

# McCord Stewart Museum

# 2020–2021 Annual Report







Case (detail), 1850-1900. Gift of Henry W. Hill, ME938.10 © McCord Stewart Museum

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# Message from the Chair of the Board

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**As it prepares to celebrate its 100<sup>th</sup> anniversary, the McCord Stewart Museum is financially healthy and in good hands for the future**

This is my last message as Chair of the Board of the McCord Museum Stewart; after more than ten years at the head of this remarkable cultural institution, I have stepped down. It is obviously an emotional moment for me as the Museum has experienced both tremendous successes and serious challenges over the past decade, requiring me to stay focussed on the Museum's future and development. I welcome my successor, Chief Ghislain Picard, with the assurance and pride of having helped strengthen the Museum's financial health and raised its profile as an essential reference on the Montreal of yesterday, today and tomorrow.

Like all cultural institutions around the world, the Museum suffered from the constraints imposed by the COVID-19 crisis. However, despite the dramatic drop in self-generated revenues, it has taken the steps needed to properly protect its employees and clients, maintain its visibility, and consolidate its finances.

If there is one thing I regret, it is not being able to centralize, in one downtown Montreal location, the priceless collections of the three museums that have become part of the McCord Stewart Museum over the years. This new Museum project, which is needed now more than ever, has received permission from the City of Montreal to be built on the McCord Museum's current site and the adjoining lots, including Victoria Street, which has been ceded by the City. The other levels of government, which had to focus their priorities on the needs created by the pandemic, have not yet confirmed their support. By neglecting to do so, they are delaying the potential development and success of the Museum and the construction of a major project for Montreal. I am confident that our new Chair of the Board, Chief Ghislain Picard, will convince the various levels of government of the



Monique Jérôme-Forget

new Museum project's importance in promoting the history of Montreal and Quebec on the international stage.

As Chief of the Assembly of First Nations Quebec-Labrador, Ghislain Picard was the ideal candidate to take over as Chair of the Board and continue the process of decolonizing the Museum's practices; his extensive experience and skills will be a tremendous asset for amplifying the voices of Indigenous communities within our institution and ensuring the Museum's ongoing development. On behalf of all my colleagues and myself, I would like to thank him for accepting this challenge and wish him every success in his new position.

The new Chair of the Board can count on a dedicated skilled team, which produces remarkable results, year after year, under the leadership of our President and Chief Executive Officer, Suzanne Sauvage. From the beginning, she and

her colleagues have met the numerous challenges imposed by the pandemic with courage, brio and determination, and I would like to thank them all.

Thank you also to my colleagues on the Board of Trustees, whose support and commitment have been so precious throughout my term as Chair, in particular the three trustees whose mandates conclude this year: Cynthia Gordon, Marie Sénécal-Tremblay and François Ouimet.

The centenary of our dear McCord Museum is fast approaching and, as the new Honorary Chair, I would like to close by expressing my sincere appreciation to our government partners, the Conseil des arts de Montréal, the Quebec Ministère de la Culture et des Communications and the Government of Canada—particularly Heritage Canada—for their constant support over the years and throughout this difficult period for all cultural institutions.

**Monique Jérôme-Forget**  
Chair of the Board



# Message from the President and Chief Executive Officer

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## An amazing capacity for resilience

The year 2020–2021 was especially difficult for the McCord Stewart Museum, as it was for all cultural institutions. The long periods of closure imposed because of the pandemic—approximately eight months in all—wreaked havoc with our programming, depriving the Museum of major sources of funding. The drastic reduction in ticket revenues, plus the cancellation of fundraising activities due to public health restrictions, completely disrupted our financial forecasts and results. Due to these challenging conditions, we made the difficult decision to permanently close the Stewart Museum, a victim of both the exceptional circumstances and its isolated location, and move ahead with the physical integration of both museums' collections. Now stored in the vaults of the McCord Museum, the Stewart Museum's collection will fortunately continue to be preserved and disseminated, notably through virtual programming, special exhibitions and a new digital platform scheduled for launch in fall 2021.

Despite the pandemic and the very difficult working conditions it created, the entire Museum team mobilized to preserve close ties with all our audiences and ensure that the McCord Stewart Museum maintained its presence and relevance. For example, *The McCord Museum from Home* platform was quickly developed for both museum Websites to conveniently group all available online content for adults as well as for children and students stuck at home. Working primarily from home, our teams managed to offer diverse programming, which included eleven exhibitions at the McCord Museum and three at the Stewart Museum before its closing, in addition to *Illusions: The Art of Magic*, a travelling exhibition presented at the Art Gallery of Ontario (AGO). They also preserved and sometimes even extended our partnerships with dozens of expert, educational, cultural and community organizations, and implemented a number of online programs aimed at schools.



Suzanne Sauvage

In addition, the Museum continued its commitment to indigenize its spaces and practices. These efforts included the implementation of new educational programs, such as the *Tell Me a Legend* workshop, and the organization of a sharing-of-expertise session at the Museum, in collaboration with Wapikoni Mobile, to raise awareness among Montreal's artistic and cultural professionals of the relationship between Indigenous communities and cultural institutions. Finally, a permanent Indigenous advisory committee was recently created to take an informed, cross-disciplinary look at the Museum's indigenization initiatives.

I would like to highlight the extraordinary work accomplished by the McCord Stewart Museum team throughout the challenging period we have just experienced. It is important to recognize the resilience, determination and creativity shown

by this remarkable group of people and express appreciation for every team member: it is thanks to you that the Museum is able to pursue its mission, and I am very grateful.

After more than ten years of exceptional contributions to the development and renown of the Museum, my friend and colleague Monique Jérôme-Forget stepped down as Chair of the Board at the end of the fiscal year. I would like to thank her for the trust she placed in me over the years and tell her that she will be sorely missed. Since the Board has awarded her the title of Honorary Chair of the Museum, we are pleased that our association will persist so that we may continue to benefit from her many qualities.

In closing, I would like to extend a very warm welcome to our new Chair of the Board, Chief Ghislain Picard, and offer him my full co-operation and that of the entire Museum team. His appointment has reenergized our institution, and he will without doubt help build trusting relationships with all the communities that make up our society, in a spirit of collaboration and connection.

**Suzanne Sauvage**  
President and Chief Executive Officer

Collections

Management

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Recent acquisitions

The McCord Stewart Museum continues to expand its collections, which document the social history of Montreal and Canada. In 2020-2021, it received 107 donations comprising 1,981 works and objects, 865,399 photographs and 7.36 linear metres of textual records.

Several exceptional donations stand out in particular. Among these, the most impressive is the collection of approximately 856,800 negatives taken by staff photographers of the newspaper *La Presse* from 1965 to 2001. Another major donation came from photographer Denis Plain, who had previously donated several series chronicling Montreal. This year’s gift contained another 2,300 photographs: a new series devoted to St. Catherine Street (1981) and additions to his previous series. The collection of Brian Merrett, a leading photographer in Montreal and the history of Quebec photography, was enhanced by a large donation of over 400 prints. In addition, our collection of editorial cartoons was augmented by approximately 1,500 drawings from Aislin (*Montreal Gazette*), Champleau (*La Presse*), Garnotte (*Le Devoir*), R. Pier (*Le Journal de Montréal*) and Fleg (*Le Soleil*). The Parnass-Pelly

Ltd. archival fonds, composed of 1.65 linear metres of textual records, complements the Museum’s acquisition of approximately 100 garments from the famous Parachute brand founded in Montreal in 1977 by designer Nicola Pelly and architect Harry Parnass. The Museum also acquired the archives of businessman and philanthropist Stratton D. Stevens (1932-2018), a Montrealer of Greek origin. This collection contains 0.53 linear metres of textual records and over 1,000 photographs. Finally, graphic artist Gilles Robert (1929-2013) became the fifth honorary member of the Société des designers graphiques du Québec whose archives are preserved at the McCord Stewart Museum.

The McCord Stewart Museum used to preserve over 1.5 million objects, images and documents in its storage vaults. The sizable acquisition from *La Presse* newspaper has increased this number considerably, so the collection is now broken down into categories of objects. In 2021, the Museum’s collection included approximately 200,000 objects and works of art, 2.15 million photographs, 3,500 rare books and 340 linear metres of textual archives.

Collections	Donations	Objects/Works/Documents
Archives	14	7.36 linear metres
Documentary Art	9	1,604
Dress, Fashion and Textiles	24	225
Material Culture	9	112
Indigenous Cultures	5	40
Photography	16	865,399
Mixed Donations	30	(included above)
Total	107	1,981 works/objects 865,399 photographs and 7.36 linear metres of textual records



# Deaccessions

The McCord Stewart Museum considers deaccessioning a sound collections management practice and now includes such activities as part of its normal operations. Since collections must serve an institution’s mission, it is necessary to re-evaluate their relevance on a regular basis.

The Collections Management Committee held a deaccession committee meeting on December 9, 2020, during which 54 proposed deaccessions—representing 86 objects—were studied and accepted. The deaccessioned objects, transferred whenever possible to other museums, came from the following collections:

Collections	Proposed deaccessions	Objects/Works/Documents
Archives	7	9
Documentary Art	7	25
Material Culture	19	19
Dress, Fashion and Textiles	21	33
Total	54	86



Richard Godin, *Festival International de Jazz de Montréal, Saint-Denis Street, Montreal, July 4, 1989.*  
Gift of La Presse, M2020.95.X © La Presse

# Several remarkable donations

## Archives

**Books by Henriette Dessaulles Saint-Jacques**  
Gift of Louise Trépanier, daughter of Marthe Guimont Trépanier and great-granddaughter of Henriette Dessaulles

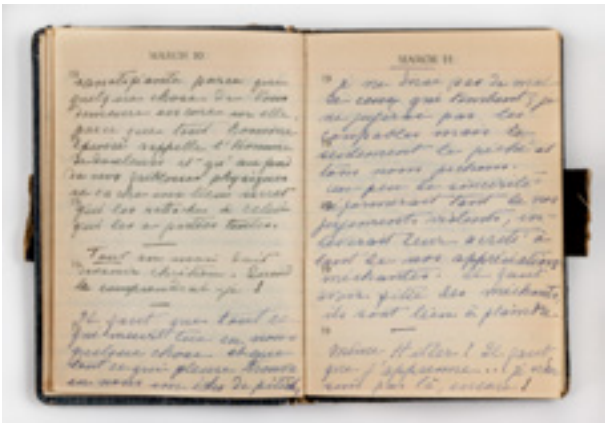
Six books by Henriette Dessaulles Saint-Jacques (1860-1946), who wrote under the pen name Fadette, were added to our rare book collection and beautifully supplement the Museum’s voluminous Dessaulles, Papineau, Lemay and Béique Family Fonds (P010). Published between [1914-1918] and 1933, these volumes—some of which are signed—are a particularly interesting addition to the extensive subseries devoted to Henriette Dessaulles Saint-Jacques, given that much of it chronicles her career as an author and journalist.



