

Telling Montreal Stories From the Intimate to the Spectacular

Annual Report
2024-2025



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About the Museum

A landmark in the heart of Montreal for over 100 years, the McCord Stewart Museum bears witness to the history of Quebec's metropolis as well as its influence in Canada and around the world, celebrating the vitality, creativity and diversity of the communities that make it up.

The Museum amplifies their voices by interpreting and disseminating the remarkable heritage under its custody: six expansive collections of 3.2 million images, objects, documents and works of art that make it one of North America's leading museums.

In keeping with its commitment to decolonization and sustainable development, it creates stimulating exhibitions and educational, cultural and community-engagement activities that look at the social history and contemporary issues affecting its audiences through a critical and inclusive lens, inspiring them to take action for a fairer society.



A Message from the Chair of the Board of Trustees

Ghislain Picard

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*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
katashitaukuat. Mishau atusseun
tshe ui tutakanit, tshetshi eka muku
kakusseshiupimipaniti neni
mashinaikanitshuapa, shash
ishinakuan tshetshi utinamahk
tshitapunnu. Nitapueten nin.*

Again this year, the McCord Stewart Museum has launched several initiatives designed to bring people together. Offering opportunities for reflection, dialogue and sharing, they reflect the Museum's commitment to reconciliation, inclusion and socioecological transition.

Halfway through our 2022–2027 strategic plan, the results speak for themselves: all our indicators confirm the pertinence and scope of our actions. However, despite satisfactory results in an uncertain economic climate, the public portion of the Museum's funding remains a source of great concern. That is why we work tirelessly in our government and philanthropic relationships to promote the irreplaceable nature of the Museum's mission, collections and positioning, a source of pride and visibility for Montreal, Quebec and Canada.

Building on these strengths, the Museum has successfully renewed three accreditations that attest to the quality of its activities and to its robust management, governance and museological practices: the Agrément des institutions muséales [museum accreditation]

conferred by the Ministère de la Culture et des Communications; the four-year operating grant from the Conseil des arts de Montréal; and the Agrément des services d'archives privées [private archive accreditation] by Bibliothèque et Archives nationales du Québec. These official recognitions speak not only to our team's expertise and professionalism, but also to the major role that the Museum plays within Greater Montreal and beyond.

In 2024-2025, the Museum continued its significant efforts to modernize its governance by updating its statutes and committee charters. Job descriptions were also created for key Board of Trustees positions, along with new procedures to guide the work of Board members and committees. These efforts make our governance more rigorous, transparent and effective. Also worthy of note is the adoption of the first institutional policy guiding our educational, cultural and community engagement activities.

My sincere thanks go to our many private and public funders for their financial support, which is so critical to our mission. I would also

like to acknowledge the exemplary dedication of my colleagues on the Board of Trustees. Four trustees—Arun Bajaj, Bruce D. Bolton, Pierre-Luc Dumas and Manon Gauthier—joined us to enrich our deliberations this year. We also regretfully said goodbye to long-time allies Anne-Marie Boucher, Jean-Claude Poitras and Ann Vroom, and we wish to express our sincere gratitude to them all for their wise counsel and deep attachment to our institution.

Finally, I would like to express my gratitude to the members of the Museum and Foundation boards, the chairs and members of the working committees, our volunteers and Museum staff for their ongoing, essential contributions.

Supported by a team that is fully engaged in an in-depth reflection on the future of this unique, century-old institution, I am confident that we will be able to leverage its many assets—including its collections, its values and its expertise—and rally its allies and partners, despite particularly challenging conditions.

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

A Message from the President and CEO

Anne Eschapasse

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Anne Eschapasse © Bénédicte Brocard

Staying in the course

The McCord Stewart Museum is a place where the memory and soul of Montreal come to life, an institution that “acts locally and thinks globally,” in the words of Martinican poet and philosopher Édouard Glissant. Despite an increasingly turbulent global context—where threats are multiplying, relationships are fragmenting, resentment is growing, and funding sources are drying up—the Museum has consolidated its position as a leading institution on the Montreal, Quebec and Canadian cultural scenes, as shown by the achievements and distinctions that marked 2024-2025, particularly the Télé-Québec Audience Award presented by the Conseil des arts de Montréal.

Our programming revolved around seven temporary exhibitions, five of which were original productions by the Museum and two by other organizations. The projects developed by our team included *Portraits and Fashion: Quebec Photographers Beyond Borders*, which showcased the talent of 17 local photographers who have made a name for themselves on the international stage, and *Costume Balls – Dressing Up History, 1870–1927*, the result of an unprecedented

research project led by Cynthia Cooper, Head, Collections and Research and Curator, Dress, Fashion and Textiles. The latter exhibition, accompanied by a catalogue, is a major contribution to the social history of Quebec and Canada. In addition, the Museum-led projects included three exciting opportunities to collaborate with contemporary artists: *To All the Unnamed Women*, a carte blanche given to Michaëlle Sergile as part of the Artist-in-Residence research-creation program; *Little Burgundy*, an exhibition that presents the results of a photographic mission led by Andrew Jackson for the Evolving Montreal series; and *Manasie Akpaliapik. Inuit Universe*, a retrospective devoted to the Baffin Island sculptor, organized by the Musée national des beaux-arts du Québec.

The June 2024 inauguration of a new urban installation on Victoria Street, adjacent to the Museum, has infused our downtown presence with new energy, while the renovation of our reception and mediation rooms (now called the Rossy Foundation Learning Centre) has greatly enhanced the visitor experience for groups. Support from two patrons of the arts identified by the Museum Foundation team—namely the OVI Fund – a Zhao-Ionescu Family Foundation, and the Rossy Foundation—was instrumental in carrying out these major projects: the confidence and generosity they showed in helping make these projects a reality were truly remarkable.

Promoting access to and dissemination of our extensive collections remains an institutional priority. Whether through our digital platforms (Online Collections database with 160,000 bilingual exhibit descriptions, social media videos and blog articles) or our cultural, educational and community engagement programming, the Museum team strives to share social history content derived from the study of our collections, always from a critical and inclusive perspective.

The symposium organized in parallel with our exhibition on costume balls provided opportunities to address the issue of cultural appropriation and shine a light on the in-depth

research, complex planning and rigorous treatment of the costumes presented. Several cultural activities with opportunities for the public to meet people from Afro-descendant communities were held alongside the exhibitions *To All the Unnamed Women* and Andrew Jackson’s *Little Burgundy*. Finally, our family programming featured an enhanced holiday program and family tours of most of our exhibitions.

Significant progress was made in decolonizing our collection management practices, thanks in part to financial support from TD Bank that enabled us to fill a two-year curatorial assistant post for the Indigenous Cultures collection.



Laura Dumitriu © McCord Stewart Museum



Rémi Hermoso © McCord Stewart Museum

As a result, restitution requests are now being processed in close cooperation with the communities of origin and McGill University, which owns part of the collection. Two archival fonds (the Reed family fonds and McGill Cree Project) were digitized to make them accessible, while a seminar for women artisans from British Columbia and our team of non-Indigenous conservators set the stage for an informative exchange of practices on the conservation of culturally significant basketry goods. I would like to acknowledge the invaluable role of our Indigenous Advisory Committee, whose recommendations continue to inform our actions and reflections.

