

# McCord Stewart Museum

19–20

Annual  
Report

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# 1 Message from the Chair of the Board



Dress, bustier and skirt, Jean-Claude Poitras, 1990, Musée de la civilisation, Gift of Jean-Claude Poitras, 2001-352-1 to 3

## A balanced budget, despite the pandemic

The 2019–2020 fiscal year was marked by unusual reversals. Up to the end of the third quarter, the Museum could take pride in the remarkable success of its various initiatives, the development of numerous successful projects, and record attendance at both institutions. However, this exciting momentum came to a sudden stop in the first quarter of 2020 with the arrival in North America of the COVID-19 pandemic, the resulting economic slowdown and the unexpected closure of the Museum.

This sudden reversal of fortune obviously generated a number of problems for us as well as for all cultural and economic organizations. We are nonetheless proud of having maintained a balanced budget and finishing the year without a deficit, thanks to careful management, strict cost controls and the Foundation's ability to respect its financial commitment. In short, we closed the year on a positive note, despite the dramatic impact of the health crisis.

In the past few years, we have often deplored the lack of space in the Museum. However, to date, no concrete steps have been taken to improve the situation and our needs are becoming more and more pressing. Clearly, there is an urgent need to move forward with our new Museum project. For example, we have had to declare a two-year moratorium on our collecting activities, given the lack of storage space to accommodate new artefact donations and the tight quarters of our conservation and production workshops. In addition, we also lack space to adequately meet the growing demand from schools for our educational programs. It is therefore critical that the provincial and federal governments hear our plea; the Museum's upcoming centenary is the ideal opportunity for them to finally grant the support needed to carry out this project so crucial to the Museum's future.

Government support is also key to the Museum's ability to pursue its mission and development. On behalf of my fellow Board members and Museum stakeholders, I would like to sincerely thank the Quebec government and its Ministère de la Culture et des Communications, as well as the Conseil des arts de Montréal, for involving us in many of their indigenization initiatives, thus



Monique Jérôme-Forget  
Chair of the Board  
of Trustees

recognizing the Museum's role in educating and enhancing awareness of Indigenous cultures within Montreal's arts community.

Thanks also go to all the members of our Board of Trustees, particularly Daniel Fournier, who resigned as Chair of the McCord Museum Foundation after filling this position for over six years; previously the Chair of the Museum Board of Trustees, Daniel has made an outstanding contribution to our success for many years.

It gives me great pleasure to welcome two new members to the Board: Catherine Desbarats, an associate professor in McGill University's Department of History, who joined the Board several months ago, and Claude Gendron, a member of our Foundation's Board, who has agreed to serve as interim Chair of the Foundation.

Finally, thank you to our President and Chief Executive Officer, Suzanne Sauvage, and her entire team. The work they have managed to accomplish in this year of both welcome and unwelcome surprises has been remarkable, and I would like to express my sincere appreciation.

A handwritten signature in black ink, appearing to read 'Monique Jérôme-Forget'.

# 2 Message from the President and Chief Executive Officer

## The indigenization of the Museum: A recognized, successful process

While the COVID-19 pandemic had a serious impact on the Museum in the last quarter of its fiscal year, the first nine months were exceptional. One of our proudest achievements was our continuing effort to indigenize the Museum, notably by increasing our focus on Indigenous cultures in our exhibitions and activities and by welcoming Jonathan Lainey as Curator, Indigenous Cultures. A member of the Huron-Wendat Nation, he is working with all of our departments to ensure a fair and inclusive representation of Indigenous cultures throughout the Museum.

Of the 12 exhibitions presented last year in our two museums, several had a link—either direct or indirect—with Indigenous cultures: in collaboration with guest curator Kwiaahwah Jones, *Sding K'awXangs—Haida: Supernatural Stories* magnificently highlighted our remarkable collection of Haida artefacts, while *Shame and Prejudice: A Story of Resilience* by Cree artist Kent Monkman reflected on the 150 years of Canada's history—a period marked by the adoption of genocidal policies—and honoured the incredible resilience of Indigenous peoples. We also welcomed Hannah Claus as Artist in Residence this year. A visual artist of Kanien'keha:ka (Mohawk) and English ancestry, she drew inspiration from our Archives and Material Culture collections to create the exhibition *there's a reason for our connection*. The Museum once again paid tribute to a Quebec fashion designer with the exhibition *Jean-Claude Poitras: Fashion and Inspiration*. This presentation of the prolific designer's four-decade career was the McCord's first co-production with the Musée de la civilisation.

For its part, the Stewart Museum produced the innovative *Nights*, an original exhibition combining literature, theatre and museology, which displayed objects from our collection in a theatrical setting inspired by original stories by four prominent Quebec authors.

In line with our mission as a museum of photography, the Museum presented *The Polaroid Project - At the Intersection of Art and Technology*, produced by the Foundation for the Exhibition of Photography in collaboration with the MIT Museum and the WestLicht Museum for Photography in Vienna. As part of *Evolving Montreal*, our new program of



Suzanne Sauvage  
President and Chief  
Executive Officer

photographic commissions to document the city's neighbourhoods, Robert Walker was asked to chronicle the radical transformation of Griffintown. Thirdly, we participated once again in MOMENTA | Biennale de l'image by hosting artist Celia Perrin Sidarous and her exhibition *The Archivist*, a lively dialogue between her personal collection and that of the Museum.

Our tenth toys exhibition, *It's Your Move! Board Games: Larger Than Life*, along with the second annual presentation of Ogilvy's mechanical holiday window displays, made the McCord end the year 2019 on a happy note.

Moreover, *Notman: A Visionary Photographer* was presented at the Canadian Museum of History in Gatineau, while the Art Gallery of Ontario in Toronto hosted *Illusions – The Art of Magic*.

We were proud to launch EncycloFashionQC, the first and only online reference on the history of fashion in Quebec, created with the generous support of the company SAJO.

Finally, it is important to highlight two major initiatives of our Education, Community Engagement and Cultural Programs team: firstly, its engagement with Indigenous communities, which was recognized by the Conseil des arts de Montréal; secondly, *The Story Factory*, a collaborative educational space at the Stewart Museum that enables children to develop their creativity while learning about history.

In closing, I would like to thank my incredible team, whose creativity, determination and commitment drive the success of the Museum. I would also like to express my appreciation to the members of the Board of Trustees and its Chair, Monique Jérôme-Forget, for the trust they have placed in me for so many years.

# 3 Collections and Acquisitions



Normand Rajotte, *Child in the Centre-Sud neighbourhood, schoolyard at the corner of Beaudry and Robin, Montreal, 1979.* Gift of Normand Rajotte, M2019.9714 © McCord Stewart Museum

## New acquisitions

The McCord Stewart Museum continues to expand one of Canada's leading sources of documents and objects in the field of social history research. In 2019-2020, this collection was enhanced by 144 donations representing a total of 8,839 artefacts and 16.56 linear metres of textual records. Photographs accounted for approximately 80% of these objects, thanks to the acquisition of archives from photographer Michel Élie Tremblay

(covering the years 1972 to 1996), Montreal banker Jackson Dodds (1914 to 1961), the Drummond family and the Smeaton Brothers studio (1868 to 1915). In addition, some 15% of the artefacts acquired are political cartoons by Chapleau (*La Presse*), Garnotte (*Le Devoir*), R. Pier (*Le Journal de Montréal*), Bado (*Le Droit*) and Fleg (*Le Soleil*).

Collections	Donations	Objects/Documents
Archives	21	16.56 linear metres
Documentary Art (cartoons)	6	1,326
Documentary Art (other)	8	123
Stewart Collection	1	108
Dress, Fashion and Textiles	38	167
Material Culture	16	232
Indigenous Cultures	5	20
Photography	17	6,863
Mixed Donations	32	(included above)
<b>Total</b>	<b>144</b>	<b>8,839 objects and 16.56 linear metres</b>

## Deaccessions

The McCord Stewart Museum considers deaccessioning a sound collections management practice. Since collections must serve an institution's mission, it is sometimes necessary to re-evaluate their relevance, preferably on a recurring basis. Over the past year, the Museum disposed of 90 objects and groups of items that were deaccessioned in the spring of 2019, many of which were

transferred to other museums. A second deaccession committee was scheduled for March 25, 2020, but the meeting was cancelled because of the COVID-19 pandemic. The 87 objects and groups of items selected will therefore be evaluated at a later date. From now on, the Museum will conduct deaccessioning activities as part of its regular practice.

# Several remarkable donations

## Textual Archives

### Document given to the Honorable John Young, 1863. Gift of Kenneth Hague

Written on a roll of paper over 10 feet long, this declaration signed by 561 individuals expresses gratitude that John Young, a tireless promoter of Montreal's commercial development, and his family had survived the sinking of the *Anglo-Saxon* off the coast of Newfoundland. When John Young's archives were donated to the Queen's University Archives in Kingston, Ontario, this document was kept in the family. The donor is a descendent of Young. He presented it to the McCord Stewart Museum in light of Montreal's connection to the event and the individual.



Address to the Honorable John Young signed by 561 notables and citizens of Montreal on May 5, 1863. Gift of Kenneth Hague, M2018.108.1 © McCord Stewart Museum

## Material Culture – Domestic Objects

### "Prince of Wales" stove, after 1861, made by William Clendinneng, Montreal. Gift of David H. Clendenning

This stove was made by the foundry of William Clendinneng, Senior (1833-1907), a Montreal businessman, politician and philanthropist. Established in 1810 near the Lachine Canal in Griffintown, the foundry, which started with a single forge, grew to become the largest foundry in Canada by 1838 and a key actor in Montreal's early industrial development. It produced cast iron stoves and ornamental ironwork, agricultural and railway castings, drains and gas pipes, and household goods. The foundry closed its doors in 1904.



John Henry Walker, *Catalogue illustration of a stove*, about 1861. M930.50.7.491 © McCord Stewart Museum

William Clendinneng registered this stove model in 1861, making it "Canada's first industrial design" under the *Industrial Design Act* adopted by the Province of Canada before Confederation.

## Indigenous Cultures

### Spruce root basket woven by Primrose Adams and painted by Robert Davidson, 1985. Gift of Shimshon Hamerman

The painted image, entitled *Hands that hold the world*, depicts a person holding the sides of the basket. With some 500 woven baskets and birchbark containers, the McCord Museum has an extensive collection of basketry from First Nations across Canada and the United States. Most of these objects were collected in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Basketry remains a highly respected art form among Indigenous peoples, and this basket is a welcome addition to our contemporary pieces.



Basket, *Hands that hold the world*, 1985. Woven by Primrose Adams, painted by Robert Davidson, Haida. Gift of Shimshon Hamerman, M2019.100.1 © McCord Stewart Museum

## Documentary Art

### Maurice Cullen, *The Montreal Stock Exchange*, 1904. Gift of the Montreal Exchange

The former Montreal Stock Exchange, a building inspired by a Greek temple, was constructed on St. François-Xavier Street in 1903-1904. It was created by American architect George B. Post, who also designed the prestigious New York Stock Exchange. This painting was done by Cullen for the building's 1904 inauguration. The artist has depicted the building's full original width with its monumental portico set behind six Corinthian columns; the two towers of Notre-Dame Basilica can be seen in the background. The Centaur Theatre has occupied the building since 1969.



Maurice Cullen, *The Montreal Stock Exchange*, 1904. Gift of the Montreal Exchange, M2019.55.5 © McCord Stewart Museum

### Robert Pilot, *Old military barracks, île Sainte-Hélène*, about 1965. Gift of the Montreal Exchange

Painted by Robert Wakeham Pilot (1898-1967), this view of the fort on St. Helen's Island illustrates the Montreal Military & Maritime Museum, now the Stewart Museum, when it opened its doors in 1965. Part of the arsenal and the island's lighthouse can be seen in the foreground, across the water from the Port of Montreal and downtown Montreal's first iconic skyscrapers, including the Stock Exchange Tower, CIBC Tower and Place Ville-Marie.



