

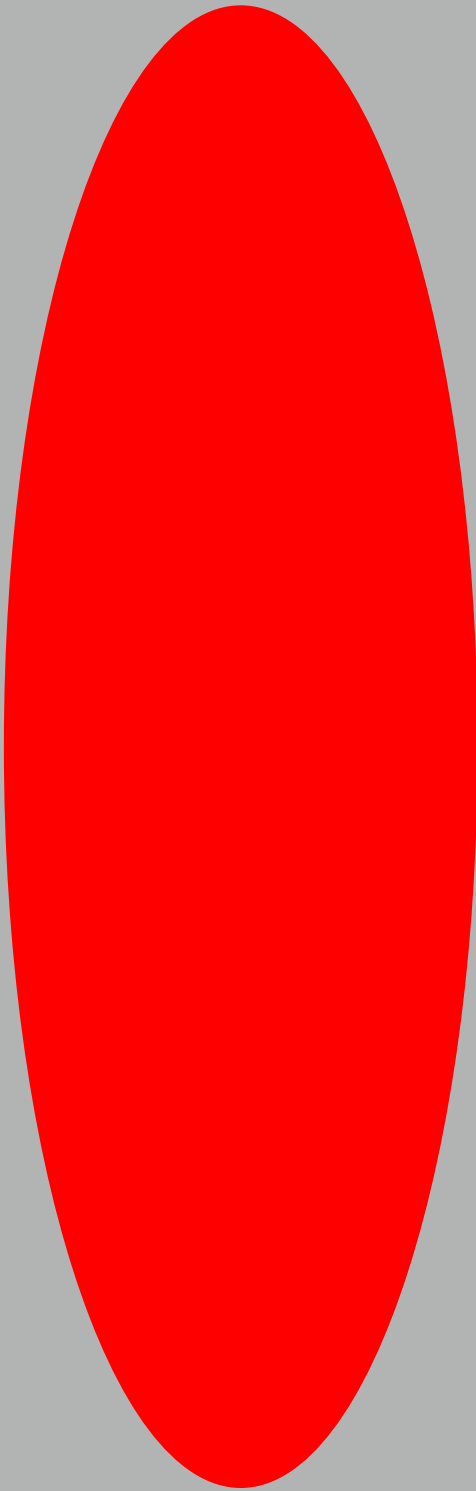
Annual Report 2022-2023



McCord Stewart Museum



Cedric Pearson, *Exhibition and Photographic Picnic at the Collective's Home, Disraeli*, July 23, 1972 © Cedric Pearson
"The Museum has made repeated efforts to approach all the individuals featured in this photo to obtain their consent to publish it but has been unable to reach them all. Should you recognize yourself in this picture, do not hesitate to let us know."



McCord Museum* 100 Years Young

* Museum Centennial Celebrations, from October 13, 2021 to August 2022.

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A Word from the Chair of the Board of Trustees

1

Nitashinen tshemanikauian anite tiakuaimatakanit mitshuap ka ishinikatakanit Musée McCord Stewart. Ne eshi-nishtuapamikauian tshetshi takuaimataman tshipa ui katshitaikanu tshitinnu-aitunnu kie nutim innuat ashit tshipa ui katashitaukat. Mishau atusseun tshe ui tutakanit, tshetshi eka muku kakusseshiupimipaniti neni mashinaikanitshuapa, shash ishinakuan tshetshi utinamahk tshitapunnu. Nitapueten nin.

For the Museum, the year 2022 was one of renewal. Our institution wrapped up its centennial celebrations and completed the integration of the Stewart Museum collections, paving the way for its new identity as the McCord Stewart Museum. At the same time, our teams began implementing the *2022-2027 Strategic Plan*, in which we committed to creating a museum that is even more in sync with Montreal's communities.

We also learned with regret of Suzanne Sauvage's decision to retire. From the time she took the Museum's helm in 2010 until her departure in late 2022, the McCord Stewart Museum underwent a profound transformation, going from one of Montreal's best-kept secrets to one of Quebec's most important and dynamic museums. She successfully guided her team through social changes and major challenges, including of course the recent health crisis. Thanks to her energy and the Museum's new partnerships and reimagined programming, our institution has been able to attract a younger, more diverse and increasingly numerous public. We are grateful for her outstanding leadership and solid management.

The Board of Trustees unanimously confirmed the appointment of Anne Eschapassee as her successor. We are confident that she will advance the Museum's strategic objectives, and there is no doubt that she possesses the talent and skills necessary not only to pursue the McCord Stewart Museum's core mission, but also to help the institution thrive. Her remarkable career and in-depth knowledge of the museum



Ghislain Picard

world, both in Quebec and internationally, will undoubtedly be major assets for the institution. As President and CEO, she will be tasked with implementing the *2022-2027 Strategic Plan* (which includes breathing new life into the ambitious expansion project), decolonizing our practices, maintaining and growing our audience base and delivering on our commitment to setting the museum standard in sustainable development.

On August 31, 2022, the McCord Museum was officially rebaptized the McCord Stewart Museum, which came into being in 2013 following the merger of the McCord and Stewart museums, with a mission to manage and preserve the historical collections of both museums. Following the closing of the Stewart Museum (in February 2021) and the repatriation of its collections – encompassing nearly 30,000 objects, archival documents and rare books recounting

the European presence in New France and North America – to the McCord Museum’s own spaces, the Museum’s visual identity was updated to incorporate the name “Stewart.” This decision by the Museum’s Board of Trustees pays homage to the contribution of David M. Stewart, who founded the Stewart Museum in 1955, and Liliane M. Stewart, who chaired the Museum’s Board of Trustees for close to 30 years.

Through their expertise and hard work, dozens of people contributed to the success of the Stewart Museum’s collection relocation project, particularly the staff of the Collections Management, Restoration and Conservation departments. We wish to express our sincere gratitude to them all.

I would also like to thank my colleagues on the Board of Trustees for their selfless and exemplary work. Two new trustees, David Veillette and Thomas Leslie, have recently joined us to enrich our discussions; we are delighted to welcome them aboard and thank them for their commitment. We were sorry to lose Claude David and Véronique Morin, whose presence on our Board and committees was invaluable during their terms of office. They have our heartfelt thanks.

In closing, I would like to acknowledge the invaluable support of the Fondation du Musée and the Macdonald Stewart Foundation, as well as the assistance received from various levels of government that support the Museum and thereby contribute to its mission, in particular its initiatives to promote indigeneity, education and awareness of Greater Montreal’s cultural and social milieus. They are the Ministère de la Culture et des Communications of Quebec, the Conseil des arts de Montréal and the Ville de Montréal.



Ghislain Picard, C.Q.
President of the Board of Trustees

2022-2023: the year in numbers

1

new name
new online ticketing
new CRM
new cafe

95 %

felt comfortable, confident
and respected during
their Museum visits

12

exhibitions

70

cultural or public engagement
activities (round tables, discussion
workshops, concerts, screenings,
etc.)

150,000

in-person visitors

154,000

objects from the collection accessible
online (+14,000 since 2021)

31,500

participants in our cultural, education-
al and public engagement activities

8,611

catalogued objects
and works

502

objects restored by the
Conservation Team

510,296

Web page views

39,856

documents downloaded from our
Online Collections

A Message from the President and CEO

2

Moving Forward as We Build Relationships of Trust

It was with great enthusiasm that, in April 2023, I received a mandate from the McCord Stewart Museum's Board of Trustees to write a new chapter in the history of this landmark institution in the Montreal, Quebec and Canadian museum landscapes and to succeed Suzanne Sauvage, whose work to revitalize the institution during her fruitful 2010–2022 term of office was truly remarkable.

A fixture in the heart of the city for over 100 years, the McCord Stewart Museum sheds light on life in Montreal, both past and present. It bears witness to the history, vitality, creativity and diversity of the communities that make up the city. In keeping with its commitment to decolonization and sustainable development, it creates exhibitions and educational, cultural and community-engagement activities that look at social history and contemporary issues through a critical and inclusive lens. The Museum's Archives, Documentary Art, Dress, Fashion and Textiles, Indigenous Cultures, Material Culture and Photography collections, containing 2.5 million images, objects, documents and works of art, position it as the custodian of a remarkable historical heritage and one of North America's leading museums.

Guided by the Strategic Plan adopted in 2022, my mandate will focus on introducing structuring initiatives that expand knowledge and dissemination of Montreal, Quebec and Canada's social history, raise the profile of the Museum's outstanding collections and museological expertise, pursue dialogue with Indigenous and marginalized communities, and see the Museum's expansion through to completion. Setting out a vision and unifying values, the objectives and



Anne Eschapasse © Bénédicte Brocard

indicators of that ambitious five-year plan are already fully integrated into our initiatives and decision-making processes, ensuring solid institutional support for the challenges ahead. Our teams are backed by the resources of the McCord Stewart Campus continuing education program and work every day to strengthen the Museum's role as a people-centred museum, ensuring it is agile, welcoming, accessible and active in the areas of sustainability, decolonization and social justice. At the end of the Plan's first year, the results already speak for themselves: 86% of respondents in a winter 2023 visitor survey reported that the Museum made them more sensitive and empathetic toward historically marginalized groups, while 69% stated that it made them want to take action to address

those inequalities. The results also reflect the Museum's ongoing programming and its focus on otherness and co-creation in tackling subjects like gender diversity, indigeneity, Chinese immigration and urban inequalities.

Our decolonization initiatives are advancing in step with the relationships of trust we forge, the lessons we learn and the resources – unfortunately insufficient! – made available to us. We have successfully pursued our collaboration with École en réseau to bring the Indigenous Cultures digital kit into classrooms, our UMITÉMIU digital literacy project that provides virtual access to our Indigenous collections, and the Cultural Exploration Lab, a space for reflecting on and experimenting with cultural programming practices by and with members of Indigenous communities. Launched in 2021, the exhibition *Indigenous Voices of Today: Knowledge, Trauma, Resilience*, which features some one hundred objects from our collection, meticulously selected by Innu curator Jean St-Onge, and compelling testimonials, continues to move the public. Created and curated by Huron-Wendat researcher and professor Élisabeth Kaine, with the collaboration of members of the 11 Indigenous Nations in Quebec, the exhibition received the Governor General's History Award in the History Alive! category in November 2022. On behalf of the Museum, I would like to acknowledge the wisdom and perseverance of Ms. Kaine, who passed away suddenly in December 2022. She was a loyal friend of the Museum and inspired and guided a whole generation of specialists along the winding road to reconciliation, for which we are deeply grateful. Thanks also to the members of the Indigenous Advisory Committee, who generously and graciously share their valuable insight with us. The challenges involved in developing sincere and lasting ties with Indigenous museums and cultural centres, responding to countless requests for access to information and objects in the Museum's care, and sharing the lessons learned with colleagues in Canada and around the world remain immense. The search for sustainable funding to ensure that we have resources commensurate with the needs and challenges that lie ahead is consequently a priority for the Museum and its Foundation.

The physical and digital integration of the Stewart Museum's collections, completed this year, has once again shone a spotlight on the issue of the shortage of space: our exhibition halls, storerooms, restoration workshops and educational spaces have now reached critical occupancy levels, significantly hindering the Museum's ability not only to meet the demands

of different audiences (particularly for school group cultural mediation activities), but also to preserve and display the exceptional heritage with which it is entrusted. This expansion project – so vital if we are to ensure the Museum's future, give Montreal a world-class social history museum and showcase its invaluable legacy – will require the efforts of a large network of private and public partners across Canada.

After just a few months at the helm of this magnificent institution, I would like to thank the members of the Board of Trustees of the Museum and the McCord Foundation, the personnel and volunteers for their warm welcome and unfailing support. Their confidence has inspired me to do everything in my power to help the Museum achieve its objectives in terms of environmental stewardship, decolonization, inclusion and outreach, with and for Montrealers.



Anne Eschapasse
President and CEO

Strategic Plan –
Vision 2022-2027

By 2027, the McCord Stewart Museum will be:	<ul style="list-style-type: none">• A museum that takes a critical and inclusive approach to presenting social history through its collections• A museum engaged in a process of decolonization• A museum that practices public engagement and fosters dialogue and social connection• A model of sustainability for the museum sector
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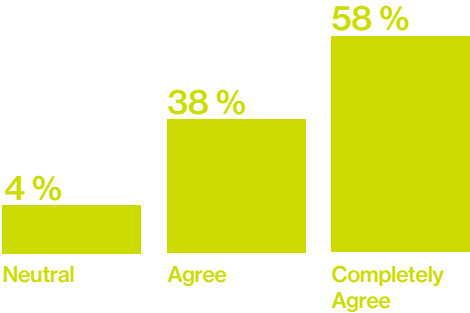
The McCord Stewart Museum will be an agent of change for a more just society:	<ul style="list-style-type: none">• It offers a safe space for all.• It has earned the trust of Indigenous peoples in Canada.• It inspires visitors to deepen their awareness of and commitment to social justice.• Staff are trained, engaged and empowered to further the Museum’s objectives.
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Year 1 in review: Leading Indicators

1 Becoming a safe space for everyone

- Collaboration with historically marginalized communities to enhance understanding of our collections and incorporate their knowledge into object presentations, as with the identification of photos of Chinese-Canadians during the preparation of Karen Tam's exhibition *Swallowing Mountains*
- Amplification of the voices of historically marginalized community members for the purpose of interpreting collections and co-creating truly inclusive content with them, whether exhibitions (such as *Swallowing Mountains*), exhibition-related activities (such as the Innu storytelling series by Charles-Api Bellefleur and Joséphine Bacon) or blog posts
- Official adoption of inclusive writing in all Museum communications, starting in January 2023

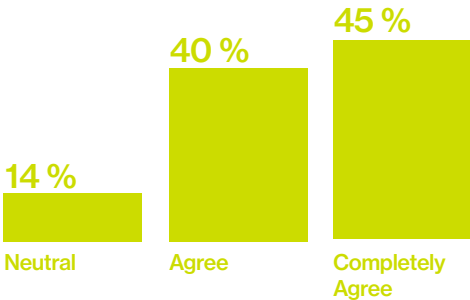
95% of respondents felt comfortable, confident and respected during their Museum visits. This figure rises to 98% for respondents who indicated that they belong to a historically marginalized community*.