In terms of results, our operating revenues increased slightly (6%). Compared to 2023-2024, our media presence saw 55% growth in traditional media and 98% growth in social media. In a highly competitive market, these solid results not only attest to the scope of our efforts to optimize our business model and

enhance our visibility, but also remind us of the importance of being agile and innovative to offer services and programming that meet our audiences' expectations while staying true to our mission. Unfortunately, it must be acknowledged that the Museum's financial situation remains fragile.

In this period of unpredictability, anomie and vulnerability, I wish to salute the resilience and dedication of our Museum and Foundation teams and the sustained contributions of our partners. My deep gratitude goes to the public authorities (the Ministère de la Culture et des Communications, the Department of Canadian Heritage, the Conseil des arts de Montréal and the City of Montréal) and our generous patrons for their indispensable financial support.

I also wish to thank the volunteer members of the Museum and Foundation boards of trustees as well as our community and institutional partners (including

McGill University, the Macdonald Stewart Foundation, and Bibliothèque et Archives nationales du Québec) for their invaluable dedication to our cause. Together, we are working to make the stories and vestiges of our collective heritage more accessible and to build a solid foundation for the Museum and its future.

Anne Eschapasse
President and CEO

The Year 2024-2025 in Numbers

11

exhibitions

2

symposiums

5

awards

291,000

on and off-site visits

+12%

individual visitors

31,436

works and objects and
432.6 cm of archives acquired

over 41,200
participants in cultural, educational and
community engagement activities

over 100,000
social media subscribers

over 100,000
visits to Museum Alley

over 160,500
records on the Online Collections platform



Notman & Sandham, St. Andrew's Society Ball, Windsor Hotel, Montreal, 1879. Gift of George Alfred Dudkoff, II-51688, McCord Stewart Museum

Strategic Plan

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Arthur George Racey, *The Thoughtless Boomerang Thrower* (detail), 1920-1930. Gift of Susan Racey Godber and Margaret Racey Stavert, M2005.23.260, McCord Stewart Museum

Vision 2022-2027

- A museum that takes a critical and inclusive approach to presenting social history through its collections
- A museum moving towards decolonization
- A museum that practices public engagement and fosters dialogue and social connection
- A reference for sustainability in the museum field

The McCord Stewart Museum will be an agent of change for a more just society:

- 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.

Find out in the following textboxes how the Museum's team implements its strategic priorities on a daily basis:

- Collections Management
- Digital
- Knowledge and Research
- Conservation
- Exhibitions
- Education, Community Engagement, Cultural Programs
- Communications, Marketing and Visitor Experience

Year 3 in Review: Leading Indicators

1 Becoming a safe space for everyone

98%* of respondents (an 8% increase from 2023-2024) felt comfortable, confident and respected when visiting the Museum. This figure is 95% for respondents who reported being a member of a historically marginalized community.

*Data from the McCord Stewart Museum's winter 2025 survey.

Staff diversity: 17% report that they are from visible minorities and 28% report that they are from diverse backgrounds* (increases of 2% and 5% from 2023-2024, respectively; target: 30% of staff from diverse backgrounds)

Composition of the Museum's Board of Trustees:

- Diversity: 27% (1% increase from 2023-2024; target: 25%)
- Age: 43% are between 45 and 59 years old (target: average age of 55)
- Representation of women: 45.5% (2% increase from 2023-2024; target: 50%)

Composition of the Foundation's Board of Trustees:

- Diversity: 20% (7% increase from 2023-2024)
- Age: 42% are between the ages of 60 and 74
- Representation of women: 53%

Audience diversity:

- 16% (summer 2024) and 19% (winter 2025), both a 1% increase from 2023-2024 of post-visit survey respondents identify as being from diverse backgrounds*
- 5% of groups come from Indigenous communities (1% decrease from 2023-2024; target: 5%)
- 15% are 18-to-34-year-olds
- Growing numbers of family visitors (up 9%)

Updating of the internal Equity, Diversity and Inclusion policy

Highlighting of significant corpora, including for marginalized groups, in our Online Collections

Digitization of the personal archives of Black people used in our exhibitions, including those associated with *To All the Unnamed Women*, which were also added to the Black Samaritan site, a resource developed by the Black community of Little Burgundy

Amplification of the voices of people from historically marginalized communities in interpreting collections, and working with them to co-create truly inclusive programming, whether exhibitions (such as *To All the Unnamed Women*, *Little Burgundy* and *Costume Balls – Dressing Up History, 1870–1927*), exhibition-related activities and exhibition launches (featuring presentations by elders), blog articles and social media posts, videos on people from diverse backgrounds, or collaborations with authors from diverse communities

1

Becoming a safe space for everyone

Acquisition of items from diverse communities and a large dress from the 1920s

Introduction of family tours integrated into the exhibitions

Continuing advertising investments in community-based media

Systematic use of inclusive writing

Reinstatement of free admission for groups composed of newcomers (funded by donations). Easier access to Museum spaces for organizing activities (free admission or preferential rates for organizations from marginalized communities)

Implementation of Foundation initiatives supporting decolonization, such as the annual fundraising campaign designed to give marginalized people a greater voice, , and raising donor awareness of the importance of the Museum's decolonization process

2 Earning the trust of Indigenous peoples in Canada

97%* of respondents (a 9% increase from 2023-2024) consider the Museum to be an ally Indigenous peoples in Canada and historically marginalized communities.

*Data from the McCord Stewart Museum's winter 2025 survey.

Hosting of 11 groups from various communities given direct access to our collections (92 cultural belongings readied on request)

Implementation of the *Shakotirihonniéni:ní* program: 18 belongings prepared for scanning by Kanien'kehá:ka students

Remote consultations on collections, materials and production techniques (including taking physical impressions of decorative reliefs), and technical consultations on creating future museum spaces in local communities

Digitization of McGill Cree Project archives and photos

Creation of an inventory of the Indigenous Peoples archives and digitization of Hayter Reed fonds documents to facilitate remote access

Redirection of proposed donations of Indigenous properties to their communities of origin

Acquisition of an Inuit coat and identification of the people who created it

Simplified process for two new requests for restitution

Leveraging of Indigenous-ways of knowing regarding cultural belongings made of basketry

Use of Indigenous names and words wherever appropriate and desired by our Indigenous partners

Documentation of information and decisions regarding care given to cultural belongings

Review of guidelines for handling cultural belongings for tours or special events involving members of source communities

Execution of conservation research projects supporting initiatives arising from the Museum's decolonization process, and dissemination of the results in presentations and publications

Realization of exhibitions and activities co-created with Indigenous community members or activities showcasing Indigenous knowledge (including *Indigenous Voices of Today: Knowledge, Trauma, Resilience, Presence of the Past* and *Manasie Akpaliapik. Inuit Universe*) as well as initiatives that tackle subjects through a decolonial lens (such as *Costume Balls – Dressing Up History, 1870–1927*)

Participation by the Museum in partner events

Free admission to the Museum for Indigenous people (drawing over 645 people for individual visits and 329 people for group visits)

3 Inspiring visitors to deepen their awareness of and commitment to social justice

96%* of respondents (a 10% increase from 2023-2024) reported that the Museum makes them more sensitive and empathetic to historically marginalized groups.