Robert Pilot, *Old military barracks, île Sainte-Hélène*, about 1965. Gift of the Montreal Exchange, M2019.55.6 © McCord Stewart Museum

## Photography

A series of 40 prints by photographer Normand Rajotte on the theme of *Children in my neighbourhood*, Montreal's Centre-Sud neighbourhood, 1979. Gift of Normand Rajotte

Born in Drummondville, Quebec, in 1952, Normand Rajotte lives and works in Montreal and the Eastern Townships. A self-taught photographer, he began by working in the documentary tradition, creating series like *Trans-Canada Highway*, *Exit 109* (published in book form in 1978, with him as co-author), *Children in my neighbourhood* (Centre-Sud, Montreal) (1979) and *Agricultural fairs* (1980-1981). His photographic practice took a new direction in the early 1980s, when he developed what would turn out to be a lifelong passion for landscapes.



Normand Rajotte, *Children in the Centre-Sud neighbourhood, Visitation Street near Robin Street, Montreal, 1979*. Gift of Normand Rajotte, M2019.97.28 © McCord Stewart Museum

## Fonds of photographers Charles Smeaton and John Smeaton, 1866-1915. Gift of W. James Smeaton

The sons of Scottish immigrants, brothers Charles Smeaton (Quebec City, 1838 – Rome, 1868) and John Smeaton (Quebec City, 1842 – Montreal, 1904) began running a Quebec City photography studio in 1862. Charles left in 1865 and ended up in Italy, where he was one of the first to photograph the catacombs of Rome using the new process of burning magnesium ribbon. John left the Quebec City studio in 1870-71 and moved to Montreal, where he focussed on photoengraving, notably for the *Montreal Star* newspaper.



Charles Smeaton, *Fresco depicting early Christians on the walls of the Catacombs of Rome, 1866-1868*. Gift of W. James Smeaton, M2019.7.2.36

## Applications for certification of cultural property

During the year 2019-2020, the McCord Stewart Museum submitted two applications for certification to the Canadian Cultural Property Export Review Board, which was scheduled to meet March 24-27, 2020. However, the Board had to cancel its meeting to minimize the health risks associated with the COVID-19 pandemic; it will resume its activities when federal organizations are authorized to do so.

### *Halloween – Montreal, Quebec (Canada)*, 41 photographs by Serge Clément, 1995. Gift of Philippe Gervais

The series *Halloween – Montreal, Quebec (Canada)* by Serge Clément is comprised of 41 scenes photographed in Montreal during the four days leading up to the 1995 Quebec referendum, that is, October 27, 28, 29 and 30. The series was commissioned by the magazine *Canadian Art*, more specifically by editor Sarah Milroy. Serge Clément sent the magazine 10 photographs per day, plus a 41st image (M2019.141.41) taken during the period following the referendum. A selection of these photographs was published under the title *Four Days in the Life of Quebec in Canadian Art*, vol. 12, no. 4, winter 1995-1996.



Serge Clément, *Café Porté disparu, Mont-Royal Street, Montreal, 1995*. Gift of Philippe Gervais, M2019.141.9 © Serge Clément

### *The Art World in Montreal, 1960-1980*, 45 photographs by Gabor Szilasi. Gift of Gabor Szilasi

These photographs of art openings taken in the 1960s and 1970s by Gabor Szilasi (Hungary, 1928) document Montreal's art scene and how it evolved during this period. The photographs depict exhibition spaces, artists, gallery owners, critics and art lovers. The silver prints were produced by Gabor Szilasi in 2017. This series was presented at the McCord Museum in the exhibition *Gabor Szilasi: The Art World in Montreal, 1960-1980*, which was held December 8, 2017, to April 29, 2018. The images in this series were also published in 2019 in the book *Gabor Szilasi: The Art World in Montreal, 1960-1980* by Zoë Tousignant, the Museum's Associate Curator of Photography.



Gabor Szilasi, *Jessie Ogilvie and Susan Caine at the opening of the Susan Caine exhibition at the Mansfield Book Mart, Montreal, January 1969*. Gift of Gabor Szilasi, M2018.39.19 © Gabor Szilasi

# Loans to other museums

The McCord Stewart Museum made or renewed 32 loan agreements in 2019-2020, for a total of 211 objects in circulation. Among the museums to benefit were the Art Gallery of Hamilton, the

Centre d'histoire de Montréal, the Museum of the Sisters of Providence, the Montreal Museum of Fine Arts and the Musée de la civilisation de Québec.

## Object loaned to the Musée de la civilisation de Québec



Microscope belonging to Sir William Dawson, Dollond, London, about 1825. M19494.1-46

## Object loaned to the Montreal Museum of Fine Arts



Terrestrial globe, Johann Reinhold, Germany, 1577-1580. 1987.15

# Borrowed objects

As part of its operations, the Collections Management department borrowed or restored 475 objects in 2019-2020 for the following exhibitions:

Exhibitions	Objects
<i>Wearing Our Identity – The First Peoples Collection</i>	6
<i>Sdng K'awXangs – Haida: Supernatural Stories</i>	17
<i>Notman: A Visionary Photographer</i>	3
<i>Hannah Claus - there's a reason for our connection</i>	5
<i>Shame and Prejudice: A Story of Resilience</i>	124
<i>Jean-Claude Poitras: Fashion and Inspiration</i>	85
<i>The Polaroid Project – At the Intersection of Art and Technology</i>	22
<i>Nights</i>	11
<i>It's Your Move! Board Games: Larger Than Life</i>	37
<i>History and Memory</i>	13
<i>The Story Factory</i>	2
<i>Griffintown – Evolving Montréal</i>	20
<i>Chapleau, Profession: Cartoonist</i>	26
<i>Parachute (postponed until 2021)</i>	104



Kent Monkman, *Shame and Prejudice: A Story of Resilience*, February 8 – May 5, 2019. This exhibition featured some 124 objects from 17 different lenders. The McCord Stewart Museum contributed three Iroquois cradleboards and five pieces of tableware from its collections.

# 4 Knowledge and Research



Charles Edenshaw, Haida basket, 1921.  
Gift of the Art Association of Montreal, ACC1811  
© McCord Stewart Museum

## The Archives and Documentation Centre

The Archives and Documentation Centre provides access to all McCord Museum collections. Researchers from all fields have two ways to access the McCord Museum's collections: consult the online database or use the more complete computerized catalogue available on-site at the Museum. Users of the Archives and Documentation Centre also have access to a library of 9,000 reference works, specialized periodicals and the 2,500 or so titles in its rare book collection. In addition, researchers can consult more than 800 archival fonds and collections comprising more than 310 linear metres of textual documents and over 1.3 million photographic archives.

The Centre is certified by the Bibliothèque et Archives nationales du Québec (BANQ) and as such receives an annual grant to support its efforts to develop archival collections and make them more accessible to a wide public.

In the year 2019-2020, the Centre's staff welcomed 344 researchers on-site for some 500 research visits and answered approximately 1,760 requests by telephone, email or mail. The staff also led many guided tours of the Centre and made its resources available to numerous researchers from a wide variety of backgrounds, notably academia, the arts, the media, and Indigenous communities.

Thanks to major digitization projects carried out in the last few years, it is much easier to access our Archives collections remotely, which increases the number of opportunities for online consultation. This year, an additional 116 historical documents totalling 1,026 images were digitized and made available on the Museum's Website.

## Sharing our expertise

The McCord Stewart Museum is always proud to share its knowledge and expertise with experts, other organizations and the general public. Staff from the Collections and Research and Conservation departments present scholarly papers at conferences and symposia, publish articles and catalogue essays, collaborate with academic and other communities, and provide content to various media.

### Presentations

The *Shared Emotions* project, carried out in 2018-2019 by the Textual Archives team, gave rise to two academic papers. Firstly, at the annual conference of the Association des archivistes du Québec, held in Gatineau June 5-7, 2019, Curatorial Assistants Eugénie Marcil and Patricia Prost presented "Indexer l'univers sensible. Le projet *Sensibilités partagées* du Musée McCord, ou comment rendre compte des sentiments qui se cachent dans les documents d'archives." Then, Mathieu Lapointe, Curator, Textual Archives, gave a talk entitled "Identité, communauté et diversité au Musée McCord : le projet *Sensibilités partagées*" at Identity, Community and Diversity: A Conference in Honour of Roberto Perin, held at York University, September 27.

Cynthia Cooper, Head, Collections and Research, and Curator, Dress, Fashion and Textiles, delivered two papers: "Tartanizing Canada" at the Second Annual Colloquium of the Chair in Canadian-Scottish Studies, McGill University, May 3, and "The Red River Coat" at Everyday Fashion: Extraordinary Stories of Ordinary Clothes, University of Huddersfield and University of Leeds, UK, June 27-28, 2019.

Anne MacKay, Head, Conservation, presented "The Mysterious M1: Reflections on the Treatment of a Mi'kmaq Basket" at the 45<sup>th</sup> Annual Conference and Workshops of the Canadian Association for Conservation, Dalhousie University, Halifax, June 1, 2019, followed by "Conservation and the Broken World" at the ICOM-CC Joint Interim Meeting, Paintings and Theory, History, and Ethics of Conservation Working Groups, NOVA University of Lisbon, February 7, 2020.

Sonia Kata, Conservator, gave a paper entitled "And There Was Light: Restoring the Notman & Son Neon Sign" at the 47<sup>th</sup> annual meeting of the American Institute for Conservation, Uncasville, Connecticut, May 15, 2019.

Caroline Bourgeois, Conservation Assistant, gave a two-day hands-on workshop on constructing buckram mannequins at Lessons Learned: Textile Conservation – Then and Now, the 12<sup>th</sup> biennial North American Textile Conservation Conference, Ottawa, September 23-24, 2019.

## Publications

In collaboration with McGill-Queen's University Press, the McCord Museum published *Gabor Szilasi: The Art World in Montreal, 1960-1980*, a book edited by Zoë Tousignant, Associate Curator, Photography.

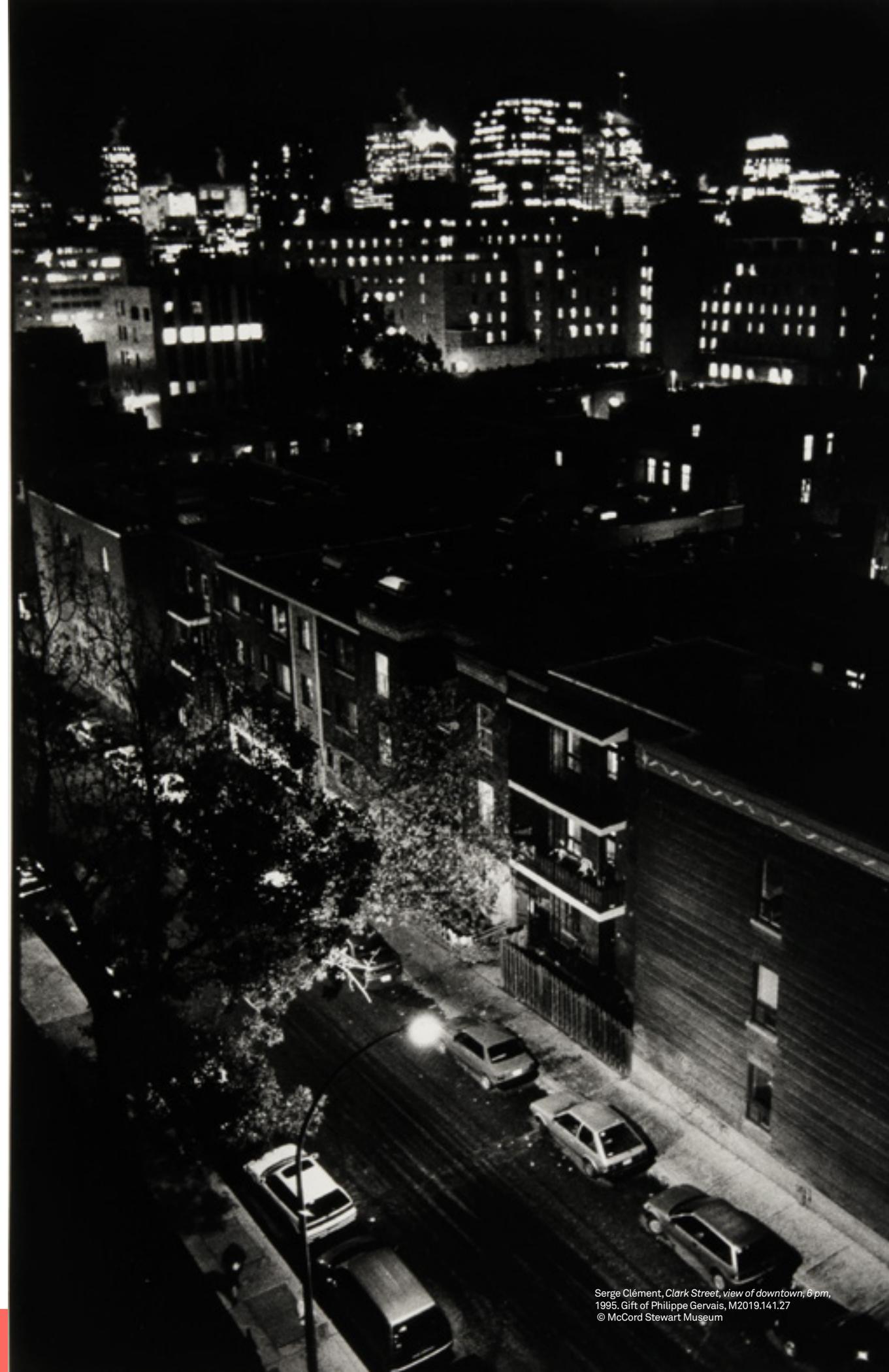
Two staff members published articles in the academic journal *Magicol – A Journal of Magic History and Collectibles*, No. 194, September 2019. Sonia Kata, Conservator, wrote “Disappearing Before Your Very Eyes: Microfade Testing the McCord’s Magic Posters,” pp. 27-36, while Christian Vachon, Curator, Documentary Art, contributed “Dating the Impossible,” pp. 9-26. (<https://www.magicana.com/buy/publications/magicol/magicol-no-194>).