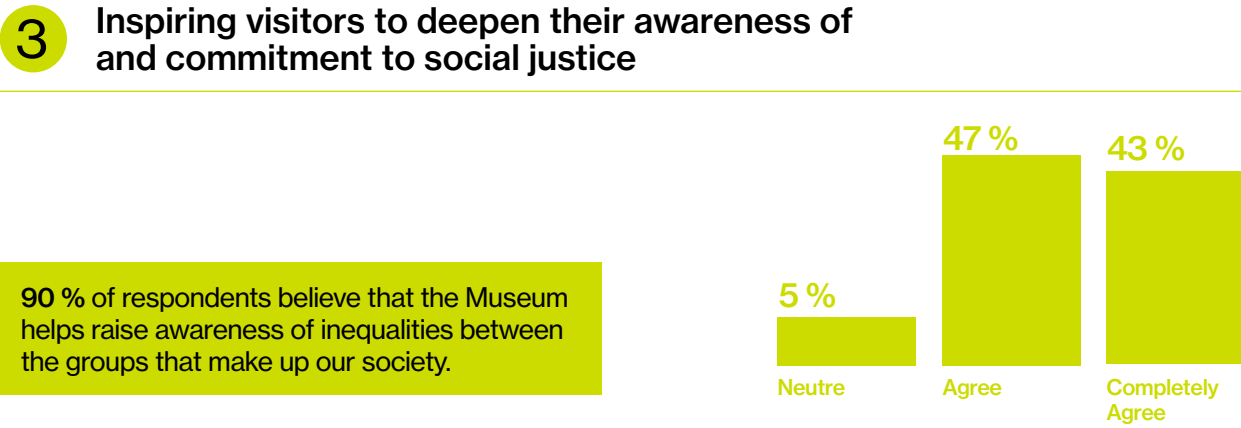
2 Earning the trust of Indigenous peoples in Canada

- Easier access to objects in the Indigenous Cultures collection for source communities
- Enhancement of Online Collections thanks to the release of all Indigenous Cultures collection recordings and the option to download royalty-free, high-resolution images for any use
- Revision and addition of over 200 Indigenous names for objects in the Indigenous Cultures collection, in accordance with the wishes expressed by Indigenous Nations
- Identification of a suitable location for ritual ceremonies
- Easier access to Museum spaces for communities, for their own needs

Fully 85% of respondents consider the Museum to be an ally of Canada's Indigenous peoples and historically marginalized communities (45% completely agree and 40% agree). This percentage rises to 95% among respondents who reported that they were members of a historically marginalized community*.



* Data from the McCord Stewart Museum survey conducted in winter 2023.



4

Training staff, giving them the necessary resources and securing their buy-in

Program objectives

- Encourage individuals to examine how they think and act
- Facilitate understanding of personal and Museum colonialist biases
- Enhance understanding and sensitivity to Indigenous realities
- Provide appropriate tools for decolonizing personal and Museum practices
- Strengthen the ability to contribute to the Museum’s decolonization

Achievements

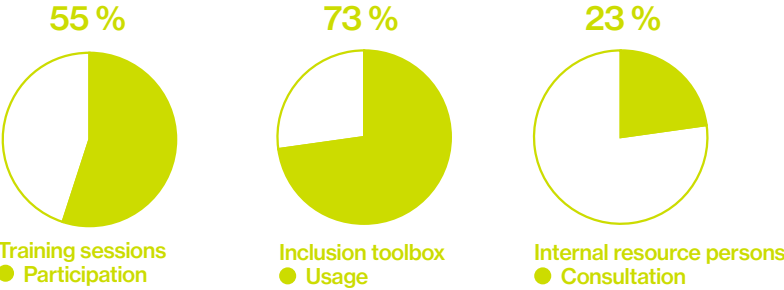
- Revised the strategic analysis tool to incorporate decolonization and environmental practices
- Developed and began implementing decolonization and environmental plans of action in each department
- Created and disseminated an inclusive writing guide for staff
- Implemented the 2022-2023 Annual Training and Support Plan for staff and the Board of Directors (McCord Stewart Campus), and conducted surveys to evaluate the plan

Training sessions

- Total of eight, including two on sustainable development
- Participation: average of 52 people (55% of staff)
- Average Net Promoter Score (NPS): 18.9

Inclusion toolbox

- Used by 73% of respondents*
- Bulletin board used by 65% of respondents*
- Internal resource persons consulted by 23% of respondents
- Tools and resources deemed useful and appropriate by 50% to 70% of respondents*



* Methodology: The surveys, which were conducted online after each one-to-two-week training session, received between 17 and 47 responses (average of 27), for an average response rate of 52%. A “year 1 in review” survey covering the entire program was also conducted online between February 27 and March 14; 40 responses were received, for to a response rate of 42%.

Challenges

There is no shortage of challenges when it comes to reviewing the practices of an institution the size of the McCord Stewart Museum. Here are some of the greatest challenges identified by the team:

- Time to be spent on the review process and on partners and initiatives, affecting timelines and leading to frequent delays
- Lack of space on the Museum’s premises, making it difficult to access collections and collect objects
- Lack of availability and sometimes interest from community members, who are over-solicited and naturally have to prioritize their own projects
- Desire not to create new inequities

Lessons learned

Reviewing established practices is a long-term process that comes with a wealth of learning opportunities. Following the first year of implementation of the *2022-2027 Strategic Plan*, the main learnings mentioned by staff are as follows:

- Making people the focus of our practices is essential
- Take the time to meet and build trust with partners from historically marginalized communities
- Change mindsets, perceptions and vocabulary (e.g., it is important to consider the pieces in the Indigenous Cultures collection not as inanimate, but rather as animate cultural belongings)
- Pay attention to unseen factors to avoid upholding bias and exclusion
- Show flexibility in deadlines, objectives and goals
- Make the institution work for all communities (and not for the museum itself)
- Clarify expectations and operating modes at every step in a collaborative process to avoid misunderstandings and assumptions
- Adopt an open mindset and welcome organizations that approach the Museum
- Focus on co-creation and collaboration; it is by learning from and listening to our partners that we can improve our practices and make progress
- Adopt an inclusive approach to audiences and walk with them along the path we have charted, regardless of their level of commitment to the fight for social justice
- Work in cooperation with other museums to review industry practices
- Make contributors, suppliers and other partners more aware of issues of inclusion and environmental stewardship, thereby encouraging a change in their own practices
- Have the Museum’s initiatives to support historically marginalized communities evaluated by the communities in question

K roul certification

In February 2023, the Museum was certified by K roul as a venue accessible to people with disabilities and reduced mobility, for a period of 5 years. This certificate, of great significance to the Museum, reflects the efforts made to date in terms of inclusion.

Find out in following textboxes how each of the Museum’s teams implements its strategic priorities, on a daily basis:

- Collections management
- Knowledge and research
- Conservation
- Exhibitions
- Education, community engagement and cultural programs
- Marketing, communications and visitor experience
- Digital engagement
- Foundation



Handkerchief holder (detail), Huron-Wendat, 1850-1900. Gift of Henry W. Hill, ME938.10, McCord Stewart Museum

This year, the Museum began implementing its new five-year sustainable development action plan, based on three themes: responsible governance, social and cultural responsibility, and eco-responsibility. Our activities and initiatives are numerous and diverse, enabling us to take action on different fronts simultaneously.

Introduction of a sustainable procurement policy

One of the main initiatives launched involved developing and implementing a responsible procurement policy. With no centralized purchasing department, the challenge was to create appropriate decision-making tools for all Museum departments. An evaluation grid and an inventory of certifications were prepared to help identify the best possible choices in terms of suppliers and products. The team would like to thank the interns from UQAM's Master's in Environmental Sciences program for their essential contribution to this major undertaking.



Project eco-design
(Controlling the life cycle of materials identified at project outset, saving material resources, optimizing resources, reusing materials)

The Exhibitions team is continuing to apply eco-design principles by reusing pieces and minimizing the production of new ones, studying the product life cycle in greater depth, and taking on new partners to reclaim waste.



Converting our galleries to LED lighting

We are in the process of making the Museum's galleries more energy efficient. Close to 94% of the total exhibition space is now lit using LED bulbs. Energy savings have also been achieved by reducing lighting periods in these spaces.



Calculating and reducing greenhouse gas emissions (GHG)

The Museum benefited from a group support program organized jointly by the Conseil québécois des événements écoresponsables and the Société des musées du Québec (SMQ) for the use of Creative Green carbon footprint calculators. This pilot project identified the main sources of GHG emissions from pre-selected activities. Combined with data collected on a regular basis, the findings will be used to set GHG reduction targets for the Museum.



Reduction at source

Certain major milestones were also reached at the McCord Museum Foundation with the optimization of and increase in online donations and the reduction in paper-based telemarketing tools. Two major reflections were initiated, one on investment sustainability and the other on environmental stewardship in connection with fundraising events.



Rallying staff around sustainable development efforts

The Museum’s Sustainable Development Committee spearheaded a number of initiatives, which included preparing a guide to digital sobriety, incorporating environmentally responsible behaviours into the visitor’s guide, developing a procedure for holding environmentally responsible events, preparing a sustainable communications strategy and making improvements to the energy system.



Training, support and tools to promote “green thinking”

Various forms of support were developed to ensure the Museum’s team had the resources they need to fulfil the Museum’s commitment to sustainability. Training sessions, webinars, guides, toolboxes and informative videos were provided throughout the year.



Improving ESG integration in governance and investment principles

Team members shared their expertise on several occasions, most notably at the SMQ conference in September 2022, where they took part in a round table on "Sustainable governance and strategies".



Collections Management

5

The scope and breadth of the McCord Stewart Museum's historical collections position it as the custodian of a remarkable heritage, including over 200,000 objects and works of art, 2,150,000 photographs, 3,500 rare books and 340 linear metres of textual archives. Only photographs were not counted individually: their number was estimated based on sampling. Comprising some 100,000 works and iconographic documents, the Documentary Art collection ranks second in size. Next come the Material Culture, Dress, Fashion and Textiles and Indigenous Cultures collections in turn, with a total of over 100,000 objects.

The Collections Management department is responsible for documenting and providing access to the Museum's many collections.

In response to the Canadian Museums Association's call to implement the United Nations Declaration on the Rights of Indigenous Peoples, the department is working to decolonize its Indigenous collections by making them more readily accessible, both virtually and physically. In cooperation with the Collections and Research department and Restoration department, new internal procedures have been introduced to facilitate on-site consultation by Indigenous researchers and artists.



On March 7, 2023, nine Dene garments were examined by Upper Tanana – speaking artist (Yukon) Teresa Vander Meer-Chassé at the Archives and Documentation Centre. The consultation was part of the Bill McLennan Masterpiece Study Program, of which the Museum is a partner. Karine Rousseau © McCord Stewart Museum

Deaccessions

Since 2019, the McCord Stewart Museum has been building collection streamlining processes into its procedures. Deaccession is recognized as a sound practice in collections management and plays a role in advancing the institution's mission. The Collections Management

Committee held its fifth deaccession meeting on February 8, 2023, during which 24 deaccession proposals and 2 restitution requests were studied and accepted; together, they involved a total of 94 objects. The objects and documents in question are part of the following collections:

Collections	Proposals	Objects/Works/Documents
Documentary Art	4	16
Dress, Fashion and Textiles	13	55
Material Culture	8	12
Indigenous Cultures	1	11
Total	26	94

A significant number of deaccessions were carried out in 2022–2023, and nearly 75% of the 280 cases opened since the start of the deaccession program have now been closed. For example, the tapestry pictured below, two metres high by over four metres wide, has been transferred to the Musée d'art contemporain des Laurentides to join other works by the same artist.



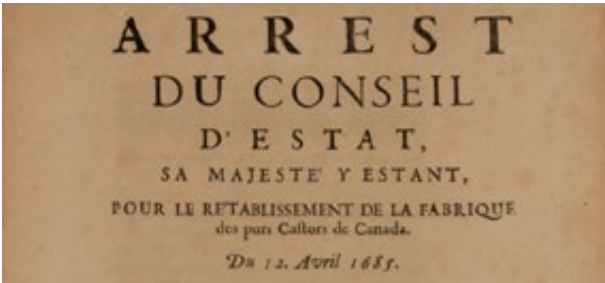
Mariette Rousseau-Vermette, *City No. 177*, 1968, hand-woven wool, 213.5 cm x 427 cm.

Collections: A few highlights

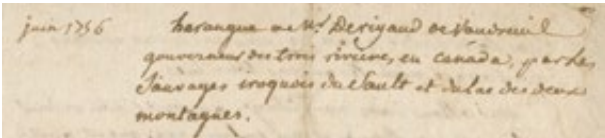
Archives

The Stewart Collection of Canadian and Atlantic History (S001) is one of the jewels in the Museum’s Archives collection. Assembled over the decades by David and Liliane M. Stewart, it comprises a diverse assortment of nearly 850 historical documents dating from the 15th to 19th centuries, with the oldest dating back to 1492. Together, they document, illustrate and tell the story not only of Quebec and Canada, but also of their relationships with the major French and English centres of population and the neighbouring American colonies.

The entire collection has been put online on the [Museum’s website](#), with revised and translated notices. It has also been fully digitized in the form of downloadable PDF files.



Ruling of the French Council of State of His Majesty [Louis XIV] to restore the Canadian manufactory of pure beaver hats, April 12, 1685, S001/A2.2,5.4, McCord Stewart Museum



Transcription, Address to Mr. Pierre de Rigaud de Vaudreuil, Governor of Trois-Rivières in Canada by the Iroquois of the Deux Montagnes rapids and lake, June 1756, S001/C1.7,3.2, McCord Stewart Museum

Documentary Art

The Fine Art subdivision of the Documentary Art collection features nearly 800 oil and acrylic paintings that illustrate the history of Québec and Canadian art from the 18th to 20th centuries. This oil on canvas piece was commissioned by the Art Gallery of Ontario for inclusion in the *Cassatt – McNicoll: Impressionists Between Worlds* exhibition. Born into a wealthy Montréal family, Helen Galloway McNicoll (1879–1915) studied at the Art Association of Montreal before pursuing her studies in Europe. It was in England that she met British Impressionist Dorothea Sharp, with whom she developed a close and lasting friendship. Considered one of the greatest Canadian impressionists of her time, McNicoll is also seen as a pioneer of women’s emancipation in Canadian art. Her heightened visual perception may have been the result of her deafness, a result of the scarlet fever she contracted in childhood. Her career was interrupted by illness, and she died at the age of 35. Conservation work carried out at the Museum has revealed the estate seal affixed to the back of the canvas.



Helen Galloway McNicoll, *The Victorian Dress*, around 1914, oil on canvas. Gift of Fraser Elliot, M976.134, McCord Stewart Museum

Dress, fashion and textiles

This acquisition is one of the earliest and most significant garments to date in the Dress, Fashion and Textiles collection. The fabric dates from the 1760s, while the construction of the dress is typical of the 1780s. Its matching petticoat makes it an exceptionally complete example. The Museum curator first discovered images of a young woman wearing it for a costume ball held by Lieutenant Governor Narcisse Pérodeau in Quebec City on December 27, 1927, and later found images of the subject's mother wearing the same dress

for a ball in 1924 in the Notman Photographic Archives. Genealogical research located their descendants, who recognized the dress from possessions still in the family. Further research has enabled us to trace its likely origins to Virginia. The original owner was forced to flee in the Revolutionary War and made her way to Shelburne, Nova Scotia, before finally settling in Quebec City around 1790. The year of the dress's construction suggests it was worn in Shelburne, where Loyalist residents were reputed to be particularly fond of fine clothing.



Wm. Notman & Son Ltd., *Miss E. Peters in Costume*, 1928. Gelatin silver glass plate negative II-282444, McCord Stewart Museum.



Blue silk damask two-piece dress, 1760-1780. Gift of Tim and Gordon Peters, M2022.18.1.1-2, McCord Stewart Museum

Material culture

The McCord Stewart Museum maintains a remarkable collection of toys, including doll houses and accessories, toy soldiers, figurines, plush toys, building blocks and more. The Recreational Objects subdivision, comprising nearly 15,000 items, contains some 12,000 toys, making it one of the largest collections of its kind in the country. Between 2010 and 2020, more than 2,000 toys, games and children's

books were showcased in a series of 10 playful exhibitions presented each year at the Museum. All of these objects, and more, can now be viewed on the Online Collections platform: [Recreational Objects](#).