96%* of respondents (an 8% increase from 2023-2024) believe that the Museum helps raise awareness of inequalities between the groups that make up our society.

85%* of respondents (a 7% increase from 2023-2024) stated that the Museum inspires them to take action against these inequalities.



Installation view, exhibition *Costumed Balls - Dressing Up History 1870-1927*, Laura Dumitriu © McCord Stewart Museum

*Data from the McCord Stewart Museum's winter 2025 survey.

4 Training, equipping and engaging our personnel



→ Program objectives

- Encourage participants 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
 - Enhance participants' ability to contribute to the Museum's decolonization
-

→ Achievements

- Ongoing implementation of action plans in every department
 - Implemented the 2024-2025 Annual Training and Support Plan—the McCord Stewart Campus—for staff and conducted surveys to evaluate results
-

→ Training sessions

- Total of nine, including three on sustainability and one field trip
 - Average of 47 participants per session (51% of staff, unchanged from 2023-2024); participation was not mandatory for all staff
 - Average Net Promoter Score (NPS): 32 (31 in 2023-2024)
 - Training of external security personnel on matters of inclusion
-

→ Inclusion Toolbox

- Toolbox used by 68% of respondents (75% in 2023-2024)
 - Bulletin board used by 83% of respondents (83% in 2023-2024)
 - Internal resource persons consulted by 42% of respondents (35% in 2023-2024)
 - Tools and resources deemed useful and relevant by 70% to 88% of respondents (60% to 87% in 2023-2024).
-

91%* (an 1% increase from 2023-2024) of staff members who answered the survey stated that they were satisfied with the program.

* Data from the McCord Stewart Museum's Staff survey, June 2025

Sustainability

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Museum Alley, 2024, Rémi Hermoso © McCord Stewart Museum

Sharing expertise and working together

(SDG* 17)

The Museum is fully committed to addressing growing environmental challenges and is proud to report on its progress to the public and its partners as part of the collective movement toward sustainability.

- Martine Couillard and Caroline Truchon: Organization and participation in the round-table discussion *Les réseaux d'influence en développement durable* [Sustainable development networks of influence], Canadian Museums Association (CMA) National Conference, Niagara Falls, April 11, 2024
- Caroline Truchon: *Écoconception et réemploi du mobilier* [Ecodesign and reuse of furnishings], presentation to MUSÉCO, May 14, 2024
- Martine Couillard: *Décolonialité et durabilité : l'approche du Musée McCord Stewart* [Decoloniality and sustainability: the McCord Stewart Museum's approach], presentation to staff of the Montreal, Montérégie, Laval, Lanaudière and Laurentides regional offices of the Quebec Ministère de la Culture et des Communications, May 15, 2024
- Martine Couillard and François Vallée: *Diversité et durabilité* [Diversity and sustainability], joint GREM-UQAM and École du Louvre seminar, May 23, 2024
- Martine Couillard: *Comment piloter la décroissance?* La transformation des organisations [How to manage degrowth: The transformation of organizations], round table, ICOM France Conference and General Assembly "Penser le musée de demain – La décroissance en question" [Thinking about the museum of tomorrow – Degrowth in question], Reims, September 27, 2024
- Martine Couillard and Caroline Truchon: *La transformation des musées vers la transition socioécologique : le cas du Musée McCord Stewart* [The evolution of museums and socio-ecological transition: A look at the McCord Stewart Museum], École internationale d'hiver Musées en transition, Trois-Rivières, February 27, 2025

→ Caroline Truchon: *Musées et transition écologique : regards croisés entre la France et le Québec* [Museums and the ecological transition: Perspectives from France and Quebec], round table, SITEM, Carrousel du Louvre, Paris, March 25, 2025

Reducing plastic use

(SDGs12and14)

In response to last year's audit, an action plan was drawn up to reduce the Museum's use of plastic. In addition to the awareness-raising measures introduced, various avenues for reducing plastic consumption were identified. Three ad hoc subcommittees were created to kick off the initiative: Waste Management Policy; Reduction of Single-Use Plastics; and Waste-Sorting Awareness Campaign.



Members of the Museum's Sustainable Development Committee – Green class at the Biosphère, June 2024 © Biosphère

Ingenious examples

(SDGs12and16)

Demonstrating both ingenuity and determination, the teams rolled out several initiatives designed to improve the Museum's practices and make them more sustainable. For more information on the projects and initiatives launched by the Museum's various departments, please see the following sections:

- Exhibition eco-design
- Responsible sourcing at the Museum Boutique
- New Sustainable Investment Policy

*United Nations sustainable development goals.

Award-winning initiatives

In November 2024, the Museum took top honours at the Vivats Awards Gala, presented by the Conseil québécois des événements écoresponsables, in the “cultural venue” category. This distinction—awarded in cooperation with the Conseil des arts et des lettres du Québec—acknowledges the importance of the Museum’s sustainable development process and the quality of the tools developed by its teams. Those tools include the Responsible Procurement Policy, a benchmark for numerous cultural institutions.



Left to right: Catherine Orer, Director of Communications and Promotion of Arts and Letters at the Conseil des arts et des lettres du Québec; Caroline Truchon, Project Manager, Exhibitions; and Guislaine Lemay, Curator, Material Culture. © Maude Desbois

The Museum team also received the first Caisse d’économie solidaire Desjardins prize for socio-ecological transition, awarded by the Société des musées du Québec, for its policy on organizing eco-friendly events. This initiative is part of the Museum’s ongoing efforts to minimize the environmental footprint of its activities and those of its partners, suppliers and customers. A guide to organizing green events was drafted by the Museum’s teams and then posted online and shared with other institution as inspiration, which used it as inspiration in developing their own guides.

Finally, following its first-ever entry in the September 2024 “Défi sans auto solo” car-free challenge, the Museum took home a prize in the “small organization” category for the Montreal – East region.





View of the exhibition *Little Burgundy - Evolving Montreal* by Andrew Jackson , © Roger Aziz, McCord Stewart Museum

Collections Management

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Maker unknown, Īyustisich, Mittens, 1970-1980, Naskapi. Gift of Claudia Ferguson, M2010.99.16:1-4, McCord Stewart Museum

Acquisitions

In keeping with its critical and inclusive perspective, the McCord Stewart Museum is continuing to develop one of the most remarkable collections of objects and documents for social history research in the country. In 2024-2025, two acquisition committees were held and 63 donations distributed among the following collections were accepted:

Collections	Gifts	Total
Archives	5	432.6 linear cm
Documentary Art	13	1,697
Miscellaneous collections	15	Distributed among collections
Dress, Fashion and Textiles	15	120
Material Culture	5	29
Indigenous Cultures	2	28
Photography	8	29,562
Total	63	31,436 objects/works and 432,6 cm of archives



Acquisitions waiting for cataloguing and storage © Laura Dumitriu

Deaccessions

Since 2019, the Museum has been streamlining its collections. Deaccession is an essential part of collection optimization. At its yearly meeting, the Deaccession Committee approved the disposal of 60 objects and the return of one set of ancestral remains.