Jonathan Lainey, Curator, Indigenous Cultures, published an introduction entitled “Faire de la place” in *EUX et NOUS - La place des Autochtones dans l’enseignement de l’histoire nationale du Québec*, Volume 3, by Helga Elisabeth Bories-Sawala and Thibault Martin (†) (<http://elib.suub.uni-bremen.de/edocs/00106632-1.pdf>).

## Serving scholarly communities

The members of the Museum team also share their expertise with their colleagues in the academic community. For example, Anne MacKay, Head, Conservation, is an associate editor of the *Journal of the Canadian Association for Conservation*, while Jonathan Lainey, Curator, Indigenous Cultures, is a member of the editorial board for the magazine *Recherches amérindiennes au Québec*.

In the past year, curatorial and conservation staff were also asked to chair conference sessions, sit on committees for professional associations and evaluate a doctoral thesis in museology and a master’s thesis in visual arts.



Serge Clément, *Clark Street, view of downtown*, 6 pm, 1995. Gift of Philippe Gervais, M2019.141.27  
© McCord Stewart Museum

# 5 Conservation



Bag, Hocak, 1860-1890. Gift of John S. M. Hayes, ME970.85.2 © McCord Stewart Museum

## Conservation

The Conservation Department applies best practices to all activities associated with preserving the Museum's collections; this includes monitoring the museum environment and ensuring high standards in exhibiting, storing and transporting its objects. In addition, conservators undertake treatments on all objects to be displayed or loaned and conduct research both on the collections and on conservation issues.

Over the last year, conservators brought to the fore their expertise in the preservation of modern plastics in developing innovative storage solutions for some of the more unstable objects in our collection. This exercise uncovered numerous examples of decaying vinyl and polyurethane clothing, notably raincoats and faux leather jackets and dresses from the late 20<sup>th</sup> century. These types of plastics are unstable and deteriorate rapidly in ordinary environments: over time, plasticizers build up on the surface of the object, staining it and making it sticky, and the plastic becomes deformed, showing cracks and various other types of damage. Although the Conservation team can treat these objects to improve their appearance, the degradation process continues if the items are not stored under optimal conditions.

Accordingly, these types of garments are now kept in a refrigerated 12°C vault and provided with interior supports to ensure they maintain their shape and can be handled. Furthermore, a separating layer of Teflon is added to all areas where the plastic overlaps and runs the risk of sticking together permanently, notably under the sleeves and collars.

The Conservation Department lent its expertise to the planning and mounting of the Museum's exhibitions throughout the year 2019-2020; it also treated nearly 600 objects for the exhibitions *Celia Perrin Sidarous: The Archivist, Nights*, *Jean-Claude Poitras: Fashion and Inspiration*, *It's Your Move! Board Games: Larger Than Life!*, *Chapleau, Profession: Cartoonist, Parachute*, and the sixth edition of the permanent exhibition *Wearing Our Identity – The First Peoples Collection*. Finally, the Department continued to play an important role in maintaining high preservation standards for the acquisition and loan of the Museum's artefacts.



Raincoat, about 1968. Cotton, polyvinyl chloride, metal, M2014.40.1 © McCord Stewart Museum



Coat, 1972-1973. Wool, polyurethane, M976.36.7 © McCord Stewart Museum

# 6 Exhibitions



Barbara Crane, *Private Views*, 1981.  
© Barbara Crane

## Exhibitions at the McCord Museum

### A year focussed on Indigenous cultures

Indigenous cultures took pride of place in the Museum's programming for the year 2019-2020. In addition to the permanent exhibition *Wearing Our Identity – The First Peoples Collection*, the Museum presented three temporary exhibitions: *Shame and Prejudice: A Story of Resilience*, by internationally renowned Cree artist Kent Monkman, *there's a reason for our connection*, by Hannah Claus, a multidisciplinary visual artist of Kanien'kehá:ka (Mohawk) and English descent, and *Sding K'awXangs – Haida: Supernatural Stories*, featuring our exceptional collection of objects from Haida culture.

### *Wearing Our Identity – The First Peoples Collection* Permanent Exhibition

Created in a close partnership with members of Indigenous communities, this exhibition invites visitors to reflect on clothing as a means of identity affirmation. For the First Nations, Métis and Inuit, dress does not serve solely utilitarian purposes; it also helps quickly differentiate between allies and enemies and keep the latter at bay, demonstrate the power of spiritual leaders like shamans and, in the

case of finely decorated clothing, express the respect that hunters have for the animals that enable their families to survive. A major symbol of the First Nations, Métis and Inuit, clothing contributes to the development, preservation and communication of their social, cultural, political and spiritual identities. The inclusion of works by contemporary artists selected by Indigenous artist and curator Nadia Myre enables First Peoples to demonstrate their desire to preserve and revive their ancestral cultural values.



Moccasins, Vuntut Gwich'in, 2015. M2016.43.1.1.1-2  
© McCord Stewart Museum

**Kent Monkman**  
*Shame and Prejudice: A Story of Resilience*  
 Exhibition produced and toured by the Art Museum at the University of Toronto in partnership with the Confederation Centre Art Gallery, Charlottetown  
 February 8 to May 5, 2019

The exhibition *Shame and Prejudice: A Story of Resilience* revisited Canadian history as seen through the eyes of Miss Chief Eagle Testickle, the flamboyant spiritual alter ego of Cree artist Kent Monkman. A witness to key moments in the history of First Peoples, Miss Chief reflected on the 150 years of Canada's existence—a period marked by the adoption of devastating genocidal policies—and honoured the resilience of Indigenous peoples.

In a display inspired by manuscripts from another age, visitors discovered Monkman's paintings, sculptures and installations, and their challenge to the predominant interpretation of Canadian history. Throughout the exhibition, the incisive, harrowing story told by Miss Chief Eagle Testickle was shared through her memoirs in nine thematic chapters. At its core, *Shame and Prejudice: A Story of Resilience* was a celebration of Indigenous resilience. The exhibition used humour and critical insight to create a troubling retrospective of what Monkman refers to as “the most devastating period for First Peoples.”



Kent Monkman, *The Massacre of the Innocents*, 2015. Acrylic on canvas, Collection of John Bilton.

**Hannah Claus**  
*there's a reason for our connection*  
 March 7 to August 11, 2019

The works in this exhibition began with an idea that became something else as a result of time spent opening the drawers of the McCord Museum's archive to examine many and varied hand-stitched, woven and worn objects, and deciphering handwritten histories: notes, letters and ledgers. The works were developed through thinking about the connections between objects and their makers, objects and their collectors, and how the objects transition between the archive and the living world.

Hannah Claus is a multidisciplinary visual artist of Kanien'kehá:ka (Mohawk) and English ancestry. She has worked and lived in Tiohtià:ke (Montreal) since 2001. She uses installations to create sensory environments that speak of memory and transformation.

The exhibition was presented as part of the McCord Museum's Artist-in-Residence program, which invites artists from Montreal and elsewhere to explore and interact with the Museum's collections, casting a critical and conceptual eye and relating them to their own artistic practices. Through the works they create, artists in residence revisit the social and historical aspects of artefacts in the Museum's collections and address how they help construct our identity as Montrealers and as a society.



© McCord Stewart Museum



© McCord Stewart Museum

**Sding K'awXangs — Haida:**  
*Supernatural Stories*  
 April 25 to October 27, 2019

Featuring more than 100 rare objects—most of them from the Museum's rich Indigenous Cultures collection—as well as works by contemporary artists, the exhibition immersed visitors in the Haida culture of yesterday and today, as they discovered the priceless treasures and beauty of a culture that was almost wiped out in the late 19<sup>th</sup> century. In addition to magnificent objects originally collected by adopted Montrealer George Mercer Dawson before they were incorporated into the McCord Museum's collection, the exhibition showcased works by contemporary Haida artists selected by guest curator Kwiaahwah Jones. Various aspects of Haida culture were highlighted, including its artistic vocabulary, the potlatch and spirituality, always in parallel with supernatural stories that inhabit and animate the artefacts.



© McCord Stewart Museum

**The Project Polaroid - At the Intersection of Art and Technology**

Exhibition organized by the Foundation for the Exhibition of Photography, in collaboration with the MIT Museum and the WestLicht Museum for Photography in Vienna  
 June 13 to September 15, 2019

This large-scale international exhibition was a unique opportunity to discover the extraordinary artistic and scientific creativity of Polaroid photography.

At the intersection of art and technology, the exhibition was an extensive retrospective on the invention of the Polaroid, a photographic process that largely inspired the creative approaches of photographers and artists in Montreal and internationally. It presented original works by 100 or so of the most celebrated international artists of the 20<sup>th</sup> century, along with the cameras they used. The Polaroid, both an image and a wonderful tool, was invented by Edwin Land in 1947. Despite the company's decline, it remains associated in the collective imagination with innovation, efficiency and leisure.



© McCord Stewart Museum



Celia Perrin Sidarous, *Blue assemblage (Sphinx)*, inkjet print on matte paper, 2019.  
© Celia Perrin Sidarous

### *Celia Perrin Sidarous: The Archivist*

Exhibition presented as part of MOMENTA | Biennale de l'image  
September 6, 2019, to January 12, 2020

Focussing on the theme *The Life of Things*, MOMENTA | Biennale de l'image presented *The Archivist* by Celia Perrin Sidarous in collaboration with the Museum. The two institutions have been working together since 2011.

The exhibition explored the phantasmagoric and historic charge of objects in creating photographic arrangements. In *The Archivist*, artist Celia Perrin Sidarous, winner of the 2017 Prix Pierre-Ayot and longlisted for the 2019 Sobey Art Award, displayed items from the McCord Museum's collection next to photographs and objects that she made or acquired over the years. Two collections—one institutional and the other personal—entered into a dialogue in the gallery.



© McCord Stewart Museum

### *Jean-Claude Poitras: Fashion and Inspiration*

A joint production of the McCord Museum and the Musée de la civilisation  
October 24, 2019, to August 2, 2020

This collaboration between the Musée de la civilisation and the McCord Museum was an opportunity for both institutions to share knowledge and expertise. The exhibition was presented at the Musée de la civilisation from June 20 to September 15, 2019, before moving to the McCord Museum.