Fadette, *Il était une fois...*, illustrations by Suzanne Morin, Montreal, printed at Le Devoir, 1933. Gift of Louise Trépanier, M2020.66.2 (RB-2440) © McCord Stewart Museum

**Diary of Henriette Dessaulles Saint-Jacques**  
Gift of Danielle Raymond, great-granddaughter of Henriette Dessaulles

This slim volume in which the author recorded thoughts of a religious and spiritual nature offers a precious look into the inner life of a remarkable female pioneer in Quebec journalism. Covering a less well-known period of her life leading up to her twilight years, this document is a welcome addition to the extensive archives of journalist Henriette Dessaulles Saint-Jacques (pen name Fadette) (1860-1946) already held by the Museum.



Collected thoughts of a religious and spiritual nature by Henriette Dessaulles Saint-Jacques (pen name Fadette), [between 1930 and 1946]. Gift of Danielle Raymond, M2020.99.1 © McCord Stewart Museum



## Documentary Art

### Watercolour by a Huron-Wendat artist Gift in memory of Duane Reynold Kindness, of Crow descent

The back of this watercolour bears the inscription, “Caribou Shooting. Canada. Drawn by a Lorette Indian. Quebec, 1865, & given to me [illegible signature].” The Indigenous peoples of Lorette are now known as the Huron-Wendat of Wendake. In the 19<sup>th</sup> century, the village of Lorette was a tourist attraction for visitors to Quebec City. Moose hunting—a part of the nation's customs and traditions for centuries—was also

popular with non-Indigenous visitors. The caribou herd that used to roam its hunting grounds had declined significantly and moose had become the most popular big game animal hunted. On its own, this illustration of an Indigenous pastime is a remarkable record of a bygone era. However, the fact that it was painted by a Huron-Wendat makes it even more exceptional. With the exception of painter Zacharie Vincent (1815-1886), no Huron-Wendat artists have ever been identified. A comparative examination of Vincent's work indicates that this watercolour may be attributed to him.



**Cartoons by Garnotte (*Le Devoir*)**  
**Gift of Michel Garneau**

In June 2019, cartoonist Michel Garneau (“Garnotte”) retired from *Le Devoir* after 23 years of “dedicated skewering,” as his colleague Isabelle Paré noted in a profile written for the occasion. The previous month, he had won in the Editorial Cartooning category at the prestigious National Newspaper Awards for the year 2018. This seventh donation to the Museum’s Garnotte Fonds (P773) includes 249 India ink drawings published in *Le Devoir* in 2013, bringing the total number of original works by the artist to 2,750. These cartoons chronicle local and international news headlines of 2013, notably the death of Nelson Mandela, an iconic figure in the fight against apartheid.



Garnotte, *Nelson Mandela, 1918-2013*, *Le Devoir*, December 6, 2013.  
Gift of Michel Garneau, M2020.92.237 © McCord Stewart Museum

**Dress, Fashion and Textiles**

**The fashion of Parachute**  
**Gift of Nicola Pelly**

Founded in Montreal in 1977 by architect Harry Parnass and fashion designer Nicola Pelly (who met when both worked at Le Château), fashion brand Parachute was at the forefront of cutting-edge design in the 1980s. The duo’s androgynous, architectural fashions were known around the globe throughout the decade. Japan was one of the most successful markets for Parachute, and the Japanese were early adopters of the brand. Graphic T-shirts and sweatshirts such as this one, with *kanji* lettering and a graphic allusion to the national flag, were bestsellers in Japan. Parachute co-designer Harry Parnass noted that the brand sold 26,000 sweatshirts printed with the logo in the first two weeks they were available in Japanese department stores.



Unisex sweatshirt with Japanese-inspired logo, Parachute, about 1983.  
Gift of Nicola Pelly, M2019.121.64 © McCord Stewart Museum



Woman’s long quilted coat, Parachute, about 1990.  
Gift of Nicola Pelly, M2019.121.34 © McCord Stewart Museum





## Indigenous Cultures

### Huron-Wendat fan Gift of the Honourable Serge Joyal

Huron-Wendat crafts produced during the 19<sup>th</sup> century are known for their indisputable excellence. The prime condition and high-quality details (birds, oculus, feathers, embroidery, etc.) of this object make it an exceptional example. The fact that it comes with its original box and that the names of its previous owners are documented also help make it exceedingly rare. Purchased in Quebec City around 1850, the fan was sent to

Captain Prather, as shown on the original label and wax stamp on the cover of the period box. The embroidery on the birchbark handle depicts two individuals, a trapper and someone smoking a peace pipe, figures and themes typically found on objects created for sale. On the front, an oculus holds a tintype of the woman who received the fan as a gift. Her name was Mrs. James H. Prather, née Amanda Pratt, and her husband was the captain of the steamboat Magnolia.

Fan with original box, probably Huron-Wendat, purchased in Quebec City around 1850, white and pink ostrich feathers decorated with two red-winged blackbirds and birchbark handle embroidered with porcupine quills (or moose hair). Gift of the Honourable Serge Joyal, PC, OC, OQ, M2020.94.11-2 © McCord Stewart Museum

# Material Culture

## Barbie doll

### Gift of Raymonde Trudeau

This 'Bubble Cut' Barbie doll in her original box, plus accessories and outfits totalling 90 pieces in all, belonged to the donor, who carefully preserved them for over 50 years. The Barbie doll and pieces of furniture all have their original boxes and the various outfits are complete. The 'Bubble Cut' Barbie came out in 1961; the name refers to her full hairstyle. The donated doll was purchased in 1964 and came with items like a canopy bed, one of the first pieces of furniture produced for Barbie in 1962-1963, and a dining room set from 1964, all made by Mattel Canada Inc. Now a cultural icon, Barbie is the leading product line of the Mattel doll and accessories brand, a line that includes other family members and collectible dolls. Barbie has enjoyed a large share of the fashion doll market for 60 years and been the subject of numerous controversies, lawsuits and criticism, often associated with her silhouette and lifestyle.



'Bubble Cut' Barbie doll in her original box, Mattel Canada Inc., 1964. Gift of Raymonde Trudeau, M2020.93.11-4 © McCord Stewart Museum



Box and instruction booklet 214/10 for LEGO System interlocking plastic bricks, Samsonite, 1965. Gift of Francine and Paul-André Letendre, M2020.88.31-2 © McCord Stewart Museum

## LEGO construction set

### Gift of Francine and Paul-André Letendre

This donation of 11 mint condition boxes of LEGO System by Samsonite from 1965—an iconic toy known around the world—consists of two basic sets and nine boxes of accessories sold separately, all in their original boxes. This extremely interesting acquisition is a dream come true for the McCord Stewart Museum, as it did not have any LEGO sets in its collection. In 1961-1962, LEGO negotiated a license agreement with Samsonite, an Ontario company, giving it the right to produce and sell LEGO in Canada. The agreement ended in 1988.



## Photography

### 36 years of Quebec photojournalism

#### Gift of *La Presse*

This photo by Jean Goupil, a staff photographer at *La Presse*, was never published. It is part of a vast donation of negatives from daily assignments covered by staff photographers working at the newspaper from 1965 to 2001. The end of the period covered by the collection donated to the Museum corresponds to the year that *La Presse* photographers stopped using analogue photography, as the transition to digital took place from 1999 to 2001. This archival fonds from *La Presse* photographers records the history of Quebec photojournalism and is an exceptional source of documents illustrating the history of Montreal. Jean Goupil, who covered news and current events, was made a photographer in 1969 and—after 25 years working in the field—was named head of photography in 1994, a position he held for 10 years.

Jean Goupil, *Carifesta parade in the rain, René-Lévesque Boulevard, Montreal, June 25, 1988*. Gift of *La Presse*, M2020.95.X © *La Presse*





## Portraits of members of the Atikamekw and Innu nations

### Gift of Guy Tremblay

This series of 26 portraits of Indigenous individuals was created by self-taught photographer Guy Tremblay in 2016 for a joint exhibition with sculptor Roger Gaudreau at the R3 gallery of Université du Québec à Trois-Rivières. Mr. Tremblay opted to make platinum/palladium prints using the same artisanal technique employed by Edward Curtis for his work *The North American Indian* (1907-1927). However, as the photographer notes, unlike Curtis, “who presented a vanishing race of people [...] my series of photographs shows people undergoing a rebirth: it is a celebration of life. I believe my photos will help give a real, modern, authentic face to Indigenous people.” The subjects were recruited through an invitation extended by the Point de Services pour les Autochtones de Trois-Rivières and have authorized the dissemination of their portraits.





31 OCTOBRE 1969 - BILL 63 - ARÈNE MAURICE RICHARD - PAULINE JULIEN -

D. KIEFFER -

### Historical photographs by Daniel Kieffer

#### Gift of Michelle Guay

Through his wife, Michelle Guay, photographer Daniel Kieffer donated 365 recent prints (2019) of his photographs documenting Quebec's cultural and political history from 1967 to 1989. This donation is noteworthy for both the aesthetic quality of the photographs and for the subjects. The events and people depicted run the gamut from historic Quebec milestones like the election of the Parti Québécois on November 15, 1976, to cultural events in danger of being forgotten like a blues show by Muddy Waters at the New Penelope Café on October 28, 1967. Born in Paris in 1940, Daniel Kieffer has lived in Montreal since 1966, working as a photographer in the fields of theatre and film. He had a front-row seat to the Montreal culture scene in the eventful decades following the Quiet Revolution, as evidenced by this photo of a 1969 protest led by Pauline Julien.

Daniel Kieffer, *Protest against Bill 63 led by Pauline Julien, Maurice Richard Arena, Montreal, October 31, 1969*. Gift of Daniel Kieffer, M2019.102.61 © McCord Stewart Museum

# Loans to other museums

The McCord Stewart Museum made or renewed 27 loans in 2020-2021, for a total of 93 objects in circulation. Among the museums to benefit were the Canadian Museum of History, the Montreal Museum of Fine Arts, the Musée de la civilisation and the Minneapolis Institute of Art.

## Object from the McCord collection loaned to the Minneapolis Institute of Art



Pot, St. Lawrence Iroquoian, pre-contact period, 1300-1600.  
Gift of Dr. Van Cortlandt, ACC1337 © McCord Stewart Museum

## Object from the Stewart collection loaned to the Montreal Museum of Fine Arts



Armillary sphere or celestial globe, originally dated 17<sup>th</sup> century, France. Collection of the Lake St. Louis Historical Society, 1979.51.6 © McCord Stewart Museum

# Borrowed objects

As part of its operations, working with the Conservation department, the Collections Management department borrowed or restored 294 objects in 2020-2021 for the following exhibitions:

Exhibitions	Objects
<i>Wearing Our Identity – The First Peoples Collection</i>	8
<i>Sding K'awXangs – Haida: Supernatural Stories</i>	13
<i>Jean-Claude Poitras: Fashion and Inspiration</i>	84
<i>Nights</i>	11
<i>History and Memory</i>	13
<i>Griffintown – Evolving Montreal</i>	20
<i>Chapleau, Profession: Cartoonist</i>	30
<i>Parachute: Subversive Fashion of the '80s</i>	115



*Jean-Claude Poitras: Fashion and Inspiration*, October 24, 2019, to August 2, 2020. This exhibition presented 84 garments, objects and documents from three different lenders, while the McCord Stewart Museum contributed 56 artefacts from its collection.