Collections	Dossiers	Total
Documentary Art	12	15
Dress, Fashion and Textiles	1	2
Material Culture	6	42
Indigenous Cultures	2	1 + 1 lot
Total	21	60 objects/works and one set of ancestral remains

The restitution of Indigenous cultural belongings and human remains is a fundamental part of the Museum’s deaccession program. The Two Dog wampum, a cultural asset linked to the origins of the village of Kanesatake, is a signature piece in the Museum’s Indigenous Cultures collection. It is currently the subject of a restitution request that will be fulfilled once the Kanesatake Language and Cultural Center is ready to receive it. Wampums have undeniable historical, traditional and cultural significance and play a crucial role in preserving the enduring identity of the group that created them.



The Two Dog Wampum (detail), Kanien’kehá:ka, 1721–1781. Gift of David R. McCord, M1904

Recent Acquisitions

Archives

Nicknamed the “Box of Sadness” by its donor—who discovered it and meticulously documented its contents—this box is a sort of time capsule preserving the memory of a tragic event that turned the life of a Montreal family upside down. On December 29, 1930, little Margaret Anna Corley, the eldest daughter of Anna Magnusdottir and John Kevin Corley, died in Montreal at the age of 5 years and 10 months following a tobogganing accident. The box seems to reflect the family’s desire to bring together all their memories associated with the child. It contains nearly a hundred telegrams, letters and condolence cards, as well as photographs and various objects and documents that belonged to the little girl, including a lock of hair tied in a ribbon, a schoolgirl’s tie, a badge, bracelets, a piece of jewellery, a rattle, a children’s prayer book and a report card. This moving collection bears witness not only to the emotions sparked by this tragedy, but also to the conventional ways of expressing grief and sympathy at that time and in that particular social milieu.



“Box of Sadness,” about 1925 to 1931. Gift of Dr. Gillian Leitch, Corley family fonds, P340/A, McCord Stewart Museum

Documentary Art

Previously unknown to art historians, this watercolour was acquired from a Montreal gallery owner to be donated to the Museum. Signed “Duncan” on the left, this view of Montreal—as seen from the western slope of Mount Royal—is undated, like most of the artist’s works. Its style suggests that it was painted late in his career. The Victoria Bridge can be seen on the left, which allows us to date it to some time after 1860. In the centre, the Grand Séminaire (built between 1855 and 1857) dominates a bare landscape in the foreground, emphasizing the island’s still-rural character. The city seems to be hidden at the foot of the mountain, while the dying tree on the right occupies a prominent place. The detailed depiction of the sky, with its purple-tinged clouds, is another innovative element of the composition. Its small size suggests that it was intended for the local market. Works by James Duncan (1806–1881) are rarely available on the art market, and this donation to the Museum, which possesses one of the leading Duncan collections, is a welcome addition.



James Duncan, View towards Montreal with the Grand Séminaire in the foreground, about 1860. Gift of Cynthia Gordon, M2023.35.1, McCord Stewart Museum

Recent Acquisitions

Dress, Fashion and Textiles

Lawrence Sperber (1905–1996) was one of Canada's most prominent fashion designers of his era. Born in Montreal, Sperber moved to New York City as a young man, where he trained with Hattie Carnegie and worked for fashion houses on Seventh Avenue. Returning to Montreal in 1933, Sperber opened a manufacturing business, Sperber Bros. Ltd., with his brother Stanley. In 1946, Lawrence became president of Lawrence Sperber Ltd. and enjoyed a high profile in Canada and internationally thanks to his success in global exporting. In 1953, Sperber closed his garment manufacturing facility and opened a shop at 1442 Mountain Street, which he ran until 1976, when it was destroyed by fire. He divided his retirement years between Montreal and Palm Beach, indulging his passion for sculpture.

This cape was included in a fashion show at the Mount Royal Hotel on November 24, 1947, during the opening of Montreal Fashion Week. It was the same year a photo of a Sperber dress appeared in the American magazine *Vogue* alongside the beaded white “Leda” evening gown, featuring an identical swan design. Press clippings on the show are included in one of Lawrence Sperber's scrapbooks held by the Museum (M2012.101.1.4.1-102), covering the period from 1947 to 1952.



Evening cape, Lawrence Sperber, 1947. Gift of Marie-France Gariépy, M2024.24.1, McCord Stewart Museum

Material Culture

This souvenir doll from the 1976 Montreal Olympics, manufactured by the Toronto company Regal, enriches the museum's collections in three ways: as a toy made by a Canadian company; as a memento of a transformative event for the city of Montreal and its inhabitants; and as a doll in an outfit that reproduces the uniform of the event's hostesses.



Souvenir doll from the 1976 Olympics, Regal Toy Ltd.
Gift of Hélène Caron Balleux, M2023.57.5.1-5, McCord Stewart Museum

Recent Acquisitions

Indigenous Cultures

The Museum acquired 20 miniature sculptures of animals and humans from the Inuit or possibly Thule culture. (The Thule culture originated on the Alaska coast and spread across the Canadian Arctic to Greenland between 1000 A.D. and the end of the 16th century; they are the ancestors of today's Inuit). These small ivory figurines were attached to fishing lines or used as ornaments on clothing or toys, which explains the visible hole on several of them (particularly the birds). They are examples of traditional cultural expressions, although the flat base of the human faces is rather unusual.



Miniature sculptures of animals and human figures, 1000–1700, ivory, Thule-Inuit, Baffin Island. Gift of David M. Lank, M2023.26.3-24, McCord Stewart Museum

Photography

In 2024, the Museum acquired an exceptional photographic album with the potential to shed new light on the Notman studio's place in the international photography scene of the late 19th century. Transferred to the Museum from the Royal BC Museum and Archives, the album, which measures 66.5 x 56 x 9.2 cm, includes 31 landscape photographs printed in albumen from mammoth negatives, 26 of which are attributed to San Francisco-based Thomas Houseworth & Co., while 5 are attributed to William Notman. The rarity and technical difficulty of mammoth prints, made from glass plate negatives measuring up to 45.7 x 55.9 cm, make this a remarkable example of early landscape photography in North America. Four of Notman's prints show views of Niagara Falls in the winter of 1869, while the fifth shows the Parliament Buildings in Ottawa. Although the studio produced a whole series of Niagara Falls views in various formats that same year, these are the first mammoth prints from the series to be added to the collection.



William Notman, *Canada, Niagara Falls. General View*, 1869. Gift of Royal BC Museum and Archives, M2024.23.X, McCord Stewart Museum

Certified Cultural Property Acquisitions

Documentary Art

The Canadian Cultural Property Export Review Board has concluded that two drawings donated to the Documentary Art collection in 2024-2025 are of exceptional significance due to their close ties with Canadian history and their importance for the study of the arts. As a result, these certified cultural property acquisitions will benefit from long-term preservation and guaranteed public accessibility, ensuring their transmission to future generations. The first drawing is attributed to James Duncan. It is a distant view of Sainte-Geneviève, a former village located in Montreal's "west island," and depicts raftsmen descending the Rivière des Prairies. Produced in 1831, long before photographers began to immortalize Canadian landscapes, it is the oldest known illustration of Sainte-Geneviève. It is also a preliminary sketch for one of Duncan's pen and ink drawings already in the Museum's collection (M679). The discovery of the preparatory sketch for a well-known Duncan drawing marked a major step in understanding his body of work and methods. Until that point, it was believed that the ink view was the initial version of the work.