An invitation to explore the sources of inspiration and creative work of Montreal designer Jean-Claude Poitras, the exhibition looked at the man who left his mark on prêt-à-porter in Montreal and the rest of Canada over the course of a prolific career spanning four decades, from the 1970s to the 2000s. The objects displayed were drawn from the collections of both museums.



© Elias Touil

### *Enchanted Worlds*

November 9, 2019, to January 5, 2020

Every holiday season since 1947, Montrealers have been entranced by the mechanical displays in Ogilvy's department store windows. The Bavarian scenes, custom made by German toy manufacturer Steiff, feature dozens of handcrafted animals working and playing.

In 2018, Holt Renfrew donated both windows to the McCord Museum and the Museum promised to continue the tradition of displaying them to passers-by during the holiday season. For the second year in a row, the Museum presented *The Mill and the Forest* in an outdoor showcase and *The Enchanted Village* inside the Museum.



© McCord Stewart Museum

### *It's Your Move!*

#### *Board Games: Larger Than Life*

December 8, 2019, to March 8, 2020

To the delight of the thousands of visitors who walk through its doors with wonder each year, the McCord Museum presents an annual toys exhibition, always with an engaging new theme. These exhibitions showcase over 100 objects, most of them from the Museum's extensive collection of toys that have marked the childhoods of generations of Montrealers.

For its 10<sup>th</sup> edition, the exhibition focussed on board games. Always an adventure, this year's version invited visitors to fulfil a mission as they explored different types of games—games of chance along with strategy and challenge games—and discovered toys from various eras.



© Elias Touil



Robert Walker, *Looking north from the Lachine Canal*, 2019. M2020.58.X © Robert Walker

**Robert Walker**  
**Griffintown – Evolving Montréal**  
 February 5, 2020, to February 14, 2021

As seen through the lens of Montreal photographer Robert Walker, known for his colour street photographs, the exhibition *Griffintown* reveals the radical changes that have been wrought on this neighbourhood's urban fabric. In vibrant pictures taken in 2018 and 2019, traces of past and present confront one another in a dynamic play of colour, line and pattern. The new face of Griffintown, one of Montreal's oldest and most mythical neighbourhoods, emerges through an incongruous melding of its industrial, working-class roots and a new architectural landscape of shimmering luxury and comfort.

With the exhibition *Griffintown* as seen by Robert Walker, the McCord Museum is launching its new program of photographic commissions entitled *Evolving Montreal*. To document Montreal's ongoing urban transformation, in the next few years the Museum will be commissioning well-known local photographers to explore the changes occurring in a neighbourhood of their choice.



© McCord Stewart Museum

**Student Posters from the Société des designers graphiques du Québec Design Competition**  
 March 10 to July 12, 2020

The 16 posters in the exhibition were selected by the Société des designers graphiques du Québec as the top submissions for the Marc H. Choko Scholarships. Open to students registered in a Quebec CEGEP or university graphic design program, this competition aims to develop their skills and interest in poster design, while at the same time promoting a community cause. The competition's theme this year was public transit and active mobility.

## Outdoor Exhibition

**Montreal at Work**  
 14<sup>th</sup> open-air exhibition on McGill College Avenue  
 May 31 to October 14, 2019

Mounted on 13 structures lining McGill College Avenue between De Maisonneuve Boulevard and President Kennedy Avenue, superb large-format photographs gave Montrealers and visitors an opportunity to discover multiple facets of the Museum's collection of photographs during the summer months. Through the magic of photography, *Montreal at Work* invited passers-by to step into the workplaces of Montrealers from 1900 to the 1940s. In addition to bringing the workforce of yesteryear to life, the photos recalled the old-fashioned charm of the architecture, furniture, tools and clothing of the time.



© Elias Touil

## Travelling Exhibitions

**Notman: A Visionary Photographer**  
 Presented at the Canadian Museum of History in Gatineau, Quebec  
 November 23, 2018, to April 14, 2019

This major travelling exhibition offered a new perspective on the career of William Notman (1826–1891), the first Canadian photographer to gain international recognition. It demonstrated how Notman owed his success and fame to the modernity of his approach to photography—an approach founded on principles of communication and innovation.

Organized thematically, the exhibition featured some 300 photographs and objects drawn primarily from the McCord Museum's collection. Although the displays focussed on vintage prints, these were supplemented by multimedia installations and interactive devices that provided dynamic contextual information and helped clarify the 19<sup>th</sup>-century idea of modernity for a contemporary audience.

The Notman exhibition received an Excellence Award from the Société des musées du Québec, while its exhibition catalogue was given the Award of Outstanding Achievement in Research, Cultural Heritage, by the Canadian Museums Association.



Wm. Notman & Son, *A. H. Buxton* (detail), 1887. II-82621.1 © McCord Stewart Museum

## Illusions – The Art of Magic

Presented at the Art Gallery of Ontario, Toronto  
February 22 to November 8, 2020

Focussing on the Golden Age of Magic, the exhibition highlights the phantasmagorical imagery used to advertise and promote magic shows. A selection of stunning posters, most dating from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, help trace the social history of a phenomenon that remains very popular today.

With this exhibition, the McCord Museum showcases part of its extraordinary collection of magic-related posters and documents. Acquired in 2014 thanks to La Fondation Emmanuelle Gattuso, the Allan Slaight Collection is the only one of its size in Canada: it includes some 600 posters and over 1,000 documents and rare books.



Charles Levy, *Miss Marianna De Lahaye*, about 1898. M2014.128.558 © McCord Stewart Museum



Adolph Friedländer, *Comedians de Mephisto Co.*, 1905. M2014.128.318 © McCord Stewart Museum

## Exhibitions at the Stewart Museum

### Nights

September 26, 2019, to March 7, 2021

Majestic, enchanting, seductive and disturbing by turns—or all at once—the night takes a variety of forms. To shed some light on this fascinating subject, the Stewart Museum invites visitors to dive into four nocturnal worlds through original stories from renowned Quebec authors.

With the help of a booklet and listening stations, visitors explore the starry night with Eric Dupont, face a fear of the dark in the night of imagination with Dominique Demers, stride through the city night with Heather O'Neill and slip into the night of passion with Simon Boulerice. These stories are brought to life

### History and Memory

Permanent exhibition undergoing a major overhaul

Over the past year, the Museum has been focussing its energies on overhauling its permanent exhibition *History and Memory*. A two-year undertaking launched in 2019, this exhibition improvement project not only includes altering the layout and replacing many of the objects on display, it involves re-evaluating the lighting and graphics to create an even more dynamic visitor experience.

in theatrical sets by Pierre-Étienne Locas featuring a variety of remarkable artefacts from the collections of the Stewart and McCord museums.



© McCord Stewart Museum

*History and Memory* is a historical exhibition that features close to 500 objects, images, documents and early maps. Our collective past is grounded in multiple histories, including the history of Indigenous Peoples, the history of major discoveries, the history of France, the history of the United Kingdom and the history of the United States. These narratives have fuelled our imagination and become part of our memory, both shared and individual.



© LyraPhoto

# 7 Education, Community Engagement and Cultural Programs



Guillaume Delisle, celestial globe, France, about 1708. 1997.24.2 © McCord Stewart Museum

The Education, Community Engagement and Cultural Programs team has continued its mission by fostering partnerships and working on its programming with over 60 expert, cultural and community organizations. It raised the profile of its mission and projects both here and internationally by giving presentations at various gatherings, notably the Séminaire franco-qubécois sur le rôle social et inclusif des musées, Communicating the Arts, and the annual conferences of the Société des musées québécois, New England Museum Association and Société des professeurs d'histoire. In addition, the Education, Community Engagement and Cultural Programs team published an article by Charlene Bélanger, Laura Delfino and Mélanie Deveault entitled "Le Musée McCord Stewart : un musée ouvert, citoyen et participatif pour aborder les enjeux sociaux du XXI<sup>e</sup> siècle" in the May-June 2019 issue of the professional journal *La Lettre de l'OCIM*.

At the McCord Museum and the Stewart Museum, the Department welcomed over 52,000 visitors on-site and through its outreach programs, including over 23,000 day-care, preschool, elementary and high school students, approximately 7,400 participants in cultural activities, and some 9,000 people in family activities for both museums.

Each year, the Museum counts on the financial support of generous donors to support its educational programs, including Canada Life Financial, the Mirella and Lino Saputo Foundation, the Energy Valero Foundation, Ivanhoé Cambridge, the Caisse de dépôt et placement du Québec, and the Rossy Family Foundation.

## Educational programming

The Museum offers elementary, high school, college and university students school programs designed to encourage them to become engaged citizens. This year, it developed new activities, created innovative new spaces like *The Story Factory* and established new partnerships and associations with a view to updating its participatory and community-oriented mission for its various users.

Recognized for its engagement with Indigenous communities, the Museum was asked by the Conseil des arts de Montréal to share its indigenization expertise with the Montreal arts community. To this end, the Museum developed

the educational workshop *Teach Me a Legend: Learn, Create and Share a Living Story* with contemporary Innu storyteller and director Donovan Vollant and the organization Wapikoni Mobile. Offered as part of the Museum's educational programming to complement tours of the permanent exhibition *Wearing Our Identity - The First Peoples Collection*, this activity introduces students to the realities and issues of First Nations while encouraging them to reflect as a group on their values. By adopting a co-creation approach in the design of this workshop, the Museum continues to implement best practices consistent with the spirit of the United Nations Declaration on the Rights of Indigenous Peoples while avoiding the pitfalls of cultural appropriation. The best practices identified and developed while co-creating the *Teach Me a Legend* workshop, along with those acquired through the Museum's longstanding collaborations with Indigenous communities, will be shared with Montreal's arts community at a half-day discussion event.

This year, the number of classes scheduled for *One Week at the McCord Museum*, offered in collaboration with *Une école montréalaise pour tous*, was increased to eight; however, four of them had to be cancelled due to the COVID-19 pandemic. For four days in a row at the Museum, participating students enjoyed multidisciplinary educational activities on themes associated with First Peoples. The Museum also developed three other special workshops with this partner: *It's Your World* and *Adèle's Room* at the McCord Museum, and *The Story Factory* at the Stewart Museum. Between the two sites, students from 33 preschool and elementary classes attended these activities.

Inspired by tinkering, design thinking and fab labs, the Education, Community Engagement and Cultural Programs department created a participatory educational space at the Stewart Museum that challenges users to employ both history and creativity. In the case of students, *The Story Factory* helps develop their historical thinking, as prescribed by the *Quebec Education Program*. This initiative generated new partnerships and associations, notably with the Commission scolaire de Montréal and the Association québécoise pour l'enseignement en univers social, and was supported by the Quebec government program *Promotion du français lors d'activités culturelles*. Having already welcomed 1,293 students and other visitors since it opened, *The Story Factory* is a promising activity for the Stewart Museum.



The Story Factory. © Elias Touil



Welcome! Want to play? © Elias Touil

## Community engagement programming

As part of the exhibition *The Polaroid Project - At the Intersection of Art and Technology*, the Museum invited 11 Montreal community organizations to contribute to *Montreal in Polaroid*, a participatory, evolving installation. Under the Conseil des Arts de Montréal's démART-Mtl program, multidisciplinary artist Narcisse E. Esfahani gave over 20 workshops on Polaroid photography at these organizations and to children attending the McCord Museum's annual day camp. Over 300 participants contributed to the *Montreal in Polaroid* installation, including the Centre social d'aide aux immigrants, Gender Creative Kids Canada, the Massimadi Foundation, the Centre d'Apprentissage Parallèle, Auberge Madeleine, the Centre d'éducation et d'action des femmes, SINGA Québec, Dans la rue, the Downtown YMCA, the ELOGIA retirement complex of the Groupe Maurice, and Passages.

For the second year in a row, the Museum invited Montrealers to donate toys and memories for its *Welcome! Want to play?* initiative. Over 500 toys were collected for new immigrants, largely thanks to our partner Agropur, which promoted the campaign among its employees. The toys, along with an annual membership card for the Museum, were given to families at a special event for 125 parents and children presented in collaboration with the Centre social d'aide aux immigrants; others were distributed via Welcome Collective, an organization that helps newcomers and vulnerable refugee claimants.