# Knowledge and Research

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## Archives and Documentation Centre

The Archives and Documentation Centre provides access to the McCord Stewart Museum's combined collections. Researchers from all fields have two ways to access these collections: consult the online database, or use the more complete computerized catalogue available on-site at the Museum. The Centre also boasts a library of 9,000 reference works, specialized periodicals and 3,500 or so titles in its rare book collection. In addition, researchers can consult over 820 archival fonds and collections comprising nearly 340 linear metres of textual documents and over 1.3 million photographic archives, which were recently augmented by the addition of the *La Presse* newspaper fonds containing an estimated 856,800 negatives, for a total of 2.5 million.

The Museum's Archives and Documentation 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 diverse public.

Over the course of the year 2020-2021, the Centre welcomed only 14 researchers on-site for a total of 48 research visits. However, the staff did answer approximately 1,010 requests by email, telephone or mail, making queries on behalf of users and occasionally venturing into the archives to take research photographs. Four online workshops were also organized to teach the public how to do research using the collections on our Website; two of these workshops, one in French and one in English, are still available on the Museum's Website. All of these efforts helped keep the Museum's resources available to numerous researchers from a wide variety of backgrounds, notably academia, the arts, the media, and Indigenous communities.

## 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 the academic and other communities, and provide content to various media.

### Presentations

Though many conferences and symposia scheduled for 2020 were cancelled, others adapted their programs to virtual platforms so researchers could continue sharing their findings with a live audience of peers.

At the virtual edition of Costume Colloquium VII, *Fashion and Dress in Space and Place*, November 11-15, 2020, Cynthia Cooper, Head, Collections and Research, and Curator, Dress, Fashion and Textiles, presented "Expo 67: Fashion Takes its Place," while Alexis Walker, Curatorial Assistant, presented "The Architectural Approach: The Advanced Fashion and Conceptual Retail Spaces of Parachute."

The McCord's curators and conservators continued to present their research virtually to other audiences as well. Christian Vachon, Curator, Documentary Art, gave a talk entitled "Chapeau Chapleau!" to the Fondation cultural Jean-de-Brébeuf on November 30, 2020. He also delivered a lecture on the McCord Museum's collection of editorial cartoons at the October 8, 2020, launch of the journal *Traces* from the Société des professeurs d'histoire du Québec.

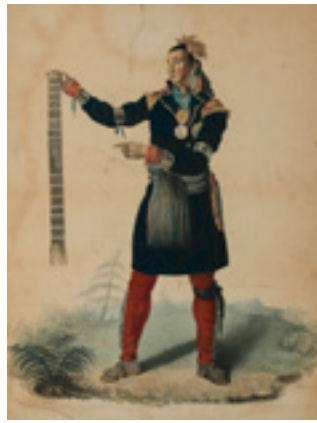




Rodolf Noël, *Promotional photograph for Parachute's 1981 Resort collection (detail)*.  
Lent by Nicola Pelly © Rodolf Noël



Marion Robertson, greeting card (detail), 1940-1950.  
Gift of the Estate of James Robert Beattie, M2011.34.1  
© McCord Stewart Museum



Edward Chatfield, *Nicolas Vincent Tsawenhohi*, 1825.  
Gift of Walter M. Stewart, M20855  
© McCord Stewart Museum

## Publications

The book *Object Lives and Global Histories in Northern North America: Material Culture in Motion, c. 1780 -1980*, edited by Beverly Lemire, Laura Peers and Anne Whitelaw (Montreal and Kingston: McGill-Queen's University Press, 2021), includes essays by two McCord Museum curators: Cynthia Cooper, "A Typical Canadian Outfit: The Red River Coat," and Jonathan Lainey and Anne Whitelaw, "The Wampum and the Print: Objects Tied to Nicolas Vincent Tsawenhohi's London Visit, 1824-1825."

Sonia Kata, Conservator, co-authored the article "A Comparison of Birch Bark Colour Change Due to Methanol or Ethanol Vapour Exposures" in the *Journal of the Canadian Association for Conservation* (2019 [published 2020], vol. 44, pp. 3-26). Jonathan Lainey, Curator, Indigenous Cultures, published the article "Documenting Museum Collections: Some Hurdles," for the CROYAN Project - the French Royal Collections from North America, Musée du quai Branly - Jacques Chirac, January 5, 2021 (online: <https://croyan.quaibranly.fr/en/documenting-museum-collections-some-hurdles>).

Christian Vachon wrote the texts and did the historical and iconographic research for the book *Chapleau : depuis mes débuts* (Les Éditions La Presse, 2020), the companion book for the exhibition *Chapleau, Profession: Cartoonist*.

Guislain Lemay, Curator, Material Culture, published a book review of *Nourrir la machine humaine. Nutrition et alimentation au Québec, 1860-1945* by Caroline Durand (Montreal and Kingston: McGill-Queen's University Press, 2015), for the magazine *Ornamentum* (Spring/Summer 2020, p. 34).

## Serving the research community

The members of the Museum team also contribute to the activities of their respective academic communities by sharing their expertise.

Anne MacKay, Head, Conservation, is an associate editor of the *Journal of the Canadian Association for Conservation*, while Jonathan Lainey is a member of the editorial boards for the magazines *Recherches amérindiennes au Québec* and *HistoireEngagée.ca*. Guislaine Lemay sits on the Editorial Advisory Committee of the magazine *Ornamentum* from the Canadian Society of Decorative Arts.

Cynthia Cooper reviewed a book proposal for Bloomsbury, an article for the scholarly journal *Art History*, and abstracts for the 2021 Costume Society of America virtual symposium. Hélène Samson, Curator, Photography, was an external reviewer for an article in the journal *Scientia Canadensis*. Anne MacKay chaired two Boards of Examination for two applicants to the Canadian Association of Professional Conservators, one on July 14, 2020, and one on October 29, 2020. Jonathan Lainey was a member of the Local Scientific Committee for the 2021 annual symposium of the International Committee for Museology (ICOFOM) entitled "Decolonizing Museology: Museums, Mixing, and Myths of Origin."

Finally, as in other years, staff from the Collections and Research and Conservation departments served as external jury members for theses and dissertations and were also asked to chair conference sessions.

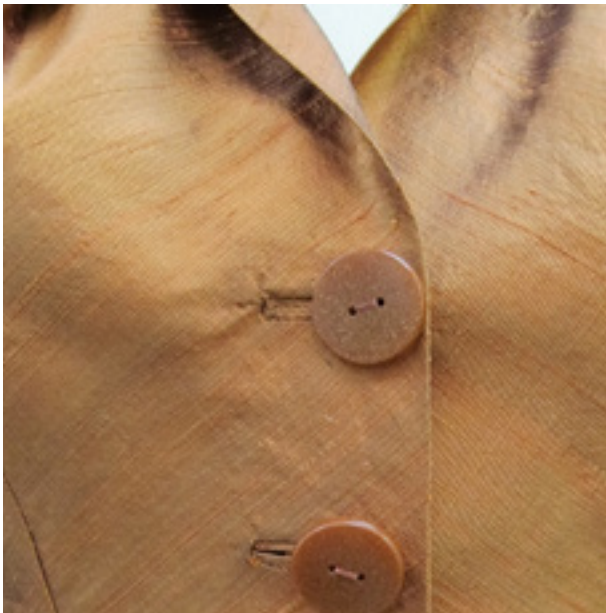


The Conservation Department experienced an exceptional year in 2020-21, due to the COVID pandemic. The shutdown of the conservation laboratories during the spring and early summer of 2020 posed a unique challenge to a team whose mandate requires working in daily contact with the Museum's collections. However, staff were still able to play a significant role in the Museum's programming by contributing content to its Website and online exhibitions. For example, conservators and conservation assistants wrote illustrated articles about treating Dior dresses from the collection for the *Christian Dior* exhibition; treating and mounting garments for

the upcoming *Parachute: Subversive Fashion of the '80s* exhibition; the materials used by cartoonist Serge Chapeau for the works exhibited in *Chapeau, Profession: Cartoonist*; and the complex issues presented by objects from the Indigenous Cultures collection now being treated for the Museum's new permanent exhibition, *Indigenous Voices of Today: Knowledge, Trauma, Resilience*. When the team was finally able to return to work at the Museum, treatments continued on objects for all upcoming exhibitions, including Victorian bell jars and a fire screen containing taxidermied birds, insects and plants for *There Once was a Song* by Meryl McMaster.



Waterproof parka (detail), Yup'ik, 1910-1915. Gift of Dr. Philip N. Cronenwett, ME986.62  
© McCord Stewart Museum



Late afternoon dress (detail), *Topaze*, Christian Dior, Fall-Winter 1951 Collection. Gift of Margaret Rawlings Hart, M967.25.87.1-2 © McCord Stewart Museum



Firescreen (detail), about 1870. Gift of Mrs. George H. Montgomery, M998.13.1 © McCord Stewart Museum



Waterproof parka (detail), Inupiat or Yup'ik, 1919. Gift of R. G. Oliver, ME942.29 © McCord Stewart Museum



Evening dress (detail), Christian Dior, 1955. Gift of Magda Molson, M971.81.1 © McCord Stewart Museum





Stuffed birds in glass display case, 1870-1875. Gift of David M. Lank, M995.52.1.1-2  
© McCord Stewart Museum

Over the past year, the Department broadened the scope of its ongoing project to identify the presence of pesticide residues on Museum objects, particularly in the Indigenous Cultures and Fashion, Dress and Textiles collections. In the past, many museums, including the McCord, undertook pest control by spraying objects with organic pesticides, such as DDT. This practice was commonplace from the 1950s to about 1980, when the last of the most dangerous organic pesticides was banned. Little was known at that time about the persistence of these chemicals and the long-term effects on human health of

pesticide residues on objects. Having specific data on objects handled by Museum staff and researchers allows us to define safety protocols to protect human health, while maintaining access to important areas of the collection.

During the year, the Department was able to continue basic preventive conservation activities, whether at a distance or on-site, including the monitoring of environmental conditions in the museum galleries and reserves, ensuring the safe transport of museum objects, and participating in loans and deaccession committees.