Attributed to James Duncan, *St. Geneviève Island Montreal*, 1831.
Gift of A. Ian Gillespie, M2024.27.2, McCord Stewart Museum

The second drawing is a view of Montreal, sketched in 1770 by surveyor Thomas Wright. Created at the top of the vertical drop that now marks the boundary of the Plateau-Mont-Royal neighbourhood, it is one of the oldest depictions of the open plain lying beyond the city, still ensconced behind its fortifications at the time. The work shows the shape and layout of Ville-Marie just before it was transformed by the British conquest and was part of Great Britain's extensive campaign to take stock of its new possessions.

The view encompasses nearly the complete fortifications from east to west and includes all the buildings overlooking the 400-odd houses built inside the walls between 1720 and 1770. To the left of the tree in the foreground stands Château de Vaudreuil. Built between 1723 and 1726 by Philippe de Rigaud, Marquis de Vaudreuil—Governor of Montreal from 1699 to 1703, then Governor General of the colony from 1705 to 1725—the stately home was the official residence of the governors of Montreal under the French regime before becoming the College of Montreal in 1773. The Museum holds the plans of the Marquis de Vaudreuil's property and house, surveyed in 1726 (M1642).



Thomas Wright, *A South East View of the City of Montreal in Canada*, 1770.
Gift of A. Ian Gillespie, M2024.27.3, McCord Stewart Museum

Museum Loans

Over the 2024-2025 fiscal year, the Museum signed or renewed 20 loan agreements for a total of 85 objects in circulation. The museums hosting them included the Art Gallery of Hamilton, the Beaverbrook Art Gallery, the Musée de la civilisation, the Huron-Wendat Museum, and Le 9^e, a heritage event and dining venue located in the Eaton Centre.

Loans for exhibitions

In 2024-2025, as part of its activities supporting the Museum’s exhibitions (whether completed, in progress, forthcoming or in rotation) and in cooperation with the Conservation Department, Collections Management collaborated with 64 lenders to borrow or return 713 objects, works and documents presented in the following exhibitions:

Exhibition	Number of objects
<i>Indigenous Voices of Today: Knowledge, Trauma, Resilience</i>	12
<i>Becoming Montreal – The 1800s Painted by Duncan</i>	49
<i>Wampum: Beads of Diplomacy</i>	9
<i>Presence of the Past – MC Snow</i>	2
<i>Norman Parkinson: Always in Style</i>	99
<i>Portraits and Fashion: Quebec Photographers Beyond Borders</i>	297
<i>To All the Unnamed Women</i> by Michaëlle Sergile	5
<i>Manasie Akpaliapik. Inuit Universe</i>	42
<i>Costume Balls – Dressing Up History, 1870–1927</i>	24
<i>Little Burgundy</i> by Andrew Jackson	69
<i>Pounding the Pavement: Montreal Street Photography</i>	105



Charles Joseph Hullmandel, *Nicolas Vincent Tsawenhohi holding the wampum symbolizing the alliance between the British Crown and the Seven Nations of Canada*, 1825. Gift of Mrs. Walter M. Stewart, M20855, McCord Stewart Museum

This lithograph enhanced with watercolours depicts Nicolas Vincent Tsawenhohi holding wampum belt M20401, on loan to the Huron-Wendat Museum.



Vase painted by Olive Hamley Fraser, 1917–1918, Haviland & Co. and Porcelaine Gustave Vogt, Limoges, France. Gift of James Morrison, M981.59, McCord Stewart Museum

This Art Nouveau vase is one of 22 collection items on display at Le 9^e (in the Eaton Centre) since it opened in May 2024.



Thomas Pinnington Johnstone, *The Pom*, 1920–1922. Gift of the granddaughter of the artist Gladys Johnstone, M999.32.1.10, McCord Stewart Museum

Donations to our collections

Yves Beauregard

Jean-François Bégin

Mme Barrie Birks (born Ann Markham)

Norma Orynthia Booth (born Thresh)

Caroline Bourgeois

Hélène Caron Balleux

Serge Chapleau

Leonard Chase

Martine Chiquette

Marc H. Choko

Dale Cummings

Michel Desjardins

The Diggers and Weeders Garden Club of Montreal

Janice Binns Ebel

Nicole Fauré

Marie-France Gariépy

Michel Garneau, known as Garnotte

Denise Gauthier

Lise Gélinas, for the Gosselin family

A. Ian Gillespie

Jacques Goldstyn

Mary and Graham Hallward

Marianne B. Holden

Estate of Réal Jacques

Geneviève Lafrance

Claire Lalonde

David M. Lank

Angela Larose

Louise Lecours Fauteux

Paul, Nona and Day's Lee

Andrée Lefebvre

Denis Legault

Gillian Leitch

Family of Hélène Lavigne and Jean-François Letendre

Family of Emanuel Litwack

Estate of Brian Merrett

Bruce McNiven

Montreal Gardeners' and Florists' Club

Terry Mosher

Dorval Museum of Local History and Heritage

Germain Ouellet

Allan Ouimet

Janine Boily Pelletier

Nicola Pelly

Danièle Perron

Children of Roland Pier

Mychel Robert

Family of Nicholas McNiven Roberts

Royal BC Museum and BC Archives

Serge Sénécal

Honora Shaughnessy

Tony Stikeman

Sylvia Teasdale, niece of Elise Lindsay

Travelers Canada

Margaret Trudeau

Carolyn A. Vose

Félix Waaub

Alexis Walker

Alexandra Wallis

The Women's Canadian Club of Montreal

Digital

7



Eclipse Glasses, John Labatt Limited, 1963. Gift of Diane Hanna, M2004.132.1, McCord Stewart Museum

Blog: outreach and engagement

Resonance, the Museum's blog, continued to play a central role in disseminating knowledge and showcasing the team's expertise. It boasts a variety of text and video content featuring a diverse range of voices and perspectives on the Museum's collections. Of the 24 articles published this year, a third were written by external contributors.

For the year 2024-2025, the blog registered a total of 48,000 text and video views. Among the most popular articles were *Rebirth of Le 9e* and *Europeans and the Use of Wampum Belts*, which together garnered over 4,000 views. A series of four articles related to the exhibition *Costume Balls – Dressing Up History, 1870–1927* were also posted.

The blog offers a wide variety of video content that includes recordings of lectures, artist profiles and interviews with team members. Among the 26 videos produced this year, the 12-video series devoted to the Conservation Department's work leading up to *Costume Balls – Dressing Up History, 1870–1927* stands out. It shines a light on the team's complex and painstaking work and unveils, among other things, some of the specific challenges tied to the ephemeral nature of the costumes.

Digitization

During the 2024-2025 year, the Online Collections platform was consulted nearly 80,000 times, a testament to the critical role it plays in disseminating knowledge and providing access to our collections. The platform allows users to explore the Museum's collections while facilitating their preventive conservation by reducing the handling of fragile or unique items and documents. Over 160,500 objects are listed, illustrated by more than 156,800 royalty-free images and documents that can be downloaded in high resolution.