Organized with *Une école montréalaise pour tous* to facilitate access to the Museum for

disadvantaged Montreal families, the *Samedi en famille* program enabled the Museum to welcome some 827 parents and children for a visit and family activities over ten Saturdays.

## Cultural programming

The McCord Museum presented an array of rich, varied programming over the past year. The *Fashion at the Museum* discussion series, *City Talks* with Heritage Montreal, the *Belles Soirées* lectures, screenings from the International Festival of Films on Art, and activities directly related to exhibition themes and special events enlivened the Museum and nourished the spirit. Altogether, these activities drew approximately 7,400 people from April 2019 to March 2020.

### Fashion at the Museum

The *Fashion at the Museum* series shone a spotlight on the work of local designers, both established and up-and-coming, in discussions moderated by Stéphane Le Duc, a teacher at the ESG-UQAM École supérieure de mode and journalist at *Dress to KILL* magazine. One event featured an interview with renowned Montreal designer Jean-Claude Poitras, while another was a panel discussion with three Quebec perfumers known for their creativity and boldness.



© Elias Touil

### City Talks

For an eighth consecutive year, this series continued with themes grounded in current events, notably the social acceptability of urban development projects and the issues associated with protecting and appreciating residential heritage.



© Heritage Montreal

### FIFA at the McCord Museum

In January 2019, the International Festival of Films on Art began presenting monthly screenings of documentary films about fashion, photography and Indigenous cultures. Partnerships with Wapikoni Mobile and Black History Month created two special evenings: the first presented some short films from Wapikoni Mobile, in the presence of one of the directors, while the second featured the film *Black Indians*, followed by a panel discussion about ethnically mixed identities.



*Black Indians*, France, 2018. Jo Béranger, Edith Patrouilleau and Hugues Poulain.

### Les Belles Soirées de l'Université de Montréal

Organized in collaboration with Université de Montréal, the *Belles Soirées* lecture series was back again this year. One activity was a presentation from the Conservation Department, headed by Anne MacKay, about the restoration process involved in preparing to rotate the objects in the permanent exhibition *Wearing Our Identity - The First Peoples Collection*.



Puffin forehead mask, Haida, 1800-1850. Collected by George Mercer Dawson, 1878. ME892.10 © McCord Stewart Museum

### The McCord's Inside Stories

*The McCord's Inside Stories*, a series that highlights the Museum's research efforts, dove into the 'checkered' past of the many Canadian tartans designed in the mid-1960s, thanks to a lecture by curator Cynthia Cooper, and explored the world of editorial cartoonist Aislin in a presentation from curator Christian Vachon, accompanied by the artist.

### INuit blanche

The McCord Museum teamed up with *INuit blanche*, an initiative of the Inuit Studies Conference to promote Inuit artists in various Montreal venues. On October 3, 2019, the Museum opened the permanent exhibition *Wearing Our Identity - The First Peoples Collection* to visitors free of charge and screened three short films curated by Simeonie Kisa-Knickelbein, an emerging Inuk filmmaker.

### The Urban Forest

For its ninth edition, the Urban Forest offered Montrealers and tourists various activities related to the Museum's Indigenous Cultures collection and programming, which was a focus in 2019-2020. Thanks to a partnership with Musique nomade, Indigenous artists working in a variety of musical genres performed in the space, while a collaboration with the Quartiers Danse Festival brought dancer and choreographer Barbara Diabo to perform her piece *My Urban Nature*. More than 286,000 people in all visited the Urban Forest over the course of the summer.



© Elias Touil

### Nuit blanche 2020 – Montreal: It's Our Move!

In association with the exhibition *It's Your Move! Board Games: Larger Than Life*, the McCord Museum became a playground for this year's edition of *Nuit blanche*, offering 10 larger-than-life board game stations staffed by our partner Randolph. Some 1,200 visitors came to play until the wee hours of the morning.



© Elias Touil

### History of the Night – Research Group on the History of Sociabilities

In conjunction with the exhibition *Nights*, the Stewart Museum partnered with the Research Group on the History of Sociabilities to offer original programming on intriguing topics like creatures of the night and sexual identities and genders deemed non-standard or illicit, from the 18<sup>th</sup> century to today.

### Nights Revealed

Presented by *La Presse*, the *Nights Revealed* series at the Stewart Museum invited the public to learn about the creative process behind the *Nights* exhibition in a series of intimate meetings with the authors who wrote the stories for the exhibition.



© Elias Touil

### Family activities

To mark the 10<sup>th</sup> anniversary of the McCord Museum's annual toys exhibition, *Édito jeunesse*, an imprint of Gallimard, published *La chambre d'Adèle*, a children's book by author Marie Barguirdjian and illustrator Mügluck. Inspired by the toys and games in the Museum's collection, Adèle's adventures formed the basis of family workshops led by the cultural mediation team in Montreal municipal libraries.

The McCord Stewart Museum also scheduled several activities designed especially for families. *Parents and Tots*, monthly get-togethers for parents of children 18 months and younger, enabled 357 young parents to share a special moment at the Museum with their little ones. Families with slightly older children enjoyed the materials developed for *The Adventure at the Museum*, presented by Hydro-Québec, the toys exhibition *It's Your Move! Board Games: Larger Than Life*, the enchanting presentation of the Ogilvy's holiday windows and *The Story Factory*. The family activities organized last year attracted a record number of visitors: special holiday and winter school break programming at the McCord and Stewart museums attracted 36,500 and 6,436 visitors, respectively. Highlighting the history of the Stewart Museum's exceptional location, a collaborative new game inspired by escape

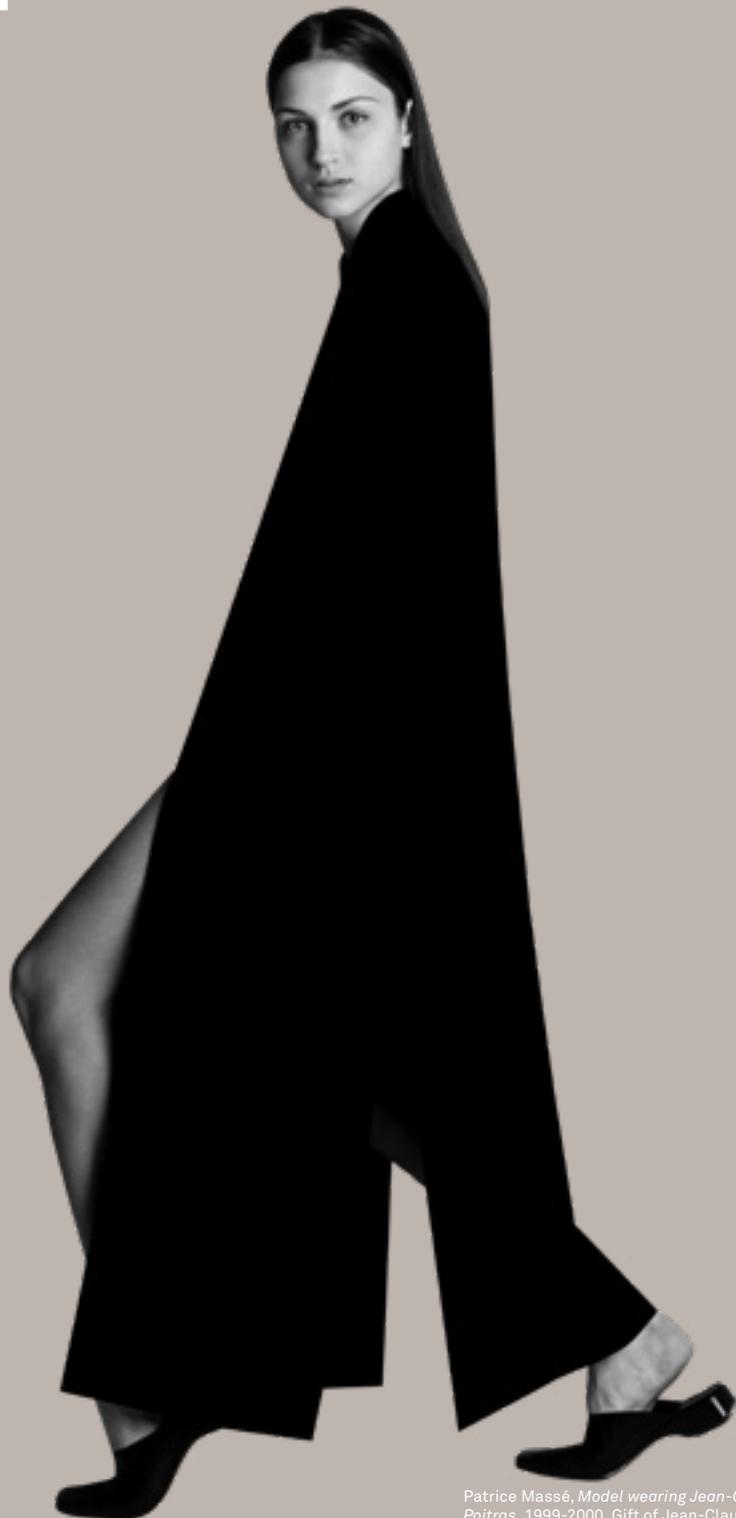
games was launched as a pilot project: *Phantoms of the Island* invites visitors ages 9 and up to uncover paranormal phenomena at the Museum by solving puzzles using documents chronicling the history of St. Helen's Island, and the ghosts who live there!

With regard to summer activities, the McCord Museum day camp welcomed 225 campers to two thematic weeks entitled *Fun with photography* and *From coast to coast to coast*, while the Stewart Museum hosted 3,298 children from day camps, many of them as part of the museum-aquatic complex package offered in partnership with Parc Jean-Drapeau. In collaboration with the LGBT Family Coalition, the McCord Museum also participated in programming for the Montréal Pride Festival by offering families an afternoon of fabulous storytelling with drag queens LaDrag On-Fly and Uma Gahd.



Storytelling with LaDrag On-Fly.  
© Elias Touil

# 8 Marketing, Communication and Visitor Experience



Patrice Massé, *Model wearing Jean-Claude Poitras*, 1999-2000. Gift of Jean-Claude Poitras, M2005.78.120 © McCord Stewart Museum

## Attendance

### **Second highest attendance in over 10 years!**

In 2019-2020, the two museums received a combined total of 300,000 visitors to their galleries and over 1.2 million visitors to their off-site activities like the outdoor exhibition on McGill College Avenue, the Urban Forest and travelling exhibitions. These stellar numbers represent the second best year for attendance in at least ten years, just behind the record crowds drawn last year. This performance is all the stronger in light of the slowdown in operations and temporary closure of the Stewart Museum in May and June for major work, which delayed the launch of its flagship exhibition *Nights* until September 2019. Moreover, it is interesting to note that group visits in particular experienced remarkable growth throughout the year and that the McCord Museum received a record number of visitors during the holiday season and winter school break.

However, self-generated revenues declined 20%, primarily due to the impact of the work at the Stewart Museum, but also because of a drop in revenues per visitor. This dip can be explained by the fact that the Museum is attracting younger individual visitors and a greater number of families, two visitor categories that benefit from reduced admission fees. The growing popularity of access programs offering free admission to the Museum is also partially responsible for this decrease: Quebec residents enjoy free admission on the first Sunday of the month, Montreal libraries offer the “Borrow a Museum” service, and francization groups and those from disadvantaged schools enter for free as well. Finally, the COVID-19 crisis led to some revenues being deferred until next year.

## Client development

### **Membership Program**

The number of Museum members continued to climb last year, increasing by 13%; more than one local visitor out of five is now a Museum member. Activities offered exclusively to Members are always popular, like special tours in the company of artists or curators at Members’ Day and events associated with exhibition openings. The new Photo Walk program, launched last summer for Photo Expert Members, culminated in an exhibition of the work created during these outings. Finally, the special free memberships offered to commu-

nity organizations that support First Nations groups was very successful, enabling members of these groups to discover exhibitions such as *Shame and Prejudice: A Story of Resilience*, *Sding K’awXangs – Haida: Supernatural Stories*, *there’s a reason for our connection* and *Wearing Our Identity – The First Peoples Collection*.

