was pleased with its audience numbers and the strong local support it received from the community. Over the past year, the MOV continued with its planned exhibition schedule, hosting two major exhibitions, *All We Want is More: The Tobias Wong Project* and *The Unity Indigenous Plant Garden: A Living Exhibition*, plus one smaller or micro-exhibition: *In Reflection Across the Shore*.

The MOV is also pleased to report that the majority of public and educational programming has returned to on-site and in-person formats. The education program experienced an increase in demand over the fall, and 2023 bookings have returned to pre-pandemic participation levels. In-person public programming accelerated over the year, which began with hybrid sessions in the late winter and early spring, then transitioned to in-person activities over the summer and into the fall. For 2023, we anticipate this trend to continue for both public and educational programming events and activities. Of course, the MOV recognizes that the pandemic is not “officially” over, and the museum will continue to monitor the health and safety protocols as they evolve.

In Reflection Across the Shore



All We Want is More: The Tobias Wong Project

The MOV is optimistic that the trend will continue forward into 2023, and with that in mind, the team has pulled together an exciting schedule of exhibitions for the coming year.

In 2023, the exhibition schedule includes seven new installations, five of which will be hosted at the MOV in Vanier Park, plus two satellite exhibitions: *Neon @ The Post* (located in Vancouver’s historic post office on West Georgia Street) and a travelling exhibition, *A Seat at the Table: Chinese Immigration and British Columbia*, a partnership with the Chinese-Canadian Museum Society of BC, which will open at the Cumberland Museum this coming summer.

The MOV works to connect Vancouver’s past to its present through exhibitions and programs that look to the future. We look forward to another exciting and active year for the MOV as we continue to deliver 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

A handwritten signature in black ink, appearing to read 'Mauro Vescera'.



Letter from the Chair of the Board

2022 was a transitional year for the Museum of Vancouver (MOV) as we continued to work our way through the pandemic impacts on the organization and the sector at large. Despite these challenges, the MOV continued to offer a wide variety of public and educational programs, exhibitions, and events.

In 2022 the MOV launched three new exhibitions, including *The Unity Indigenous Plant Garden: A Living Exhibition* created in partnership with the Musqueam, Skwxwú7mesh and Tsleil-Waututh Nations. In this plant garden, located in the MOV courtyard, visitors are encouraged to explore while following along in the Indigenous Plant Guide translated into both Skwxwú7mesh sníchim and hənqəminəm languages.

In Reflection Across the Shore, a micro-exhibition that

opened in August, showcased two Taiwanese artists, Edward Fu-Chen Juan and Wang Yu-Wen. This exhibition was the result of the two artists' documentation and observations during the COVID-19 pandemic. They shared the emergence of their thoughts on what to keep and what to leave behind in a changing world.

In November 2022, the MOV launched its much-anticipated exhibition *All We Want Is More: The Tobias Wong Project*. Tobias Wong was a brilliant and prolific artist whose career was all too short. Defying easy categorization, his work was wide ranging, pushing and dissolving disciplinary boundaries between conceptual art, performance and product design. This exhibition is an invitation to revisit Wong's artistic contribution with fresh eyes.

Over the past year, MOV also begun a significant multi-year project on Indigenous Knowledge Repatriation with the participation of community members from the Musqueam, Skwxwu7mesh and Tsleil-Waututh Nations. This work focuses on elements of traditional knowledge that has been lost from the Greater Vancouver area. This is due to the impacts of colonization, including changes to the landscape from urbanization and the resulting loss of biodiversity. The project focus for this past year was on coiled cedar root basketry.

While 2022 was a transitional year we were very pleased to see that many clients, visitors and students were returning to on-site events, activities , and programs. In particular, we noted a significant increase in MOV’s educational and public programming activities, with the number of students, teachers, and community members participating in the museum’s initiatives nearing pre-pandemic levels.

Despite the pandemic challenges it was a very good year for the MOV, and I would like to thank all the many supporters, members, donors, funders, sponsors, visitors, volunteers, Board members, and of course the MOV staff.

We could not do all this amazing work at the MOV without your ongoing support. Looking forward to another great year ahead!

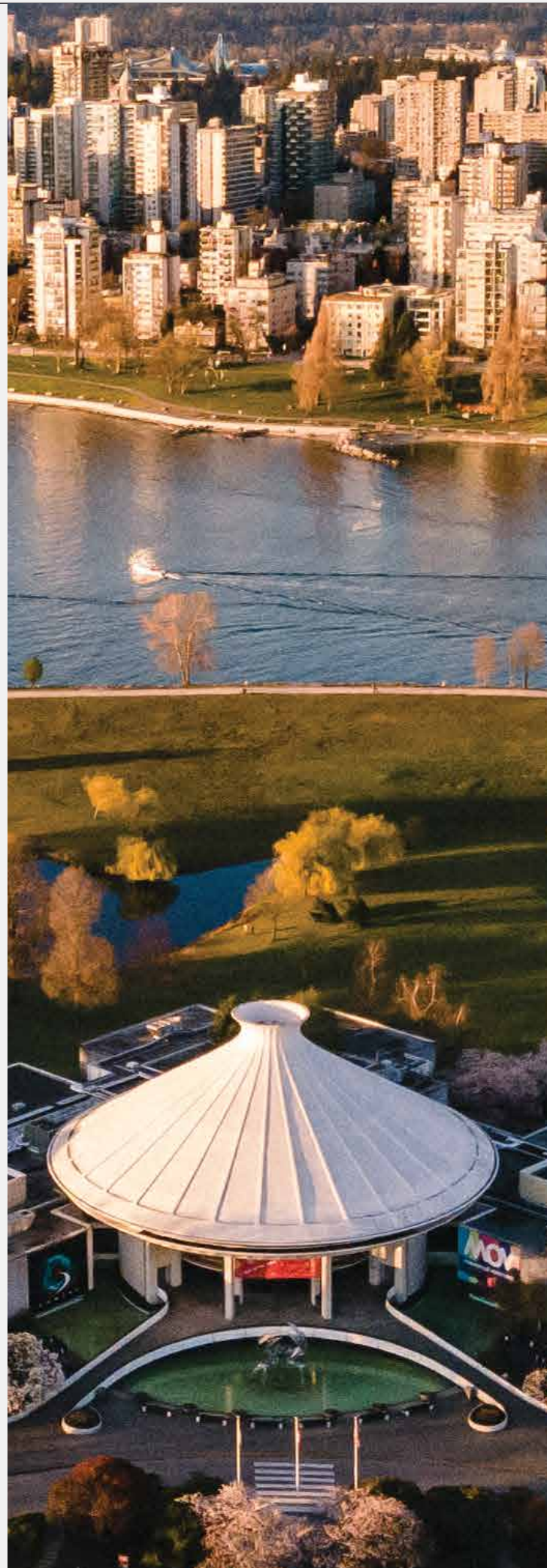
With gratitude,



Lillian Tummonds
Chair of the
2022 Board of Directors

2022 MOV Board Members

- | | |
|---------------------------|-----------------------|
| Lillian Tummonds (Chair) | Jane McFadden |
| Bruce Miller (Vice Chair) | Cameron Burke |
| Arnold Singh (Treasurer) | Hannamari Jalovaara |
| Eddy Adra | Gloria Shu |
| Pamela Goossen | Deborah Schachter |
| Chief Janice George | Dennis Thomas-Whonoak |
| Brenda van Engelen | Kathleen Reid |
| Leona Sparrow | |



2022 in Numbers

HIGHLIGHTS

41,161

TOTAL VISITORS

MOV welcomed over forty-one thousand visitors in 2022. With a 9.2% increase compared to 2021.

70,000

OBJECTS

Over 70,000 objects are currently in MOV's permanent collection, as of 2022.

64K

TOTAL FOLLOWERS

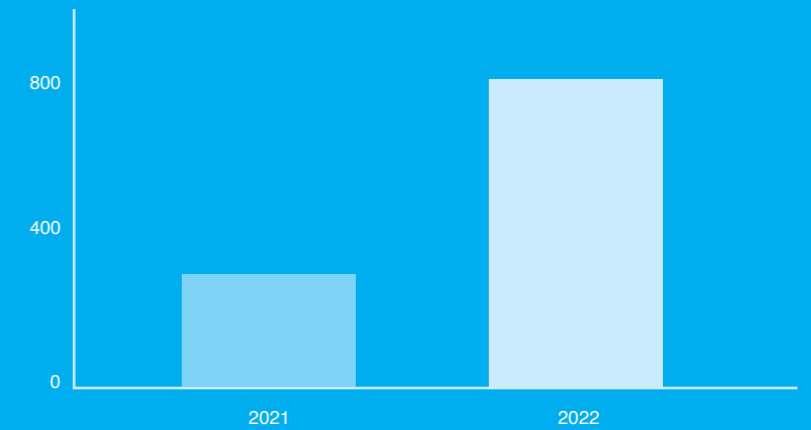
As of December 2022, MOV had a total of 64,868 total followers across MOV's main social media channels.

INCREASE

218%

EDUCATION PROGRAMS

In 2022, MOV saw a 218% increase of education programs. 852 education programs were delivered this year, compared with 268 programs in 2021.



852

EDUCATION PROGRAMS

in total, MOV hosted 852 education programs in 2022.

3

NEW EXHIBITIONS

In 2022, MOV launched three exhibitions including two feature exhibition and one micro-exhibition.

1,962

PROGRAM PARTICIPANTS

Nearly two thousand participants attended MOV's public programs in 2022.

IN-PERSON ENGAGEMENTS

16,450

EDUCATION PROGRAM ATTENDANCE

Among all the visitors in 2022, over sixteen thousand visitors are education program attendees.