Here are just a few of the endearing characters from our childhood to discover or rediscover!



Accession numbers: M948.2.11-7; M967.25.121.1-5; M2014.70.1.1-7; M2015.46.1.1-2; M2016.87.2.1-3; M2012.28.2; M984.237.7.1-2; M988.181.1.34; M2014.81.7; M2013.27.2.1-2; M988.96.2.2; M990X.366.1.1



Indigenous cultures

The Museum loaned three seats and two chair backs made by the Mi'kmaq from dyed porcupine quills to Mi'kmaq-born artist Jordan Bennett for a solo exhibition. Entitled *Souvenir*, the exhibition was presented in Toronto at the Ontario College of Art and Design's Onsite Gallery from June to December 2022.

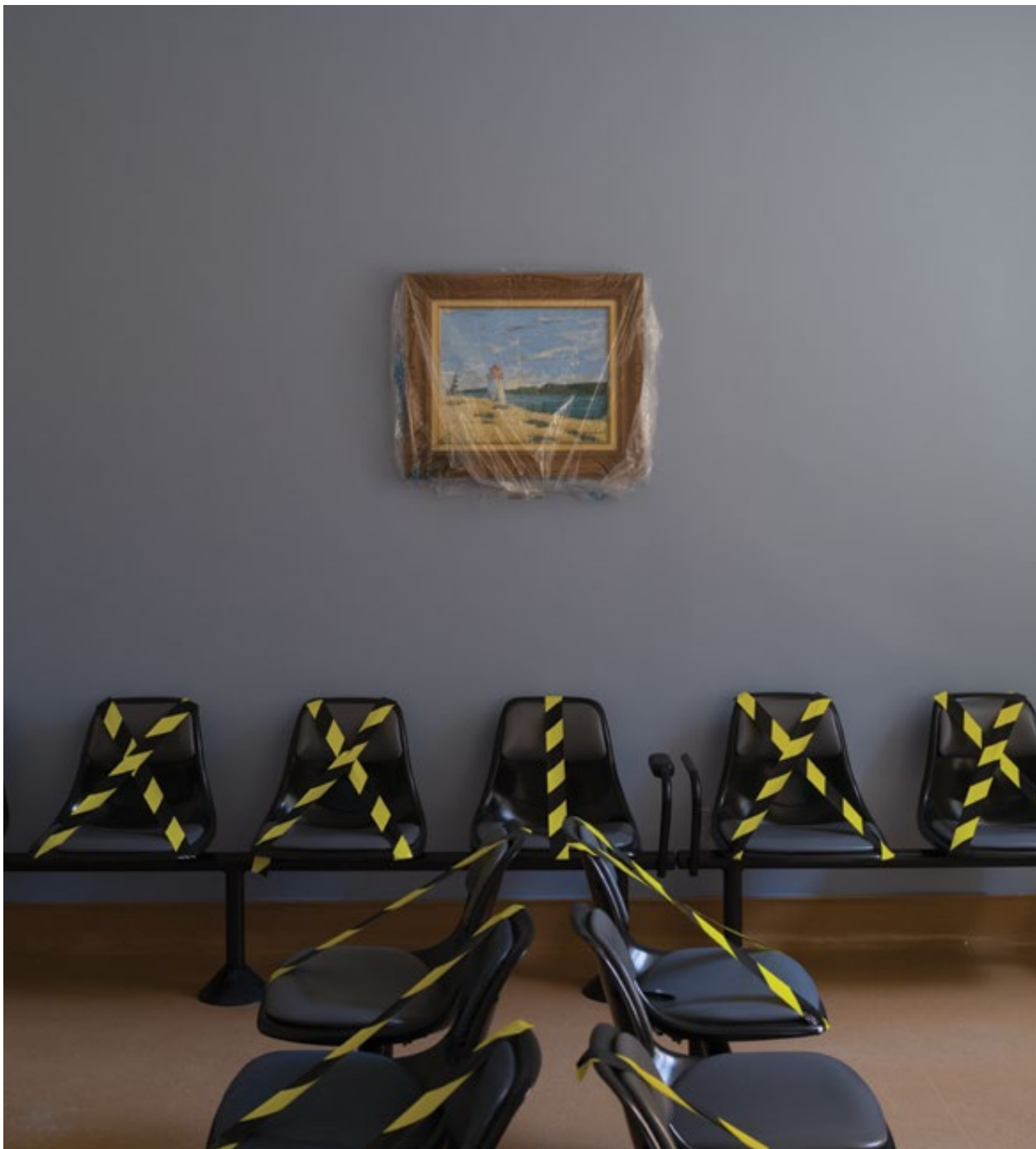
By reinterpreting these refined pieces, produced in the 19th century when the trade in Indigenous crafts and utilitarian objects was flourishing, Bennett lends new life to the richness of Mi'kmaq material culture and design, which convey elaborate cosmologies through their brightly coloured geometric motifs.

The Museum is proud to be able to contribute to revitalizing Indigenous esthetics through contemporary artistic practices.



Jordan Bennett, *Picking Up Where We Left Off*, 2022, acrylic on birch panel and Mi'kmaq quilled chair seat panel © Yuulu Benivolski.

Quilled chair seat panel, Mi'kmaq, about 1875-1900. Gift of David Ross McCord, M1819, McCord Stewart Museum



Photography

In the spring of 2020, as Montreal was being hit hard by the COVID-19 pandemic, the Quebec government ordered a general lockdown and the closure of businesses and schools to reduce the virus’s spread. Struck by the historic nature of the situation, the McCord Museum gave photographer Michel Huneault carte blanche to document the unprecedented event. From April to August, the artist photographed the city under

extraordinary public health measures. The 30 works selected for the Museum’s Photography collection, which illustrate a variety of experiences occurring in the public sphere, private life and healthcare settings, bear witness to history in the making.

Michel Huneault, *Waiting room, Verdun Hospital, Montreal, May 14, 2020*.
M2022.13.1, McCord Stewart Museum

Loans of collection objects

The year 2022–2023 marked the end of the pandemic and the resumption of the loan service for objects in the Museum's collections. During this period, the Museum signed or renewed 29 loan agreements covering a total of 95 objects in circulation. The recipient museums include the Ottawa Art Gallery, the Onsite Gallery of the Ontario College of Art and Design, the Musée d'art de Joliette, the Montreal Museum of Fine Arts and the Metropolitan Museum of Art.

The puppet Suzie, the mouse from the program *Chez Hélène*, was loaned to the Canadian Museum of History for its exhibition *From Pepinot to Paw Patrol – Television of Our Childhoods*.



Puppet, *Suzie from Chez Hélène*, 1959-1973. Gift of Hélène Baillargeon-Côté, M994.311.1:1-2, McCord Stewart Museum

A globe loaned to the Montreal Museum of Fine Arts for the Michal and Renata Hornstein Pavilion for Peace.



Globe (detail), 1577-1580. Built by clockmaker Johann Reinhold (1556-1590), Germany. Collection of The Lake St. Louis Historical Society, 1987:15, McCord Stewart Museum.

Special loan from the Archives collection

The Archives collection includes a subdivision comprising some 3,500 maps. One of the earliest attracted the interest of New York's Metropolitan Museum of Art, and in fiscal year 2022–2023, it was loaned to the renowned museum for inclusion in the *Art at the Tudor Courts* exhibition. Published in 1598, the allegorical map portrays Europe in the shape of Queen Elizabeth I of England, set against the backdrop of the wars against Spain.



Allegorical map, *Het Spaens Europa* [Spanish Europe], 1598. Collection of the Lake St. Louis Historical Society, 1982.532, McCord Stewart Museum

Loans for exhibitions

In 2022-2023, as part of its operations related to exhibitions (whether past, present or future) and in cooperation with the Conservation department, Collections Management borrowed or returned 472 objects and documents included in the following exhibitions:

Exhibition	Objects #
<i>Chapleau – Profession: Cartoonist</i>	4
<i>Parachute: Subversive Fashion of the '80s</i>	98
<i>Piqutiapiit</i>	3
<i>JJ Levine: Queer Photographs</i>	48
<i>Alexander Henderson – Art and Nature</i>	10
<i>INCIPIT COVID-19 – Photographs by Michel Huneault</i>	21
<i>Becoming Montreal – The 1800s Painted by Duncan</i>	8
<i>Disraeli Revisited</i>	145
<i>Hochelaga – Evolving Montreal</i>	4
<i>Costume Balls</i>	8
<i>Swallowing Mountains</i>	123



View of the exhibition *Swallowing Mountains*. Laura Dumitriu © McCord Stewart Museum

Karen Tam’s exhibition *Swallowing Mountains* runs from February 17 to August 13, 2023. A total of 22 lenders made 123 objects and documents available for the exhibition, which also featured 38 objects and photographs from the McCord Stewart Museum’s own collections.

Sharing our expertise

The McCord Stewart Museum is always proud to share its knowledge and expertise with professionals, other organizations and the general public.

The personnel of our Collections and Research department and Conservation department present scholarly papers at seminars and symposiums, publish articles and catalogues, collaborate with academia and research communities and supply content to the media.

The following examples highlight some of the activities that have advanced our strategic plan for decolonization.

Jonathan Lainey, Curator, Indigenous Cultures, presented the lecture *La place des voix autochtones contemporaines dans un musée d'histoire* at the colloquium of the Centre interuniversitaire d'études et de recherches autochtones, held in Montreal on May 2 and 3, 2022, and at the national conference of the Canadian Museums Association on February 27, 2023.

In addition, he published the article "Telling the Stories of Objects in Museum Collections: Some Thoughts and Approaches" in *The Routledge Companion to Indigenous Art Histories in the United States and Canada*, edited by Heather Igloliorte and Carla Taunton (New York, Routledge, 2022, pp. 296–306). He is also the author of the article "Montreal's McCord Museum Opens Up to Indigenous Perspectives: Reflecting on 12,000 Years of History," posted on the *Canada's History* website on June 20, 2023.

Mathieu Lapointe, Curator, Archives, coordinated the Museum's collaboration with New Hampshire's Dartmouth College on a joint project to put a fonds comprising all the Edward Mitchell archival documents in the Museum's collection online as a step toward developing an online collection and the virtual exhibition launched in March 2023. Hailing from Martinique, Mitchell was a Baptist minister of African descent who lived in the Eastern Townships from the 1830s until his death in 1872.

Lapointe also delivered a virtual presentation entitled "Découvrir l'histoire de l'île Sainte-Hélène" at the Festival d'histoire de Montréal/Montreal History Festival on May 13, 2022.

Cynthia Cooper, Head, Collections and Research, and Curator, Dress, Fashion and Textiles, was a panelist at the "Complex Conversations in Fashion History: Challenging Objects and Histories within Fashion Collections" event, part of the virtual *Conversations on Dress* series organized by the Costume Society of America.

Caterina Florio, Head of Conservation, presented the lecture "Decolonizing Conservation in Canadian Museums: Examples from the McCord Stewart Museum" at the Università degli Studi di Firenze as part of the Anthropology of Cultural Heritage course in the Geography, Spatial Management, Heritage for International Cooperation Master's program on March 16, 2023.

She is also a member of the (Re)conciliation Working Group of the Canadian Association for Conservation of Cultural Property.

Guislain Lemay, Curator, Material Culture, gave a virtual presentation entitled "Posséder, puis devenir gardien : nouvelles modalités d'accession des œuvres autochtones favorisant les liens avec les communautés" at a workshop organized by the CIÉCO partnership on the subject of new uses for art museum collections, on March 11, 2022.

Research presentations

The Museum’s curators also continued to present their research to various audiences, including scholarly conferences, university research groups and special interest groups.

Alexis Walker, Curatorial Assistant, Dress, Fashion and Textiles, delivered a lecture entitled “The Razor’s Edge: Parachute’s Balancing Act Between Establishment and Underground” at the Costume Society of America symposium held in Minneapolis, Minnesota from May 25 to May 29, 2022. She also presented “From Sportswear to Streetwear: Parachute’s Dynamic Urban Fashion” at the Association of Dress Historians symposium *Fashioning the Body for Sport and Leisure: A History of Dress and Textiles*, held in London (UK) on September 30 and October 1, 2022.

Caroline Bourgeois, Conservation Assistant, presented “100 Years (Almost) of Costume Mounting at the McCord Museum, 1921-2021” at the American Institute for Conservation’s 50th Annual Conference, “Reflecting on the Past, Imagining the Future,” in Los Angeles, California, on May 18, 2022.

Finally, the McCord Stewart Discoveries event – open to the general public on March 17, 2023 – featured four lectures by Museum experts on recent research projects.

Publications

Zoë Tousignant, Curator, Photography, published “Foto Canada’s Moment” in *Le livre*, edited by Nicola Pezolet and Eduardo Ralickas, as part of the “Les lieux des savoirs photographiques” collection (Montreal, Artexste and the Formes actuelles de l’expérience photographique research group, 2022). She is also the author of the “Lynne Cohen,” “Margaret Watkins” and “Edith S. Watson” sections of *A World History of Women Photographers*, eds. Luce Lebart and Marie Robert (New York, Thames & Hudson, 2022).

Cynthia Cooper, Head, Collections and Research, and Curator, Dress, Fashion and Textiles, authored “Canadian Fancy Dress Balls (1876-1898): Transcending Dress, Self, and Community” in *Canadian Performance Documents and Debates: A Sourcebook* edited by Allana C. Lindgren, Glen Nichols and Anthony Vickery (Edmonton, University of Alberta Press, 2022).



Fashion from Every Angle: Cotton, Never Was Average at McCord Stewart Museum, November 2, 2022
© Winno A. Daniel

Conservator Sonia Kata published a review of *Conservation Concerns in Fashion Collections: Caring for Problematic Twentieth-Century Textiles, Apparel, and Accessories* (edited by Kelly L. Reddy-Best and Margaret T. Ordoñez) in the *Journal of the Canadian Association for Conservation* (vol. 46, 2021–2022, pp. 57–60).

Serving the research community

The members of the Museum team also contribute to the activities of various scientific communities.

Guislaine Lemay sat on the organizing committee of the Canadian Society of Decorative Arts' 2022 Symposium, held in Montreal from September 23 to 25, 2022.

Mathieu Lapointe was a member of the programming committee for the Festival d'histoire de Montréal/Montreal History Festival, held in Montreal from May 12 to 14, 2023.

Sonia Kata is a member of the Grants and Awards Committee of the Canadian Association for Conservation of Cultural Property. Caterina Florio sits on the Board of Directors of the North American Textile Conservation Conference.

Jonathan Lainey is a member of the editorial board of the journal *Recherches amérindiennes au Québec*, the Bank of Canada's Indigenous Advisory Circle, the executive office of the Groupe de recherche interdisciplinaire sur les affirmations autochtones contemporaines/Centre interuniversitaire d'études et de recherches autochtones de Montréal, and the Reconciliation Council of the Canadian Museums Association.