### **Groups and tourists**

The Museum’s ongoing efforts to attract more groups of visitors have borne fruit: group visits increased dramatically at both museums, growing 23% at the McCord Museum and 37% at the Stewart Museum, despite the unavoidable periods of closure. Both museums largely surpassed their goals with regard to increasing the number of visiting tourist groups. In addition, thanks to the close relationship developed with Tourisme Montréal, our two museums hosted a greater number of international media and familiarization tours attended by key actors in the local and international tourism industry.

### **McCord After Hours**

Three editions of the popular *After Hours at the McCord* were organized for the activity’s sixth year, attracting hundreds of young adults to the McCord Museum for themed evenings focussed on *Montréal Fashion Tech*, *Montreal in Polaroid* and *Montreal Slow Fashion*.

## Visitor experience

The visitor experience improvement committee, which includes representatives from every department in the Museum, continued its work and launched several initiatives to better meet visitor expectations. For example, the McCord Museum’s admission fees were revised, an animated video about Montreal featuring photos from the Notman collection was projected in the Atrium, and food options at the McCord Museum were reviewed.

The working group looking at how visitors circulate in museums instigated improvements in signage at the McCord Museum and recommended an in-depth study of the visitor experience, which is now in the planning stages.

# Communications

Once again, the communications team produced magnificent promotional campaigns for this year's exhibitions. These campaigns garnered several accolades, notably the Applied Arts Award in the Announcements/Invitations/Cards/Kits category for the invitation to the opening of the *Balenciaga* exhibition.

Both museums' digital communications efforts, aimed primarily at social media influencers, continued to produce results as their Websites receive over 2 million visits annually and their social media accounts have close to 122,000

followers. The Stewart Museum completely overhauled its Website, launching the new version in September 2019.



After Hours at the McCord, Montreal © Elias Touil

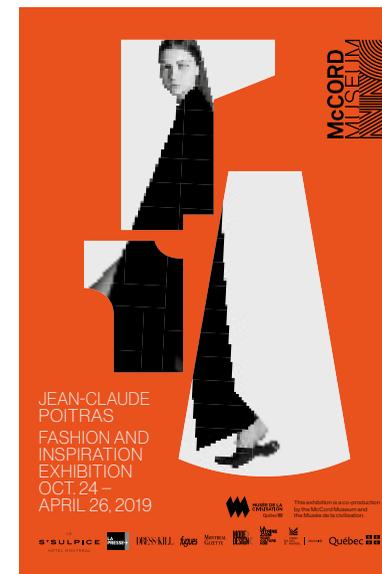
# Sponsorships and media partnerships

McCord Museum and Stewart Museum	
<i>La Presse</i> , <i>Le Devoir</i> , <i>Montreal Gazette</i> , <i>Vie des Arts</i> , <i>La Vitrine culturelle</i> , <i>Publicité sauvage</i>	Annual media partners
McCord Museum	
Hydro-Québec (presenting sponsor)	<i>The Adventure at the Museum</i>
Ivanhoé Cambridge (collaborating sponsor)	MTL Urban Museum (app)
Université du Québec à Montréal, Cégep Marie-Victorin, Marsan School of Professional Photography, Centre design et impression textile, Studio Argentique, Groupe Sensation Mode, Montreal Digital Spring, Compagnie Van Grimde Corps Secrets, Moov Activewear, Yoga Tribe, Art de vivre, Milieux Institute (Concordia University), RISE Kombucha, Studio Once Again, Boutique Station Service, Eliza Faulkner, Upcycli, Shwap Club	<i>After Hours at the McCord</i>
Destination Centre-Ville, Papillon Ribbon, XP_MTL	<i>The Urban Forest on Victoria Street</i>
<i>Fugues</i>	Exhibition <i>Shame and Prejudice: A Story of Resilience</i> by artist Kent Monkman
BMO Financial Group (presenting sponsor), Astral Media (collaborating sponsor)	Annual Exhibition on McGill College <i>Montreal at Work</i>

# Promotion

Pascale Grignon, Director, Marketing, Communications and Visitor Experience, gave a workshop in October at the international Communicating the Arts conference in

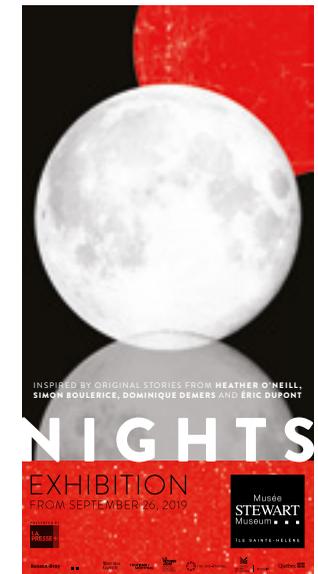
Montreal, in addition to presenting in November at the annual New England Museum Association conference in Burlington, Vermont.



© McCord Stewart Museum



© McCord Stewart Museum



© McCord Stewart Museum

<i>La Presse</i> (presenting sponsor), Polaroid Eyewear, Le Mount Stephen, Royal Photo, Marsan School of Professional Photography, Polaroid Originals, Pride Montréal, Mural, <i>Fugues</i>	Exhibition <i>The Polaroid Project – At the Intersection of Art and Technology</i>
Royal Photo, Marsan School of Professional Photography	Exhibition <i>Celia Perrin Sidarous: The Archivist</i>
Le Saint-Sulpice, La Grande Braderie de Mode Québécoise, <i>Dress to KILL</i> magazine, <i>Fugues</i> , Fashion & Design Festival/Festival Mode & Design	Exhibition <i>Jean-Claude Poitras: Fashion and Inspiration</i>
iÖGO nanö (presenting sponsor), I Musici de Montréal, Destination Centre-Ville, XP_MTL, Gallimard	Exhibition <i>Enchanted Worlds</i> , Ogilvy window displays and holiday programming
Télé-Québec (presenting sponsor), Randolph (collaborating sponsor), Gallimard, Destination Centre-Ville, Village perché, Bibliothèques de Montréal	Exhibition <i>It's Your Move! Board Games: Larger Than Life</i>
Royal Photo, Marsan School of Professional Photography	Exhibition <i>Griffintown – Evolving Montreal</i>
Stewart Museum	
<i>La Presse</i> (presenting sponsor), Renaud-Bray, Salon du livre de Montréal, Parc Jean-Drapeau	Exhibition <i>Nights</i>

# 9 Sustainable Development



Cori Savard – Haida name: Yahl 'Aadaas, Puffin Mask, Skidegate Children's Youth Group Cedar Puffin Mask, 2015, lent by Jenny Cross

In the last quarter of the fiscal year, the Museum began the important process of rethinking and revising its sustainable development policy, adopted in 2012, to ensure that it addresses a wider variety of issues. The year 2019 was, in fact, a pivotal moment in a collective awakening that culminated in global demonstrations on climate change like the September 27 Montreal Climate March, which was attended by the Museum team. In addition, citizens and companies are demanding social responsibility, leading more and more organizations to question their investment and activity choices. Within this global context, the Museum will soon launch new projects to continue improving its environmental performance and meet the expectations of its community.

As readers of this document have noted, the Museum is maintaining its efforts to reduce the use of printed materials, notably by making its annual report available only in an online version. The sustainable development committee's role will evolve as it helps identify needs and implement new management tools associated with the themes of equity and solidarity in the workplace.

In line with its goal to participate in the life of the community and give a voice to all of its users, the Museum has begun an extensive indigenization process, while developing programs aimed specifically at new immigrants and families from disadvantaged areas.



The Climate March on September 27, 2020 © Stéphanie Poisson

# 10 Foundation



Robert Walker, Looking north from Ottawa and Ann streets, 2019. M2020.58.X © Robert Walker

## Message from the Foundation's Chair of the Board and the Executive Director

This message would have been very different if it had been written a few months ago. In effect, the pandemic had a serious impact on the fourth quarter of our fiscal year ending March 31, 2020, significantly modifying this year's balance sheet, which had posted a strong performance in its first nine months.

Until late December 2019, the support of all our donors enabled the Museum to pursue its educational mission by implementing access programs for our various clientele. One such initiative is the *Francization Project*, which offers visits and hands-on workshops free of charge to groups of new adult immigrants to facilitate their acquisition of French and integration into Quebec society. The Museum was also able to develop rich, diverse programming with innovative activities like *A Night at the Museum*, which gave child cancer patients and their families a chance to spend a night in the Museum. As for our volunteers, they worked tirelessly on the committees for the Annual Ball, the Sugar Ball and the Wine & Food event to ensure the success of these fundraising initiatives so essential to our institution.

Then, in January, the spread of the coronavirus created financial insecurity, an economic downturn and stock market volatility, all of which forced businesses and individuals to reduce their investments and spending, including their philanthropic support. At the Museum itself, the lockdown imposed in March put an immediate end to many activities. The last quarter consequently proved very challenging for the Foundation, adversely affecting our financial results. By the close of this year of extremes, the Foundation saw its forecasted gains become a \$3.2 million deficit due to the drop in market value (on paper) of our assets. It is important to note, however, that the management principles governing the Foundation enabled us to respect the funding agreement established with the Museum at the beginning of the year and contribute \$2,185,920 to finance its operations.

Since the Foundation's mission is to help ensure the long-term sustainability of the Museum, it goes without saying that every



Claude Gendron  
Interim Chair of  
the Board



Nathalie Lévesque  
Executive Director

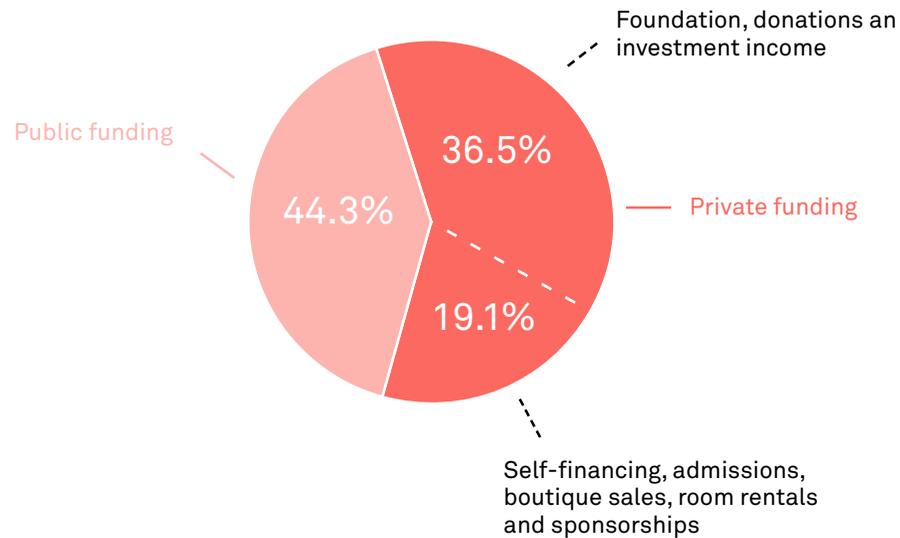
effort will be made in the coming months to make certain that the McCord Museum remains a key institution in Montreal's cultural scene. With the financial support and solidarity of our donors, partners, associates, volunteers and members of the Museum's and Foundation's committees and boards, we are convinced that we will be ready to hold a fitting celebration of the Museum's 100<sup>th</sup> anniversary in 2021. One thing is certain: the entire Foundation team will continue to focus its energy, creativity and determination on fostering the conditions needed for success.

In closing, we would like to thank the late Althea Cleveland Douglas for her generous bequest; we offer our sincere condolences to all the members of her family. Finally, a special word of thanks to our outgoing Foundation Chair, Daniel Fournier, who worked with our institution for so many years as Chair of the Museum and, most recently, as Chair of the McCord Museum Foundation; in recognition of his remarkable contributions, the Board is very pleased to award him the title of Honorary Chair.

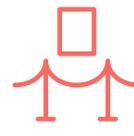
*Claude Gendron* *Nathalie Lévesque*

The McCord Museum is a private, non-profit museum whose continued operation and sustainability depends largely on the support of private donors.