1,962

PUBLIC PROGRAM ATTENDANCE

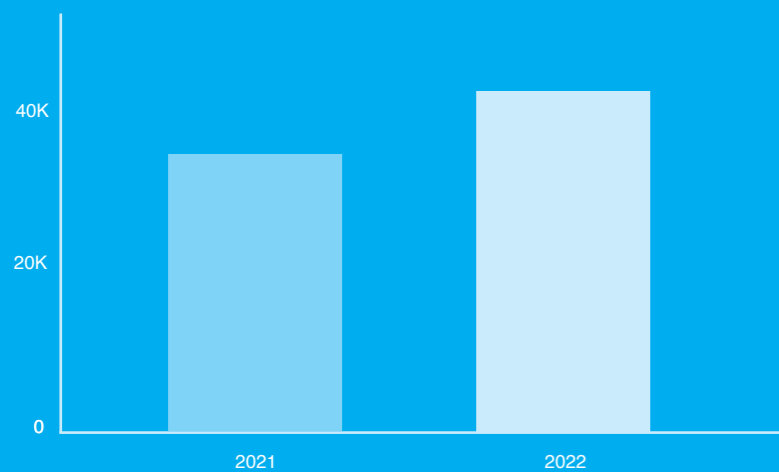
Over two thousand people visited MOV to attend public programs.

41,161

GENERAL ATTENDANCE

MOV welcomed over forty-one thousand general attendance in 2022.

PROGRESS

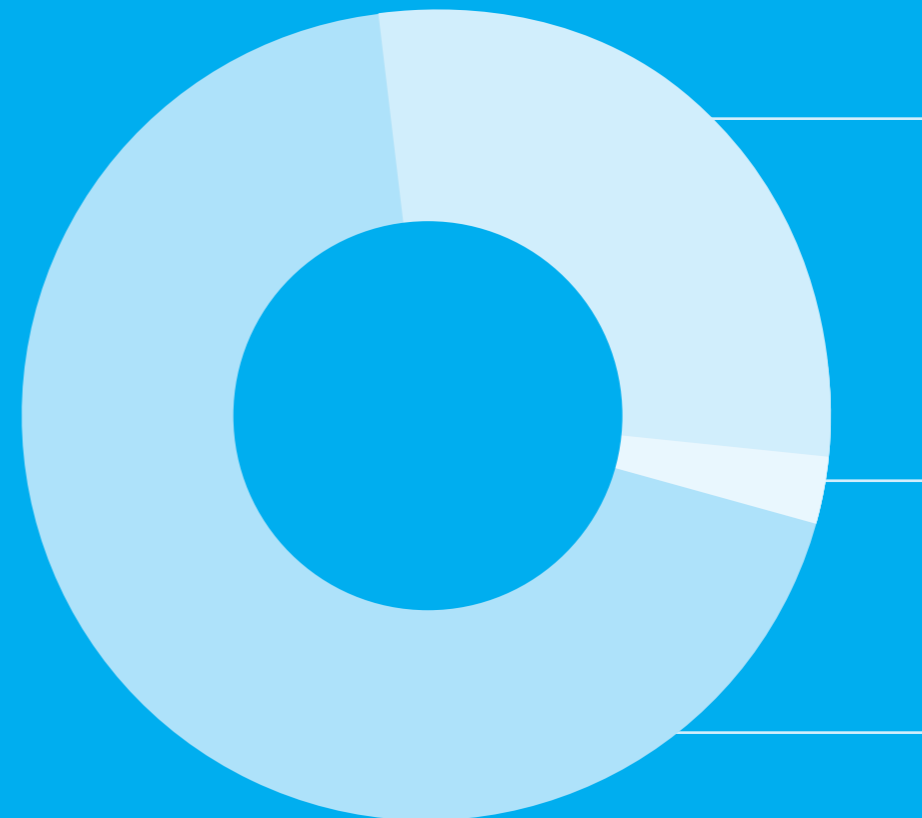


- 2021
- 2022

9.2%

VISITOR INCREASE

Compared to 2021's visitor rate, 2022's number of total visitor increased by 9.2%.



Exhibitions

2022 saw the launch of exciting projects involving various Indigenous and international collaborators and artists. Topics ranged from contemporary art inspired by Indigenous traditions, to the rewilding of our public courtyard, to design projects questioning our consumption habits. It was a year rich with the planning and research of exhibitions and publications that will go public over the next two years. As always, the MOV created new opportunities in 2022 for community groups to actively participate in the design and interpretation of museum exhibitions and programming. Several cohorts from the Faculty of Land and Food Systems at the University of British Columbia (UBC) worked on activating the Backyard Garden, a public gardening initiative located in front of MOV. Over 150 people participated in the exhibition *All We Want Is More: The Tobias Wong Project*, including one entire student cohort from Emily Carr University of Art + Design.



All We Want Is More: The Tobias Wong Project

Of note: Thanks to a grant from the Canada Council for the Arts, the curatorial department was able to formalize a sustainable design and deconstruction hub: the Sustainability Arts and Green Ecosystem (SAGE). This two-year project brings together members of the visual arts, theatre, museum, and design communities who are committed to reducing their carbon footprints by rethinking their design and fabrication practices. SAGE will support the development of design and fabrication processes that emphasize material longevity, renewability, reuse, and repair in the creation of theatrical and exhibition productions.



In Reflection Across the Shore

In Reflection Across the Shore

Dates: August 5 to November 13, 2022

Curatorial Lead: Jillian Povarchook

Nature is an invaluable source of comfort and guidance when assessing our place in the world. For many people, the importance of this relationship was heightened during the COVID-19 pandemic. *In Reflection Across the Shore* grew from documentation and observations made at the time by two artists. Through these works, artists Edward Fu-Chen Juan (based in British Columbia) and Wang Yu-Wen (based in Taiwan) shared their thoughts on the importance of reconnecting with the natural world, and on what to keep and what to leave behind in a changing world.

Their initial collaboration was to take place in person in Taiwan, but the pandemic forced Juan and Wang to rethink its terms. Their artistic exchanges for this project evolved remotely, in two different cultural spaces (Taiwan and BC) but followed similar paths. Both artists sought ways to embody reconnection with the natural world in their practice. They received inspiration and guidance from local Indigenous knowledge holders, working closely and respectfully with them to learn about the different ways they use plant fibre in their work.

Partners: Taipei Economic and Cultural Office in Los Angeles and Asian-Canadian Special Events Association

The Unity Indigenous Plant Garden – A Living Exhibition

Curatorial Lead: Sharon Fortney

The Unity Indigenous Plant Garden – A Living Exhibition was created in partnership with the Musqueam, Skwxwú7mesh, and Tsleil-Waututh Nations. This garden aligns with and builds on two MOV exhibition projects: *Wild Things: The Power of Nature in Our Lives* (2018–2020) and *That Which Sustains Us* (opened in 2020), both featuring traditional knowledge from these host nations.

hənqəminəm translations for the garden were provided by the Musqueam Language Department with the approval of the Tsleil-Waututh Nation. Skwxwú7mesh snichim translations were provided by the Ta na wa Ns7éyxnitm ta Snewiyelh – the Squamish Nation Language and Cultural Affairs Team.

T'uy't'ananat Cease Wyss, educator, interdisciplinary artist, and Indigenous ethnobotanist from the Skwxwú7mesh Nation, worked on the design and planting of this Indigenous plant garden. She was assisted in her work by Geronimo Alec (Wet'suwet'en Nation), Valeen Jules (Nuucaañut and Kwakwakawakw Nations), and Aidan Thorne (Quw'utsun Nation). Staff at the Vancouver Parks Board coordinated the removal of invasive species, as well as the sourcing and supplying of Indigenous plants for the garden.



T'uy't'ananat Cease Wyss, The Unity Indigenous Plant Garden – A Living Exhibition



Knowledge Repatriation, Photo by Calder Cheverie, 2022

Knowledge Repatriation

Curatorial Lead: Sharon Fortney

Indigenous staff at the MOV are working with community members of the Musqueam, Squamish, and Tsleil-Waututh Nations on the *Knowledge Repatriation* project. Initiated in 2022, this project will create cultural curriculum materials for use within these communities. Although these materials may later inform museum exhibitions or programs, the primary objective is to build capacity in the three communities.

Knowledge Repatriation focuses on elements of traditional knowledge that have virtually disappeared from the Greater Vancouver area due to the impacts of colonization, including physical changes to the landscape from urbanization and the resulting loss of biodiversity. Habitat restoration efforts and new relationships with civic entities such as the Vancouver Parks Board also make this work possible.

For the project's first year, the focus was coiled cedar root basketry. Since practical knowledge about cedar root basketry has been lost in many Salish communities in the Greater Vancouver area, Lil'wat basket maker and knowledge holder Gay Williams agreed to share her traditional knowledge. Curated workshops taught all the steps for creating a root basket. In April, bitter cherry bark was harvested, in June canary grass, and in September cedar sapling wood and cedar roots. Plant materials were prepared in the community and stored at MOV, ready for a two-day basket-making workshop next winter.

Each step was documented in photos and videos with the intention of creating curriculum resources for the participating Nations in their own languages (heñqəmiñəm and Skwxwú7mesh sníchim).



All We Want Is More: The Tobias Wong Project

Dates: November 17, 2022 to July 23, 2023

Curator: Viviane Gosselin

Design: Josh Doherty

All We Want Is More: The Tobias Wong Project was the largest retrospective exhibition and publication of the work of this remarkable Canadian designer to date.

In the early 2000s, Tobias Wong (1974–2010) took the design world by storm. Born and raised in Vancouver, he was a brilliant and prolific artist whose career was all too short. Defying easy categorization, his work was wide-ranging, pushing and dissolving disciplinary boundaries between conceptual art, performance, fashion, and product design. Wong's international career took off and developed in New York City, where he resided until his untimely death in 2010. *All We Want Is More: The Tobias Wong Project* is an invitation to revisit Wong's artistic contribution with fresh eyes. Recent social, environmental, and technological events have transformed the way we see the world and, inevitably, the way we see Tobias Wong's work.