Christian Vachon, Curator, Documentary Art, was an external reviewer for an article published in the *Journal of the Canadian Association for Conservation* (vol. 46, 2021–2022).

As in past years, staff served as jury members for various university theses and dissertations as well as for a number of awards.

Archives and Documentation Centre

The Archives and Documentation Centre provides access to all McCord Stewart Museum collections. Researchers from every discipline can access these collections in two ways, either by consulting the Online Collections platform launched in spring 2022, or by using the computerized catalogue available at the Museum, which at this point is still more complete. The Centre also boasts a library containing 9,000 reference works, specialized periodicals and some 3,500 titles in its rare book collection. In addition, researchers can consult over 850 archival fonds and collections totalling nearly 340 linear metres of textual documents and over 2.15 million photographs, including the *La Presse* newspaper fonds estimated to contain 856,800 negatives.

The Museum's Archives and Documentation Centre is certified by Bibliothèque et Archives nationales du Québec (BAnQ) and receives an annual grant to support its efforts to develop archival collections and make them more accessible to a wide audience.

In 2022-2023, with health restrictions ramping down, activity picked up again at the Centre, which hosted 135 researchers on-site for a total of 277 research sessions. The staff also responded to approximately 1,010 research requests. It continued to make inquiries on behalf of users too remote to visit the Museum, which included ad hoc research in the archives to take photographs. These activities helped make the Museum's resources available to researchers from a wide variety of milieus, including academia, the arts, the media and Indigenous communities.

The extensive digitization projects pursued in recent years have greatly facilitated remote access to our archival collections by boosting opportunities for online consultation. This year, 9,253 new historical documents (totalling 13,071 images) were digitized for posting on the Museum's website.

The Conservation department is of paramount importance to the Museum’s mission. It preserves the collections, maintains a physical environment conducive to their conservation and enforces strict standards for the handling, storage and transportation of the objects they contain. In addition, the members of the Conservation team treat the objects and assets in the Museum’s collection and carry out scientific research in the field of conservation. For example, a new study on the historical use of pesticides in museum collections will be conducted in partnership with the Canadian Conservation Institute.

This year, the department acquired a new piece of equipment: an Olympus polarized light microscope, used to identify minute fragments of objects ranging from pigment particles to wood fragments and textile fibres.

Over the past year, the conservation laboratory treated over 470 objects during the planning, mounting and dismantling of the Museum’s recent exhibitions, particularly *Disraeli Revisited*, *Swallowing Mountains*, *Hochelaga – Evolving Montreal*, *Becoming Montreal – The 1800s Painted by Duncan*, *Piqutiapiit* and *Indigenous Voices of Today: Knowledge, Trauma, Resilience*.

The team has implemented an extensive multi-year treatment strategy of objects from the Dress, Fashion and Textiles, and Indigenous Cultures collections in preparation for future exhibitions.

The Conservation team is fully committed to the principles set out in the Museum’s *2022-2027 Strategic Plan*. These principles are closely aligned with commonly accepted values and principles in the field of conservation, and the department has followed them for many years. However, the 2022-2027 Strategic Plan affords an opportunity to reconsider the department’s general approach to the care of objects and other assets. For example, the team made the most significant progress in changing its habits and mindset, one of the main objectives of the Plan.



Conservator Sonia Kata uses the Olympus polarized light microscope.
© McCord Stewart Museum.

The team members found it very useful in understanding the organization’s vision and objectives as well as in initiating an exploration of such topics as reconciliation. At times, the process was surprisingly personal and exciting.

Over the year, the department continued its preventive conservation activities, in particular by monitoring environmental conditions in the Museum’s galleries and storage areas and pursuing its integrated pest control program. The team’s members also facilitated loan requests and served on deaccession committees. In addition, over the past year, the department took part in such public events as the *Fashion from All Perspectives* series organized by Never Was Average, an organization serving Montreal’s young BIPOC creative community. Finally, in conjunction with the Collections Management Department, the Conservation team devoted significant resources to providing public access to the Museum’s Indigenous Cultures collection.



Moccasin (detail), 1865-1930. ME989X.104.2, McCord Stewart Museum



Gambling tray (detail), Tlingit, 1865-1900. Gift of Art Association of Montreal, ACC1703D, McCord Stewart Museum



Fan (detail), 1900-1910. Gift of Mrs. William Van Horne, M970.23.211-2, McCord Stewart Museum

A big year for photography

This year’s exhibitions highlighted the importance of photography as a witness to both our past and present. The exhibition *Alexander Henderson – Art and Nature* showcased the work not only of an important 19th-century photographer, but also of an artist. His poetic photographs capture the beauty and majesty of the natural landscapes he immortalized. For its part, the *Disraeli Revisited* exhibition marked the 50th anniversary of a major event in the history of Quebec photography. As the subject of considerable controversy in the 1970s, it provided an opportunity to reflect on representativeness and the ownership of images.

The Museum also presented the works resulting from a commission to photographer Michel Huneault, which involved documenting the first few months of the COVID-19 pandemic in Montreal, in spring 2020. *INCIPIT – COVID-19* rekindled memories of an emotional experience that left its mark on us all. Similarly, artist Joannie Lafrenière produced her *Hochelaga – Evolving Montreal* exhibition in response to a photographic commission as part of the Evolving Montreal program. Consisting of photographs supplemented by videos and poetry, the exhibition paints a portrait of the neighbourhood as seen by the artist, with the people who personify Hochelaga as its subject. *Eating local*, a summer exhibition on McGill College Avenue, showed how local agriculture, vegetable gardens, community gardens and public markets, all of which have been part of Montrealers’ daily lives for generations, can help foster strong human relationships.

The Museum is maintaining its dual commitment to inclusion and decolonization by amplifying the voices of the Indigenous and marginalized communities. The exhibition *Indigenous Voices of Today: Knowledge, Trauma, Resilience* continues to move visitors, while *JJ Levine: Queer Photographs* explores the representation of traditional binary gender roles through photographs that feature queer subjects in the intimacy of domestic settings. The Artist-in-Residence program, which enables artists to comb through the Museum’s collections and use the pieces they find as inspiration for their own works, has given rise to two exhibitions: *Piquitiapiit*, by artist Niap, whose art paid tribute to the work of Inuit women of yesteryear, and *Swallowing Mountains*, from artist Karen Tam, which honoured the women of Montreal’s Chinatown between the 19th and 20th centuries.

This year, spurred on by the strategic plan, the Museum’s staff continued their efforts to meet its eco-responsibility targets. For example, gallery lighting was gradually converted from incandescent to LED. The Museum now has a large stock of partitions, showcases and other display fixtures that can be reused to reconfigure exhibition spaces for different layouts and purposes. This initiative substantially reduces the quantity of raw materials the Museum uses.



View of the exhibition *Parachute: Subversive Fashion of the '80s*.
 Roger Aziz © McCord Stewart Museum

Parachute: Subversive Fashion of the '80s

November 19, 2021 to April 24, 2022

From its beginnings inspired by New Wave sub-culture to its status as an international fashion sensation, the Montreal-based Parachute brand was recognized from New York to Tokyo for its visionary, bold apparel and innovative concept stores. The exhibition *Parachute: Subversive Fashion of the '80s* explored the history of the brand, a go-to label for stars like Madonna, Peter Gabriel and David Bowie, and let visitors relive the exuberance of the 1980s. Founded in Montreal in 1977 by British clothing designer Nicola Pelly and American architect and urban planner Harry Parnass, Parachute was a fixture on the fashion scene until 1993.

Known for its authentic, subversive hipness and its credibility with marginalized segments of society, Parachute is one of the fashion-forward brands that paved the way for the streetwear explosion of the early 1990s. This exhibition was made possible by the in-depth research of Alexis Walker (Assistant Curator, Dress, Fashion and Textiles) and a donation to the Museum, which now holds the largest collection of Parachute clothing, photographs and archives.

The McCord Stewart Museum's *Parachute: Subversive Fashion of the '80s* exhibition received the prestigious Richard Martin Exhibition Award from the Costume Society of America. This is the 4th time that the Museum has been awarded this distinction.



View of the exhibition *JJ Levine: Queer Photographs* © Roger Aziz, McCord Stewart Museum.

JJ Levine: Queer Photographs February 18 to September 18, 2022

This exhibition invited visitors to discover the work of Montreal photographer JJ Levine through a selection of portraits drawn from three different series. In staged photographs of queer subjects in intimate, domestic settings, Levine explores the representation of traditional binary gender roles, addressing the public directly.

As a retrospective of Levine's portraiture work begun in 2006, the exhibition celebrates people who self-identify as queer and captures their radical opposition to sexual and gender normativity. This omnipresent theme introduced visitors to members of the artist's circle of friends who express a variety of gender identities and to various issues affecting the trans community in Montreal and elsewhere.

JJ Levine is part of a broad sociopolitical protest against all forms of body-related oppression. Along with gender, his work challenges the patriarchal gaze and mainstream notions of couplehood and the nuclear family.

"There are many photos that surprise us, challenge us and intrigue us."

Éric Clément – *La Presse*

"A fascinating exhibition"

Caroline Montpetit – *Le Devoir*



View of the exhibition *Piqutiapiit*. Marilyn Aitken © McCord Stewart Museum

Piqutiapiit

Exhibition by Niap

March 25 to August 21, 2022

Born in Kuujuaq in 1986 and currently based in Montreal, Niap (Nancy Saunders) is a multidisciplinary artist. Her approach fuses traditional Inuit art with modernism, using artistic strategies rooted in contemporary art to address themes related to her ancestral heritage. She was invited to take part in the Artist-in-Residence program, which gives artists a chance to reflect on the connections between their artistic practice and the objects and stories they uncover during their research.

Niap is struck by the ingenuity and creativity of her ancestors. How, with so few tools and materials, did they manage to painstakingly create and decorate long-lasting objects and clothing while simultaneously discharging their many duties as guardians of their family's well-being?

In *Piqutiapiit*, Niap presented a piece that pays tribute to the work of Inuit women of the past. She acknowledges and celebrates Inuit women's know-how and artistic talent by revealing the sophisticated refinement and "femininity" of the traditional objects she found in the McCord Stewart Museum's storerooms.

"The work captures the talent of Inuit women, their skills, their strength and their refinement."

Éric Clément – *La Presse*

"Niap's beaded work is so perfect, so precious."

Odile Tremblay – *Le Devoir*



View of the exhibition *Alexander Henderson - Art and Nature*. Roger Aziz © McCord Stewart Museum

Alexander Henderson – Art and Nature June 10, 2022 to April 16, 2023

This was the first major exhibition on the work of Scottish-born photographer Alexander Henderson (1831–1913), who arrived in Montreal in 1855. Dazzled by the majesty of the country's natural landscapes, Henderson went on to become one of Canada's most important landscape photographers. Through 250 original prints, archival documents and reproductions of photographs, he takes visitors on a journey through large open spaces and urban scenes, from his first outings around Montreal to regions across Quebec and Western Canada.

Henderson's photographs are distinguished by their romanticism and esthetic impact. His privileged position and prejudices as a British immigrant in Canadian society at the time shaped his perceptions of the country's places and people. The Museum possesses the largest collection of Alexander Henderson's photographs, numbering almost 2,000 period prints, as well as a family archive. The collection is particularly noteworthy as the glass negatives, the photographer's raw material, have almost all been destroyed.

“Portraying another time, his photos bring a layer of history to life right before our eyes, like a backdrop that’s long gone from present-day Quebec.”

Caroline Montpetit – Le Devoir

“Historical documents that provide an invaluable glimpse into 19th-century Montreal. It’s worth the visit!”

Claudia Hébert – ICI Première



Michel Huneault, *Freda leaves the isolation floor after recovering from COVID-19*, Maimonides Geriatric Centre, Montreal, June 22, 2020. M2022.13.26, McCord Stewart Museum

Incipit – COVID-19

Photographs by Michel Huneault

From September 16, 2022 to January 22, 2023

In the spring of 2020, the COVID-19 pandemic arrived in Montreal. Struck by the historic nature of the situation, the Museum gave photographer Michel Huneault carte blanche to document the unprecedented event. The resulting exhibition, *INCIPIT – COVID-19*, gave visitors a chance to look back at everything that had transpired, going back to the very start of a series of events that put the world on pause.

Featuring 30 works that are now part of the Museum's collection and three photo and video projections comprising over 150 images, the exhibition expressed the many facets explored by the photographer in his efforts to convey the complexity of this critical period and understand history in the making.

“150 sensitive, representative and moving images that tell the story of who we are.”

Éric Clément – *La Presse*



View of the exhibition *Disraeli revisited - Chronicle of a Quebec photographic event*.
Roger Aziz © McCord Stewart Museum

Disraeli Revisited – Chronicle of an Event in Quebec Photography

October 28, 2022 to February 19, 2023

Disraeli Revisited marked the 50th anniversary of a pivotal event in the annals of Quebec photography: the Disraeli project. Produced in collaboration with the project's four photographers, the exhibition introduced visitors to an event that was the subject of considerable controversy in the 1970s and sparked an in-depth debate on representativeness and the ownership of images.

In 1972 a collective of young photographers and researchers, composed of Claire Beaugrand-Champagne, Michel Campeau, Roger Charbonneau, Cedric Pearson, Maryse Pellerin and Ginette Laurin, received a grant to capture a photographic portrait of Disraeli, a rural Quebec community. The group's photographs circulated widely in the Quebec media, provoking a negative reaction from some of the town's influential residents. What followed was a veritable media storm – the first in Quebec to focus on the ethics of photographic representation. For the four photographers, the event marked a turning point in their careers.

“An exploration of the ownership of images, our sensitivity to criticism and the social impact of art that is as timely as ever.”

Éric Clément – *La Presse*



View of the exhibition *Swallowing Mountains*. Laura Dumitriu © McCord Stewart Museum

Swallowing Mountains

Exhibition by Karen Tam

February 17 to August 13, 2023

As part of its Artist-in-Residence program, the Museum presented the exhibition *Swallowing Mountains* created with multidisciplinary artist Karen Tam. Honouring the women of Montreal's Chinatown from the 19th to the 20th centuries, the installation brings together items from the Museum's collection, the artist's own creations and various objects and photographs belonging to members of the Chinatown community.

The year 2023 marks the 100th anniversary of the passage of the *Chinese Immigration Act*, which banned virtually all forms of Chinese immigration to Canada. Combined with a head tax, this policy led to a significant imbalance in the proportion of women in Chinese-Canadian communities, who were unable to join their husbands there. Despite their under-representation in the 19th and early 20th centuries, Chinese women's contribution to Chinatown's vitality and economy was considerable. The exhibition *Swallowing Mountains* pays homage to the many contributions of the women who lived and worked in the neighbourhood over the past century and a half.

“The accomplishment of this exhibition, but also of Karen Tam’s tireless artistic work over the last 20 years, is no doubt to enable us to distinguish between international politics and the wealth of our diversity.”

Éric Clément – *La Presse*

“The approach taken [in the exhibition] is quite the opposite: inclusive, tinged with nostalgia and, yes, looking to the future with optimism.”