## Exhibitions at the McCord Museum

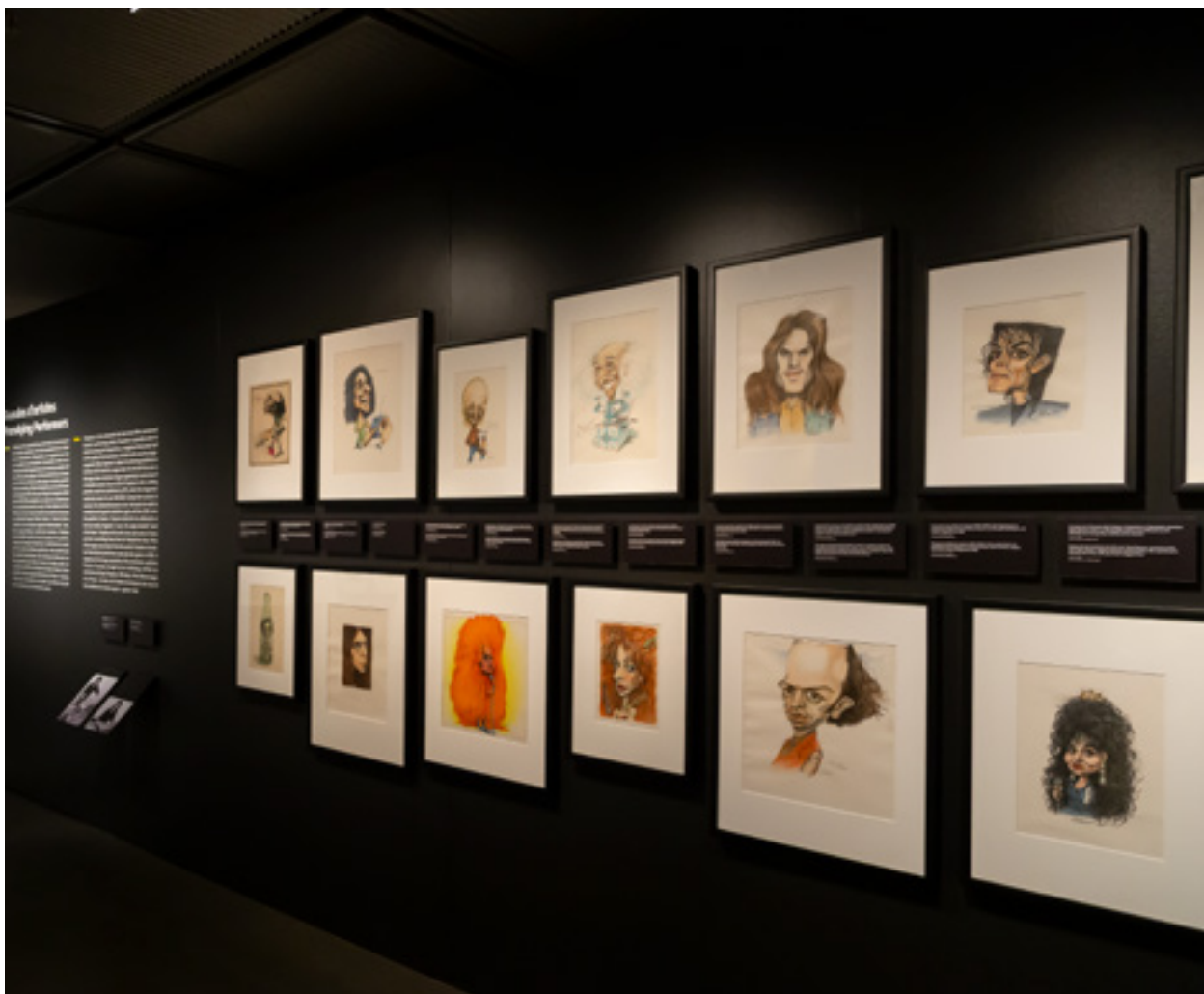
### An exceptional year marked by perseverance and creativity

The Museum's teams quickly adapted to the pandemic situation. The Exhibitions team, for example, modified the route through the galleries and instituted other measures to ensure a safe visitor experience. Among these was the creation of a microsite for audio-visual exhibition content that visitors could access on their smartphones during their visits.

Despite the upheaval of the year 2020-2021, the Museum delivered varied programming using the many strengths of its collection: the permanent exhibition *Wearing Our Identity - The First Peoples Collection*, along with temporary exhibitions *Chapleau*, *Profession: Cartoonist*, *Christian Dior* and *Griffintown* by Robert Walker. *Griffintown* was the first exhibition to feature photographs commissioned under the Museum's new program, *Evolving Montreal*. Finally, the Museum organized the presentation of its exhibition *Illusions: The Art of Magic* at the Art Gallery of Ontario in Toronto.



Christian Dior exhibition © McCord Stewart Museum



"Parodying Performers" section of *Chapleau, Profession: Cartoonist*  
© McCord Stewart Museum

## ***Chapleau, Profession: Cartoonist***

June 23 to September 30, 2020, and February 11, 2021, to January 9, 2022

This exhibition is devoted to the work of Quebec's most celebrated cartoonist: Serge Chapleau. Featuring over 150 original works, it offers a humorous look back at 50 years of Quebec popular culture and current affairs.

The first major retrospective devoted to Serge Chapleau, the exhibition reveals new facets of this award-winning, multidisciplinary artist. The exclusive archival materials presented throughout the exhibition tell the story of the vibrant career he built with his incisive pen and scathing sense of humour. Fans will smile as they explore his creations and delve into the world of a profession that continues to enliven the pages of daily newspapers in Quebec and elsewhere in the world. The exhibition is presented by *La Presse*.

**"The exhibition highlights the versatility, talent and technical mastery of Chapleau..."**

Éric Clément, *La Presse*

**"A must-see!"**

Eugénie Lépine-Blondeau, ICI Radio-Canada Première

**"Cartoons that will make history, to the chagrin of his victims. Chapleau, a great artist!"**

Martine Ousset, *La Métropole*





© McCord Stewart Museum

## ***Christian Dior***

A travelling exhibition from the Royal Ontario Museum in Toronto

September 25 to 30, 2020, and February 11 to September 26, 2021

Produced by the Royal Ontario Museum, this major exhibition covers the period from the launch of the House of Christian Dior in 1947 to his death in 1957, offering a captivating look into the creative process and inner workings of the Parisian haute couture industry during the 1950s. The iconic lines of the “New Look,” along with luxury textiles, romantic embroideries, refined craftsmanship, intricate detail and luxury designs, made the reputation of this key figure from the golden age of haute couture.

From sumptuous day wear to elegant afternoon dresses and ball gowns, visitors will discover extraordinary outfits and numerous objects that help illustrate every step of the creative process, from the sketch to the final dress. The exhibition features some 51 garments, including 40 from the extensive fonds of Christian Dior couture in the Royal Ontario Museum’s permanent collection and 11 dresses from the McCord Museum’s Dress, Fashion and Textiles collection, along with one hundred or so objects, photographs and videos from the era chronicling the peerless expertise of Paris haute couture in the 1950s, an industry whose reputation was revived by the House of Christian Dior. The exhibition is presented by Holt Renfrew Ogilvy.

**“A breath of fresh air and beauty that we adore!”**

Nabi-Alexandre Chartier, ICI Radio-Canada Télé

**“It’s an epoch done full justice at the McCord Museum in *Christian Dior*.”**

Ian McGillis, *Montreal Gazette*





Robert Walker, *Looking north from the Lachine Canal, Griffintown, Montreal, 2018-2019*, collection of the artist

## ***Griffintown – Evolving Montreal*** **Robert Walker**

February 5 to March 15, 2020; June 23 to September 30, 2020; and February 11 to March 7, 2021

As seen through the lens of Montreal photographer Robert Walker, known for his colour street photographs, *Griffintown* revealed the radical changes that have been wrought on this neighbourhood's urban fabric. In vibrant pictures taken in 2018 and 2019, traces of the past and present confronted 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, emerged through an incongruous melding of its industrial, working-class roots and a new architectural landscape of shimmering luxury and comfort.

The exhibition *Griffintown* by Robert Walker launched the McCord Museum's 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.

**“Robert Walker’s photos are full of contrasts, providing clues for understanding the current transformation of this iconic Montreal neighbourhood.”**

Éric Clément, *La Presse*

**“Excavators take on a whole new meaning in this colourful version of Montreal as seen by Robert Walker. A very informative exhibition.”**

Catherine Richer, ICI Radio-Canada Première

**“This experienced photographer’s complex compositions exhibit both humour and artistry.”**

Jérôme Delgado, *Le Devoir*

**Jean-Claude Poitras – Fashion and Inspiration**

A joint production of the McCord Museum and the Musée de la civilisation  
October 24, 2019, to March 15, 2020, and  
June 23 to August 2, 2020

Produced in conjunction with the Musée de la civilisation, the exhibition was an opportunity to explore the unique world of the designer—an iconic figure in Quebec and Canadian ready-to-wear fashion—and discover his sources of inspiration.

Jean-Claude Poitras created collections with a sensibility that he readily attributes to significant life experiences. His childhood memories, the glamour of the movies and his muses, not to mention his many travels, have always nourished his creativity. The exhibition offered visitors a chance to meet the man behind the creator, who has dedicated his career to fashion over three decades, from the 1970s through to the 2000s. Articles of clothing, accessories, sketches, photographs, personal objects, love letters, advertising and fashion show materials make up the 130 artefacts drawn from the collections of the McCord Museum and the Musée de la civilisation, which were donated by Poitras between 2001 and 2017.



Jean-Claude Poitras, *Sketch of a man's Saga mink jacket*, about 1990. Gift of Jean-Claude Poitras, M2005.78.667 © McCord Stewart Museum



Ensemble, Jean Claude Poitras, 1990. Musée de la civilisation, Gift of Jean-Claude Poitras, 2001-352-1 to 3

**“Fantastic exhibition!”**

ICI Radio-Canada Première

**“Access to the great designer’s private world and memories.”**

*Le Bel Âge*

**“After clothing thousands of women, the most beautiful outfits of designer Jean-Claude Poitras now adorn the McCord Museum.”**

V Télé

**“Style and elegance at the museum.”**

Nabi-Alexandre Chartier, ICI Radio-Canada Télé



© McCord Stewart Museum

## Student Posters from the Société des designers graphiques du Québec Design Competition

March 9 to 28, 2021

The 15 posters in the exhibition were selected by the Société des designers graphiques du Québec as the top submissions for the Marc H. Choko Scholarships. This competition is open to students registered in a Quebec CEGEP or university graphic design program; its aim is to develop their skills and interest in poster design, while at the same time promoting a cause for the common good. The competition's theme this year was "Peace and Trust" because the United Nations General Assembly declared 2021 as the International Year of Peace and Trust.

## Permanent Exhibition



Young girl's parka and trousers, Kilusiktormiut, 1900-1930. ME966X:124.1  
© McCord Stewart Museum

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

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, Inuit and Métis, 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, Inuit and Métis, clothing contributes to the development, preservation and communication of their social, cultural, political and spiritual identities. The inclusion of contemporary works selected by Indigenous artist and curator Nadia Myre enables First Peoples to demonstrate their desire to preserve and revive their ancestral cultural values.



# Outdoor Exhibitions



Roger Charbonneau, Soapbox race on Sheppard Street in the Hochelaga-Maisonneuve neighbourhood, Montreal, 1975, from the series "Montreal's Working-Class Neighbourhoods," collection of the artist

## Go Play Outside! 15<sup>th</sup> open-air exhibition on McGill College Avenue July 1 to November 8, 2020

Mounted on 13 structures lining McGill College Avenue between De Maisonneuve Boulevard and President Kennedy Avenue, superb large-format photographs give Montrealers and visitors an opportunity to discover multiple facets of the Museum's collection of photographs during the summer months.

The 2020 version of this exhibition invited passers-by to revisit childhood memories as they viewed images of children engaging in their favourite outdoor pastimes in the streets and parks of Montreal from the 1870s to the 1990s. Presented by the Bank of Montreal in collaboration with Astral, the exhibition of nostalgic scenes featured 20 photographs, including some by photographer William Notman.



© McCord Stewart Museum

## Enchanted Worlds November 21, 2020, to January 6, 2021

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 hand-crafted animals working and playing.

In 1911, the Steiff company began producing animated window displays of mechanical animals for stores to rent or buy—an excellent way to entertain children and promote their merchandise. James Aird Nesbitt, the owner of Ogilvy's from 1927 to 1985, purchased two: *The Enchanted Village* and *The Mill in the Forest*.