All We Want is More: The Tobias Wong Project



All We Want is More: The Tobias Wong Project

Wong was irreverent, witty, and thought provoking. He edited pieces by famous artists and designers, appropriated brand imagery, and transformed everyday objects to give them new status and meaning. His work questioned notions of authorship, originality, and the value we assign to objects in our lives. This exhibition presents over 60 projects by Wong, most of them from the Tobias Wong Estate collection. The exhibition relies on research that involved conducting interviews with design collaborators around the world to draw a rich portrait of the artist's remarkable contribution. *All We Want Is More* spans three galleries, with the exhibition's look and feel conveying Wong's love for modernist and Dadaist aesthetics.

The MOV plans to add a few pieces to our collection, but we are also facilitating conversations between the Tobias Wong Estate and other museums in Canada and abroad interested in acquiring his work. A critical mass of Wong's work in public collections will ensure continued public access to and reinterpretation of his remarkable legacy.

Exhibitions in Numbers

TIMELINE

- Feature Exhibitions
- Micro-Exhibitions



KEY NUMBERS

3

NEW EXHIBITIONS

In 2022, MOV launched two feature exhibitions and one micro-exhibition.

Collections

In 2022, the MOV acquired 105 objects for the permanent collection. These support the museum's collecting priority areas of Redress and Decolonization, Immigration, Natural Environment, and Urban Culture, with particular attention given to increasing the representation of Indigenous, Black, and People of Colour.

Many significant acquisitions were made supporting Redress and Decolonization. A few highlights include the Salish Weave Collection, which features 12 prints by six Salish artists; a cedar hat by Sesemiya Tracy Williams, Squamish; a handwoven Salish blanket, *Sunset People*, by Angela George, Tsleil-Waututh; and a Punjabi Market street banner with artwork by Debra Sparrow, Musqueam.



Tottery, Diyan Achjadi, MOV Collection

Other highlights include the print *Tottery*, by Indonesian Canadian artist Diyan Achjadi, which is a reflection on the unsteadiness the artist feels as she walks the city due to the frequent construction she encounters; two historic Vancouver signs: the Faces Nightclub neon sign from one of Vancouver's early gay bars, and the plastic backlit Commodore Ballroom sign, which dates from 1975, just after the ban on new neon signs in Vancouver came into effect in 1974; and a collection of items from the McCleary homestead, Vancouver's first farm.

The MOV added to the collection of material documenting the Indigenous community's response to the Missing and Murdered Indigenous Women and Girls crisis with the acquisition of a ribbon skirt donated by Jamie Smallboy, a Plains Cree woman who founded the Vancouver Red Ribbon Skirt Project. The skirts are sewn to help victims' families on their healing journeys, and families are gifted the skirts to wear while attending the Women's Memorial March, held annually on February 14 in Vancouver's Downtown East Side since 1991.

Vancouver Red Ribbon Skirt Project, Jamie Smallboy, MOV Collection



Digitization

Digitization of the MOV's collection is a priority of the Curatorial Department. As well as providing the public with visual access to the museum's collection, digitization is also a key tool in the management of the collection, including artifact identification and condition tracking. In 2022, the MOV was fortunate to receive a privately funded grant from Anne Wyness, an avid MOV enthusiast, which supported the digitization of the remainder of the Ethnographic Collection. In addition, a portion of a Museums Assistance Program Digital Preservation grant was allocated to digitization. This was used to begin the digitization and cataloguing of a collection of photographs of Indigenous communities in British Columbia. Together with images of new acquisitions, which are digitized as part of the cataloguing process, a total of 2,074 objects were digitized in 2022. In sum, just over 80% of the collection has now been digitized and is publicly accessible via the MOV's online database, openMOV.



Faces Nightclub Neon, MOV Collection

Conservation

In 2022, the conservation department treated approximately 40 objects in preparation for exhibitions, long-term projects, and remediation, in addition to improving preventive conservation standards in the collection through exhibit and storage mounts. The Conservator completed treatments on loan objects and built over 100 mounts for *That Which Sustains Us*. In preparation for the exhibitions *Spirit Journeys* and *Dressed for History* opening in 2023, the department undertook condition reporting and mount making for incoming loans.

Conservation de-installed *Neon Vancouver Ugly Vancouver*, a major project. Thirty neon signs were unplugged, de-installed, and crated for transport and storage. The conservation assistant also completed remedial treatments on 13 signs to prepare them for loan.



Digitizing McCleery sampling of donation

Conservation assisted in repatriations by packing, rehousing, and organizing shipping. In the summer, the department hosted a Young Canada Works intern, who assisted in completing a survey of digital assets in the collection. Over 6 TB of digital assets were identified and surveyed as part of a project to better manage the MOV's digital assets over the long term.



Repatriation

The MOV continues to work with BC First Nations on the repatriation of ancestral remains and spiritually significant belongings. Repatriation is an essential element of our commitment towards redress and decolonization. The MOV recognizes that the process of repatriation is paramount to building trust and developing healthy relationships with Indigenous communities in BC and around the world.

In 2022, the MOV was able to conclude several repatriations that had been initiated in previous years. After the closing of the Haida Now exhibition in August 2021, a second repatriation project was initiated that included several pole fragments and archaeological belongings previously on exhibit. This repatriation was approved in March, and the belongings arrived home in August.



Crates arriving at Haida Gwaii Museum and Cultural Centre. Photo courtesy of Aay Aay, Haida Repatriation Specialist.



The delegation of Haida Community Members who came to sing away the Haida Belongings. Photo by Viviane Gosselin.

MOV staff were also able to support the physical transfer of 17 ancestors to the Semiahmoo and Tsawwassen First Nations in July. These ancestors were deaccessioned in 2020, but the COVID-19 pandemic delayed the transfer and ceremonial work.

After 12 years, two Yunesit'in ancestors deaccessioned on December 8, 2011 returned home. This was facilitated by work with Chief Lennon Solomon, who brought a delegation of Yunesit'in knowledge holders to visit on October 4. The ancestors travelled home a few days later.

In 2020, the Gitxaala Nation had expressed interest in Tsimshian collections at the MOV. In November of 2022, they requested a raven bowl and a mosquito mask previously owned by Chief Amos Collison. The request was supported by letters from great-grandsons of the chief, who expressed a desire for their great-grandfather's belongings to be housed in the new Gitxaala cultural center. This repatriation was approved by the Collections Committee in December and forwarded to the Board of Directors for final approval at their next meeting in January 2023.

MOV staff also held a community information session on November 15, 2022 to share information about the ancestral remains at the museum and give an overview of the repatriation policy. This meeting was attended by representatives of the Musqueam, Squamish, Tseil-Waututh, Kwikwetlem, and Sto:lo Nations, with regrets from the Tsawwassen and Kwantlen Nations.

Photo (left): "tHEIRS," lessLIE (Leslie Sam), 2009. The Salish Weave Collection of George and Christiane Smyth, MOV Collection.

Collections in Numbers

KEY NUMBERS

105

OBJECTS

In 2022, the MOV acquired 105 objects for the permanent collection.

2,074

DIGITIZATIONS

More than two thousand objects were digitized in 2022, along with images of new acquisitions.

40

OBJECTS

The conservation department treated approximately 40 objects in preparation for exhibitions, long-term projects, and remediation.

CONSERVATION

100

MOUNTS

The Conservator completed treatments on loan objects and built over 100 mounts for *That Which Sustains Us*.

13

SIGNS

The conservation assistant also completed remedial treatments on 13 signs to prepare them for loan.

6TB

ASSETS

Over 6 TB of digital assets were identified and surveyed as part of a project to manage the MOV's digital assets over the long term.

17

ANCESTORS

MOV staff supported the physical transfer of 17 ancestors to the Semiahmoo and Tsawwassen First Nations

DIGITIZATION

80%

OBJECTS

In sum, just over 80% of the collection has now been digitized and is publicly accessible via the MOV's online database, openMOV.

COLLECTION

70,000

OBJECTS

Over 70,000 objects are currently in MOV's permanent collection, as of 2022.

REPATRIATION

Aug.

2022

After the closing of the *Haida Now* exhibition in 2021, a second repatriation project was completed in August, 2022.

AUG

Jul.

2022

MOV staff were also able to support the physical transfer of 17 ancestors to the Semiahmoo and Tsawwassen First Nations in July.

JUL





In Vancouver History Gallery: 1960s–1970s

Education and School Programs

As society rebounds from the pandemic, the demand for travel, in-person museum visits, and school field trips steadily returns. In 2022, the Education Department saw a 218% increase in the total number of programs (online and in-person) compared to the previous year and a 181% increase in the number of participants from 2021. In contrast to pre-pandemic numbers, the museum saw attendance corresponding to 73% of participants in 2019, with a total of 852 programs and 16,450 attendees in 2022. Of the 852 programs scheduled, 96% were for in-person attendance.

Outreach

Québec, Mill Bay, Bowen Island, Victoria, Williams Lake (See number's page for details)

Virtual vs. In-Person

There is a distinct correlation between on-site visitation numbers and guidelines from the BC Ministry of Health. January 2022 saw a drop in on-site program numbers. All in-person programs for classes of 20 students or more were cancelled until January 31, 2022 due to the release of new guidelines by the Ministry in late December 2021. February was a mix of hybrid online school programs, guided tours, self-guided group visits, and the return of the seasonal *Animating History* program. By spring, the proportion of in-person programs was steadily increasing, with numbers equal to bookings in February despite two weeks of spring break. From late spring to summer, the number of in-person programs increased significantly, peaking in May/June, and there were zero online programs from June to September. The trend for in-person programming continued from the fall until the end of the year.



Grade 4 students from Urban Academy, Resilience & Reconciliation School Program

Grade 4 students from Urban Academy, in Vancouver History Gallery



While online programs made up less than 5% of educational programming in 2022, the outreach capability of bringing the MOV to classrooms from Bowen Island to Williams Lake affords (new and returning) schools the opportunity for experiential and innovative learning from the convenience of their classrooms. Not only does virtual programming further accessibility beyond geography, but it also opens new possibilities for connecting with a wide range of demographics, including seniors living in residential facilities. With our live 360-degree guided tours of current and past exhibitions, experiencing MOV exhibitions from home is now a convenient reality.