Jérôme Delgado – *Le Devoir*



Joannie Lafrenière, *Autumn Load, De Rouen Street, Montreal, QC, 2010*

Hochelaga – Evolving Montreal,
by Joannie Lafrenière
 March 31 to September 10, 2023

Co-created with photographer and film director Joannie Lafrenière, this exhibition combines videos, photographs and poetry to provide an intimate look at the Hochelaga neighbourhood. Benoit Bordeleau's verses and stanzas dot the gallery with reflections on life in the neighbourhood and create a dialogue with the exhibition's images in a tribute to the resilience of his community.

Joannie Lafrenière maintains a deep affection for the streets and alleys of this neighbourhood where she has lived for 18 years, but even more so for its people. The intimate relationships she forges with the subjects of her films and photographs are the very core of the stories she tells. Her exhibition gives the public a chance to get to know the individuals who have crossed her path and who, in her view, represent the beating heart of Hochelaga.

Launched by the McCord Stewart Museum in 2019, the *Evolving Montreal* photo commission program supports documentary projects that bear witness to the transformation of Montreal neighbourhoods from a unique perspective.

“Under Joannie Lafrenière’s brilliant gaze, the Hochelaga neighbourhood bursts forth before our eyes, sparkling with a thousand lights, transposing itself and showing itself off in cascades of vivid colours – a gift from the photographer to us.”
 Jean-François Nadeau – *Le Devoir*

“In this extremely attractive presentation, everything has been meticulously thought through. The bright colours of the walls complement the dominant colours of the photographs on display. The photo formats are varied, from Polaroids to giant blow-ups. The anonymity of the people depicted in vulnerable situations is respected.”
 Claude Deschênes – *Avenues.ca*

Permanent exhibition

Indigenous Voices of Today: Knowledge, Trauma, Resilience

Open to the public since September 2021

Indigenous Voices of Today: Knowledge, Trauma, Resilience reflects the Museum's desire to amplify the voices of Indigenous communities. This permanent exhibition was created by Huron-Wendat curator Elisabeth Kaine with assistance from curator Jonathan Lainey and features some 100 objects and personal stories from members of the 11 Indigenous nations in Quebec. The public is invited to get better acquainted with these peoples and their perspectives over a

three-part journey presenting their knowledge, traumas and astonishing resilience.

The exhibits were meticulously selected by Innu Jean St-Onge, whose approach was inspired by Indigenous ways of understanding the world through observation and allowing the objects speak to him. The 80 stories (text and video) presented were collected by curator Elisabeth Kaine during an extensive interview process conducted between 2010 and 2018 with over 800 people from the 11 Indigenous nations in Quebec. The videos were produced by Boîte Rouge VIF and the UNESCO Chair in the Transmission of First Peoples' Culture to Foster Well-Being and Empowerment at the Université du Québec à Chicoutimi. The works of contemporary artist Ludovic Boney also feature prominently in the exhibition.



View of the exhibition *Indigenous Voices Today: Knowledge, Trauma, Resilience*. Roger Aziz © McCord Stewart Museum

88% of respondents say the exhibition had an impact on their understanding and openness towards Indigenous peoples (49% strongly agree and 39% agree)*.

Partner exhibition

SDGQ student poster competition

March 7 to 26, 2023

The 15 posters featured in this exhibition were selected by the Société des designers graphiques du Québec (SDGQ) for the Marc H. Choko Scholarships. Open to students in a graphic design program at a Quebec college or university, it was created to encourage their skills and interest in poster design, especially in the area of social causes. For this 9th edition, the competition, in which Équiterre is a partner, took climate change as its theme.



View of the SDGQ exhibition, Marc H. Choko Grant © McCord Stewart Museum

* Data from the McCord Stewart Museum survey conducted in winter 2023.

Outdoor exhibitions



View of exhibition, *Eating Local*, McGill College Avenue, Montreal, 2022.
Roger Aziz © McCord Stewart Museum

Eating Local The 17th photography exhibition on McGill College Avenue June 17 to October 16, 2022

Mounted on 13 structures installed along McGill College Avenue between De Maisonneuve Boulevard and President-Kennedy Avenue for the summer, the wonderful large-format photographs gave Montrealers and tourists a taste of the many facets of the Museum's photography collection.

At a time when we're increasingly concerned with the source of our food, *Eating Local* reminded us that locally grown food has long been part of the urban experience. From back-yard vegetable patches to community gardens to public markets, agricultural products are part of city-dwellers' daily lives and help grow human relationships. The 24 large-format photographs from the Museum's Photography collection were taken mainly in and around Montreal, between 1860 and 1990.



Enchanted Worlds November 25, 2022 to January 8, 2023

Every Holiday season since 1947, Montrealers have been spellbound by the mechanical displays in Ogilvy's department store window. Following Holt Renfrew's donation of these dazzling displays to the McCord Stewart Museum in 2018, the Museum is keeping the Montreal tradition alive by putting up two of the iconic displays every year: *The Mill in the Forest* in the front window, delighting passers-by on Sherbrooke Street, and *The Enchanted Village*, inside the Museum.



View of the exhibition *The Mill in the Forest*.
Roger Aziz © McCord Stewart Museum

Custom-made by German toy manufacturer Steiff, these display windows plunge spectators into a Bavarian scene where dozens of hand-crafted animals come to life. Similar to the display windows of department stores in other parts of the world, such as Macy's in New York or Galeries Lafayette in Paris, these mechanical displays are among the last of their kind in North America.

Education, Community Engagement and Cultural Programs

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With the health situation improving in 2022–2023, the Education, Community Engagement and Cultural Programs department was able to return to a full roster of activities. The day camp and the A Week at the Museum and Family Saturdays programs, organized in cooperation with A Montréal School for All, are some of the offerings put back on track. The exhibition program focusing on the Museum's 100th anniversary also went hand-in-hand with a rich cultural program, while an off-site citizen project was launched for an immigrant clientele. Staff members also began training a new team of volunteer mediators.

Collaborations and partnerships were central to the team's achievements. As a member of the partnership on new uses for art museum collections established by the research group CIÉCO (Collections et Impératif événementiel/The Convulsive Collections), the Museum hosted and co-presented the group's first study day, which focused on sharing authority in museums. The numerous outreach activities created to publicize the mission, projects and practices of the department and Museum included the *Looking after Our Stories in Montréal/Tiohtià:ke* workshop at two CIÉCO events (a study day on sharing authority in museums and an annual symposium), as well as a case study on the UMITÉMIEU project by three project team members (McCord Stewart Museum, UHU Labos nomades and Musée huron-wendat) at the annual conference of the Société des musées du Québec.

In terms of group visits and the number of participants in the Museum's cultural and community engagement activities, the department reached over 31,500 people of all ages:

- A total of 22,060 people took part in our tours and group workshops, including 5,999 pre-school, primary and secondary school children, 2,048 students learning French, 4,107 college and university students, and 229 members of Indigenous communities.

- Just over 9,500 people took part in our public tours (short indoor visits) and community engagement, family and cultural activities.

The department's programs received generous support from the Rossy Foundation, the Fondation J.A. DeSève, the Caisse de dépôt et placement du Québec, Canada Life, the Zeller Family Foundation, the Valero Energy Foundation, the Hylcan Foundation, the Pierre Mantha Fund, TFI International and the Mirella and Lino Saputo Foundation.

Educational programming

The Museum's educational programming centres on tours of *Indigenous Voices of Today: Knowledge, Trauma, Resilience*, open to groups of all types as well as to the general public and rounded out by workshops tailored to the group's age and level. Tours of temporary exhibitions are also available to post-secondary students and adults.

The digital teaching kit on Indigenous cultures, entitled *Objects Tell Their Stories*, was completed with the addition of a section on drums, and an in-class kit workshop for the 2nd and 3rd cycles of elementary school has been available since winter. Thanks to the assistance of École en réseau, kit-based activities were also offered in several Quebec classrooms. The canoe and wampum kits will be put online in 2023.

The UMITÉMIEU workshop series held in conjunction with UHU Labos nomades continued at École secondaire Otapi in Manawan from May 24 to 27, 2022. This digital literacy project, which aims to make our collections more accessible in Indigenous communities, is made possible by the Ministère de la Culture et des Communications du Québec with the collaboration of Concordia University's Office of Community Engagement.

Between April 2022 and March 2023, the Museum welcomed 10 classes of 5th- and 6th-graders as part of the A Week at the Museum program, held in cooperation with A Montréal School for All. During this week of activities, students learned more about Indigenous cultures and met some Tupiq A.C.T. circus performers during a workshop on Inuit games of skill.

The Family Saturdays program, which brings elementary school children and their families from underprivileged areas to the Museum, was relaunched in winter 2023, with 127 people taking advantage. Six classes took part in the “De force et d’agilité” pilot project on Inuit culture, which included an Inuit physical games workshop, stone carving and a circus show in Inuktitut.



Tupituqac circus show © Tupiq A.C.T. (Arctic Circus Troupe)



Looking After Our Stories in Montréal/Tiohtià:ke Workshop © McCord Stewart Museum

Community engagement programming

In connection with the *Disraeli Revisited* exhibition, a retrospective of the historic photo exhibition, the project team held several activities with and in the community of Disraeli. First established on a visit to the town during the exhibition’s development, the relationship with the community gave rise to a mediation workshop, which led in turn to a photo contest for Disraeli’s residents. In addition, the Museum welcomed two groups from the town for a tour of the exhibition with curator Zoë Tousignant and the Disraeli project photographers. These initiatives laid the groundwork for a new way of connecting with the community and infused the exhibition with new meaning.



Looking After Our Stories in Montréal/Tiohtià:ke Workshop © McCord Stewart Museum

In Montreal – with the backing of Quebec’s Ministère de l’Immigration, de la Francisation et de l’Intégration and the Ville de Montréal (Programme Montréal interculturel), along with the cooperation of the Je suis Montréal collective – the Museum created the *Looking after Our Stories in Montréal/Tiohtià:ke* workshop. It turns the spotlight on the history of the city’s Afrodescendant, Chinese and Indigenous communities as it relates to the land and history of Montreal, using photos from the Museum’s collection. Supported by this funding, the workshop was presented to 14 community organizations, two CEGEPs and one public library. It will continue to be made available to community groups in 2023–2024.

As part of our fashion programming, the Fashion from *All Perspectives* series co-developed by Never Was Average, the Education, Community Engagement and Cultural Programs team and the Curatorial team set the stage for personal and social discussions about cotton and denim

and facilitated access to our collections for members of the organization. Finally, in February and March 2023, the Museum welcomed Anishinaabe artist Nico Williams for a series of four participatory beading workshops entitled *Wanaabidoo'an | Défait | Shortcomings*.

A total of 780 people took part in these community engagement activities at the Museum or outside our walls.



Francization Group © McCord Stewart Museum

Cultural programming

Nearly 70 events (lectures, round tables, workshops, concerts, special tours and screenings) were held during the year. A total of 2,860 people attended the indoor activities, while 1,154 night owls took part in the *Nuit blanche* event. In addition, 1,036 people viewed the Zoom broadcasts of certain activities, while over 1,713 others viewed the Facebook broadcasts. The resumption of family activities drew nearly 1,400 visitors, Urban Forest programming attracted some 1,600 participants, and 1,746 people took part in our guided tours.

In addition, with the support of the Conseil des arts de Montréal, the team developed a cultural exploration laboratory to spur reflection on cultural programming practices by and with members of Indigenous communities. Four meetings with two artists, a researcher and an organization representative, all from Indigenous communities, served to better define the needs and expectations of Indigenous artists and audiences alike and to develop new practices in cultural programming and offerings. The exercise also laid the groundwork for two presentations of objects from the Indigenous Cultures collection: one for members of the MAQAHATINE project (an Indigenous dance collective), and the other for an Innu audience during the visit of storyteller and elder Charles-API Bellefleur.

A number of activities complementing the exhibition *Indigenous Voices of Today: Knowledge, Trauma, Resilience* were held on-site and online, like those marking National Indigenous Peoples Day. They included three Inuktitut-language performances of the *Tupituqaq* circus show by Tupiq A.C.T. and a screening of the documentary *Angry Inuk (Inuk en colère)* by Alethea Arnaquq-Baril, in collaboration with the NFB. For the *Contemporary Native Art Biennial*, the Museum hosted a four-day loop screening of *In Dreams* and *Autumn* by artist Sky Hopinka of the Ho-Chunk Nation/Pechanga Band of Luiseño Indians. Finally, at the invitation of the Montreal Intercultural Storytelling Festival, the Museum had the great privilege of hosting a series of Atanukan tales, presented in Innu by storyteller and elder Charles-API Bellefleur, with simultaneous interpretation by poet Joséphine Bacon.

The Museum's temporary exhibitions also went hand-in-hand with an extensive program of activities. Featuring a discussion with JJ Levine and Zoë Tousignant and a lecture entitled *The Arts and Queer Representation: A Tool for Agency* (presented in partnership with *Ubisoft* and *Les 3 sexes**), the programming surrounding JJ Levine's exhibition sparked discussion and debate on the art of photography and questions of gender identity. Rounding out the exhibition by artist-in-residence Niap, the public was invited to attend an Inuit Women Artists panel discussion and beading workshops with the artist. For the exhibition on photographer Alexander Henderson, the team called on history, art history and photography experts for the round table discussion *Inventing the Land: The History of Landscape Photography* and the lecture *19th Century Rural Quebec*. A landscape photography workshop was also held in conjunction with Marsan College.



Discussion with artist JJ Levine at the McCord Museum with Zoë Tousignant Curator, Photography © McCord Stewart Museum

Two activities were presented during the year by the Museum and Black History Month, including a screening of the documentary *Une fois c't'un Noir* followed by a round-table on the social role of humour in learning to live together. The discussion featured comedian Garihanna Jean-Louis, communications professor Emmanuel Choquette and the documentary's producer for Urbania, Stéphanie Verreault Lamontagne.

On March 11 and 12, the Museum hosted the first edition of the Festival Afropolitain nomade in Canada. After completing a 20-day residency at the Afromuseum, four women artists from African and Indigenous communities presented two sold-out musical performances, strengthening ties with the community in the process.

The Fashion at the Museum, *City Talks* and *FIFA at the Museum* series offered a number of cultural activities for Museum-goers, both on-site and online, while the *McCord Stewart Discoveries* series featured a half-day of on-site and online lectures presented by four members of the Collections and Conservation teams. They shared the results of recent research on various Museum pieces and spoke about the rigour and finesse of the practices followed by the Museum's experts.

Museum day camp

Following a two-summer break, the energetic day camp team welcomed a total of 207 campers this year. Our young guests were able to learn more about the Museum and its exhibitions, collections and facilities through a wide assortment of creative workshops and fun activities on the themes of materials, art and nature. Outings to Mount Royal, the Centre des musiciens du monde, the library and Espace pour la vie were also on the program.

The Urban Forest

The lineup for the 12th edition of the Urban Forest was particularly rich, with events like a series of 10 lunchtime concerts and performances organized in collaboration with Pasa Musik, Studio 303 and Diversité artistique Montréal. In keeping with sustainable development principles, the team commissioned a local manufacturer to custom-build three large flower boxes, helping to green the site. In addition, last year's artificial turf was reused and the design was reimaged to ensure it could be used again in 2023. The newly created Indigenous plant garden and the cultural mediation activities organized with the Indigenous Health Centre of Tiohtià:ke also contributed to greening the site and decolonizing the Museum's spaces and practices. A solstice ceremony, led by Nicole O'Bomsawin, was held on June 21. The installation and programming are supported by the Borough of Ville-Marie and Montréal centre-ville.