The Museum's photography team continued its digitization efforts, producing more than 6,600 digitized images of 4,674 objects this year. In addition to responding to regular internal and external requests, three bodies of works were digitized:

- 145 objects for the exhibition *Costume Balls – Dressing Up History, 1870–1927*, represented by over 540 images for research, exhibition and publication purposes
- 271 photographs for the exhibition *Pounding the Pavement: Montreal Street Photography*
- Finally, a selection of 3,785 drawings by Anthony Jenkins were digitized, representing 5,075 images



Jenkins, Parti Quebecois defections diminishing leader Pauline Marois's chances of holding onto to leadership role, published in The Globe and Mail, June 9, 2011. Gift of Anthony Jenkins, M2012.118.2546, McCord Stewart Museum | Jenkins, Justin Bieber, published in The Globe and Mail, October 2010. Gift of Anthony Jenkins, M2012.118.2485, McCord Stewart Museum

Illustrator, editorial cartoonist and caricaturist Anthony Jenkins was born in Toronto in 1951 and graduated from the universities of Toronto and Waterloo. Hired by The Globe and Mail in 1974 after a stint at The Toronto Star, he has a solid command of several forms of press illustration. He also creates caricatures of Canadian and international figures from the worlds of politics, culture and sports. At a time when photography and computer graphics dominate the print media, Jenkins remains one of the few cartoonists who does not use any graphic support software.

Most of these images are available in the Museum's database for consultation online and on-site at the Archives and Documentation Centre.



Behind the scenes, digitization for the book *Costume Balls: Dressing Up History, 1870-1927*, 2024. Roger Aziz © McCord Stewart Museum

Eight articles and videos promoted content related to historically marginalized individuals or communities. They included the articles Regarding Mrs. Farquharson and Ilisarniq: Studying My Culture and videos highlighting the artistic practices of Michaëlle Sergile and Andrew Jackson, two members of the Black community.

Digital Innovation

Conclusion of the 2021–2024 Digital Strategy

In fall 2024, work arising from the 2021-2024 Digital Strategy wound up —successfully and on schedule— with the migration of documents from all Museum departments to the Microsoft 365 environment, a change that reflects our collaboration-focused institutional culture and aims to enhance efficiency.

One of the new resources resulting from the migration is the intranet, which has been enthusiastically adopted and welcomed by our teams. This marks a significant improvement in facilitating internal communications.

Artificial Intelligence (AI) working group

Aware of the challenges and opportunities offered by emerging technologies, the Museum launched the AI project, a transformative initiative seeking to integrate artificial intelligence into the Museum's operations in an ethical and inclusive manner that also aligns with its values. This project began in the fall of 2024.

Digital engagement by the numbers

Online activities

32	Newsletters
50	Blog posts
2,573	Participants in online cultural activities
76,808	Social media interactions
373,502	Views of videos on our YouTube channel, representing over 3,200 hours of content

Website

345,873	Museum website visitors
1,766,632	Page views
562,462	Sessions
79,652	Online Collections platform consultations
48,007	Museum blog views (41,291 articles and 6,716 videos)
13,878	EncycloFashionQC website visits
76,423	Visits to the online ticketing service

*Note: Please note: 13% of traffic to the Museum's website cannot be tracked, in line with the protection of personal information guaranteed in the Museum's and the Foundation's privacy policy (cookies deactivated by users).

Most Viewed Posts in 2024-2025

Two publications from the museum's collections have notably drawn the public's interest this year, achieving remarkable engagement levels on our social media platforms.

Solar Eclipse – Glasses from the Collections (see page 30)

With a total reach of over 190,000 people on Facebook and Instagram, this post has become the most successful in the Museum's digital history. Shared on the day of the total solar eclipse on April 8, 2024, it successfully engaged a wide audience, due to its educational and timely content.

Fashion doll, Mademoiselle Lily Darboy (see page 50)

Published on Instagram and TikTok, these videos featuring the fashion doll "Lily" generated a combined reach of 63,000 people. The sensitive and poetic presentation resonated with many, demonstrating the emotional impact that objects in our collections can have.

I received your newsletter regarding the new additions to the Online Collections platform, and I am thrilled about the wealth of historical content available, especially the photographs by William Notman and various studios across Quebec, paintings by 19th-century Canadian artists, Indigenous cultural belongings and other historically significant items. I'm passionate about creating new pieces that connect with history and culture, and your collection offers an inspiring source of materials. I am particularly interested in using some of the images and items you have online to create new pieces of art.

– Nour Chamoun

Knowledge and Research

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William Notman, *Copy [for or of] Mrs. Farquharson*, copied in 1867, McCord Stewart Museum, I-28756.01

Archives and Documentation Centre

The Archives and Documentation Centre provides access to all Museum collections. Researchers can view the collections by using the Online Collections platform or by consulting the computerized catalogue available at the Museum, which is more complete. The Centre also boasts a library housing 9,000 reference works, specialized periodicals and some 3,500 titles in its rare book collection. In addition, it is home to over 850 archival fonds and collections totalling nearly 346.2 linear metres of textual documents and over 2.15 million photographs, including the *La Presse* newspaper fonds, estimated to contain 856,800 negatives.

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

In 2024-2025, the Centre welcomed 137 researchers on-site for a total of 331 research sessions, along with 14 groups totalling 191 people. Our personnel also responded to roughly 1,080 research requests made online, by mail, by email or by telephone. They continued to make inquiries on behalf of users too remote to visit the Museum, which included conducting ad hoc research in our archives to take photographs. These activities helped make the Museum's resources available to people from a wide variety of milieus, including academia, the arts, media and Indigenous communities.

The major digitization projects undertaken in recent years have greatly facilitated remote access to our archival collections by boosting opportunities for online consultation. This year, 184 new historical documents (totalling 941 images) were digitized for posting on the Museum's website.



Photographer unknown, *Three young ladies playing on the beach, Tadoussac, QC, 1905*. Gift of Patrick McG. Stoker, M2004.160.42.23, McCord Stewart Museum

Sharing our expertise

The Museum is always proud to share its knowledge and expertise. The personnel of our Collections and Research Department and Conservation Department regularly present scholarly papers at seminars and symposiums, publish articles and catalogues, collaborate with academia and other communities and supply content to the media.

Conferences

Presented at the Museum on March 20 and 21, 2025, *Costume Balls: The Symposium* aimed to share the work of Museum experts in preparing for the exhibition. Thirteen staff members gave presentations and participated in panel discussions on such topics as research in our collections, conservation and the exhibition of Indigenous cultural belongings. The event, presented in French and English, was attended by some 70 people at the Museum and more than 200 others online.



© Laura Dumitriu, McCord Stewart Museum

From October 3 to 5, 2024, the Museum presented the symposium *Situation: Critical! Cartooning in the Digital Age*, organized and moderated by Christian Vachon, Curator, Documentary Art, in partnership with the Association of Canadian Cartoonists and the Faculty of Arts at the Université du Québec à Montréal. Christian Vachon also gave two lectures at the symposium.

The Association of Canadian Cartoonists (ACC) presented the Golden Gable Award to Christian Vachon, Curator of Documentary Art and Director of Collections Management, for his contribution to the preservation and dissemination of Canadian editorial cartoons, at a conference held at the Museum in October 2024.