This past year, the Education Department saw 33 new local and international schools/organizations come to the MOV for educational programming, including international groups from Mexico (Mariposa Educational Group), California (University of California, Berkeley), and the UK (University of Exeter).





International Partnerships

Over the 2021–2022 school year, the MOV engaged in an innovative and international education program around the concepts of “*Ideal City / Sustainable City*” with Cousteau School (North Vancouver), Jules Verne’s House (Amiens, France), and Arthur Rimbaud Secondary School (Amiens, France). Students from each school examined environmental issues in their cities and proposed plans for a more sustainable future. The MOV and Jules Verne’s House provided multiple workshops to their respective classes on the subject, while students exchanged views and ideas across the partner schools. Two micro-exhibitions wrapped up this joint project, with each cultural institution showcasing the work and materials created by the students across the Atlantic. A scale model of a sustainable city, built by Grade 5 students from Cousteau School, was exhibited at the MOV from June 6 to July 6, 2022.

Building upon the connections made from the previous year with the Centre des monuments nationaux, a French governing body run by the Ministry of Culture that governs around 100 prestigious heritage sites and monuments of the French state (i.e., Arc de Triomphe and Mont-Saint-Michel), the MOV continues the educational partnership with Château d’If in Marseille. Cultural and knowledge exchange from both organizations offers new and exciting opportunities to diversify and strengthen our virtual school offerings, an instrumental pivot from the onset of the global pandemic.

Ideal City / Sustainable City, Cousteau School

Throughout the Year

The MOV continues the partnership with Reel to Real, a non-profit registered charity dedicated to youths, culture, and moving images. The popular *Animating History* program gives students from Grades 5 to 12 the opportunity to work with professional animators to produce a three-minute animated film on a historical topic, including storyboarding, character/background creation, camerawork, and sound. Students have the unique opportunity to engage, learn, and recreate a historical moment through creative storytelling and technical filmmaking. Stories include Japanese Internment, the Great Vancouver Fire, and the 1907 Anti-Asian Riots.



Students visiting *cəsna?əm*, the city before the city

Grade 7 students from Urban Academy, Ancient Worlds School Program



In terms of community connections, equity, and inclusion, the Education Department worked with the UBC Humanities 101 Community Programme, which provides four free non-credit, university-level courses to people living in Vancouver's Downtown East Side and surrounding areas "whose economic situation, academic experience, financial and social well-being are compromised." The Education Department provided the students with 360-degree virtual and on-site guided tours of *cəsna?əm*, the city before the city and *A Seat at the Table: Chinese Immigration in BC*. As an ongoing partner of this programme, the museum was invited to contribute to the 2022 cohort's year-end book, comprising students' essays, annotated course outlines, and other writings/reflections from the year.

The Education Department also participated in Capilano University's Asian Heritage Month events, offering *A Seat at the Table* guided tours. Working with the Marketing Department, the museum provided two-for-one tickets for students to take away.

The Education Department resumed another year of partnership with Routes Adventures, a provider of educational travel packages (Road Scholars) for mature adults (50+) with a passion for lifelong learning and travelling. From May to October 2022, over 700 participants came to the MOV to learn about the history and culture of BC First Nations through a lecture developed by the Curator of Indigenous Collections and Engagement. The lecture was followed by guided tours and discussions of two Indigenous-themed exhibitions: *cəsna?əm, the city before the city* and *That Which Sustains Us*.

As a place for lifelong teaching and learning, the MOV continues to partner with UBC's Faculty of Education as a community host for teacher candidates during their Community Field Experience. Over a three-week period in June, the teacher candidate worked with staff from the Education Department, shadowing school programming/tours/lectures and observing what informal pedagogy looks like in a community setting. Opportunity was also provided for the teacher candidate to undertake an independent project to further their experiences as an emerging educator; this involved researching the Ministry of Education's Big Ideas, coming up with lesson concepts, and connecting them to primary-source belongings/artifacts from the museum's collections to provide classroom teachers with practical resources and ideas for lesson planning.



Over the fall, the Education Department hosted 250 participants from the City of Vancouver, providing informative guided tours of *cəsna?əm*: the city before the city and That Which Sustains Us to city staff as part of their new equity and diversity training program.

As a resource for our community and a place for growth and learning, the MOV hosted a provincial professional development day workshop in October for K-12 teachers across the province. Early childhood, elementary, and secondary teachers from various school districts attended the event, titled “Reconciliation, Engagement, Awareness, and Learning (REAL) – Past, Present, and Future: The Impact of Colonization and the Road to Reconciliation.” Teachers had the opportunity to participate in the redeveloped Resilience & Reconciliation school program, as well as an open discussion with Dr. Sharon Fortney on the topic of reconciliation in the present-day context, and they were given resources to use and apply in their own classrooms. The event was sold out, with a waitlist.





Wrapping up the year, the Education Department slowly restarted the process of onboarding new volunteer program liaisons, as demand increased after the intake process had been put on hold during the pandemic. Overall, 2022 saw a positive upward trend as school and community groups returned on-site again for school programs and visits. The Education Department was also pleased to welcome new audiences from local and international schools/organizations for programming. Long-term collaborations were resumed, and new strategic partnerships were formed to continue the meaningful work of creating and delivering quality programming, serving as a resource and partner for our communities, and being a gathering place where Vancouver's story begins and travels beyond.

Photo: Ancient Worlds School Program

Education and School Programs in Numbers

Education and School Programs

852

PROGRAMS

More than eight hundred online and in-person programs were delivered.

16,450

PARTICIPANTS

Over sixteen thousand participants attended MOV's education and school programs in 2022.

218%

INCREASE

The Education Department saw a 218% increase in the total number of programs compared to the previous year.

96%

IN-PERSON

Throughout 2022, in-person programs have increased from 85% to 96%.

181%

INCREASE

In 2022, the Education Department saw a 181% increase in the number of participants from 2021.

33

NEW SCHOOLS

33 new local and international schools/organizations came to the MOV for educational programming.