Musical Wednesdays in the Urban Forest © Musée McCord Stewart

A Week at the Museum

“Overall, it was the best week of my life. The Indigenous activities and games were really great, and the vernis-sage on the last day was incredible. I loved doing the work they asked us to do, and I wish everyone could have that chance at least once in their lives.”

– Naïla, grade 6 student

“On Thursday, I really enjoyed recording a story because it encouraged our creativity. I had a really great week and, if I could, I’d do it again.”

– Mélianne, grade 6 student



Primary school group visiting the Museum © Musée McCord Stewart

Marketing, Communications and Visitor Experience

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Fiscal 2022-2023 was a year of considerable change and adjustment for the Marketing, Communications and Visitor Experience team, marked by the end of COVID-19 pandemic health measures. All of the department's key IT systems were replaced by late-model, high-performance solutions. It took a full year to implement, master and fine-tune these critical work tools. While these transformative changes have already produced significant benefits, the future prospects look brighter still.

The Museum's programming attracted both on-site and off-site audiences, slightly exceeding the previous year's overall attendance (+1%) with 500,000 visits, despite the lower-than-expected presence of individual on-site visitors. Conversely, the free outdoor exhibition on McGill College Avenue saw a 45% jump in attendance from the previous year, a sign of the downtown core's revival. Group attendance was also much higher, with almost double the number of visits. All in all, over 150,000 people visited the Museum's galleries between April 2022 and March 2023, while 345,000 took in its outdoor program.

Self-generated revenues returned to pre-pandemic levels, topping \$1.5 million (+13% from 2021-2022) thanks to per-visit revenue well above pre-crisis levels (+40% from 2019-2020), a record financial performance from the Boutique (for the second year in a row), and a solid recovery in group and subscription revenue.

Visitor services

Both the Admissions Desk and Boutique benefited from an upgrade of their respective IT systems. The new online and on-site Admissions Desk, launched in January 2023 and based on the ACME digital platform, provides a vastly improved customer experience for the public and makes our internal procedures dramatically simpler for individual ticket sales and subscriptions alike. It also makes collecting donations

from these clients more efficient, providing the Museum Foundation with a new source of revenue. The year's ticketing revenues were up 5% over the previous fiscal year's.

Free admission was offered on June 21 and September 30 for the International Day of the World's Indigenous People and the National Day of Truth and Reconciliation, respectively, in an effort to make programming related to Indigenous cultures as widely accessible as possible. In addition, admission to the *JJ Levine: Queer Photographs* exhibition was free for one day during the Fierté Montréal festival.

The Lightspeed platform revolutionized Boutique operations starting in June 2022. This major improvement is closely tied to the success of the Boutique, the revenues of which exceeded \$500,000 for the first time – a 48% increase over its 2019-2020 revenues. This remarkable performance can also be attributed to the team's business acumen, optimized purchasing and a selection of merchandise that appeals to customers.



Montreal Mayor, Valérie Plante, at the Museum kiosk recreating the world of the *JJ Levine: Queer Photographs* exhibition at the Fashion+Design Festival, 2022.

The Museum's food and beverage services were completely revamped this year with the introduction of a new café concept better suited to visitors' wishes. Renamed "Café Notman" and managed by a new partner (Olive Orange), it opened its doors on December 1, 2022 in a new décor honouring Montreal photographer William Notman, whose studio archives make up a substantial part of the Museum's Photography collection.

In keeping with its [Sustainable Development Policy](#), the McCord Stewart Museum reclaimed and reused some of the materials replaced during the Café's renovation and followed a policy of local procurement. The chairs and lighting fixtures are Montreal creations, the wall decorations and counters were modernized rather than replaced, and the tables were preserved and restored.



Café Notman. Laura Dumitriu © McCord Stewart Museum



Café Notman. Laura Dumitriu © McCord Stewart Museum

Marketing and visitor experience

The deployment of SugarCRM, the new Customer Relationship Management system and the team's primary work tool, kept its members busy throughout the year. Despite a few learning and adjustment challenges, its implementation has clearly improved our internal processes and enhanced our business intelligence substantially.

Visitor experience

An ongoing assessment of the Museum's impact on visitors was central to the team's activities, as was the objective of gaining a better understanding of their interests and habits. An in-depth study to this effect was undertaken in winter 2023.

The Visitor Experience Committee pursued its work on several fronts. The "Food and Beverage Services" project was successfully concluded with the opening of Café Notman, while the "Well-Being" project was revised in light of the Museum's *2022-2027 Strategic Plan* and rebaptized the "Inclusive Welcome" project.

Membership program

The number of members and associated revenues rose by 48% and 44% respectively over the fiscal year. With the return of vernis-sages and in-person Member Days, members were able to enjoy their full slate of privileges along with a private shopping evening on Friday, November 25, 2022.

The new subscription sales system enabled us to launch a digital card, with 25% of members opting for this environmentally-friendly solution.

Client development

The fiscal year saw a return to normal with a number of group visits comparable to that of fiscal 2019-2020, the vast majority of visits made in person rather than online, the resumption of our summer day camp and in-person tourism activities (trade shows, fairs, lectures and meetings) and so on. Group visits revenues reached a new high.

Special attention was paid to groups from schools and Indigenous organizations, who were invited to visit the Museum free of charge in order to make our programming on Indigenous cultures as accessible as possible.

Room rental

Still sluggish in fiscal 2022–2023, room rentals nevertheless tripled from the previous year. The large number of reservations in spring 2023 is an encouraging sign for the coming fiscal year, whose results should be closer to pre-pandemic levels.

The Museum also makes its facilities available to Indigenous groups, a need they expressed, by lending out the rooms free of charge.

Communications

The fiscal year was noteworthy for the return to in-person events, with four vernissages and two “nocturne” events – all held in environmentally friendly style – and our usual collaborations with Montreal events and festivals. A comprehensive promotional campaign was successfully carried out for the exhibition *JJ Levine: Queer Photographs*, including a much talked-about installation at the MAD Festival, signage at the Mural Festival and a nocturne at the Museum.



Nocturne Queer. Elias Touil © McCord Stewart Museum

Collaboration with various communities was also a big part of the team's efforts to create meaningful campaigns and connect not only with the Museum's regular audiences, but also with those most directly affected by the exhibitions' subjects. This was the case for the *INCIPIT – COVID-19* exhibition and healthcare facility staff, *Disraeli Revisited* and the residents of Disraeli, Karen Tam's *Swallowing Mountains* and the Chinese community, and *Indigenous Voices of Today: Knowledge, Trauma, Resilience* and Indigenous influencers and media.



Evocative promotional visuals were also created to promote our programming. The exhibitions *Alexander Henderson – Art and Nature* and *Hochelaga – Evolving Montreal* by Joannie Lafrenière are two examples.

Finally, the introduction of the new CRM, which necessitated a great deal of work by the Communications team, helped our digital platforms achieve their excellent results, with a 23% jump in the number of subscribers (social media and newsletter) and a 9% rise in visits to our website and digital platforms – an impressive 85% increase compared to pre-pandemic data.



100 Years Young



Alexander Henderson – Art and Nature

Sponsorships and media partnerships

The Museum wishes to thank its invaluable partners, who are such a big part of its success.

Initiatives	Partners
Annual media partners	<i>La Presse, Le Devoir, Montreal Gazette, Vie des Arts, Publicité Sauvage</i>
<i>Natu natshishkueu: The Adventure of Connection</i>	Hydro-Québec (presenting sponsor)
Urban tours available on the McCord Museum app	Ivanhoé Cambridge (presenting sponsor) Société de développement touristique du Mille carré doré (Golden Square Mile tour)
Corporate partner	BNP Paribas
Hotel partner	Hôtel Le Cantlie
<i>Indigenous Voices of Today: Knowledge, Trauma, Resilience</i> exhibition	ICI Radio-Canada (presenting sponsor) TD Bank Group (collaborating sponsor) Panasonic (major sponsor), Ubisoft, Boîte Rouge VIF
<i>Parachute: Subversive Fashion of the '80s</i> exhibition	<i>ELLE Québec</i> (presenting sponsor) Fashion+Design Festival, <i>Fugues</i>
<i>Enchanted Worlds</i> exhibition, Ogilvy Christmas mechanical windows and Holiday programming	iÖGO nanö (presenting sponsor) <i>Montreal Gazette</i> (major partner) Montréal centre-ville, XP_MTL, Borough of Ville-Marie
<i>JJ Levine: Queer Photographs</i> exhibition	TD Bank Group (presenting sponsor) Ubisoft, Royal Photo, Marsan, Fugues
<i>The Urban Forest</i> on Victoria Street	Borough of Ville-Marie, Montréal centre-ville, XP_MTL, Papillon Ribbon & Bow
Annual exhibition on McGill College Avenue: <i>All Together</i>	BMO Financial Group (presenting sponsor) Astral Media (collaborating sponsor) Borough of Ville-Marie, XP_MTL
<i>Alexander Henderson – Art and Nature</i> exhibition	Unis TV (major partner) Royal Photo, Marsan College, Tourisme Montréal
<i>Disraeli Revisited – Chronicle of an Event in Quebec Photography</i> exhibition	<i>La Presse</i> (presenting partner) Royal Photo
<i>INCIPIT – COVID-19</i> exhibition	Royal Photo
<i>Hochelaga – Evolving Montreal</i> exhibition	Royal Photo, <i>Fugues</i>

Granting Organizations

Bibliothèque et Archives nationales du Québec
Canada Council for the Arts
Canadian Heritage
Canada Revenue Agency
Canadian Museums Association
Conseil des arts de Montréal
Employment and Social Development
Ministère de la Culture et des Communications
du Québec
Montréal centre-ville
Montréal Highlights Festival
Tourisme Montréal
Tourisme Québec
Ville de Montréal

Press review

April 1, 2022 to March 31, 2023	
Full-length articles	112
Interviews	38
Mentions	305
Use of collection	67
Press releases	10
Total	532

2022–2023 prog.

Full-length articles	53
Interviews	25
Mentions	147
Press releases	5
Total	230

Language

French	311
English	221



Alexander Henderson, *Spring Inundation, Bank of Saint Lawrence, near Montreal*, 1865.
Gift of Captain John P. T. Dawson, MP-1984.107.12, McCord Stewart Museum

Museum blog: Full steam ahead!

Now in its second year, the blog continues to provide readers with multiple perspectives on the social history of Montreal and the Museum’s collections, offering behind-the-scenes access to our spaces and the people who work there. This year, 33 articles and 9 videos were posted. The series *Not to Be Sold: Privacy at Notman’s Studio or Controlling One’s Image in the 19th Century* by York University authors Sarah Parsons and Vanessa Nicholas was a resounding success, with 3,205 page views. The article “Disraeli – The Power of Images to Recall the Past and Recount the Present” had 1,192 views. As of March 31, 2023, the blog had garnered 36,135 page views.

Online Collections platform: Bigger than ever

In addition to minimizing the handling of fragile, one-of-a-kind objects and documents, the Online Collections platform facilitates access to our collections and the dissemination of knowledge. Visitors are able to consult 154,000 objects, illustrated with 144,000 images, free of copyright, and that can be downloaded in the highest resolution available. This year, 150,00 people used the platform, for a total of 225,683 page views.



Collections Management Assistant Camille Deshaies-Forget cataloguing a fashion illustration created by Eugénie Groh. Roger Aziz © McCord Stewart Museum

In addition, thanks to the generous support of the Azrieli Foundation and Canadian Heritage, the Museum team digitized and put online more than 9,566 historical objects and documents over the year, for a total of nearly 13,139 images.

It is now possible to view the [photographs donated to the Museum by Jean-Luc Allard](#). Consisting mainly of portraits, the collection admirably represents photography in Quebec in the 19th and early 20th centuries. Donations of commercial illustrations by artists Eugenie Groh and Georgine Strathy, world-renowned for their imaginative and innovative advertisements for Montreal's [Eaton's](#) department store from the early 1950s to the early 1970s, can also be found on the site. The Stewart Collection of Canadian and Atlantic History is a treasure trove for researchers and anyone interested in history. The collection comprises over 8,000 pages of documents produced between 1492 and 1903, in both North America and Europe. With a special focus on the armed conflicts that punctuated the lives of colonists, Indigenous peoples and Europeans during this period, it includes documents signed, in many cases, by high-ranking civil, military and religious officials as well as such key historical figures as Isabella of Castile, François I, Clément XII, Louis XIV, George II, Jean Talon, Pierre de Rigaud

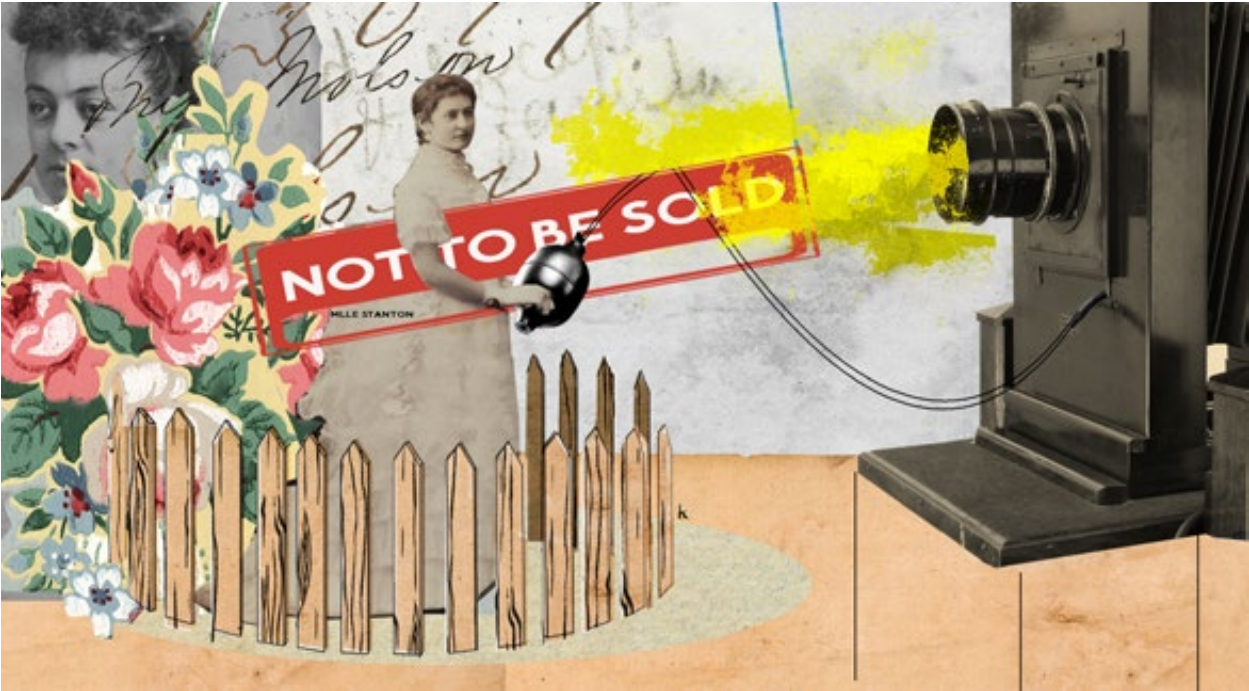
de Vaudreuil de Cavagnial and Madame de Pompadour. Moreover, over the [10 editions of its toy exhibitions](#), the Museum has photographed over 700 objects – including some surprisingly luxurious rattles – and made the pictures available online for the enjoyment of young and old alike!