Similar to those found in other major department stores around the world like Macy's in New York City and the Galeries Lafayette in Paris, these window displays are among the last of their kind in North America.

During this exceptional year, since the Museum was closed to the public during the holidays, we nonetheless continued the tradition by presenting *The Mill in the Forest* outside, to the delight of passers-by on Sherbrooke Street.



# Travelling Exhibition

## *Illusions: The Art of Magic*

Presented at the Art Gallery of Ontario, Toronto  
February 22 to March 13 and July 2 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, helps 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.



*Alexander, The Man Who Knows* (detail), Av Yaga, 1915. Purchase, funds graciously donated by La Fondation Emmanuelle Gattuso, M2014.128.3 © McCord Stewart Museum

# Exhibitions at the Stewart Museum

This year, the Exhibitions team focussed on adapting the space to ensure that the Stewart Museum offered a safe and pleasant visitor experience. Among other activities, the team worked on the concept and design of a new exhibition about St. Helen's Island, which was scheduled to open in summer 2021. A very special place in the history of Montreal, Quebec and North America, St. Helen's Island has a rich heritage dating back multiple centuries. Despite the Museum's permanent closure, the research and content developed for this exhibition will be used to create an upcoming virtual exhibition.



© Claude Roy Photographie

## *History and Memory*

Permanent Exhibition, August 31, 2011, to  
September 30, 2020

*History and Memory* was a permanent exhibition that featured close to 500 objects, images, documents and early maps from the Museum's vast collection. 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.

**Nights**

September 26, 2019, to March 15, 2020, and  
June 25 to September 30, 2020

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 invited visitors to dive into four nocturnal worlds through original stories from renowned Quebec authors.

With the help of a booklet and listening stations, visitors explored the starry night with Eric Dupont, faced a fear of the dark in the night of imagination with Dominique Demers, strode through the city night with Heather O'Neill, and slipped into the night of passion with Simon Boulerice. These stories were brought to life in theatrical sets by Pierre-Étienne Locas featuring a variety of remarkable artefacts from the collections of the Stewart and McCord museums. The exhibition was presented by *La Presse*.



© McCord Stewart Museum

**“A magical, literary night.”**  
Éric Clément, *La Presse*

**“Four distinct worlds, all of them equally fascinating.”**  
Eugénie Lépine-Blondeau, ICI Radio-Canada  
Première



© McCord Stewart Museum

# Education, Community Engagement and Cultural Programs

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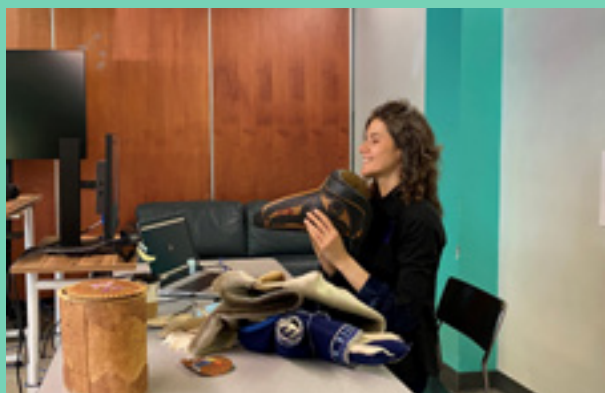
The mission of the Education, Community Engagement and Cultural Programs team is to reach out to groups and individuals and offer cultural mediation programs, primarily on-site, so the pandemic had a major impact on its work. Over the past year, the team focussed its efforts on modifying its programs and adopting new approaches so its activities could meet the new realities of its target audiences.

By fostering partnerships and collaborations with dozens of expert, education, cultural and community organizations, the team continued its mission and adapted its programming. Promotional efforts helped publicize the team's various activities, notably its new online initiatives: a day of training in adult education; the 4<sup>th</sup> edition of the États généraux d'histoire de l'art et de muséologie, on the theme of 'rethinking proximity'; and a sharing-of-expertise session in collaboration with Wapikoni Mobile, courtesy of the Conseil des arts de Montréal.

Despite the near-impossibility of welcoming groups and hosting on-site activities, the Department reached over 18,000 participants, primarily virtually, thanks to its new online programs: 2,496 preschool, elementary and high school students, 3,488 adult students or those learning French, and approximately 12,400 participants in tours (on-site and outdoor visits for small groups, along with virtual tours for the public), family activities, and cultural events (panel discussions, lectures, documentary screenings). These programs received the support of generous donors such as the Rossy Foundation, the Caisse de dépôt et placement du Québec, the Azrieli Foundation, Canada Life, the Chamandy Foundation and the Mirella and Lino Saputo Foundation.

## Educational programming

Some educational programs for school groups were offered virtually as of the fall: the *Tell Me a Legend* workshop, along with tours of the permanent exhibitions, *Wearing Our Identity - The First Peoples Collection* and *History and Memory*, and the temporary exhibitions, *Christian Dior* and *Chapleau, Profession: Cartoonist*. Virtual tours were also offered to the public by reservation as of December, when the Museum had to close for the second time. The workshop on the Truth and Reconciliation Commission, originally designed to accompany the exhibition *Shame and Prejudices* by Kent Monkman, was revisited by Atikamekw artist Catherine Boivin, who is interning at the Museum under the Conseil des arts de Montréal's CultivART program. Beginning in February, she organized a dynamic, engaging version of this workshop for high school and post-secondary students, inspired by the initiative 150 Acts of Reconciliation.



© McCord Stewart Museum

To help promote the Indigenous Cultures collection among teachers and students during a time of limited in-person access to the Museum, the team began designing online teaching kits to present Indigenous knowledge and perspectives on four different objects from the collection. Each



kit includes a teacher's guide, student kit, three video testimonials, one documentary created by a young Indigenous director (Wapikoni Mobile), a community sheet, a record and photo of the object, and a map of the nation. The first kit, which is about a basket, was launched in April 2021.

In addition, as part of the Conseil des arts de Montréal program recognizing the McCord Museum's expertise in enhancing awareness of Indigenous issues and relations, the Museum and Wapikoni Mobile presented a training session with Jonathan Lainey, Leila Afriat and Maude Darsigny-Trépanier (McCord Museum), Odile Joannette and Morgane Demarchi (Wapikoni Mobile), and Innu artist Donavan Vollant. Forty-five professionals from the cultural and artistic communities participated in the discussion on co-creation between cultural institutions and Indigenous organizations.

## Community engagement programming

For the third year in a row—despite the Museum's closure during the holidays—the *Welcome! Want to play?* initiative collected over one hundred toys and memories for the children of new immigrants. These toys, along with a free Museum family membership, was given to families at a special event, in collaboration with the Centre social d'aide aux immigrants.

*Rêver pour créer (Dream to Create)*, a project to collect young people's dreams for the future, was launched by the Institut du Nouveau Monde just before the pandemic. As one of the initiative's partners, the Museum hosted a virtual dance workshop given by world-renowned B-boy and project ambassador, Luca 'Lazylegz' Patuelli. The event was held before a small audience of a dozen people and streamed live on Facebook.

A virtual version of the intergenerational project, *Sharing Our Memories, Our Stories*, was tested in the fall of 2020, in partnership with engAGE, Concordia University's Centre for Research on Aging, the Atwater Library, and a dozen or so teens and seniors. The project was scheduled to be implemented on a wider scale as of summer 2021.

## Cultural and family programming

In May 2020, the Museum's first online cultural activity featured designers Jean-Claude Poitras, Mariouche and Philippe Dubuc. The McCord Museum and Heritage Montreal then presented the first virtual lecture in the *City Talks* series on June 17. This panel discussion included Marianne Giguère, City Councillor for the De Lorimier district (Plateau Mont-Royal), and Gérard Beaudet, emeritus urban planner and professor at Université de Montréal, who shared their thoughts on the city's first urban planning decisions made in response to the pandemic, and how these changes could affect Montreal streets and spaces. In addition, a follow-up discussion was held during the series' 2020-2021 season.



Conversation with Alexandra Palmer: the legacy of Christian Dior



City Talks series, "From preservation to revitalization: When citizens get involved"

From May 2020 to March 2021, forty or so cultural and family activities were organized virtually. Many of these complemented the programming for the temporary exhibitions on Chapleau and Christian Dior: cartoonist Serge Chapleau interviewed by curator Christian Vachon; a conversation between Alexandra Palmer, Senior Curator, Nora E. Vaughan Fashion Costume Curatorship at the Royal Ontario Museum, and Cynthia Cooper, Head, Collections and Research, and Curator, Dress Fashion and Textiles at the McCord Museum; a discussion about luxury textiles and creativity with designers Helmer Joseph and Elisa C. Rossow; and a conversation with Never Was Average about access to luxury. The series



*McCord Discoveries* was launched online with “John Howard Willis and Alexandre Vattemare: An Artist Meets A Collector,” a presentation by Anne MacKay, Head, Conservation.

As part of Black History Month, art historian Charmaine A. Nelson gave a lecture on the history of slavery in Canada, using archival fugitive slave advertisements. Discussing elements essential to understanding the history of black communities in Quebec and Canada, this online lecture attracted the largest live audience—over 300 participants—of any online activity.

These activities reached an average of 3,967 people on Zoom and 6,975 on Facebook (total of 10,942), which is more than the Museum can accommodate in person in its 100-seat auditorium. The switch to a virtual format was especially beneficial to the *FIFA at the McCord Museum* series: over 1,500 people viewed the three documentaries about Christian Dior and the world of fashion.

Early in the pandemic, the team put together a series of activities for children to do or listen to at home, including a reading of the story *La chambre d'Adèle* by its author, Marie Barguirdjian. Last fall, with the collaboration of Les têtes bien faites, an organization specialized in Philosophy for Children, families were invited to monthly workshops promoting dialogue and reflective thinking. Accompanied by a cultural mediator from the Museum and a facilitator from the organization, the young participants enjoyed a virtual tour of one of the current exhibitions and were then encouraged to reflect on and discuss a topic inspired by the tour that was chosen by the group.

On-site, the Museum collaborated for the third time with the Contemporary Native Art Biennial. During the month of August, the McCord Museum hosted the interactive installation *The World That Surrounds You Wants Your Death* by Jason Edward Lewis (Cherokee, Hawaiian, Samoan).

At the Stewart Museum, in addition to offering tours on the history of the military fort, the team commemorated the 75<sup>th</sup> anniversary of the end of the Second World War by offering an outdoor tour looking at a little-known episode of Montreal's history: the S/43 internment camp set up at the military fort on St. Helen's Island during the war. This guided tour of historic buildings, accompanied by archival documents and the testimony of a former prisoner, generated a lot of interest among the media and Montrealers. The outdoor tour *Behind the Walls: The History of the Fort on St. Helen's Island* was also presented in September and October.

To complement the *Nights* exhibition, last summer four historians with UQAM's Research Group on the History of Sociabilities filmed the *History of the Night* series, four short videos exploring hidden facets of the history of the night using artefacts from the exhibition. The videos were posted on the Museum's Website and Facebook page.

## The Urban Forest

The 10<sup>th</sup> edition of the Urban Forest on Victoria Street was launched on June 23, when the Museum reopened to the public. Although lacking its usual programming, the site offered Montrealers a space to relax outdoors. Several one-off activities were offered, notably with the organizations Musique nomade, Diversité artistique Montréal and the Festival Quartiers Danses, which presented a performance by Kanienkehaka dance artist Barbara Kaneratonni Diabo.