Outreach

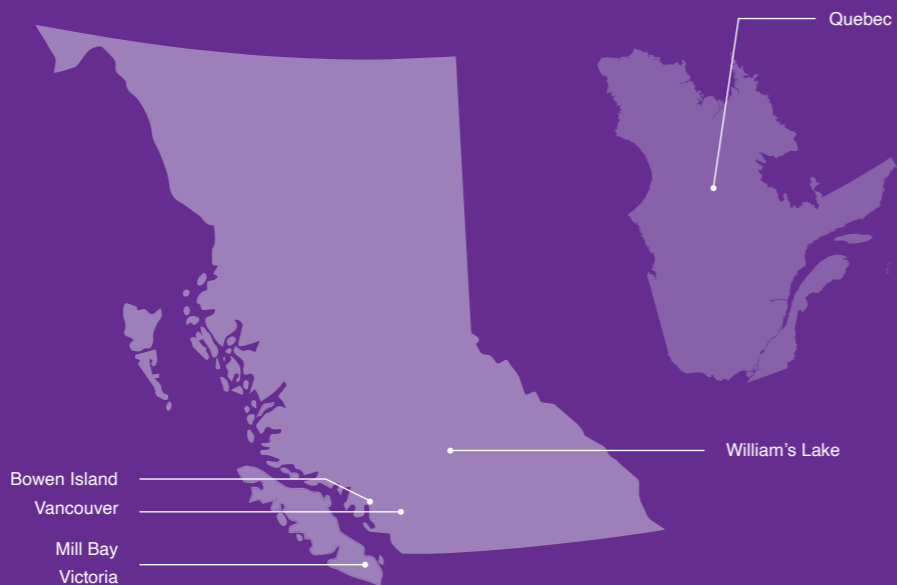
5

COUNTRIES

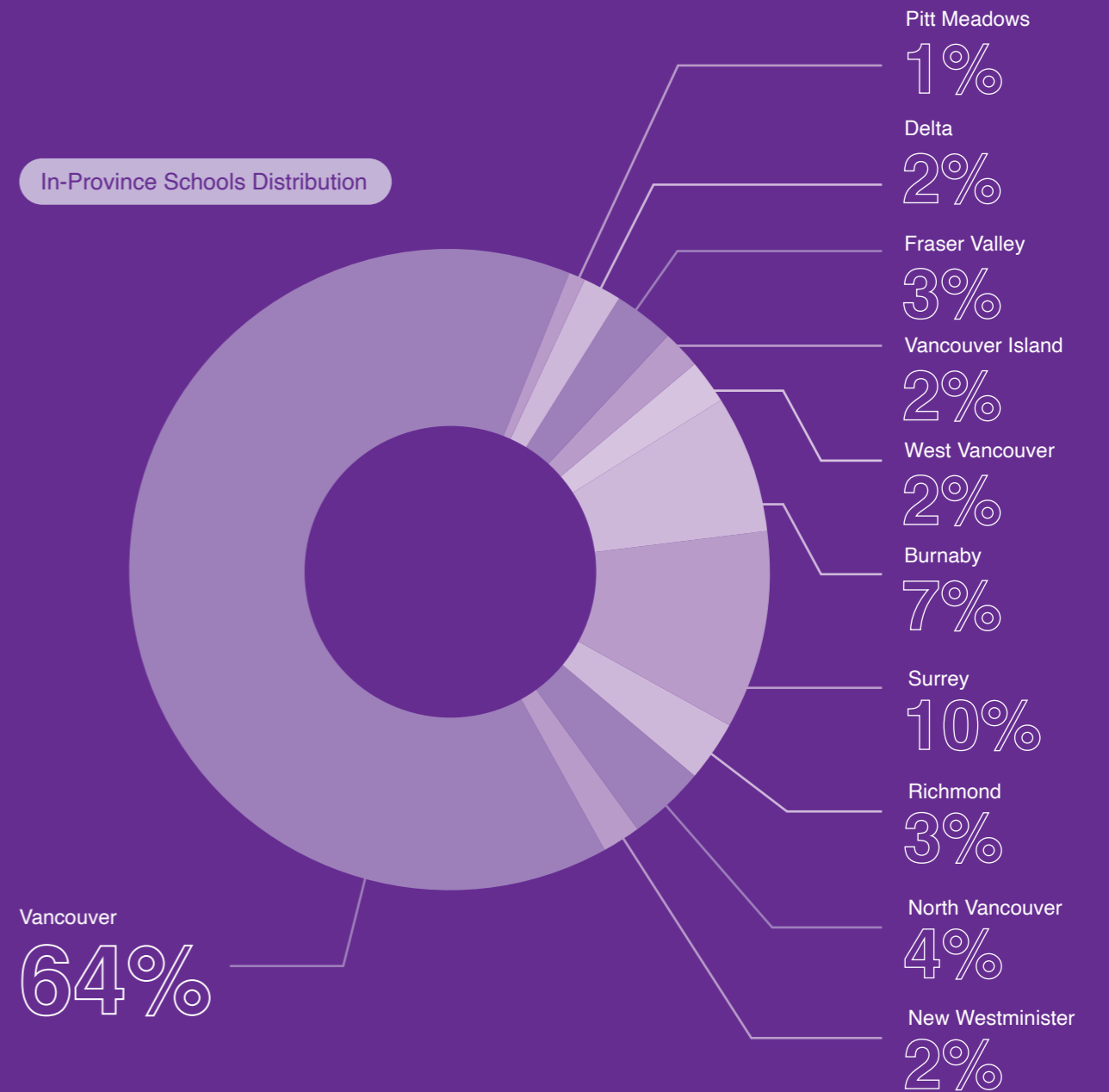
In 2022, The Education Department worked with over 15 different schools and organizations in 5 different countries.

INTERNATIONAL SCHOOLS AND ORGANIZATIONS

- Mariposa Educational Group (Mexico)
- University of California, Berkeley (USA)
- University of Exeter (UK)
- Jules Verne's House (France)
- Arthur Rimbaud Secondary School (France)



In-Province Schools Distribution



Testimonial

“

The Education Department participated in Capilano University's Asian Heritage Month events, offering A Seat at the Table guided tours. As a faculty member stated in their thank-you email:

”

Your contribution to this event is another gesture of partnership with the community, and this we value very much. Thank you for this show of inclusion.

Capilano University



MOV at Khatsalano Music Street Festival, July 2022

Public Programming and Engagement

This past year, the MOV continued to rebuild its public programs, events capacity and outreach. 2022 saw an enthusiastic return to in-person and on-site events at the museum. Online events continue to be beneficial for increasing event sizes and capacity as well as accessibility across different needs and locations.

Along with this came opportunities to continue building on existing as well as new relationships with local organizations, institutions, and community groups. Some notable partners include the Asian-Canadian Special Events Association, Autism Canada, Heritage Vancouver Society, House of Rice, I Dream Library, Khatsahlano Street Music Festival, Spectrum Skate, the UBC Initiative for Student Teaching and Research in Chinese Canadian Studies, and the UBC Public Humanities Hub.

A majority of events were focused on platforming members of communities and their stories through talks, share-and-tell sessions, workshops, film screenings, and a drag performance. These partnerships and events allowed us to reach and welcome partners and audiences who in the past did not feel as well represented in the space. Programming at the museum continues to be a way for us to receive and respond to feedback from the public and communities on how to better serve our mandates.

Indigenous Community Engagement

We continue to work with knowledge holders through our Indigenous *Artisan Workshop Series*, which also saw a transition to more in-person opportunities in 2022. Through partnerships with local Indigenous artisans, we were able to offer workshops throughout the year that focused on both traditional skills and more contemporary ways of celebrating Indigenous cultures and creativity.

In 2022, we partnered many times with Musqueam artist Rita Kompst on both cedar weaving and natural dyeing workshops. Waabizheshi nindoodem Rebecca Lyon, an Anishinaabekwe designer of mixed Lebanese and Ojibwe descent, led a workshop on recreating the Pow Wow jacket as streetwear and a way to decolonize fashion. Most of our Indigenous workshops sold out, with us having to add extra workshops to accommodate demand.



Pow Wow Jacket Workshop with Becky Lyon

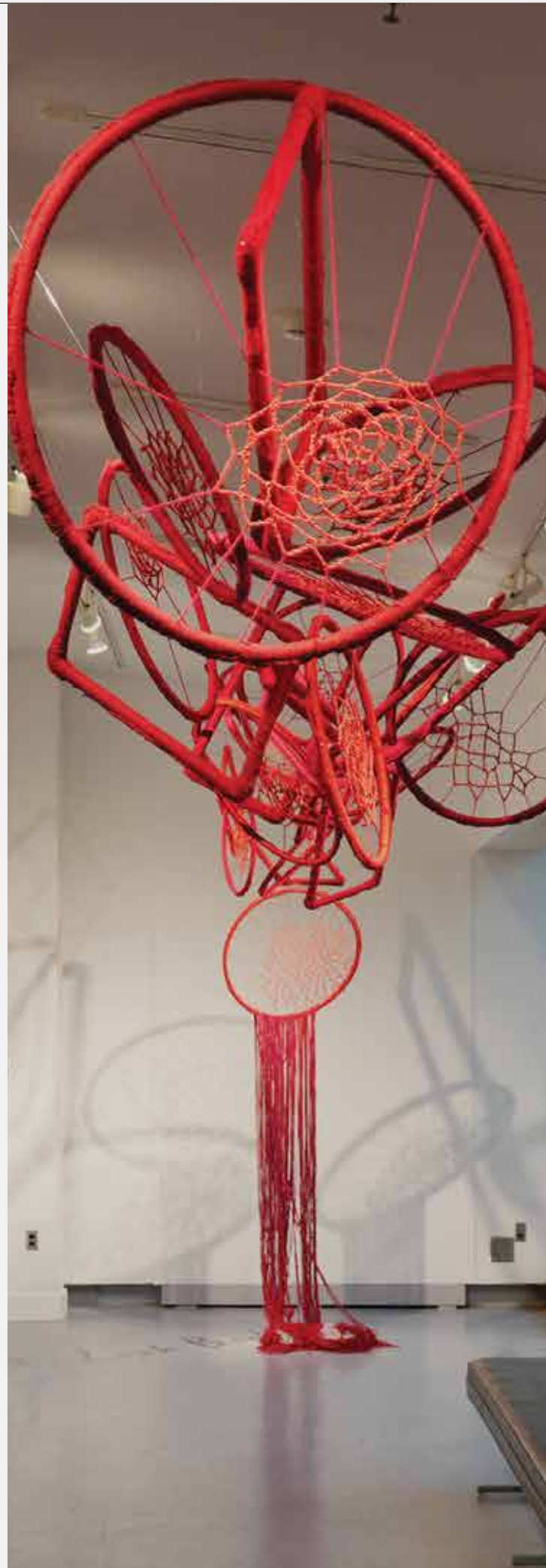
Cedar Bracelet Weaving Workshop at Khatsalano Music Street Festival, July 2022



For the *Khatsahlano Music Street Festival*, the Museum of Vancouver presented a Host Nations Pavilion of Indigenous artisans and vendors. Rita Kompst also taught two cedar weaving classes. Sculptor TsuKwalton Jonas Jones, from the village of Átsnach (Tsleil-Waututh) — with strong ties to Squamish Nation as well — did live carving demonstrations. Artist Chase Gray of Musqueam and Tsimshian heritage had a booth and provided artwork for a collective “paint by numbers” Paintillo project.

Indigenous Community Engagement and Programs Coordinator Jasmine Wilson launched a new program: *Unravelling Colonial Threads*. The first of what will become a series, the program featured an intergenerational panel of Indigenous women weaving their own path of healing. On the panel were Musqueam weaver Aleen Sparrow, Jamie Smallboy of the Maskwacis Nation in Alberta and founder of the *Red Ribbon Skirt Project*, and Rebecca Lyon. Squamish cedar bark weaver and traditional technologist Sesemiya, Tracy Williams moderated the panel.

On Orange Shirt Day and National Day of Truth and Reconciliation, the museum offered complimentary admission to anyone wearing an orange shirt to commemorate the legacy of residential schools. Donations were also accepted on behalf of the Indian Residential School Survivors Society (IRSSS), and visitors had the opportunity to share their support for survivors through an “Every Child Matters” cut-out. Over \$1,500 was collected and donated — a 66% increase from last year.





Indigenous History Month, June 2022

Indigenous History Month displays included a Hope and Healing Canada installation by Métis installation artist Tracey Mae Chambers and the reinstallation of the MMIWG2S Pow Wow Jacket by Anishinaabe and Lebanese artist Rebecca Lyon. These two installations engaged visitors to consider redress and activism as they entered the MOV exhibitions through the Studio Gallery and connected to the launch of the Unravelling Colonial Threads virtual program.

“Red is the colour of blood, the colour of passion and of anger. It is the slur against Indigenous and represents danger and power. It can also represent courage and love. These installations are detailed and temporary. They can, if necessary, be created, photographed, and then removed on the same day, although I would be happier to leave them up. There is no waste, as the very same string is used in subsequent installations. Although this is painstaking, it is worth every ounce of effort. I have included photos of a few I have built. I can build anywhere, inside or out. The challenge of an unknown environment to build in is part of the point. I must adapt. We all must.”

Tracey Mae Chambers Artist Statement

Photo: Hope and Healing Canada installation by Métis artist Tracey Mae Chambers

Public Programming and Engagement in Numbers

Overview

28

PUBLIC PROGRAMS

In 2022, MOV hosted 28 different public programs.