The posting of more than 9,566 objects online facilitated access to our collections and helped minimize the handling of fragile, one-of-a-kind objects and documents. It also marked another step toward incorporating sustainable development principles into our collection use practices.

Blog posts written by external authors, such as the series [Not to Be Sold: Privacy at Notman's Studio or Controlling One's Image in the 19th Century](#) and the article [Discovering Edward Mitchell](#) (the first Black graduate of Dartmouth College and a Baptist minister in Lower Canada) bring greater diversity to the voices that interpret the Museum's collections.



Louis Lalancette, a doctoral student in history and cultural mediator at the McCord Stewart Museum, cataloguing the Stewart Collection of Canadian and Atlantic History.
Roger Aziz © McCord Stewart Museum



© Katy Lemay, 2022

Digital engagement – By the numbers

Online public activities	
62	Newsletters, including 12 special editions for members
33	Articles about our collections and experts
2,937	Participants in all online activities
Site Web*	
574,429	People visited the Museum's website
1,517,862	Page views
827,500	Visits
171,654	People viewed our online collections
25,922	People visited our blog
17,714	People viewed the EncycloFashionQC website
4,107	Museum app downloads
19,218	Visits to the new online ticketing service since January 2023

* It should be noted that the method of collecting statistics has changed in the transition from Google Universal Analytics to Google Analytics 4. Direct comparisons with results from previous years are therefore of little relevance.

Implementation of the 2021–2024 Digital Strategy plan of action continued throughout the 2022–2023 fiscal year. Several major milestones were met, including the following:

- Launch of the new Online Collections digital platform, an enormous undertaking intended to provide unrivalled accessibility to the Museum's collections. This significant step forward is the continuation of the Museum's digital transformation and the migration of all digitized collections and associated documentation to the eMuseum - a task that involved entering 140,000 objects, photographs and archival documents along with 130,000 royalty-free images now downloadable in the highest possible resolution, at no cost and with no restrictions.
- Completion of the needs analysis and development of the action plan for updating our corporate document management procedures: Implementation of the action plan began in the 2023–2024 fiscal year.
- Migration to new systems and software crucial to managing the Museum's data and many of its activities: These include SugarCRM customer relationship management software, Lightspeed software for managing boutique operations, and Zeffy and ACME, respectively our transactional platforms for the Foundation's online donations and for in-person and online ticketing.
- Integration of content on decolonization practices into the Museum's platforms, including a webpage that explains territorial recognition with a video produced for that purpose, and blog articles that address decolonization and amplify the voices of partners from historically marginalized communities.
- Collaboration with digital artists on major works featured in two exhibitions: BLVD animated a selection of archival photos in *Alexander Henderson – Art and Nature*, while digital art studio Iregular leveraged AI in the exhibition *Becoming Montreal – The 1800s Painted by Duncan*, opening in June 2023.
- Importance of environmental stewardship in the use of digital tools, software and data: This topic was addressed during a staff training session on digital sobriety on April 17, 2022, and followed up on by personal and institutional action.
- Reorganization of staff workspaces and upgrading of computer equipment, with the goal of providing a flexible work climate suited to a hybrid operating mode.

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The McCord Stewart Museum also wishes to thank Grégoire Baillargeon, Véronique Bélanger, Bruce D. Bolton, Claude David, Suzanne Fortier, Michal Kuzmicki, Véronique Morin and Suzanne Sauvage for their dedication to the Board of Trustees and its committees.

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Message from the
Chair of the Board
of Trustees and
Executive Director

A year of renewal

The 2022–2023 year was marked by many new developments. Along with the appointment of a new Executive Director, the Foundation welcomed two new members to its permanent team. The introduction of a new database and online transaction software optimized customer service. New environmental practices supporting the Museum’s new sustainable development policy were also incorporated into all our operations.

As the Museum’s 100th anniversary drew to a close in October 2022, we reconnected with the Centennial Fund’s generous donors through a series of recognition events, all of which provided opportunities – for us and our supporters – to strengthen the ties that bind us and to demonstrate the impact of their generosity in a concrete way. Our traditional donor cocktail party was attended by over a hundred guests, a very welcome reunion following a two-year hiatus.

On the internal governance front, our committees continued to work on their respective priorities. The Investment Committee is pursuing its goal of ensuring our financial support for the Museum is stable over the long term. While our shareholders’ equity maintained its pace of growth in 2021–2022 thanks to the strong stock market, 2022–2023 saw significant market volatility. We consequently ended the year with shareholders’ equity of \$29,159,084.

We wish to thank and acknowledge the dedication of Hélène Fortin, who completed her term in September 2022 after serving three years as a Board member and Chair of the Audit Committee. The Board was also delighted to welcome two new directors, Elisabeth Starenkyj and Michèle Bernier. Both are already putting their expertise to good use.



Jean-Michel Lavoie



Amélie Saint-Pierre

We are also very proud to continue development of the Online Collections platform, first launched in May 2022 with support from the Azrieli Foundation. In early 2023, we rolled out a major program to encourage young people to stay in school, thanks to the Rossy Foundation’s substantial support for the Strenghtening Montreal Fund pour Montréal. We are delighted to be part of this remarkable initiative.

This year also marks the retirement of Suzanne Sauvage, who served as President and CEO of the McCord Stewart Museum for over 12 years. During her tenure, she left an indelible mark on the Museum and the Foundation through her substantial support for major philanthropic projects. Her exceptional contribution to redefining the Museum's mission to reflect contemporary values has made the institution an essential part of Montreal's cultural life. The entire Foundation team and the members of the Board of Trustees extend their warmest thanks to Suzanne Sauvage for the invaluable contribution she has made to our institution.

At the same time, the Foundation welcomes the appointment of Anne Eschapasse as our new President and CEO. We look forward to working together with her.

Finally, we wish to acknowledge once again, this year, the dedication and hard work of the Foundation's staff, as well as that of the members of the Board of Trustees and its committees. We would also like to thank the businesses, private foundations and individuals who have supported the Foundation's mission. Your confidence and generosity allow us to continue contributing to the Museum's success. You have our sincere gratitude.



Jean-Michel Lavoie
Chair, Board of Trustees



Amélie Saint-Pierre
Executive Director

McCord Museum Foundation Board of Trustees, 2022-2023

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The McCord Museum Foundation would also
like to thank Hélène F. Fortin, Suzanne Sauvage
and Manon Vennat for their service to the
Board.

McCord Museum Foundation initiatives

2022–2023 Annual Fundraising Campaign

The fundraising campaign, active year-round, invited the general public to donate to help us bring their stories to life. It also enabled the Foundation to advance the Museum’s strategic priorities: promoting inclusion and diversity and amplifying the voices of historically marginalized communities to ensure our collective well-being and the betterment of our society. To improve the donor experience, we also took advantage of the 2022–2023 fundraising campaign to redesign the “Give and Join” section of the Website and automate the transactional platform.

Donor Cocktail – September 2022

Following a two-year break with events held online only, the Foundation was delighted to welcome back – in person – those who had generously contributed to the Centennial Fund. The evening’s guests had a chance to meet the Museum’s curators and conservators and hear first-hand about the projects they were especially excited about this year. The cocktail was a delightful reunion for the Museum team and guests alike.

Young McCord Philanthropists Reunion Cocktail – September 2022

The Young McCord Philanthropists’ reunion cocktail was held in the Urban Forest with the goal of reconnecting with the committee and recruiting new members in preparation for the 2023 Sugar Ball benefit event. It was a pleasant get-together and an opportunity for the members to turn their sights to the future.

Inauguration of the Montreal Lounge in memory of Stratton D. Stevens June 2022

In memory of Stratton D. Stevens, C.M., family and friends gathered in June for an intimate evening of celebration in his honour. The event was also an opportunity to inaugurate the Montreal Lounge, a space that has been completely redesigned to offer Museum visitors greater comfort.



Montreal Lounge © McCord Stewart Museum



Young McCord Philanthropists reunion cocktail, Urban Forest © McCord Stewart Museum

Donors and Partners14

Major donations

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

Donor	Project	Impact
Accessibility Program		
Fondation J.A. DeSève	Free admission for children	Thousands of children 12 and under visited the Museum without charge, encouraging critical thinking, promoting staying in school and helped students develop valuable life skills.
Rossy Foundation	Free admission for youth aged 13 to 17	+3,000 young people enjoyed free access to the exhibitions.
BMO Financial Group	Free Wednesday evenings and summer activity	+5,000 visitors took advantage of exhibitions and cultural activities to discover their own history and that of various Montreal communities.
Azrieli Foundation	Online Collections	The Collections platform, launched in May 2022, continues to be deployed, enabling users to consult thousands of objects, photographs and archival documents from the Museum in a simplified way.
Mirella et Lino Saputo Foundation	Access to the Museum for people with disabilities	A total of 384 people took part in tours and workshops.
Education, Community Engagement and Cultural Programs		
Canada Life The Hylcan Foundation	Subsidized school tours	Students of all ages visited the Museum with their classes, either online or in person.
Rossy Foundation	Educational programs on Indigenous cultures	1,636 elementary school students from underprivileged Montreal neighbourhoods took part in free educational tours and workshops.

Rossy Foundation	Stenghtening Montreal Fund (launched in January 2023)	Support for the Museum's educational initiatives to enhance the experience, spark curiosity and ultimately encourage young Montrealers to stay in school.
Energy Valero Foundation TFI International Pierre Mantha Fund CIBC Foundation	A Week at the Museum	Eight classes of students from schools in disadvantaged areas pursued their school curriculum at the Museum.
Zeller Family Foundation	Wampum restoration	Support for the wampum restoration project, to be featured in the exhibition <i>Wampum: Beads of Diplomacy in New France</i> in October 2023.

Conservation

Mark W. Gallop	Mitchell Family Fund (P044)	Completion of the collection's digitization in collaboration with Dartmouth College, with a view to the online publication of Mitchell's complete papers and a digital exhibition on his life.
	Bagg Family Fund (P070)	Digitization and online publication of Lachine Canal payrolls (1822–1824), part of a series of great relevance to the social and economic history of Montreal.
	Rolf Harder Fund (Collaborative Design) (P810)	Digitization of two account ledgers (1978–2008), which document the work of one of the greatest Quebec and Canadian graphic designers of the second half of the 20th Century. They provide an index to the hundreds of client records associated with Harder's work.
	Charles William Grant Fonds (P276)	Digitization, transcription and online publication of the deed of sale for Île Sainte-Hélène and the neighbouring islands to the British government in 1818 by Charles William Grant, a member of the Barons de Longueuil family.

Major Donations

The McCord Museum Foundation is privileged to be able to count on the ongoing support from the following major donors:

Fondation J.A. DeSève

Year after year, we can count on the Fondation J.A. DeSève's partnership in the free admission program for children under 12. In 2022–2023, that invaluable support was renewed once again. It has enabled the Museum to continue welcoming children from all walks of life to enjoy stimulating and enriching exhibitions as well as opportunities to learn more about our rich cultural heritage, discover many new facets of our history and spark their own curiosity.

The Azrieli Foundation

The Azrieli Foundation's generous donation allows the Online Collections platform, launched in spring 2022, to expand and further facilitate access to the Museum collections and to contribute to the dissemination of knowledge. To date, more than 154,000 objects can be consulted, illustrated with more than 144,000 royalty-free images that can be downloaded in the highest resolution available. This year, almost 150,000 people consulted the platform, with a total of 225,683 pages viewed.

BMO Financial Group

Thanks to the support of BMO Financial Group, the Museum is proud to offer free Wednesday evening admission to visitors from all walks of life. Its donation enables us to continue opening our doors free of charge so that thousands of people can learn about history and historical exhibits without worrying about financial considerations, enabling the Museum to give the gift of culture to as many people as possible.

Our heartfelt thanks go to everyone who has believed and continues to believe in our mission.



Roger Aziz © McCord Stewart Museum



Silk evening coat (detail), about 1914. Gift of Jennifer Brumwell, M973.261, McCord Stewart Museum

List of Donors

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2022-2023

Giving Campaign

Major Donations

Azrieli Foundation
BMO Financial Group
Canada Life
CIBC Foundation
Energy Valero Foundation
Mark W. Gallop
Hylcan Foundation
Ionescu Family
Fondation J.A DeSève
Mirella and Lino Saputo Foundation
Pierre Mantha Fund
Rossy Foundation
TFI International
Zeller Family Foundation

Companies and Foundations

Donations

Anonymous (1)
Céline and Jacques Lamarre Foundation
DJS Holdings
Environnement Électronique
Erin O'Brien and George Priniotakis Foundation
Irving Ludmer Family Foundation
Lallemand
Peacock Family Foundation
Polar Foundation
R. Howard Webster Foundation
RBC Foundation

And thank you to the 14 companies and founda-
tions who donated less than \$1,000.

Individual Donations

Anonymous (21)
Derek Anderson and Josie Hails
Rosemarie Asch, in memory of Bob Asch
Karen Aziz
William and Mary Baker
James and Michèle Beckerleg
Robert Bélanger
Dominique Bellemare
James and Diana Bouchard
Barbara Brodeur
Freda and Irwin Browns
Jean-Jacques Carrier
Gilles and Sigrid Chatel
James Cherry
Marc Choko and Marie-Claude Bourdon
Patricia Claxton
Barry Cole and Sylvie Plouffe
John Collyer
Lorena Cook
Robert Cowling
Greg Dalianis
Elizabeth Danowski
Christine Décarie
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Sandra Ferreira and Simon Abboud
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Eric Klinkhoff
Jan Krijff and Karen Green
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David Laidley and Ellen Wallace
Louise Langelier-Biron
Jean-Michel Lavoie and Scott Yetman
Catherine Lee and Richard Gauthier
Gilbert and Tina Lee
Suzanne Legge and Jeffrey Orr

Alain Lesage
Raymond Levasseur
Paul Lewis
Paul-André Linteau
Nancy McCullogh and Stuart MacLeod
Alicia Maniloff
Michael and Sally Mann
Denise Mauger
Sally McDougall
Tassy and David McEntyre
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Katharine Mills
Jane and Eric Molson
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Suzanne Paquet
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Rosalind Pepall
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Jean-Pierre Provencher
Emmanuel Raufflet and Claude Perras
Paul Raymond
James and Katherine Robb
Miriam Roland
Geraldine Routh
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Suzanne Sauvage
Bhasker and Satinder Shetty
Stéphane Simard and Josée Ouellet
Elisabeth Starenkyj
Irwin Tauben
Scott Taylor
John Thompson
Samuel Tirer
Jean and Lorraine Turmel
Catherine and Adam Turner
Luc Vandal and Michel Bouchard
Ann Vroom and David Lank
Robert Wallace
Pierre Wehbi
Mary Wells
Christopher Wiegand
Nancy Wright
Henry and Melodie Yates

And thank you to the 1,522 donors who donated less than \$250.