© Elias Touil

# Marketing, Communications and Visitor Experience

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## Reaching audiences wherever they are

It was inevitable that this highly unusual year would have major consequences on the number of people visiting the museums as well as their self-generated revenues. With the periods of closure and capacity limits when museums were open, the McCord Museum saw attendance plummet to barely 15% of a normal year, an experience shared by most tourist attractions in Quebec and many museums around the world. The *Christian Dior* exhibition, however, generated a lot of interest, attracting a large share of the Museum's visitors. For its part, the Stewart Museum suffered a 95% drop in attendance before definitively closing its doors last February.

Consequently, self-generated revenues declined significantly, falling to 30% of the previous year. The online boutique, however, saw a phenomenal increase in revenues, particularly in the fall of 2020 when holiday shopping took place during the Museum's closure. When the Museum Boutique was able to open, exceptionally, for four days of in-person shopping, this effort to replace the traditional holiday shopping period was a great success, surpassing 2019 sales by 60%.

The Stewart Museum's closing led to a restructuring of the McCord Stewart Museum's Marketing, Communications and Visitor Experience team. The number of staff members working on tourism marketing, event planning and partnerships was reduced, while marketing and visitor experience employees were brought together in a single team. One full-time employee was assigned to help with digital initiatives.

## Visitor services

The Admissions and Boutique team demonstrated remarkable flexibility and adaptability throughout the year, constantly adjusting to evolving public health directives while offering friendly customer service that was much appreciated by visitors. The Museum prioritized the maintenance of close ties with employees who were temporarily laid off during the periods of closure, an approach that thankfully bore fruit as most of the team has stayed with us. The online Admissions Desk and online boutique of course required more attention than ever, due to the jump in activity. At the end of the fiscal year, a new ticket-purchasing platform was implemented to improve the user experience. In addition, because of new sanitary measures, some long-desired changes were made to the furnishings around the Admissions Desk. These changes not only led to a marked improvement in employee well-being, they also enhanced the look of the Museum's entrance hall.

## Visitor experience

The Visitor Experience team, with the support of all the Museum's departments, took on the mammoth task of implementing public health directives in the museum buildings. Their efforts were highly successful. The measures taken were approved by CNESST inspectors and appreciated by visitors: according to the satisfaction surveys administered, respondents found their visit safe and enjoyable, with some even noting that they liked the experience more than usual. Another major project was to support the Museum's other teams by evaluating the online programming.



© Elias Touil



Christian Dior Virtual Opening



Chapleau, Profession: Cartoonist Virtual Opening



# Marketing

## Membership Program

The pandemic had a major impact on the Museum’s Membership Program. The Membership team’s primary objective was to retain existing members, notably by extending memberships by the number of months the Museum was closed and organizing special Member benefits related to online programming. Acquisition strategies were completely reviewed, given that tickets were sold online rather than at the Admissions Desk, formerly the primary sales channel for memberships before the pandemic. In addition to promotions during the reopenings to stimulate memberships, the category of Solidarity Membership, which also includes a membership for a needy family, was created in collaboration with the McCord Museum Foundation.

## Client development

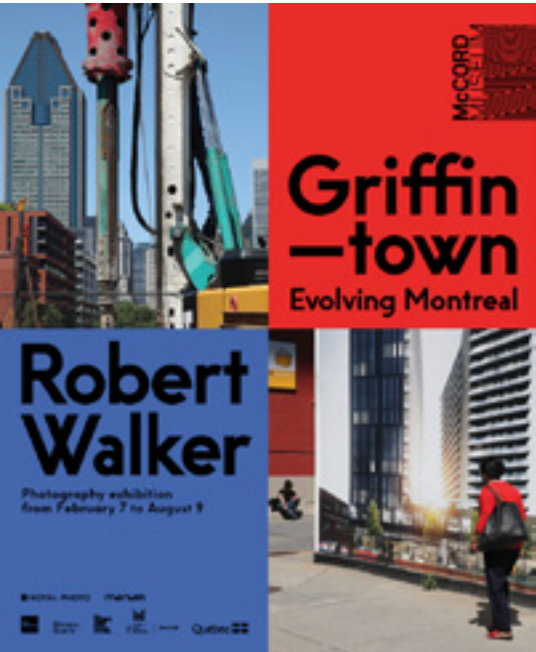
Highly responsive to the constantly evolving situation throughout the year, the Client Development team began by trying to recover the revenues associated with spring school group reservations that were covered by the Ministry of Education. It then began marketing new virtual tours to groups, ultimately attracting over 6,000 participants, primarily students and French learners. This online programming helped develop new markets outside the Montreal area, confirming its strong potential as a source of clients, even after the pandemic. Finally, the team continued to promote the Museum on tourism platforms and at industry events targeting local clients, also taking part in summer 2020 initiatives to relaunch downtown Montreal.

# Communications

From the moment the museums were closed during the first lockdown, the Communications team mobilized to maintain strong ties with the public and continue serving it, despite the distance. *The McCord Museum at Home* platform was quickly developed for the museums’ Websites to consolidate all existing online content in one place for both adults and for children stuck at home needing amusement.

When it reopened in late June, the McCord Museum was the first in Quebec to organize a virtual exhibition launch, doing so for *Chapleau, Profession: Cartoonist*. The format was so successful that it was repeated throughout the year for all exhibition openings and will be maintained in the future. In total, over 14,500 individual participants attended virtual events such as openings, exhibition tours, and cultural activities organized, streamed online and promoted by the team.

This year again, the Communications team came up with some magnificent promotional campaigns for the Museum’s exhibitions, including *Christian Dior*. At the 2020 Idéa competition, two recent campaigns were recognized with awards: the Paprika ad agency campaign for the *Jean-Claude Poitras: Fashion and Inspiration* exhibition earned a silver award for design, while the coffee cup sleeve with an image that appears gradually, like a Polaroid photo, created by Jungle Media to promote *The Polaroid Project*, was recognized in the Media category with a silver award.





For the *Christian Dior* exhibition, the Communications, Conservation, Exhibitions and Foundation teams organized an unusual partnership with a well-known designer. With the help of original, 1950s House of Dior patterns from its collection, the Museum had Montreal fashion designer Helmer Joseph apply his exceptional expertise to making three dresses in the haute couture tradition, using materials and techniques similar to those employed at that time. The *Dior, From Sketches to Dresses* project brought a highly specialized skill set to the forefront and documented the process of creating these unique models. One dress and three muslin toiles were displayed at the Museum along with a video so the public could learn more about the designer and the process of making the dresses. The dresses were also displayed in the windows of Montreal's downtown Ogilvy's store.



© McCord Stewart Museum



An extensive project to improve internal communications was undertaken in response to employee engagement surveys administered using the Amélio platform. The results were very positive, as there was a notable improvement in employee satisfaction with regard to internal communications.

Finally, this pandemic year was an opportunity to enhance the museums' online presence and increase traffic on our digital platforms, which now boast nearly 125,000 subscribers and received more than 1.75 million visits, a 30% increase over the previous fiscal year. A new digital strategy is currently under development.

# Sponsorships and media partnerships

## McCord Museum and Stewart Museum

Annual media partners	<i>La Presse, Le Devoir, Montreal Gazette, Vie des Arts, Publicité sauvage</i>
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## McCord Museum

<i>The Adventure at the Museum</i>	Hydro-Québec (presenting sponsor)
MTL Urban Museum tours (McCord Museum application)	Ivanhoé Cambridge (collaborating sponsor) Golden Square Mile Tourism Development Society (Golden Square Mile tour)
Exhibition <i>Griffintown – Evolving Montreal</i>	Cushman & Wakefield, Royal Photo, Marsan School of Professional Photography
<i>The Urban Forest</i> on Victoria Street	Arrondissement Ville-Marie, Montréal centre-ville, Papillon Ribbons, XP_MTL, Diversité artistique Montréal, Musique nomade
Annual Exhibition on McGill College <i>Go Play Outside!</i>	BMO Financial Group (presenting sponsor), Astral Media (collaborating sponsor), Arrondissement Ville-Marie
Exhibition <i>Chapleau, Profession: Cartoonist</i>	<i>La Presse</i> (presenting sponsor) <i>L'Itinéraire</i>
Exhibition <i>Christian Dior</i>	Holt Renfrew Ogilvy (presenting sponsor) <i>Elle Québec</i> , Air France, Hotel Le Cantlie Suites, Explore France, Normandie, Tourisme Montréal, Fashion & Design Festival/Festival Mode & Design, TV5, Fugues
Project <i>Dior, From Sketches to Dresses</i>	École supérieure de mode, Holt Renfrew Ogilvy, ESG-UQAM, Sergio Veranes Studio and Textiles Couture Elle
Exhibition <i>Enchanted Worlds</i> , Ogilvy holiday window displays and programming	I Musici, Montréal centre-ville, XP_MTL

## Stewart Museum

Exhibition <i>Nights</i>	<i>La Presse</i> (presenting sponsor) Renaud-Bray, Salon du livre de Montréal, Tourisme Montréal, Parc Jean-Drapeau
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# Digital Engagement 9

Even before the pandemic, digital platforms were starting to play a major role in certain areas of activity at the McCord Museum. However, this transition picked up speed last year, meaning that numerous activities were adapted to virtual platforms, online access to Museum content was increased and the team’s digital skills were enhanced.



Project Framing Everyday Life: Stories of Confinement



Project Framing Everyday Life: Stories of Confinement



Wm. Notman & Son, *F.W. Schultz's farm, Rosebud, Alberta*, about 1920.  
VIEW-8605 © McCord Stewart Museum

# Digital Engagement – By the Numbers

## Live, online public activities

16	Cultural activities
13	Family activities
3	Documentary films
4	Virtual tours
2	Exhibition launches
14,500	Participants in all

66	Newsletters: 33 for the general public and 33 for Members
35	Articles about the collections and our experts

## Website

637,278	Visitors in 2020-2021
2,829,086	Page views
855,485	Sessions
313,829	Views of our online collections in 2020-2021, an increase of 23% over last year





Project Framing Everyday Life: Stories of Confinement

# Overall reach of 1,631,029 impressions across all social media

## Social media

Facebook	
26,977	Followers
530,664	Impressions
15,010	Engagements
218	Shares
YouTube	
220,495	Views
696,861	Impressions
19	Videos uploaded
LinkedIn	
4,435	Followers
92,604	Impressions
74	Posts

Instagram	
9,863	Followers
76,508	Impressions
3,803	Engagements
24	Posts
Twitter	
36,448	Followers
310,900	Impressions
136	Tweets



# Special Initiatives

## Framing Everyday Life: Stories of Confinement

Three weeks after stay-at-home measures were put in place in March 2020, the Museum invited Montrealers to document their daily lives by sharing photos on social media using the hashtag #FramingEverydayLife. Over 5,000 photos have been posted since then and can be viewed on the Museum Website. Some will be displayed in the Museum to complement the upcoming 2022 exhibition by photographer Michel Huneault, who was commissioned by the Museum to document the pandemic.