1,962

PARTICIPANTS

By the end of 2022, MOV had a total of 1,962 Participants (virtually and in person).

1,500

DONATION

Over \$1,500 was collected on behalf of the Indian Residential School Survivors Society (IRSSS) - a 66% increase on donations from last year.

Testimonials

I love the intimacy of the event combined with the specialty of knowledge from the presenters.
Program Attendee

There was a very nice feeling in the room, that we were all in it together, supporting each other as we learned.
Program Attendee

The venue was nice and the atmosphere relaxed and well paced. The presenters were knowledgeable and related well to the audience.
Program Attendee

I appreciated the mix of respondents and topics discussed and the care with which the event was organized and run.
Program Attendee

I enjoyed and appreciated the multiple mediums (film, slides, small + big group discussion) to keep things dynamic and engaging.
Program Attendee

I really love how other people in the audience were very engaged, participated, and shared their experiences, curiosity, and questions.
Program Attendee

Testimonials

Engaging speakers in a welcoming atmosphere.
Program Attendee

I left feeling truly impacted by what I learned professionally and personally. This will have a lasting impact on me.
Program Attendee

Thank you so very much for all you have done and are still doing. Thank you all for so kindly including me to participate at this event. I am truly honoured, and totally appreciated this and enjoyed it. And of course felt very proud of the younger generations who are taking part with great ability to look into our past and into the future with such optimism and responsibility.
Panelist

Typically museums and universities are just about placing one expert in the room — but I felt the reciprocity in the room between community.
Community Partner

To be able to bring my art form and performance to a museum, a space that does not typically feature my art and my identity, is a good start.
Community Partner

I felt truly cared for being a part of this event.
Community Partner

It means so much to see people interacting with and asking about my work.
Panelist

Keep doing what you guys are doing.
Community Partner

I enjoyed connecting with a younger generation of people doing my craft.
Community Partner

Marketing and Communications

Page views: 498K

Facebook: 18,419 followers

Instagram: 15,671 followers

TikTok: 1,008 followers

LinkedIn: 2,939 followers

Twitter: 26,831 followers

Vancouver History Galleries, 1950s gallery



In 2022, MOV's marketing department saw some changes in the team. Jasmine Crisp returned from maternity leave in September and into the new role of Marketing & Communications Manager. Arusha Siddiqui started in the role of Marketing Coordinator a month earlier. Despite these departmental changes, the marketing department continued to stay engaged with MOV's audience and visitation numbers continued to rise. MOV's marketing focus included defining the museum's key target audiences and developing a strategy built to capture this market. Tourism contracts and partnerships were renewed or maintained and MOV's social media strategy focused on video content creation.



Spectrum Skateboard Society hosts World Autism Acceptance Day at MOV

MOV at Khatsalano Music Street Festival, July 2022



Local audiences were continuously engaged digitally and within the community during marketing initiatives such as *Khatsahlano Music Street Festival*, *Family Day at MOV*, *World Autism Acceptance Day*, *Objects of Pride*, *Orange Shirt Day* and more. These initiatives established stronger relationships, a broader audience, and increased loyalty through these strategies.

Marketing and Communications in Numbers

Overview

498K

PAGE VIEWS

In 2022, MOV had a over 498,000 website page views.

18,419

FACEBOOK FOLLOWERS

By the end of 2022, MOV had a total of 18,419 followers on Facebook. MOV had an increase of 4.6% followers in 2022.

1,008

TIKTOK FOLLOWERS

On May 3 2021, MOV launched a TikTok account and has gained over 1000 followers since then.

Testimonials

“ *The exhibitions give a balanced account of long-ignored aspects of Canadian history. The two hours spent there were totally worth it.* ”
Google Review

“ *The exhibits were beautiful, interactive and well taken care of! I'll definitely bring family and friends here when they visit!* ”
Google Review

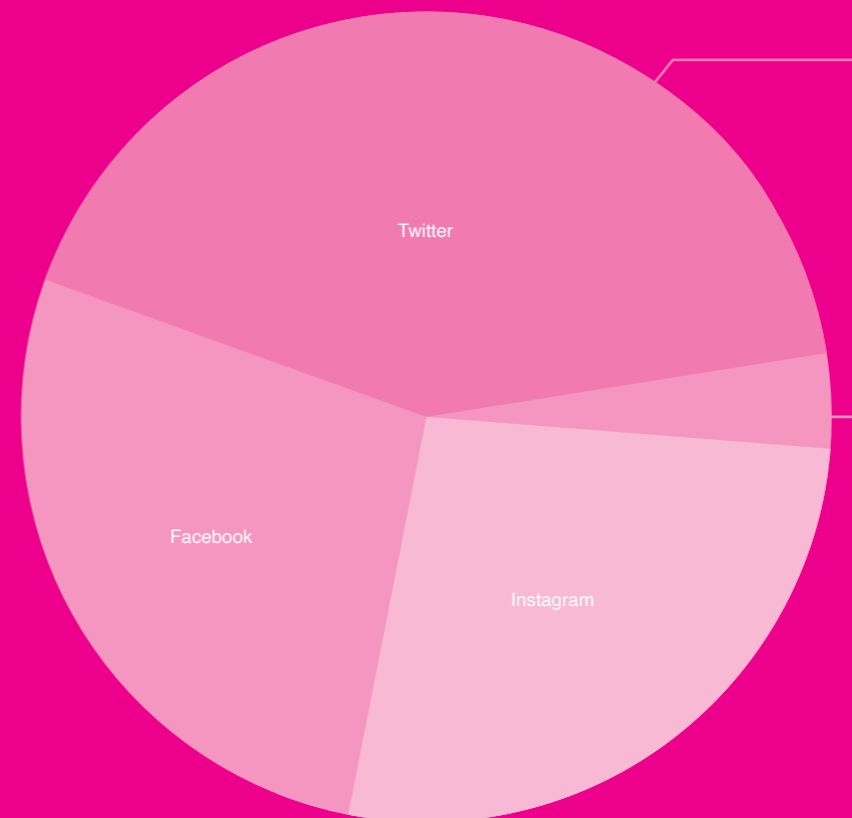
“ *A slice of heaven. Perfection exemplified. Pure sheer poetry. A beautiful mesmerizing enchanting experience.* ”
Google Review

“ *The Neon sign exhibit is great, and I really enjoyed the Indigenous artifacts and stories. The actual setting and location of the building is extremely picturesque.* ”
Facebook Review

“ *Very effective and quick ticket purchasing process. My son and I really enjoyed the exhibits available at the MOV and are very happy to come back soon with the entire family.* ”
Tiqets Review

“ *“Great experience, a place you should go when you visit Vancouver”.* ”
Facebook Review

Social Media Impact



26,831

TWITTER FOLLOWERS

As of 2022, MOV had 26,831 follower on Twitter.

2,939

LINKEDIN AUDIENCE

In 2022, MOV's LinkedIn audience had a significant increase.

15,671

INSTAGRAM FOLLOWERS

MOV had 15,671 followers on Instagram. Compared with 2021, Instagram followers increased nearly 10%.

4.9%

FOLLOWER INCREASE

MOV had an increase of 4.9% followers in 2022.

TOTAL

64K

TOTAL FOLLOWERS

In 2022, MOV had over 64K total followers across MOV's main social media channels.



All We Want is More: The Tobias Wong Project

Visitor Experience

The primary story for the Museum of Vancouver and its visitors in 2022 was of a return. The year began with many restrictions still in place but increasing vaccination rates across the province and some softening of capacity concerns at the facility saw confidence begin to return in our guests. Many of our rental clients began to look for spaces to host smaller versions of their regular events, and lots of community engagement around our *Boarder X* and *A Seat at The Table* exhibitions gave Vancouver a place to feel welcome and begin to get together again.

On April 8, 2022, vaccine passports were no longer required, and more and more visitors returned to the MOV. From February to April, we saw our monthly visitation more than double, and we began to offer evening visitation on Thursdays, Fridays, and Saturdays again. By the time May rolled around, COVID case numbers were decreasing. Bolstered by the return of *Tourism Challenge*, an industry favorite event, we saw the busiest month since the start of the pandemic: over 10,000 guests visited in May, with well over half of those being new tourism industry professionals exploring their city again.

As the Visitor Services team began to welcome back school groups in the spring and more tourists into the summer, there was a real sense of renewal. We completed renovations and updates to the Joyce Walley Room, breathing new life into our rentals program and allowing us to welcome back more family events such as weddings and birthdays, as well as offer corporate clients a safe and open place to gather after months of working from home.

Adapting to these constant changes would not have been possible without a Visitor Services team that was ready to adjust to the needs of new and returning guests, always with their safety and comfort in mind. As the restrictions and environment changed around them, our team looked to each new change as an opportunity to welcome more and more people back. Without that remarkable work, the stability and confidence we saw return would not have been possible.

Photo: Visitors engage with display cases in All We Want is More: The Tobias Wong Project



Visitor Experience in Numbers

Visitors & Members

41,161

TOTAL VISITORS

MOV welcomed over forty thousand visitors in 2022. With a 9.2% increase compared to 2021.

7,060

RENTAL ATTENDANCE

In 2022, MOV hosted over seven thousand people in venue rental attendance.

MEMBERSHIPS

773

MEMBERS

Over seven hundred people are in the museum's membership program in 2022.