© Roger Aziz

Museum publications

Costume Balls: Dressing Up History, 1870–1927

The book (co-published and distributed by the Museum and 5 Continents Editions) explores the splendour and significance of historical theme balls. Cynthia Cooper, Head of Collections and Research and Curator, Dress, Fashion and Textiles, provides insight into both the appeal of costumes during this period and the founding myths that lie behind the choice of historical figures portrayed; Jonathan Lainey, Curator, Indigenous Cultures, examines how Indigenous cultural belongings were used in fictional representations of “the Indian;” and Zoë Tousignant, Curator, Photography, explores the popularity of composite photography as a means of preserving these costume-extravaganzas. As an epilogue, Head of Conservation Caterina Florio discusses the challenges involved in restoring and exhibiting the costumes on display.



© Laura Dumitriu, McCord Stewart Museum

This 288-page book, edited by Cynthia Cooper, is published in both English and French.

Beyond Borders: Fashion and Portraits Through the Lens of Quebec Photographers

The book highlights the talent and influence of 17 Quebec photographers currently working in the fields of fashion, portraiture, advertising and music, both here and abroad.

The bilingual, 252-page book is published by the McCord Stewart Museum and BT Publishers and edited by Thierry-Maxime Lorient. It includes an introduction by Anne Eschapasse.



Book *Beyond Borders*, 2024 © Paprika Studio | Book *Parachute: Subversive Design and Street Fashion*, Laura Dumitriu © McCord Stewart Museum

Other publications

- Alexis Walker is the author of *Parachute: Subversive Design and Street Fashion*. New York, Rizzoli, 2024 (republished).
- Cynthia Cooper published the chapter “La mode québécoise en voyage, 1966” [Quebec fashion on the move, 1966] in *Quand la culture québécoise se fait connaître au monde*, edited by Denis Saint Jacques, Marie-José des Rivières and Elizabeth Plourde (Montreal, Éditions Alias, 2024, pp. 225–272).
- Jonathan Lainey is the author of the chapter “Autochtones et non-Autochtones : savoir pour se rapprocher” [Indigenous and non-Indigenous: knowledge for closer relationships] in *Ce que savoir veut dire*, edited by Guillaume Lamy (Septentrion, 2024, pp. 57–62).

Research presentations outside our walls

The Museum's curators and conservators also continued to present their research to various audiences, including participants in academic symposiums, university research groups and special interest groups.

- Cynthia Cooper presented *Reading Along the Bias Grain: Finding Threads of Black Emancipation in an Eighteenth-Century Dress* at the Costume Society of America's national symposium in Washington, D.C., held May 22–25, 2024.
- Caterina Florio, Head, Conservation, and Sonia Kata, Conservator, presented *Conservation Strategies and Project Management for a Large Costume Exhibition* at the annual conference of the Canadian Association for Conservation of Cultural Property. The theme of the conference, held on June 3 and 4, 2024, was "Keeping it Real: Conservation in Practice."
- Mathieu Lapointe, Curator, Archives, was invited to take part in the panel *Edward Mitchell and Dartmouth: 200 Years* as part of the event "Edward Mitchell, An Extraordinary Life," which took place at Dartmouth College on September 30, 2024.
- Jonathan Lainey, Curator, Indigenous Cultures, was invited to participate in the panel *Fostering Understanding and Empathy through Inclusive History* at the Governor General's History Symposium in Winnipeg on November 20, 2024.
- Alexis Walker, Associate Curator, Dress, Fashion and Textiles, presented *The Kul-e-Tuk Parka: Inuit Cultural Appropriation, Settler Canadian Identity, and Lydia of Montreal* at the "Global Dress and Migration in History" virtual conference held at the University of Leicester on November 29 and 30, 2024.
- Zoë Tousignant, Curator, Photography, moderated a discussion with photographer Edward Burtynsky as part of Concordia University's 50th anniversary celebrations on January 22, 2025.

Serving the research community

The members of the Museum team also contribute to their academic communities by participating in editorial boards, working groups and other committees of peers.

Conservator Sara Serban and Head of Conservation Caterina Florio organized the second session of the "Northwest Coast Artistic Traditions: Considerations in the Care of Haida, Tlingit and Kwakwaka'wakw Weavings" workshop, held at the Musée du quai Branly – Jacques Chirac in Paris from April 16 to 20, 2024.

In addition, as in previous years, staff members served on juries for master's and doctoral theses, as well as on award juries.



Hand-spun by Meghann O'Brien during the workshop *Artistic traditions of the north-west coast: reflections on the care of haida, tlingits and kwakwak'wakws*, cedar bark and mountain goat wool.

Conservation

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Dress, (detail) 1770s, worn by Flora Rolland and Maud Terroux as "The Baronne de Beaumouchel", M966.53.11-3

The Conservation Department is essential to the Museum’s mission. It preserves the Museum’s collections and maintains an appropriate physical environment for their conservation while ensuring the highest standards for exhibit handling, storage and transportation are met.

In addition, the Department carries out treatments on objects in the Museum’s collections and conducts scientific research on conservation-related subjects. One example is the research project that successfully identified certain stains on the costumes displayed in the *Costume Balls – Dressing Up History, 1870–1927* exhibition as traces of the make-up worn by guests who had dressed up as “Indians.” These results provided tangible proof of colonial violence and attest to the team’s concrete role in advancing the Museum’s strategic objectives in the area of reconciliation.

During the planning, setup and deinstallation of the Museum’s recent exhibitions, the Conservation Department assessed the condition and carried out treatments on numerous cultural belongings and exhibits on display, whether from the Museum’s own collections or on loan. It also made recommendations for future care.

As part of these activities, the Conservation Laboratory treated 1,202 objects and created 63 custom-made mannequins.

This year, the Conservation Department created a user manual from scratch for the Conservation Studio system, a Web-based database application from Gallery Systems that the Museum recently acquired. The new system facilitates and improves documentation of the care provided. The team also developed several internal procedures to streamline preventive conservation efforts.

Over the course of the year, the Conservation Department pursued its preventive conservation activities and continued to monitor environmental conditions in the Museum’s galleries and storerooms. Finally, it also works hand in hand with the Collections Management Department to facilitate loan requests and assists in the work of the Acquisition and Deaccession committees.



Maker unknown, Coat, Western Cree or Metis, 1880-1910. Gift of Charlotte Joseph B. Learmont, M5149, McCord Stewart Museum

Learn about the Museum Conservation Team in video ▶

Exhibitions

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View of the exhibition *Portraits and Fashion – Quebec Photographers Beyond Borders*, 2024, Roger Aziz © McCord Stewart Museum

The Museum creates exhibitions that stand out for their diversity and originality as well as for the rigour of their design and research, making it a top-tier cultural destination. Sharing an innovative critical perspective and drawing on its rich collections, these exhibitions have not only allowed diverse audiences to reflect on current issues through objects, voices and previously untold historical accounts. They also illustrate the vitality and creativity of the individuals who make up today's Montreal, bringing their voices, creations, and vision to life through a dazzling array of topics and experiences!