Project Framing Everyday Life: Stories of Confinement

## What’s cooking in our archives! A taste of the past

As part of International Archives Week, the Museum launched *What’s cooking in our archives! A taste of the past*, an initiative introducing its extensive collection of appetizing cookbooks and recipe pamphlets to food lovers interested in the history of culinary traditions. Many staff members turned their talents to making recipes from the past, and the results were shared on the Museum’s social media. The page received 8,528 visits.



## The McCord Museum from Home

To make its content more discoverable, facilitate its dissemination and continue engaging the public during the shutdown, the Museum assembled all of its digital content for the public (videos, podcasts, recorded lectures, children’s games, informative articles, etc.) on the Website under the heading, *The McCord Museum from Home*. From the date of its creation up to March 31, 2021, the page had received 11,314 visits.



# Sustainable Development

As part of its overall objective to address economic, social and environmental issues, the McCord Stewart Museum has maintained its efforts to be a welcoming, inclusive space for all.

In September, a new human resources plan on diversity, equity and inclusion was adopted to recognize and uphold the importance of making the Museum a rich and diverse workplace. The Museum's values committee also continued *Idées pour emporter*, a series of lectures to raise staff awareness. In these talks, public personalities present various concerns associated with misunderstood or historically marginalized groups of people and then answer questions from employees. For example, Assembly of First Nations Quebec-Labrador Chief Ghislain Picard and hip-hop artist and historian Aly Ndiaye, a.k.a. Webster, discussed the issue of racism towards members of the Indigenous and Black communities, respectively.



© Philippe Ruel

With most people working from home, often under challenging conditions, the Museum implemented employee initiatives to support physical and mental wellness. By offering information, flexible work hours and even fun self-care activities, the Museum made the personal development and engagement of its team members a top priority. To that end, employee engagement software was implemented and, in response to its first survey findings, an action plan was deployed to focus specifically on improving practices with regard to internal communications, compensation and career advancement. This tool helps managers monitor their employees' evolving motivation levels in real time and enables employees to regularly express how they feel about their work environment.

In addition, an online governance tool was set up last fall to facilitate document management and access, while also reducing the use of paper when preparing for and holding board and committee meetings.

Finally, we are continuing the reflective process of rethinking and revising our sustainable development policy by focussing the lens of accountability on the Museum and Foundation's investment practices. Investment managers will now be subjected to annual monitoring.





Medicine pouch (detail), Anishinaabe, 1779-1817. Gift of David Ross McCord, M740 © McCord Stewart Museum



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

We have all experienced an unprecedented year, full of tremendous upheaval and historic change, and the McCord Museum Foundation is no exception. Pandemic restrictions forced the Museum to close for months at a time and caused the cancellation of the Annual Ball and Sugar Ball.

In the past year, the Foundation has had to show resilience and quickly bounce back so it could continue providing financial support to the Museum.

The words ‘mobilization’ and ‘generosity’ will remain engraved in our memories of the past twelve months, for they describe the surge of solidarity expressed by all those who stepped up to help the Museum continue to remain a presence on the culture scene.

We would like to sincerely thank all the Montrealers who answered our call by contributing to the Recovery Fund launched last spring, which helped the Museum pursue its mission and made up some of the shortfall caused by having to cancel our usual fundraising events. Our thanks as well to the businesses and foundations who agreed to donate what they were going to spend on tables at our balls to the fund instead. This collective effort raised over \$620,000, enabling the Museum to maintain rich, diverse programming both online and in person, when permitted.

In addition, the foundations, businesses and individuals who provide annual support upheld their commitments this year, despite the fact that some initiatives were altered or postponed, due to public health directives.

During this highly unusual year, the Foundation’s committees were able to make progress on certain internal projects, conduct strategic planning for the future, and review best practices for implementing new philanthropic initiatives. For example, in collaboration with the Museum, we instituted the Solidarity Membership category, a hybrid package composed of a membership and the gift of culture in the form of a second membership



given to people especially affected by the pandemic. On December 10, 2020, we welcomed participants to our very first virtual happy hour fundraiser, a humorous look back at 2020 in cartoons with Chapleau.

Though it was certainly a turbulent fiscal year, an encouraging sign is that, by the end, the market value of our assets had increased significantly, enabling us to recover the losses caused by the pandemic last spring. However, the revenues generated by fundraising events dropped 49%, despite all the initiatives associated with the Recovery Fund.

We lost many loved ones during this emotion-filled year, like one of the Foundation’s greatest supporters: Thomas R.M. Davis, a gentleman of tremendous compassion, worked for our institution for many years, as legal counsel, member of the Foundation Board of Trustees and Chair of the Governance Committee. His wise advice and enduring desire to help promote the McCord Museum will be greatly missed. We offer our sincere condolences to all the members of his family. Finally, we would like to highlight all the work accomplished by the Foundation team, volunteers and members of the Board of Trustees. Your dedication and efforts to support the Museum during a highly demanding year were greatly appreciated, and we thank you. As we approach the McCord Museum’s 100<sup>th</sup> anniversary, we know that, together—with the support of the Montreal business, cultural and philanthropic communities—we can ensure the sustainability of the Museum, an integral part of our city and culture for nearly 100 years.

Jean-Michel Lavoie  
Chair of the Board

Nathalie Lévesque  
Executive Director

# Funding of Museum activities

The McCord Museum is a private, non-profit museum whose continued operation and sustainability depend largely on the support of private donors. These revenues are vital to the funding of the McCord Museum's current activities, such as:

11	Exhibitions presented in 2020-2021 7 at the McCord Museum 1 travelling exhibition 3 at the Stewart Museum
7	School and community programs
43	Cultural and family activities
437	Objects and historical documents digitized, generating more than 728 images
313,829	Online views
750	People, including many experts, consulted the archives
214	Artefacts restored
200,000	Objects and works of art
2,150,000	Photographs
3,500	Rare books
340	Linear metres of textual archives



Cradleboard wrapper, Kanien'kehá:ka, 1840-1860. Gift of David Ross McCord, M207  
© McCord Stewart Museum

# Major Donations

Many individuals, foundations and companies generously contributed to the success of various projects as major donors.



*Dior, From Sketches to Dresses* project. From left to right: Patricia Saputo wearing the Dolores dress, Pascale Bourbeau wearing the Bella dress and Bita Cattelan wearing the Arthénice dress.  
© Sergio Veranes Studio, 2020

Project	Impact	Donor
Exhibitions		
<i>Dior, From Sketches to Dresses</i>	Designer Helmer Joseph created three custom dresses using original House of Dior patterns from the 1950s and 1960s.	Pascale Bourbeau Bita Cattelan Patricia Saputo



Project	Impact	Donor
Access programs		
Free entry for children	1,674 children ages 12 and under visited the Museum, free of charge.	Fondation J.A. DeSève
Free Wednesday evenings	The public enjoyed free access to cultural programming, both online and at the Museum.	BMO Bank of Montreal
Education, community engagement and cultural programs		
Subsidized school tours	Students of all ages visited the Museum with their class, either virtually or in person.	Canada Life
Virtual educational activities on Indigenous cultures	Underprivileged Montreal elementary students took part in online tours and educational workshops, free of charge.	Azrieli Foundation Chamandy Foundation Energy Valero Foundation of Canada Rossy Family Foundation TFI International
School tours for young people living with disabilities	Young people enjoyed Museum activities adapted to their needs.	Mirella and Lino Saputo Foundation
<i>Sharing Our Memories, Our Stories</i>	About fifty teens and seniors participated in virtual inter-generational workshops.	Foundation of Greater Montréal Zeller Family Foundation
Program for French learners	Over 1,000 new immigrants participated in French-language tours and workshops, both at the Museum and online, free of charge.	CDPQ



Virtual educational programs on Indigenous cultures



Waterproof parka (detail), Inupiat or Yup'ik, 1919. Gift of R. G. Oliver, ME942.29 © McCord Stewart Museum

Project	Impact	Donor
Conservation		
Indigenous Cultures Collection	More than 115 artefacts were restored for the next permanent exhibition on Indigenous cultures.	Kate Reed
Hugh A. Peck Fonds (P416)	Bilingual description of the fonds and online publication of Hugh A. Peck's journal of his 1909 trip to Canada's Far North.	Mark W. Gallop
William McKay Collection (C178)	Bilingual description, digitization and online publication of this collection about the military career of fur trader William McKay.	Mark W. Gallop
Lawrence Sperber Fonds (P753)	Translation of the fonds description and online publication of digitized documents associated with the fashion designer's career.	Mark W. Gallop
Alexander Henderson Fonds (P433)	Digitization and transcription of letters from the legendary photographer to his daughter Polly, as part of preparing for an upcoming exhibition about Henderson.	Mark W. Gallop
William John Watts Fonds (P663)	Edited transcription of documents chronicling the youth of Quebec politician William John Watts.	Mark W. Gallop
Léontine Poutré and Hercule Martin Fonds (P748)	Editing and translation of descriptions for three files in this treasure trove of love letters between a Montrealer and a Chambly resident in the 1920s.	Mark W. Gallop

Planned giving		
Planned giving	Creation of the Miriam Roland Endowment for the McCord Museum	
Bequest	Estate of Sarah Sainte-Marie	
In memoriam	The late Jacques S. Guillon and Edythe M. Guillon Ann Hodes	
	Robin C. Molson Lilith Holdings	

# 2020 in Cartoons with Chapleau

On December 10, 2020, the Foundation held its very first virtual happy hour fundraiser—a review of the year 2020 in cartoons with Chapleau. Thanks to our partner, the SAQ, and our contributors, National Bank of Canada, EY and Quadriscan, the Museum received 100% of the revenues generated by the sale of various cultural packages to help it continue its mission.

We extend our warm appreciation to all those who purchased a corporate or individual package!

See the list of donors on pages 57 and 58.



© McCord Stewart Museum



# McCord Museum Recovery Fund

The Recovery Fund was launched in spring 2020 to support the activities of the McCord Museum during this challenging period.

In all, a record 723 businesses, foundations and individuals answered our appeal. The McCord Museum Foundation would like to thank all the businesses, foundations and individuals who contributed to this collective effort.

## Major Donors to the Recovery Fund

- A. Scott Fraser
- Anne-Marie and Mitch Garber Family Foundation
- Azrieli Foundation
- BFL Canada
- BMO Bank of Montreal
- CDPQ
- CIBC Capital Markets
- Dollarama
- Emmanuelle Gattuso Foundation
- Fondation Mise sur Toi
- Foundation of Greater Montréal
- Hamak
- Hydro-Québec
- Jacques Marchand
- Macdonald Stewart Foundation
- Miriam Roland
- National Bank of Canada
- Polar Foundation
- Power Corporation of Canada
- RBC Foundation
- Rogers Communications
- Sun Life Québec

See the complete list of donors on pages 58 to 63.



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Manon Vennat & Associés Inc.

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Daniel E. Fournier

The McCord Museum Foundation would like to express its warm appreciation to the late Thomas R.M. Davis † for his service to the Board of Trustees and the Governance Committee.

## Investment Committee

### Chair

Jean-Jacques Carrier

### Members

Philip Leduc  
Nathalie Lévesque  
Erin O'Brien (guest)

The McCord Museum Foundation warmly thanks Bita Cattelan for her service to the Investment Committee.