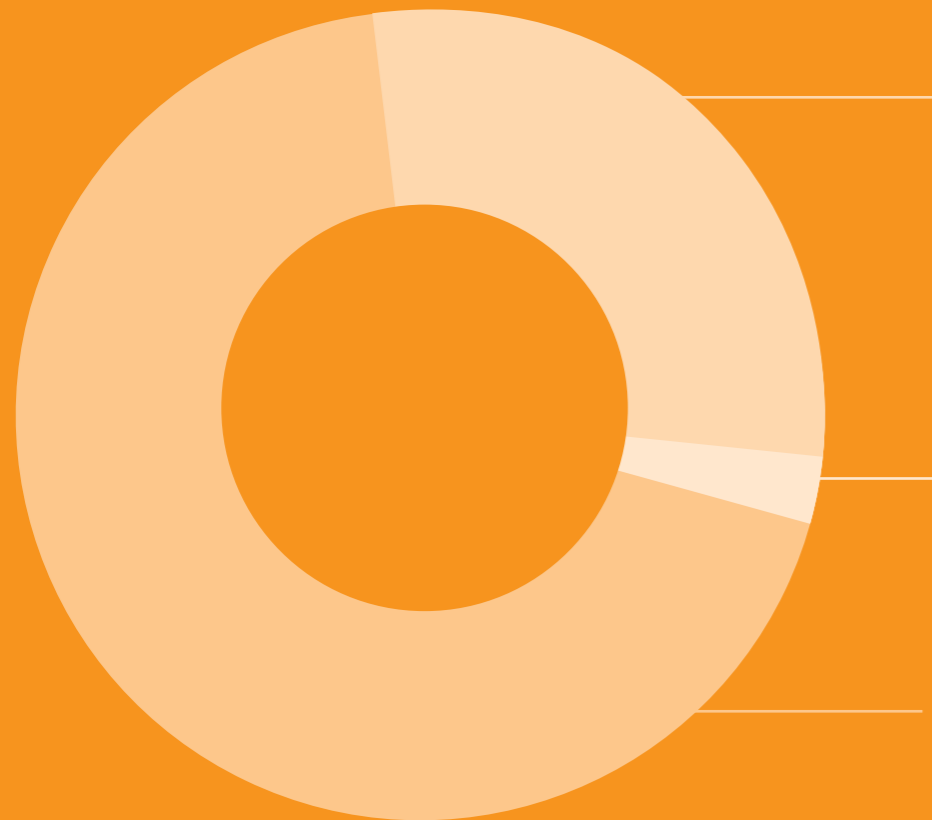
HONORARY

107

HONORARY MEMBERS

In 2022, MOV offered over a hundred honorary lifetime memberships.

Percentage Breakdown



16,450

EDUCATION PROGRAM ATTENDANCE

Among all the visitors in 2022, over sixteen thousand visitors are education program attendees.

1,962

PUBLIC PROGRAM ATTENDANCE

Over two thousand people visited MOV to attend public programs.

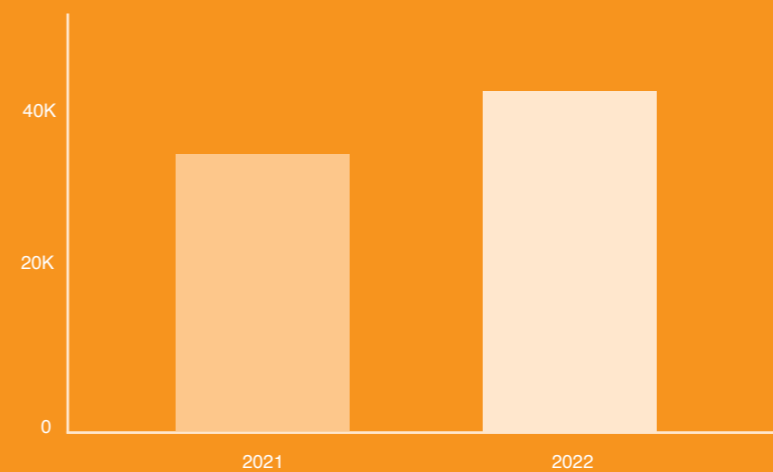
41,161

GENERAL ATTENDANCE

MOV welcomed over forty-one thousand general attendance in 2022.



PROGRESS



- 2021 Visitors
- 2022 Visitors

9.2%

VISITOR INCREASE

Compared to 2021's visitor rate, 2022's number of total visitor increased by 9.2%.

Financials

The summary of financial information presented in the Annual Report is derived from the Vancouver Museum Society's audited financial statement for the year ending December 31, 2022.

The Society's operational revenues for 2022 exceed expenses and resulted in a surplus of \$6,731. Overall revenues decreased by \$147,210, while expenses decreased by \$7,359. The decrease in revenue over the past year reflects the general trend in the sector and the impacts of the COVID-19 pandemic on the organization's admissions, in-person audience activities, and public programming and educational events.

While 2022 was a transitional year for the MOV we have noted an increase and a positive trend over the fall of 2022 as audience and visitations number begin their return to post-pandemic levels.

Photo: Lily blossom in the lily pond, seen from MOV patio





Financials

Overview

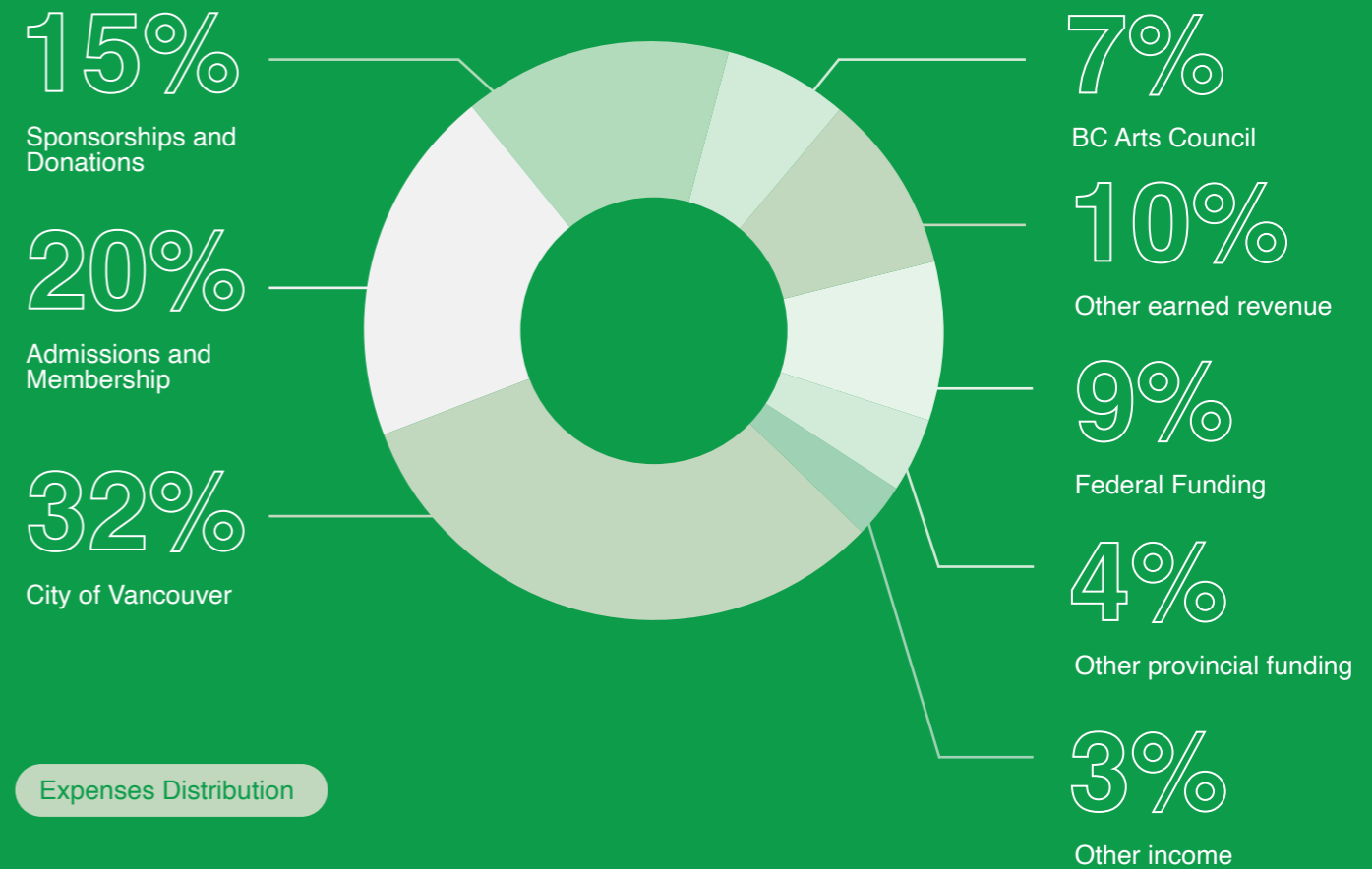
REVENUES

City of Vancouver	844,322	32%
Admissions and membership	514,189	20%
Sponsorships and donations	384,017	15%
Other earned revenue	185,384	7%
BC Arts Council	257,000	10%
Federal Funding	227,793	9%
Other provincial funding	100,000	4%
Other income	85,677	3%
TOTAL	2,598,382	100%