Museum revenue sources:



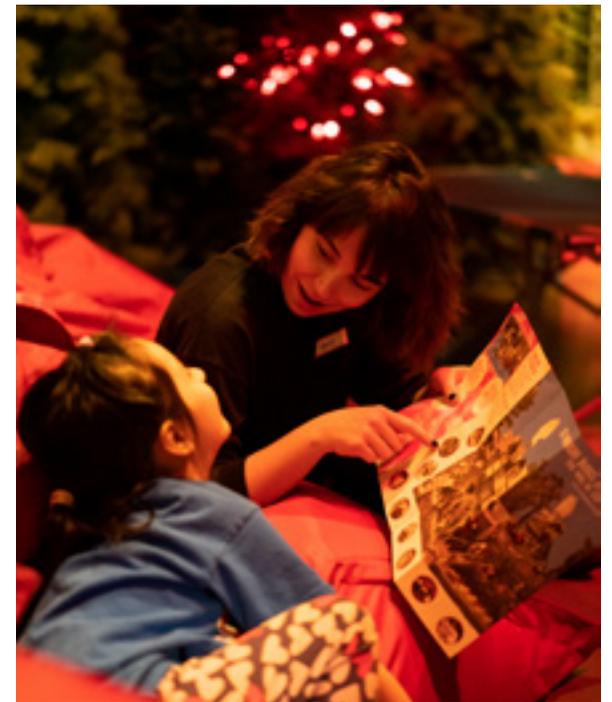
These revenues are vital to the funding of the McCord Museum's current activities, such as:

<p><b>36</b> school and community programs</p> 	<p><b>110</b> cultural activities (panel discussions, workshops, concerts)</p> 	<p><b>2,216</b> objects and historical documents digitized, generating more than <b>3,763</b> images</p> 
<p><b>40</b> access programs and workshops for families</p> 	<p>More than <b>1,500,000</b> objects, images and documents preserved in its vaults</p> 	<p>More than <b>1,820</b> people, including many experts, consulted the archives</p> 
<p><b>14</b> exhibitions presented in 2019-2020</p> 	<p><b>593</b> artefacts restored</p> 	<p><b>254,433</b> views of the Museum's online collections</p> 

## A Night at the McCord Museum

Partnering with Leucan, the McCord Museum had the great pleasure of hosting 12 families on December 7 and 14, 2019, for the very first *A Night at the the McCord Museum* event, organized by the McCord Museum Foundation. From sunset to sunrise, the children and their families took part in a variety of activities, in addition to spending the night in fairy-tale surroundings in front of the original Ogilvy mechanical holiday window display.

The McCord Museum Foundation sincerely thanks the Young McCord - Night at the Museum Committee, composed of Joelle Audet-Robitaille, Annick Bissainthe, Laurent Chamroeu, Martine Couillard and Marina Pilarinos, as well as its donors for their generous support.



A Night at the McCord Museum © Elias Touil



A Night at the McCord Museum © Thibault Carron

# Major Donations

This year, once again, a number of businesses, private foundations and individuals donated to specific projects:

Project	Impact	Donor
<b>Access programs</b>		
Free entry for children	12,561 children ages 12 and under visited the Museum, free of charge.	J.A. DeSève Foundation
Free Wednesday Nights	8,665 people visited free of charge.	BMO Bank of Montreal
<b>Education, community engagement and cultural programs.</b>		
Subsidized School Visits Program	17,404 students of all ages visited the Museum with their class.	Canada Life
<i>One Week at the McCord Museum</i>	Two classes* of underprivileged children had a chance to follow their school curriculum while exploring the Museum's collections.  * The other classes had to be postponed, due to COVID-19.	CIBC Children's Foundation Energy Valero Foundation Godin Family Foundation Ivanhoé Cambridge Rosy Family Foundation TFI International
Visits for young people living with disabilities	201 young people enjoyed Museum tours adapted to their needs.	Mirella and Lino Saputo Foundation
<i>Sharing Our Memories, Our Stories</i>	To date, 1,639 teens have visited 2,334 seniors to break down the isolation separating them and develop values like respect, co-operation and openness.	Drummond Foundation
School visits for Jewish schools	1,347 elementary and high school students visited the Museum.	Azrieli Foundation
<i>A Night at the McCord Museum</i>	12 Leucan families enjoyed touring the Museum by flashlight and sleeping in an exhibition gallery.	CGI GDI Integrated Facility Services Ivanhoé Cambridge Julien-Leblanc Traiteur Young McCord - <i>A Night at the McCord Museum</i> Committee

Project	Impact	Donor
<b>Conservation</b>		
Edward S. Curtis Collection	Restoration and treatment of the collection of photogravures by photographer Edward S. Curtis.	Richard M. Hart Derek and Jill Price Kate Reed Zeller Family Foundation
Indigenous Cultures Collection	Conservation and treatment of over 40 artefacts from the Indigenous Cultures collection for the 6 <sup>th</sup> rotation of the permanent exhibition, <i>Wearing Our Identity —The First Peoples Collection</i> .	Jarislowsky Foundation Derek and Jill Price Zeller Family Foundation
First and Second World War Collections (C218 and C311)	Description and online publication of thematic collections focussed on the First and Second World Wars (1914-1918 and 1939-1945) and their impacts on the lives of Montrealers.	Mark W. Gallop
Léontine Poutré and Hercule Martin Fonds (P748)	Digitization of the last files in this treasure trove of love letters between a Montrealer and a Chambly resident in the 1920s.	Mark W. Gallop
Nona Molson Fonds (P723)	Description and online publication of this fonds focussing on the activities of John Molson's great-granddaughter, an auxiliary nurse in Europe during the First World War.	Mark W. Gallop
Women's Art Society of Montreal Fonds (P125)	Description and online publication of this fonds chronicling the history of the Women's Art Association of Canada and its Montreal branch, as well as the Association's recent history.	Mark W. Gallop
Beaver Club Fonds (P305)	Description and online publication of this fonds chronicling the activities of a social club for influential Montreal fur traders in the early 19 <sup>th</sup> century.	Mark W. Gallop

# Committees

Volunteers formed three committees last year to support the Museum's various fundraising activities.

## 2019-2020 Annual Ball Committee

Year after year, the Annual Ball Committee plays a key role in raising the funds needed to help the Museum disseminate its collections and design and mount its exhibitions.



From left to right: Charlotte Routhier (Officer, Events and Special Projects, McCord Museum Foundation), Bente Christensen, Grace Di Meo, Nathalie Brunet, Anick Beaubien, Roseline Guevremont, Nathalie Lévesque (Executive Director, McCord Museum Foundation), Jean-Michel Lavoie, Bita Cattelan, Julie-Anne Coyle, Nathalie Deshaies, Sandrine Bohbot  
© Karel Chladek

## Young McCord – 2019-2020 Sugar Ball Committee

The McCord Museum Sugar Ball Committee is in charge of organizing one of the year's most popular events among young Montreal professionals. All of the funds raised at this event are used to finance reduced-rate tours for over 17,000 elementary and high school students.



Front row, from left to right: Sandra Ferreira, Christina Sauro, Charlotte Routhier (Officer, Events and Special Projects, McCord Museum Foundation), Virginie Séguin-Dalpé, Taylor Philipps, Jacob Lithgow (co-chair), Émilie Croteau (co-chair), Stéphanie Croteau, Bianca Farinacci, Stefanie Kutteh, Pamela Poulakis, Camille Dionne, Zoé Faust-Trahan, Adamo Mariani, Alexandra Ross.  
Second row: Michelle Rossy, Michele Rabinovitch, Marc-André Charron, Eric Cordon, Rémi Marchand, Karl Théard, Stéphanie Pinsonnault.  
Missing from the photo: Florence Bienvenu, Jean-François Gervais (artistic director), Brahm Mauer, Costadina Mavros.  
© Élias Touil

## Honorary Co-presidents

Grégoire Baillargeon  
Édith Cloutier  
Robert Coallier

## Co-presidents

Bitá Cattelan  
Nathalie Lévesque  
(Foundation representative)

## Members

Anick Beaubien  
Sandrine Bohbot  
Nathalie Brunet  
Bente Christensen  
Julie-Anne Coyle  
Nathalie Deshaies  
Grace Di Meo  
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Jean-Michel Lavoie

## Co-chairs

Émilie Croteau  
Jacob Lithgow

## Foundation representative

Charlotte Routhier

## Members

Florence Bienvenu	Brahm Mauer
Marc-André Charron	Costadina Mavros
Eric Cordon	Taylor Philipps
Stéphanie Croteau	Stéphanie Pinsonnault
Camille Dionne	Pamela Poulakis
Bianca Farinacci	Michele Rabinovitch
Zoé Faust-Trahan	Alexandra Ross
Sandra Ferreira	Michelle Rossy
Jean-François Gervais	Christina Sauro
Stefanie Kutteh	Virginie Séguin-Dalpé
Rémi Marchand	Karl Théard
Adamo Mariani	

## 2019-2020 Wine and Food Committee

Once again, our Wine and Food event was a great success this year. The committee's efforts helped raise the funds needed to support exhibitions showcasing local talent.



From left to right: Julie Mélissa Marin, Julie Laurence, Nolwenn Le Squer (Officer, Fundraising Events, McCord Museum Foundation), Karl Théard, Catherine Dubé, Marilyne Lévesque, Catherine Rioux, Frédéric Lévesque, Nathalie Lévesque (Executive Director, McCord Museum Foundation), Pierre LaTraverse  
© Thibault Carron

## Foundation representatives

Nolwenn Le Squer  
Nathalie Lévesque

## Members

Catherine Dubé  
Pierre LaTraverse  
Julie Laurence  
Frédéric Lévesque  
Marilyne Lévesque  
Julie Mélissa Marin  
Catherine Rioux  
Karl Théard

# Foundation Board of Trustees

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AFFAIRS AND GENERAL COUNSEL  
IVANHOÉ CAMBRIDGE

Daniel Fournier (until January 31, 2020)  
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## **Secretary**

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CORPORATE DIRECTOR

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Manon Vennat  
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Nathalie Lévesque  
Erin O'Brien (guest)



Levi Stevens, Colonel William McKay, 1816. Gift of the Estate of Mrs. M. C. Jacques, M17684 © McCord Stewart Museum

# 11 Financial Statements

## The McCord Stewart Museum

Statement of operations and changes in fund balances  
Year ended March 31, 2020

	2020 (\$)	2019 (\$)
<b>Revenue</b>		
Government of Québec	4,164,438	4,117,367
Government of Canada	26,682	127,924
Other grants	69,635	49,096
Conseil des arts de Montréal	140,666	114,765
Ville de Montréal	44,250	57,524
Macdonald Stewart Foundation grants	1,300,000	1,300,000
The McCord Museum Foundation grants	2,365,413	2,455,843
Investment income	73,078	386,224
Visitor services	499,920	585,848
Admissions	783,867	1,071,251
Sponsorship	143,692	165,180
Rental income	270,581	253,203
Other	61,058	75,768
	<b>9,943,280</b>	<b>10,759,993</b>

### Expenses

Administration	1,676,054	1,682,912
Visitor services	727,739	762,269
Interest on long-term debt	50,572	48,412
Building and security	1,713,216	1,869,894
Collections	1,641,204	1,631,022
Education, Community Engagement and Cultural Programs	952,245	1,023,088
Exhibitions	1,641,008	1,965,364
Marketing and communications	1,425,162	1,515,686
Amortization of capital assets	220,052	222,369
	<b>10,047,252</b>	<b>10,721,016</b>
(Deficiency) excess of revenue over expenses before the following	(103,972)	38,977
Change in fair value of investments	(140,187)	18,986
<b>(Deficiency) excess of revenue over expenses</b>	<b>(244,159)</b>	<b>57,963</b>
Fund balances, beginning of year	4,922,371	5,364,408
Withdrawal	—	(500,000)
<b>Fund balances, end of year</b>	<b>4,678,212</b>	<b>4,922,371</b>

Marc Antigna, *Madame Marc Antigna*,  
née Renée-Joséphine Gauthier (1872-1905)  
(detail), about 1902. Gift in memory of Shirley L.  
Thomson (1910-2010), M2018.106.1  
© McCord Stewart Museum