Monthly Donations

Madeleine André
Yvon Beauchamp
Lucie Beaupré
Caroline Bourgeois
Christine Brassard
David Clendenning
Isabelle Briclot
Aileen Desbarats
Elizabeth Jennaway Eaman
Laeticia Engunda
Joan Foster
Micheline Fournier
Marie-Lucie Grégoire
Corinne Isambert
Christl Jemelka
Fernand La Casse
Marion Laberge
Louise Laplante
Leigh MacKenzie Taylor
Gerzain Maldonado Padilla
Duncan Marvin
Anne-Marie Merkle
François Morin
Frédéric Morrisseau
Armand Parent
Brooks Piper
Mary Poland
Richard Renaud
Terry Scott
Wendy Telfer

Employee Campaign
Donations for Accessibility to a
Day Camp for All

Roger Aziz
Lucie Beaupré
Philippe Bergeron
Kévin Bocquart
Minh Bui
Marc-André Champagne
Cynthia Cooper
Martine Couillard
Anne-Marie Demers
Kiriakos Galatis
Antonin Gélinas
John Gouws
Pascale Grignon
Nathalie Houle
Volha Laiter
Mathieu Lapointe
Philip Leduc
Guislain Lemay
Sabrina Lorier
Johanne Malo

Ella Meister
Catherine Morellon
Marilyne Ouedraogo
Claudio Pacheco
Yan Chuan Pan
Laeticia Perray
Denis Plourde
Pierre Poirier
Maria Luisa Romano
Stéphanie Poisson
Karine Rousseau
Amélie Saint-Pierre
Suzanne Sauvage
Marianne St-Laurent
Zoë Tousignant
Christian Vachon

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.

2022-2023
Centennial Fund Donations

Anonymous (4)
Claire Berger
Louise Bigras
Suzanne Bisailon
BLTA
Gérard Chagnon
Gerry Shadeed and Bente Christensen
Eve de Lamirande
Lucille and Jean Douville
Martin Farnsworth
Madeleine Greffard
Marco Iantosca
Alexandra King
Charles Lapointe
Julie Laurence
Johanne Lavoie
Mary Leslie and Ian Aitken
Hélène Lussier
Marie Gagnon Malo and René Malo
Duncan Marvin
Ann McCall
Susan McGuire
Baijayanta Mukhopadhyay
Robert and Monique Parizeau
Anne Thomas
Lucie Gagnon and Philip Van Leeuwen
Ann Vroom and David Lank

2022 Donor’s Cocktail
Partenaires

Fleuriste Marie Vermette
Mosaïq Vins et Spiritueux/Nicolas Feuillatte
Champagne
Olive Orange Catering



Wm. Notman & Son, *Miss Sang Kee*, Montreal, 1897
II-1202811, McCord Stewart Museum

Steps have been taken to boost diversity on the Museum Team and to recruit interns from historically marginalised communities. The proportions of staff and managers from diverse backgrounds are stable, at 8% and 6% respectively. The target is 30% by 2027.

Direction générale

PRESIDENT AND CHIEF EXECUTIVE OFFICER

Suzanne Sauvage, C.M., O.Q.

Assistant to the President and Chief Executive Officer
Johanne Malo

Head, Government and Institutional Relations
Martine Couillard

Officer, Sustainable Development
Marc Adélise
Rafaëlle Dion-Truax

Collections

Head, Collections and Research and Curator, Dress, Fashion and Textiles
Cynthia Cooper

Curator, Indigenous Cultures
Jonathan Lainey

Curator, Archives
Mathieu Lapointe, Ph. D.

Curator, Material Culture
Guislain Lemay

Curator, Photography
Zoë Tousignant, Ph. D.

Associate Curator, Photography
Hélène Samson, Ph. D.

Curator, Documentary Art
Christian Vachon

Associate Curator, Dress, Fashion and Textiles
Alexis Walker

Curatorial Assistant, Archives and Documentary Art
Patricia Prost

Junior archivist
Ella Meister
Anouk Palvadeau

Head, Conservation

Caterina Florio

Associate Conservator
Anne MacKay

Conservator
Sonia Kata
Gabriela Rosas
Sara Serban

Conservation 2-D Assistant
Denis Plourde

Conservation 3-D Assistant
Caroline Bourgeois

Conservator junior
Camille Lafrance

Technician
Amélia Desjardins

Head, Collections Management

Christian Vachon

Assistant Head, Collections Management
Karine Rousseau

Cataloguing coordinator
Geneviève Déziel

Assistant, Collections Management
Camille Deshaies-Forget

Photographer
Marilyn Aitken
Roger Aziz
Laura Dumitriu

Reference Archivist, Archives and Documentation Center
Heather McNabb, Ph. D.

Collection Technician
Lorie-Anne Chamberland
Jean-Christophe Chenette
Josianne Venne

Cataloguer junior
Vincent Bousquet

Head, Digital Outreach, Collections and Exhibitions

Stéphanie Poisson

Coordinator, Digital Outreach, Collections and Exhibitions

Anne-Frédérique Beaulieu-Plamondon

Researcher, Terminology
Camille St-Cerny-Gosselin

Data normalization and image integration technician

Mélissa Legros

Programs

Head, Exhibitions

Geneviève Lafrance

Project Manager, Exhibitions

Catherine K. Laflamme

Caroline Truchon, Ph. D.

François Vallée

Assistant

Audray Charbonneau

Assistant, Publication

Nathalie Houle

Chief Technician, Exhibitions

John Gouws

Technician, Exhibitions

Joëlle Blanchette

Mélissa Jacques

Vincent Lalonde

Olivier LeBlanc-Roy

Siloë Leduc

Patrick Migneault

Lyndon Polan

Véronique Poupart

Head, Education, Community Engagement and Cultural Programs

Maria-Luisa Romano

Chargée de projets, Relations avec les communautés

Leïla Afriat

Clara Chouinard

Team Leader

Laëticia Perray

Coordinator

Elysa Lachapelle

Cultural Mediator

Joanna Abrahamowicz

Anne-Catherine Archambault

Léonie Beaulieu

Ariane Bousquet

David Brassard

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Day Camp Animator

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Mia Delnegro

Ava Prosser

Fôret urbaine technician

Andrei Laiter

Maria Tarakci

Marketing, communications and visitor experience

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Pascale Grignon

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Dragoslava Pujic

Visitor Services Attendant
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Raphaëlle Kelly
Mélicha Legros
Elena Pesquera
Céneri Pissot
Guillaume Ranger
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Gregory Isaacs
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Technician, Accounting and Administration
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Kévin Bocquart

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CRM Specialist
Kiriakos Galatis

Computer Technician
INSO (sous-traitance)

Mechanical Technician
Dominique Granger

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Maintenance Technician
Claudio Pacheco

Security Agents (McCord)
Sécuritas (sous-traitance)

McCord Museum Foundation

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Officer, Fundraising Events
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Queer portraits, *Crystal and Harley* © JJ Levine, 2019

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Pierre Poirier

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Guislaine Lemay
Marilyne Ouedraogo
Stéphanie Poisson

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Stéphanie Poisson
Maria-Luisa Romano
Amélie Saint-Pierre
Marianne St-Laurent
François Vallée
Alexis Walker

**Permanent Indigenous
Advisory Committee**

Heather Igloliorte
Researcher, independent curator
and art historian from Nunatsiavut,
and Associate Professor of
Indigenous art history at Concordia
University (Inuk)

Philippe Meilleur
Executive Director of Native
Montréal (Mohawk)

Nadia Myre
Multidisciplinary artist and cofounder
of daphne an artist-run
centre (Algonquin)

Melissa Mollen Dupuis
Filmmaker and activist for
Indigenous rights (Innu)

Karine Awashish
Co-founder of Coop Nitaskinan and
coordinator of the First Nations
Social Economy Regional Table
(Atikamekw)

Cynthia Cooper
Anne Eschapasse
Jonathan Lainey (Huron-Wendat)
For the McCord Stewart Museum



Cover pot, 1900-1925, Bretby Art Pottery. Gift of the Estate of Robert Snowball, M981.105.33, McCord Stewart Museum

Financial Statements

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The McCord Stewart Museum

Statement of operations and changes
in fund balances
Year ended March 31, 2023

	2023 (\$)	2022 (\$)
Revenue		
Government of Québec	4,321,315	4,582,276
Government of Canada	533,258	1,312,472
Other grants	164,641	47,776
Conseil des arts de Montréal	112,013	155,464
Ville de Montréal	111,998	70,866
Macdonald Stewart Foundation grants	692,000	692,000
The McCord Museum Foundation grants	3,086,631	2,538,914
Investment (loss) income	(152,074)	161,110
Visitor services	612,347	513,353
Admissions	714,485	586,303
Sponsorship	159,594	237,406
Rental income	31,370	10,742
Other	54,716	28,222
	10,442,294	10,936,904
Expenses		
Administration	2,048,975	1,902,296
Building and security	1,429,179	1,528,918
Collections	1,950,065	2,014,178
Education, community engagement and cultural programs	897,681	731,370
Exhibitions	1,434,526	1,650,756
Marketing and communications	1,368,434	1,170,212
Visitor services	735,146	775,871
Interest on long-term debt	30,954	34,449
Amortization of capital assets	412,934	394,687
	10,307,894	10,202,737
Excess (deficiency) of revenue over expenses	134,400	734,167
Fund balances, beginning of year	6,772,935	6,038,768
Withdrawal	(1,400,000)	—
Fund balances, end of year	5,507,335	6,772,935

	2023 (\$)	2022 (\$)
Assets		
Current assets		
Cash	1,908,044	1,262,723
Accounts receivable	354,746	252,325
Grants receivable	393,728	180,736
Due from The McCord Museum Foundation	9,308	107,254
Due from The McCord Museum Foundation	–	2,200,000
Inventory	203,854	139,462
Prepaid expenses	199,637	159,151
	3,069,317	4,301,651
Grants receivable	506,200	811,638
Investments	–	2,067,196
Capital assets	4,207,880	4,386,229
Collections	1	1
	7,783,398	11,566,715
Liabilities		
Current liabilities		
Accounts payable and accrued liabilities	1,033,135	1,018,045
Government remittances	35,698	21,581
Deferred revenue	226,674	2,490,951
Current portion of long-term debt	305,438	99,955
	1,600,945	3,630,532
Long-term debt	506,200	811,638
Deferred contributions	168,918	351,610
	2,276,063	4,793,780
Fund balances		
Invested in capital assets	4,076,252	4,162,627
Internally restricted	624,775	2,210,559
Unrestricted	806,308	399,749
	5,507,335	6,772,935
	7,783,398	11,566,715

	2023 (\$)	2022 (\$)
Operating activities		
Excess of revenue over expenses	134,400	734,167
Adjustments for		
Amortization of capital assets	412,934	394,687
Amortization of deferred contributions	(182,692)	(94,486,)
Change in fair value of investments	–	49,929
	364,642	1,084,297
Changes in non-cash operating working capital items	(144,423)	(1,735,737)
	220,219	(651,440)
Investing activities		
Purchase of capital assets	(234,585)	(939,881)
Purchase of investments	(2,366,053)	(414,830)
Disposal of investments	4,433,249	318,228
	1,832,611	1,036,483
Financing activities		
Proceeds from grants receivable	92,446	104,076
Repayment of long-term debt	(99,955)	(98,556)
Withdrawal	(1,400,000)	–
	(1,407,509)	5,520
Net increase (decrease) in cash	645,321	(1,682,403)
Cash, beginning of year	1,262,723	2,945,126
Cash, end of year	1,908,044	1,262,723

The McCord Museum Foundation

Statement of operations Year ended March 31, 2023

	2023 (\$)	2022 (\$)
Revenue		
Fundraising		
Annual Campaign	176,873	45,949
Major gifts	763,763	838,207
Centennial fund campaign	304,026	1,069,813
Conseil des Arts de Montréal	5,262	–
Allocation of wage subsidy	15,739	59,207
Investment (loss) income	(266,805)	2,659,652
	998,858	4,672,828
Expenses		
Investment management fees	124,430	136,600
Administration	413,504	333,682
Fundraising		
Annual campaign	36,608	1,353
Donor recognition	18,642	3,781
Fundraising activities	429	625
Centennial fund campaign	214	35,966
Contributions to The McCord Stewart Museum	3,007,091	2,599,767
	3,600,918	3,111,774
(Deficiency) excess of revenue over expenses	(2,602,060)	1,561,054

The McCord Museum Foundation

Statement of changes in net assets Year ended March 31, 2023

	Internally restricted (\$)	Unrestricted (\$)	2023 Total (\$)	2022 Total (\$)
Balance, beginning of year	1,489,108	30,967,401	32,456,509	30,895,455
(Deficiency) excess of revenue over expenses	–	(2,602,060)	(2,602,060)	1,561,054
Contribution	–	1,400,000	1,400,000	–
Transfers	348,494	(348,494)	–	–
Balance, end of year	1,837,602	29,416,847	31,254,449	32,456,509

	2023 (\$)	2022 (\$)
Assets		
Current assets		
Cash	2,135,412	393,612
Accounts receivable	8,871	–
Sales taxes receivable	28,667	26,251
Prepaid expenses	228,384	–
Current portion of investments	–	2,200,000
	2,401,334	2,619,863
Investments	29,159,084	32,165,003
	31,560,418	34,784,866
Liabilities		
Current liabilities		
Accounts payable and accrued liabilities	142,223	20,602
Due to The McCord Stewart Museum – operations	9,308	107,255
Deferred revenue	154,438	500
Current portion of the due to The McCord Stewart Museum – annuity	–	2,200,000
	305,969	2,328,357
Commitments		
Net assets		
Internally restricted	1,837,602	1,489,108
Unrestricted	29,416,847	30,967,401
	31,254,449	32,456,509
	31,560,418	34,784,866

	2023 (\$)	2022 (\$)
Operating activities		
(Deficiency) excess of revenue over expenses	(2,602,060)	1,561,054
Adjustment for:		
Realized gains on investments	(366,844)	(2,842,604)
Change in fair value of investments	968,852	(1,865,603)
	(2,000,052)	584,053
Changes in non-cash operating working capital items		
Accounts receivable	(8,871)	–
Sales taxes receivable	(2,416)	(1,532)
Prepaid expenses	(228,384)	-
Accounts payable and accrued liabilities	121,621	9,025
Due to The McCord Stewart Museum – operations	(97,947)	86,537
Deferred revenue	153,938	(144,500)
	(2,062,111)	533,583
Investing activities		
Purchase of investments	(28,173,353)	(23,668,996)
Disposal of investments	32,777,264	24,775,859
	4,603,911	(1,106,863)
Financing activities		
Due to The McCord Stewart Museum – annuity	(2,200,000)	(2,200,000)
Contribution from The McCord Stewart Museum	1,400,000	–
	(800,000)	(2,200,000)
Net increase (decrease) in cash	1,741,800	(559,554)
Cash, beginning of year	393,612	953,166
Cash, end of year	2,135,412	393,612