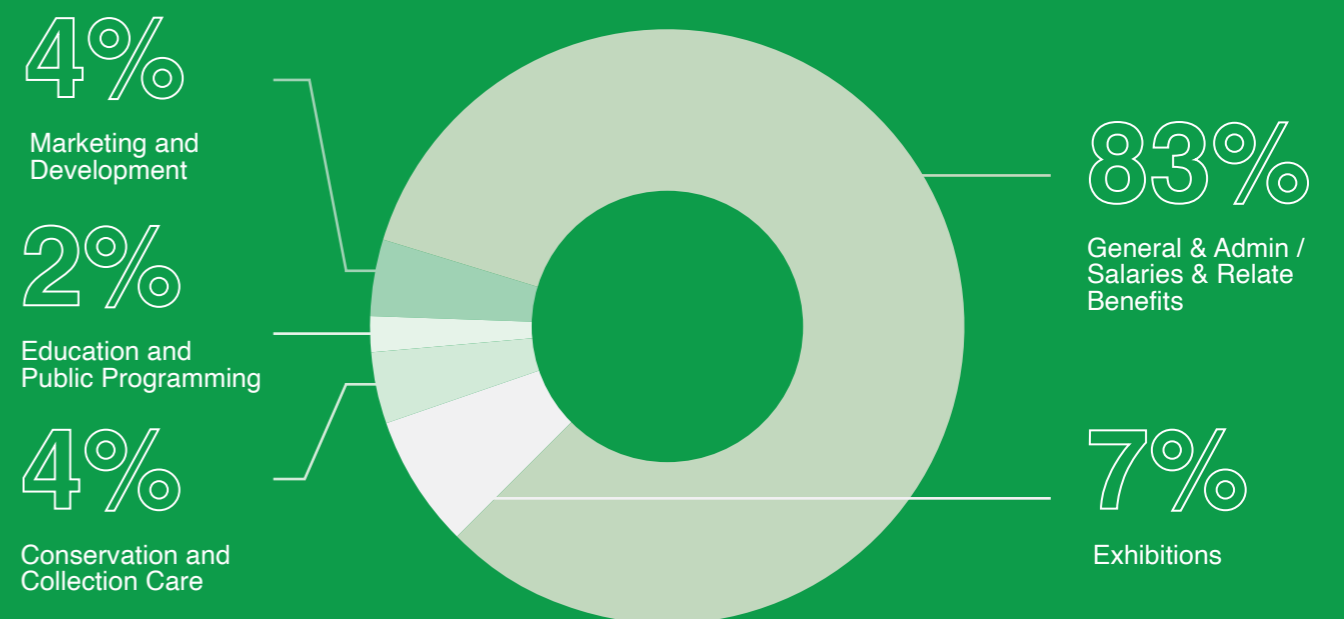
EXPENSES

General & Admin / Salaries & related benefits	2,160,156	83%
Exhibitions	177,010	7%
Conservation and Collection Care	98,144	4%
Education and public programming	44,517	2%
Marketing and development	100,017	4%
Museum Enterprises	11,807	0%
TOTAL	2,591,651	100%

Revenues Distribution



Expenses Distribution



Board Members

Lilian Tummonds
Chair of Board

Pamela Goossen
Board Member

Jane Mcfadden
Board Member

Deborah Schachter
Board Member

Bruce Miller
Vice Chair

Chief Janice George
Board Member

Cameron Burke
Board Member

Kathleen Reid
Board Member

Arnold Singh
Treasurer

Brenda Van Engelen
Board Member

Hannamari Jalovaara
Board Member

Dennis Thomas-Whonoak
Board Member

Eddy Adra
Board Member

Leona Sparrow
Board Member

Gloria Shu
Board Member

Staff

Executives



Mauro Vescera
Chief Executive Officer

Finance & Administration



Alex Orlovskyy
Director of Finance



Tricia Lam
Accounting and Payroll Clerk



Antonette Piamonte
Executive Associate

Staff

Collection & Exhibitions



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



Sharon Fortney
*Curator of Indigenous Collections and
Engagement*



Wendy Nichols
Curator of Collections



Fiona Hernandez
Conservator



Josh Doherty
Museum Design & Fabrication Manager



Winter Stacey
Museum Technician



Christine Pennington
Curatorial Associate

Michelle Wong
Curatorial Associate

Keith Warner-Harder
Museum Collections Assistant

Chayann Aravena
Exhibition Technician

Neil Chung
Exhibition Technician

Heather Paynter
Exhibition Technician

Wakana Shimamura
Exhibition Technician

Georgia Fairhurst
Exhibition Technician

Justin Havard
Exhibition Technician

Staff

Visitor Experience



Brendan Brooks
Operations Manager



Erika Saul
Visitor Experience Coordinator



Dustin Clark
Visitor Experience Supervisor



Madison Johnstone
Visitor Experience Supervisor



Nanxi Liu
Visitor Experience Supervisor

Myles Anderson
Visitor Services

Jeraldine Carcha
Visitor Services

Barbra Frizell
Visitor Services

Holly Frizell
Visitor Services

Kellie A. Haines
Visitor Services

Linda Lidstone
Visitor Services

Mark Moraes
Visitor Services

Daniela Rocha
Visitor Services

Stanley Chia
Visitor Services

Jasper Berehulke
Visitor Services

Kim Phan
Visitor Services

Sarah Wong
Visitor Services

Gray Park
Visitor Services

Maria Berdina
Visitor Services

Yves Yun
Visitor Services

Staff

Learning & Programming



Charlotte Chang
Education Programs Manager
(since July 2022)



Bérangère Descamps
Education Programs Manager
(until July 2022)



Jelena Beokovic
Bilingual Program Officer



Summie Chu
Education Program Assistant



Nathalie Richard
Bilingual Education Program Assistant



Alyssa Sy de Jesus
Program Manager



Jasmine Wilson
Indigenous Programs and Community
Engagement Coordinator

Staff

Marketing & Communications



Lorenzo Schober
Marketing & Communications Manager
(until August 2022)



Jasmine Crisp
Marketing & Communications Manager
(since September 2022)



Zoe Xu
Marketing Coordinator, Graphic Designer
(until July 2022)



Arusha Siddiqui
Marketing Coordinator
(since July 2022)

Volunteers

Harry Wong
Volunteer

Mika Abele
Volunteer

Hugh Bulmer
Volunteer

Sophia Dikeakos
Volunteer

Darcie Dyer
Volunteer

Nancy Hawkins
Volunteer

Melanie Moreno
Volunteer

Emma Moros
Volunteer

Michael Nguyen
Volunteer

Carrie Sun
Volunteer

Monique Tang
Volunteer

Michelle Wong
Volunteer

Sherry Wong
Volunteer

Ivion Xie
Volunteer

Emma Yao
Volunteer

Edison Zhao
Volunteer

Choi Yeajin
Volunteer

Junwen Jiang
Volunteer

Institutional Funders

British Columbia Arts Council
 Canada Council for the Arts
 Canadian Heritage
 City of Vancouver - Cultural Affairs
 Province of British Columbia
 Young Canada Works

Partners in Redress and Decolonization

xʷməθkʷəyəm (Musqueam Nation)
 Skwxwú7mesh (Squamish Nation)
 selilwetał (Tsleil-Waututh Nation)

Foundation and Corporate Supporters

Aqueduct Foundation – Eburn Mill Fund
 British Columbia Real Estate Foundation
 CUPE Local 15
 Easy Park
 KPMG Foundation
 McMillan LLP
 North Pac Lumber
 Port of Vancouver
 Telus
 Vancouver Foundation
 Yosef Wosk Foundation

Program Funders

Chan Foundation
 Ministry of Culture – Republic of China (Taiwan)
 North Growth Foundation
 Salish Weave Fund
 Sitka Foundation
 Taiwan Academy
 TD - Friends of the Environment Foundation
 The Tobias Wong Estate
 Vancouver Parks & Recreation
 Y.P. Heung Foundation

Program Partners

Arts Club Theatre Company
 Asian-Canadian Special Events Association (ACSEA)
 Autism Canada
 BC Museums Association
 Centre des monuments nationaux (CMN)
 Chateau D'ife
 Chinese Canadian Museum Society of British Columbia
 City Opera Vancouver
 Coalition of Museums for Climate Justice
 DOXA Documentary Film Festival
 Emily Carr University of Art + Design
 Greater Vancouver Food Bank
 H.R. MacMillan Space Centre
 Habitat for Humanity Greater Vancouver
 Henry Hudson Hawks Elementary School
 Heritage Vancouver Society
 House of Rice
 I Dream Library
 Indian Residential School Survivors Society
 Indian Summer Festival Society
 International Council of Museums (ICOM)
 Irving K. Barber Learning Centre (UBC)
 Khatsahlano Music Festival
 Kwantlen Polytechnic University
 L'Ecole Cousteau
 Nations Skate Youth
 QuadReal
 Reframing Relations
 SFU School of Interactive Arts and Technology
 Simon Fraser University
 Spectrum Skateboard Society
 Taiwan Canada Society
 The Initiative for Student Teaching and Research in
 Chinese Canadian Studies (INSTRCC) UBC
 The Society of We Are Canadians Too
 UBC - Public Humanities Hub
 UBC Asian Canadian and Asian Migration Studies
 UBC Roots on the Roof
 UBC The Faculty of Land and Food Systems
 University of British Columbia
 Vancouver Biennale
 Vancouver Convention Centre
 Vancouver Historical Society
 Vancouver Indigenous Fashion Week
 Vancouver Maritime Museum
 Vancouver Pride Society
 West 4th BIA
 YVR Art Foundation

Donors

Eddy Adra
 Ravinder Bains
 Beth Carter
 Peter Dolman
 John Edmond
 Cecily Edmonds
 Patrick Fergusson
 Barbara Fousek
 Nicole Frison
 Robert Gauf
 Pamela Goossen
 Viviane Gosselin
 Michael Heeney
 Johanna Hickey
 Roger Holdstock
 Karen Jarvis
 Jing Jiang
 Linda Johnston
 Imogene Lim
 Hugh Lindsay
 Hilary Meredith
 Bruce Miller
 Eleanor Rothstein
 Harley Rothstein
 Debbie Schachter
 Shirley Sexsmith
 Elizabeth Shepherd
 Lillian Tummonds
 Joan Tyldesley
 Brenda van Engelen
 Mauro Vescera
 Eleanore Wellwood
 Deryk Whitehead
 Anne Wyness
 Gwendolyn Yip

Production

Copy Editing: Dania Sheldon
 Photography: Christian Zane Media, Lorenzo Schober,
 Rebecca Blissett, Viviane Gosselin, Aay Aay, Calder Cheverie
 Marketing & Communications Manager: Jasmine Crisp
 Marketing Coordinator: Arusha Siddiqui
 Graphic Design: Zoe Xu
 Print Production: Grandview Printing

Back cover photo: Surfboard, "Riding the Sisiuti" by Bracken Hanuse Corlett, 2019 installed in the exhibition That Which Sustains Us.

Stay Connected

Find us online



@museumofvan
museumofvancouver.ca