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### Members

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Donors and Partners

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Thank you to our donors

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BFL Canada  
Canada Life  
CDPQ  
CIBC Capital Markets  
Dollarama  
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Foundation of Greater Montréal  
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Polar Foundation  
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Jacques Marchand  
Pierre-Karl Péladeau and Pascale Bourbeau  
Kate Reed  
Miriam Roland  
Patricia Saputo

Planned giving

Bequest

Estate of Sarah Sainte-Marie

In Memoriam

The late Jacques S. Guillon and Edythe M. Guillon  
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Lilith Holdings

Virtual happy hour fundraiser  
2020 in Cartoons with Chapleau

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Martha and Nicolas Matossian  
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Katia-Luce Mayer  
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Amy McAloon  
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Anson McKim	Aude Picher Tremblay and Jean-Joseph Tremblay
Wilson McLean	Christopher Pickwood
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Aidan McNeil	Jean-François Pothier
Michael and Kelly Meighen	Madeleine Poulin
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Pamela Miller	Jean-Denis Proulx
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Jean Ouellette	Madeleine Rocheleau
Myriam Ouimet	Sylvie Rochon
Danny Pagé	Sylvie Rochon
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The McCord Museum Foundation has made every effort to ensure the accuracy of the information on this list. For any mistakes, please accept our apologies and send your corrections to [fondation-mccord@mccord-stewart.ca](mailto:fondation-mccord@mccord-stewart.ca)

## 2020-2021 Donors to the collection

Jean-Luc Allard and Lucie Surprenant  
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Mr. Germain Beauchamp, professional photographer and collector from Saint-Eustache  
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Pierre Bélanger and his great-uncle Joseph Henri  
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Estate of Michel Bourgeois  
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Heather Campbell in memory of her aunt Grace  
Elspeth Angus  
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Patricia Healy  
David Hedge and his daughters Elyse Michaud-  
Hedge and Jeanne Michaud-Hedge, in tribute  
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Anishnaabe  
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Canadian Heritage  
Canadian Museums Association  
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Dress (detail), 1770-1780., M966.53.1.1-3 © McCord Stewart Museum

# Board of Trustees and Museum Team

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McCord Stewart Museum

The McCord Stewart Museum would also like  
to thank Michèle Audette, Claude Gendron,  
Christian Leblanc, Alan MacIntosh and Diane  
Wilhelmy for their involvement on the Board.

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Jean Goupil, *Spectators at the Saint-Jean-Baptiste Day parade, Montreal*, June 24, 1993. Gift of La Presse, M2020.95.X, © La Presse

# 2020–2021 McCord Stewart Museum Team

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Curator, Material Culture  
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Curatorial Assistant, Archives and Documentary  
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Denis Plourde

Conservation Assistant, 3D Objects  
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Amélie Desjardins

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Researcher, Terminology  
Maude Pelletier



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John Gouws

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Maria-Luisa Romano

Project Managers, Education, Community Engagement and Cultural Programs

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**McCord Museum**

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Motorcycle jacket (detail), 1950s. Gift of Dr. and Mrs. Arthur G. Leith, M2001.87.1  
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# Financial Statements

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## The McCord Stewart Museum

Statement of operations and changes  
in fund balances  
Year ended March 31, 2021

	2021 (\$)	2020 (\$)
<b>Revenue</b>		
Government of Québec	4,311,689	4,164,438
Government of Canada	2,468,098	26,682
Other grants	81,881	69,635
Conseil des arts de Montréal	138,437	140,666
Ville de Montréal	55,866	44,250
Macdonald Stewart Foundation grants	943,001	1,300,000
The McCord Museum Foundation grants	1,324,275	2,365,413
Investment income	105,400	73,078
Visitor services	217,229	499,920
Admissions	213,945	783,867
Sponsorship	29,985	143,692
Rental income	15,448	270,581
Other	26,562	61,058
	<b>9,931,816</b>	<b>9,943,280</b>
<b>Expenses</b>		
Administration	1,717,558	1,676,054
Visitor services	381,690	727,739
Interest on long-term debt	45,542	50,572
Building and security	1,681,856	1,713,216
Collections	1,563,351	1,641,204
Education, Community Engagement and Cultural Programs	696,314	952,245
Exhibitions	1,261,121	1,641,008
Marketing and communications	1,182,009	1,425,162
Amortization of capital assets	271,328	220,052
	<b>8,800,769</b>	<b>10,047,252</b>
Excess (deficiency) of revenue over expenses before the following	1,131,047	(103,972)
Change in fair value of investments	229,509	(140,187)
Excess (deficiency) of revenue over expenses	1,360,556	(244,159)
Fund balances, beginning of year	4,678,212	4,922,371
<b>Fund balances, end of year</b>	<b>6,038,768</b>	<b>4,678,212</b>

	2021 (\$)	2020 (\$)
<b>Assets</b>		
Current assets		
Cash	2,945,126	703,390
Accounts receivable	109,229	226,510
Grants receivable	184,857	828,192
Due from The McCord Museum Foundation	20,718	53,814
Due from The McCord Museum Foundation	2,200,000	2,200,000
Inventory	248,757	252,617
Prepaid expenses	78,701	133,042
	5,787,388	4,397,619
Grants receivable	911,593	315,852
Investments	2,020,523	1,711,495
Due from The McCord Museum Foundation	2,200,000	4,400,000
Capital assets	3,841,035	3,588,880
Collections	1	1
	14,760,540	14,413,847
<b>Liabilities</b>		
Current liabilities		
Accounts payable and accrued liabilities	1,043,471	972,186
Government remittances	23,108	23,547
Deferred revenue	3,998,948	2,747,322
Current portion of long-term debt	98,556	784,392
	5,164,083	4,527,447
Deferred revenue	2,200,000	4,400,000
Long-term debt	911,593	315,852
Deferred contributions	446,096	492,336
	8,721,772	9,735,635
<b>Fund balances</b>		
Invested in capital assets	3,522,947	3,187,263
Externally restricted	–	440,031
Internally restricted	2,254,894	850,611
Unrestricted	260,927	200,307
	6,038,768	4,678,212
	14,760,540	14,413,847

	2021 (\$)	2020 (\$)
<b>Operating activities</b>		
Excess (deficiency) of revenue over expenses	1,360,556	(244,159)
Adjustments for:		
Addition to collections at nominal value	–	(1)
Amortization of capital assets	271,328	220,052
Amortization of deferred contributions	(98,672)	(95,061)
Change in fair value of investments	(229,509)	140,187
	<b>1,303,703</b>	<b>21,018</b>
Changes in non-cash operating working capital items	1,531,104	(492,410)
	<b>2,834,807</b>	<b>(471,392)</b>
<b>Investing activities</b>		
Purchase of capital assets	(523,483)	(69,231)
Capital funding contributions received	52,432	–
Purchase of investments	(137,341)	(99,043)
Disposal of investments	57,822	121,537
	<b>(550,570)</b>	<b>(46,737)</b>
<b>Financing activities</b>		
Proceeds from grants receivable	47,594	120,098
Repayment of long-term debt	(90,095)	(141,054)
	<b>(42,501)</b>	<b>(20,956)</b>
Net increase (decrease) in cash	2,241,736	(539,085)
Cash, beginning of year	703,390	1,242,475
<b>Cash, end of year</b>	<b>2,945,126</b>	<b>703,390</b>



# The McCord Museum Foundation

## Statement of operations Year ended March 31, 2021

	2021 (\$)	2020 (\$)
<b>Revenue</b>		
Fundraising		
Major gifts	491,995	377,560
Fundraising activities	–	1,268,205
Relaunch campaign – pandemic	640,918	–
Allocation of wage subsidy	133,320	–
In-kind contributions	9,806	–
Investment (loss) income	6,602,411	(1,676,681)
	<b>7,878,450</b>	<b>(30,916)</b>
<b>Expenses</b>		
Investment management fees	121,897	125,852
Administration	330,466	356,129
In-kind contributions	9,806	–
Fundraising		
Relaunch campaign – pandemic	91,679	–
Fundraising events	–	462,326
Capital campaign	–	4,837
Contributions to The McCord Stewart Museum	1,311,020	2,316,834
	<b>1,864,868</b>	<b>3,265,978</b>
Excess (deficiency) of revenue over expenses	<b>6,013,582</b>	<b>(3,296,894)</b>

# The McCord Museum Foundation

## Statement of changes in net assets Year ended March 31, 2021

	Internally restricted (\$)	Unrestricted (\$)	Endowment (\$)	2021 Total (\$)	2020 Total (\$)
Balance, beginning of year	409,295	12,920,510	11,552,068	24,881,873	28,178,767
Excess (deficiency) of revenue over expenses	–	6,013,582	–	6,013,582	(3,296,894)
Transfers	10,000	(10,000)	–	–	–
Balance, end of year	419,295	18,924,092	11,552,068	30,895,455	24,881,873

	2021 (\$)	2020 (\$)
<b>Assets</b>		
Current assets		
Cash	953,166	261,590
Accounts receivable	–	19,187
Sales taxes receivable	24,719	25,858
Prepaid expenses	–	46,296
Current portion of investments	2,200,000	2,200,000
	<b>3,177,885</b>	<b>2,552,931</b>
Investments	32,294,865	29,181,192
	<b>35,472,750</b>	<b>31,734,132</b>
<b>Liabilities</b>		
Current liabilities		
Accounts payable and accrued liabilities	11,577	12,436
Due to The McCord Stewart Museum – Operations	20,718	53,814
Deferred revenue	145,000	186,000
Current portion of the due to The McCord Stewart Museum – Annuity	2,200,000	2,200,000
	<b>2,377,295</b>	<b>2,452,250</b>
Due to The McCord Stewart Museum – Annuity	2,200,000	4,400,000
	<b>4,577,295</b>	<b>6,852,250</b>
Commitments		
<b>Net assets</b>		
Internally restricted	419,295	409,295
Unrestricted	18,924,092	12,920,510
Endowments	11,552,068	11,552,068
	<b>30,895,455</b>	<b>24,881,873</b>
	<b>35,472,750</b>	<b>31,734,123</b>

	2021 (\$)	2020 (\$)
<b>Operating activities</b>		
Excess (deficiency) of revenue over expenses	6,013,582	(3,296,894)
Adjustment for:		
Change in fair value of investments	(6,018,209)	2,750,385
	(4,627)	(546,509)
Changes in non-cash operating working capital items		
Accounts receivable	19,187	(2,711)
Sales taxes receivable	1,139	39,862
Prepaid expenses	46,296	172,877
Accounts payable and accrued liabilities	(859)	(27,540)
Due to The McCord Stewart Museum – Operations	(33,096)	36,313
Deferred revenue	(41,000)	(180,000)
	(12,960)	(507,708)
<b>Investing activities</b>		
Purchase of investments	(3,073,247)	(2,086,311)
Disposal of investments	5,977,783	4,703,847
	2,904,536	2,617,536
<b>Financing activities</b>		
Due to The McCord Stewart Museum – Annuity	(2,200,000)	(2,200,000)
Net increase (decrease) in cash	691,576	(90,172)
Cash, beginning of year	261,590	351,762
Cash, end of year	953,166	261,590





Fire screen fan (detail), 1870-1880. Gift of Gisèle Garneau, M2011.93.2  
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# MCCORD STEWART MUSEUM

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