# The McCord Stewart Museum

Statement of financial position. As at March 31, 2020

	2020 (\$)	2019 (\$)
<b>Assets</b>		
Current assets		
Cash	703,390	1,242,475
Accounts receivable	226,510	131,638
Grants receivable	828,192	163,899
Due from The McCord Museum Foundation	53,814	17,501
Due from The McCord Museum Foundation	2,200,000	2,200,000
Inventory	252,671	242,707
Prepaid expenses	133,042	93,369
	<b>4,397,619</b>	<b>4,091,589</b>
Grants receivable	315,852	1,100,243
Investments	1,711,495	1,874,176
Due from The McCord Museum Foundation	4,400,000	6,600,000
Capital assets	3,588,880	3,739,701
Collections	1	—
	<b>14,413,847</b>	<b>17,405,709</b>
<b>Liabilities</b>		
Current liabilities		
Accounts payable and accrued liabilities	972,186	1,277,785
Government remittances	23,547	24,007
Deferred revenue	2,747,322	2,752,851
Current portion of long-term debt	784,392	141,055
	<b>4,527,447</b>	<b>4,195,698</b>
Deferred revenue	4,400,000	6,600,000
Long-term debt	315,852	1,100,243
Deferred contributions	492,336	587,397
	<b>9,735,635</b>	<b>12,483,338</b>
<b>Fund balances</b>		
Invested in capital assets	3,187,263	3,243,021
Externally restricted	440,031	440,031
Internally restricted	850,611	1,019,550
Unrestricted	200,307	219,769
	<b>4,678,212</b>	<b>4,922,371</b>
	<b>14,413,847</b>	<b>17,405,709</b>

# The McCord Stewart Museum

Statement of cash flows. Year ended March 31, 2020

	2020 (\$)	2019 (\$)
<b>Operating activities</b>		
(Deficiency) excess of revenue over expenses	(244,159)	57,963
Adjustments for:		
Addition to collections at nominal value	(1)	—
Amortization of capital assets	220,052	222,369
Amortization of deferred contributions	(95,061)	(90,513)
Change in fair value of investments	140,187	(18,986)
	<b>21,018</b>	<b>170,833</b>
Changes in non-cash operating working capital items	(492,410)	507,927
	<b>(471,392)</b>	<b>678,760</b>
<b>Investing activities</b>		
Purchase of capital assets	(69,231)	(308,499)
Purchase of investments	(99,043)	(11,313,479)
Disposal of investments	121,537	12,026,428
	<b>(46,737)</b>	<b>404,450</b>
<b>Financing activities</b>		
Proceeds from grants receivable	120,098	182,935
Decrease in deferred contributions	—	(200,001)
Repayment of long-term debt	(141,054)	(173,184)
Withdrawal	—	(500,000)
	<b>(20,956)</b>	<b>(690,250)</b>
Net increase (decrease) in cash	(539,085)	392,960
Cash, beginning of year	1,242,475	849,515
Cash, end of year	<b>703,390</b>	<b>1,242,475</b>

# The McCord Museum Foundation

Statement of operations. Year ended March 31, 2020

	2020 (\$)	2019 (\$)
<b>Revenue</b>		
Fundraising		
Annual campaign	214,575	288,643
Major gifts	377,560	746,779
Fundraising events	1,053,630	1,116,955
Investment (loss) income	(1,676,681)	2,238,032
	<b>(30,916)</b>	<b>4,390,409</b>
<b>Expenses</b>		
Investment management fees	125,852	123,383
Administration	356,129	378,849
Fundraising		
Annual campaign	26,682	33,830
Fundraising events	422,466	382,565
Donor recognition	13,178	24,004
Capital campaign	4,837	4,837
Contributions to The McCord Stewart Museum	<b>2,316,834</b>	2,446,674
	<b>3,265,978</b>	<b>3,394,142</b>
(Deficiency) excess of revenue over expenses	<b>(3 296 894)</b>	<b>996,267</b>

# The McCord Museum Foundation

Statement of changes in net assets. Year ended  
March 31, 2020

	Internally restricted (\$)	Unrestricted (\$)	Endowment (\$)	2020 (\$) Total	2019 (\$) Total
Balance, beginning of year	317,485	16,309,214	11,552,068	28,178,767	26 682 500
Excess (Deficiency) excess of revenue over expenses	—	(3,296,894)	—	(3,296,894)	996,267
Endowment contribution	—	—	—	—	500,000
Transfers	91,810	(91,810)	—	—	—
Balance, end of year	<b>409,295</b>	<b>12,920,510</b>	<b>11,552,068</b>	<b>24,881,873</b>	<b>28,178,767</b>

# The McCord Museum Foundation

Statement of financial position. Year ended March 31, 2020

	2020 (\$)	2019 (\$)
<b>Assets</b>		
Current assets		
Cash	261,590	351,762
Accounts receivable	19,187	16,476
Sales taxes receivable	25,858	65,720
Prepaid expenses	46,296	219,173
Current portion of investments	2,200,000	2,200,000
	<b>2,552,931</b>	<b>2,853,131</b>
Investments	29,181,192	34,549,113
	<b>31,734,123</b>	<b>37,402,244</b>
<b>Liabilities</b>		
Current liabilities		
Accounts payable and accrued liabilities	12,436	39,976
Due to The McCord Stewart Museum – Operations	53,814	17,501
Deferred revenue	186,000	366,000
Current portion of the due to The McCord Stewart Museum – Annuity	2,200,000	2,200,000
	<b>2,452,250</b>	<b>2,623,477</b>
Due to The McCord Stewart Museum – Annuity	4,400,000	6,600,000
	<b>6,852,250</b>	<b>9,223,477</b>

## Net assets

Internally restricted	409,295	317,485
Unrestricted	12,920,510	16,309,214
Endowments	11,552,068	11,552,068
	<b>24,881,873</b>	<b>28,178,767</b>
	<b>37,734,123</b>	<b>37,402,244</b>

# The McCord Museum Foundation

Statement of cash flows. Year ended March 31, 2020

	2020 (\$)	2019 (\$)
<b>Operating activities</b>		
(Deficiency) excess of revenue over expenses	(3,296,894)	996,267
Adjustment for:		
Change in fair value of investments	<b>2,912,925</b>	(1,235,152)
	(383,969)	(238,885)
Changes in non-cash operating working capital items		
Accounts receivable	(2,711)	120,613
Sales taxes receivable	39,862	(38,955)
Prepaid expenses	172,877	(127,258)
Accounts payable and accrued liabilities	(27,540)	18,556
Due to The McCord Stewart Museum – Operations	36,313	(8,078)
Deferred revenue	(180,000)	(301,434)
	(345,168)	(575,441)
<b>Investing activities</b>		
Purchase of investments	(2,086,311)	(11,458,101)
Disposal of investments	4,541,307	2,308,039
	<b>2,454,996</b>	<b>(9,150,062)</b>
<b>Financing activities</b>		
Direct increase in net assets	—	500,000
Transfer from The McCord Stewart Museum	—	10,450,000
Due to The McCord Stewart Museum – Annuity	(2,200,000)	(1,650,000)
	(2,200,000)	9,300,000
Net decrease in cash	(90,172)	(425,503)
Cash, beginning of year	351,762	777,265
<b>Cash, end of year</b>	<b>261,590</b>	<b>351,762</b>

# 12 Donors and Partners



Richard Arless Associates, *Tanning break for Richard Arless photographic studio staff (detail)*, 1949. Gift of Jean-Luc Allard and Lucie Surprenant, M2017.46.2.207 © McCord Stewart Museum

## Thank you to our donors

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Bourse de Montréal  
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Johann Gabriel Doppelmayr, Tabula Selenographica in qua Lunarium Macularum, 1742. 1979.258 © McCord Stewart Museum

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Gabor Szilasi, Mariette Lévesque and Jacques de Montjoye at the opening of the pharmacy-boutique Le Drug, Montreal (detail), May 1965. Gift of Gabor Szilasi, M2018.39.9 © Gabor Szilasi

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Mélicca Bouchard

**CLERKS, VISITOR SERVICES**

Marilou Arsenault  
Anaëlle Jean-Charles  
Amélie Brisette  
Emma Davidson  
Tanya Dionne Thisdale  
Roxane Drouin  
Charles-Antoine Goulet  
Nicole Kelly  
Nadjah Meriem Oumid  
Dominique Poitras  
Dragoslava Pujic  
Tania Marques  
Laurence Paré-Plante

**ADMISSIONS ASSISTANT (SUMMER)**

Madeleine Rouleau-Dumas

**Operations****DIRECTOR, OPERATIONS**

**Philip Leduc**

**HEAD, HUMAN RESOURCES**

**Lucie Beaupré**

**OFFICER, HUMAN RESOURCES**

Simone Komassi

**COMPTROLLERS**

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Alain Yao

**ACCOUNTING ANALYST**

Yan Chuan Pan

**TECHNICIAN, ACCOUNTING AND PAYROLL**

Pascaline Ouedraogo

**TECHNICIAN, ACCOUNTING AND  
ADMINISTRATION**

Linda Geczo

**ASSISTANTS, ACCOUNTING**

Mathilde Dubé-Sénécal  
Raïssa Komassi

**HEAD, INFORMATION TECHNOLOGY**

**Hugues Boily**

**HEAD, OPERATIONS**

**Daniel Dupéré**

**TEAM LEADER, TECHNICAL SERVICES**

David Dupéré

**TECHNICIANS, MAINTENANCE AND  
TECHNICAL SERVICES**

Éric Brouillard  
Denis Leduc

**TECHNICIANS, SECURITY AND MAINTENANCE**

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Marcel Bernard  
Kareem Bois  
Ryan Chan  
Thomas Dufour  
Martin Gagné  
Simon Lacas  
Simon Lajoie  
Martin Ouellette  
Hicham Raoufi

**COORDINATOR, SECURITY AND FACILITIES**

Mario Lafond

**MAINTENANCE TECHNICIAN**

Claudio Pacheco

**MECHANICAL TECHNICIAN**

Dominique Granger

## Foundation

**EXECUTIVE DIRECTOR, McCORD  
MUSEUM FOUNDATION**  
Nathalie Lévesque

OFFICER, PLANNED GIVING AND MAJOR GIFTS  
Catherine Julien

OFFICER, ANNUAL CAMPAIGN AND  
DONOR RELATIONS  
Pierre Poirier

OFFICER, FUNDRAISING EVENTS  
Nolwenn Le Squer

OFFICER, EVENTS AND SPECIAL PROJECTS  
Charlotte Routhier

ASSISTANT, McCORD MUSEUM FOUNDATION  
Karine Vinette

## Interns

Ophélie Barte  
Auréanne Bergere  
Maëva Bezirard  
Annie Bilodeau  
Philippe-Olivier Boulay Scott  
Sophie Cardinal  
Katherine Carsley Lacroix  
Camille Chambon  
Théo Courty  
Thomas Durand  
Geneviève Duval  
Johanna Gaude  
Sandrine Héroux  
Emma Jacquet  
Marianne Lebel  
Angèle Macoine  
Nadine Mansouri  
Shoya Nishi  
Emma Palladino  
Astrid Roussel  
Julie Swartenbroeckx  
Alitheia Soulie  
Mathieu Tesson  
François Vallée  
Stephanie Weber

## Volunteers

### McCord Museum

McCORD MUSEUM VOLUNTEER  
GUIDE ASSOCIATION

Arduina Alonzo  
Huguette Audy  
Vesna Dell'Olio  
Ginette Dumouchel  
Susan Garin  
Jill Guedon  
Elizabeth Jennaway-Eaman  
Andrée Jolin  
Marie Jutras  
Carole Lafleur  
Monique Lecavalier  
Harvy Levinson  
Francine Tétrault  
Kathleen Verdon

### ADMISSION CLERKS AND ON VICTORIA STREET

Ada Catalano  
Céline Meilleur  
Catherine Patrick-Boon  
Suzanne Raymond  
Esperanza Tacchi

### COLLECTIONS

Kathryn Banham  
Jean Gould  
Geneviève Groulx  
Nora Hague  
Jill Johnson  
Jacques Lapointe  
Marie Lapointe  
Susan Nish  
Carole Schink

### Stewart Museum

Huguette Audy  
Louise Desjardins-Jacob