For example, two international photography exhibitions marked the Museum's 2024 summer season. First, the exhibition *Norman Parkinson: Always in Style* invited visitors to explore the world of Norman Parkinson, a top fashion photographer of the 20th century. Working for some of the world's most influential magazines, he left an indelible mark on fashion portraiture with his spontaneous, humorous style. Dresses, outfits and hats from the Museum's collection rounded out his rich photographic corpus. Presented at the same time, *Portraits and Fashion: Quebec Photographers Beyond Borders*, an exhibition curated by Thierry-Maxime Lorient, celebrated local talent by featuring, for the first time, the work of 17 photographers (Québec born and immigrants) who have earned global renown.

In keeping with this colourful universe, in October the Museum launched one of its most ambitious exhibitions in recent years, *Costume Balls – Dressing Up History, 1870–1927*. The result of several decades of

research and remarkable conservation work, the exhibition captures the splendour and significance of the costume balls and skating carnivals held then in Montreal, Quebec or Ottawa. Featuring over 40 outfits as well as photographs of guests in costume, souvenir publications and more, it takes a critical look at these society events that helped reinforce colonial myths and imperialist ambitions, while also inviting museum-goers to reflect on why this issue remains sensitive in contemporary society, and examines it as an act of colonial violence.

The Museum also pursued its role as an amplifier of voices with exhibitions from contemporary artists offering new perspectives on the Museum's collections and the social history of Montreal. They included *Presence of the Past* by Kanien'kehá:ka artist MC Snow, *To All the Unnamed Women* imagined by Michaëlle Sergile, and *Little Burgundy* by Andrew Jackson, commissioned for the third edition of the Evolving Montreal series.

Finally, in an effort to connect non-Indigenous audiences with Indigenous cultures, knowledge and artists, the Museum continued to feature the permanent exhibition *Indigenous Voices of Today: Knowledge, Trauma, Resilience*, which is still attracting large audiences. In addition to the MC Snow exhibition, the Museum presented *Manasie Akpalipik. Inuit Universe*, an exhibition featuring 40 sculptures by contemporary Inuit artist Manasie Akpalipik, one of the most brilliant artists of his generation.



© Elias Touil, McCord Stewart Museum

In keeping with the Museum's 2022 Sustainable Development Policy, the Exhibitions Department maintained its focus on eco-design in developing its 2024-2025 projects. Picture rails, display cases, pedestals, frames and scenography from the Museum's inventory were reused in its exhibitions, avoiding the need to build new display elements. New printing media—such as recyclable wood and cardboard scraps—were also incorporated into our exhibitions to reduce the environmental footprint of graphic production.

Presence of the Past Exhibition by MC Snow

March 1 to August 18, 2024

In this exhibition, Kanien'kehá:ka artist MC Snow explored the messages and emotions conveyed by Kanien'kehá:ka belongings in the Museum's Indigenous Cultures collection through two original works. In keeping with his desire to highlight the importance of researching and preserving Indigenous cultural belongings, MC Snow and Jonathan Lainey, Curator, Indigenous Cultures, selected over 40 objects from the collection, including pottery, baby carriers, dolls and arrows, to accompany the artist's works. By juxtaposing these objects with contemporary representations of his reflections on the past, MC Snow explored the visceral emotions he feels when in contact with them, drawing attention to the ways in which they convey meaning.

Presence of the Past focused on metaphors—relating to truth, care, protection, transmission and memory—to create visual poetry rooted in oral tradition.

The exhibition marked the first co-production with the Contemporary Native Art Biennial (BACA), thanks to the participation of curators Michael Patten, Director General and President of BACA, and Lori Beavis, Executive Director of daphne.

Exhibition presented as part of the Contemporary Native Art Biennial and produced in partnership with the McCord Stewart Museum.



MC Snow, 2024, Roger Aziz © McCord Stewart Museum



Norman Parkinson: Always in Style

April 19 to September 2, 2024

This exhibition offered visitors a glimpse of the world of Norman Parkinson, a major figure in 20th-century fashion photography. Renowned for the vibrancy, spontaneity and humour of his photographs as well as his use of outdoor locations, he gave celebrity portraiture a new impetus. He would photograph the most prominent artists and celebrities of his time, including Audrey Hepburn, Jerry Hall, David Bowie, the Rolling Stones and Jane Birkin. His long association with *Vogue* and his extensive work for *Harper's Bazaar*, *Queen*, *Town & Country* and other international magazines earned him worldwide recognition.

The exhibition featured 79 of his most famous images, along with some recent discoveries from his remarkable portfolio and a selection of 56 major magazine covers that he designed between the 1950s and 1970s. Rounding out the exhibition were some magnificent pieces from the Museum's collection, including 10 high-end dresses and outfits created between the 1930s and 1970s, as well as four creations from Quebec milliners Fanny Graddon and Yvette Brillonn.

An Iconic Images/Norman Parkinson Archive 2024 exhibition in association with Terra Espléndida and the McCord Stewart Museum. The exhibition at the McCord Stewart Museum was presented by Holt Renfrew Ogilvy.

“‘Always in style,’ says the title of the exhibition. Indeed!”
– Claude Deschênes, Avenues.ca



Young Velvets, Young Prices, Hat Fashions, American Vogue, October 1949 © Iconic Images / The Norman Parkinson Archive 2024
Exhibition view © Laura Dumitriu, McCord Stewart Museum

Portraits and Fashion: Quebec Photographers Beyond Borders

May 31 to October 6, 2024

This first-of-its-kind exhibition featured prints by 17 local photographers, both Québec-born and immigrants, who have all earned a reputation for their creativity and global influence: Max Abadian, William Arcand, Richard Bernardin, Alex Black, Sacha Cohen, Cristina Gareau, Andréanne Gauthier, Royal Gilbert, Shayne Laverdière, Carl Lessard, Monic Richard, Norman Jean Roy, Étienne Saint-Denis, Nelson Simoneau, Oumayma Ben Tanfous, Xavier Tera and villedeluie.

Created by Curator Thierry-Maxime Lorient, it paid tribute to the diversity of their photography, whether artistic, editorial or commercial, in an exuberant scenography signed by Guillaume Kukucka. It also showcased some of their more personal work, revealing the more intimate side of their artistic process. In addition to stunning fashion photos, visitors were treated to a gallery of some one hundred iconic portraits, including Céline Dion, U2, Charlotte Cardin, Nelson Mandela, Zidane, Elisapie, Adele, Barbie Ferreira, Mika and Les Louanges.

Some 20 videos were created for the occasion, including a multisurface projection by the creative team at Rodeo FX. These videos provided exclusive insight into the photographers' artistic methods as well as comments by artists whose portraits were featured in the exhibition.

The exhibition was presented by Holt Renfrew Ogilvy.

“Portraits and Fashion: Quebec Photographers Beyond Borders is not just an exhibition; it’s a vibrant celebration of Quebec’s impact on global photography and fashion.”
– Best Kept MTL



Roger Aziz and Elias Touil © McCord Stewart Museum | Thierry-Maxime Lorient © Max Abadian

To All the Unnamed Women

September 13, 2024, to January 26, 2025

In the exhibition, artist and curator Michaëlle Sergile paid tribute to the lived experiences of Black women in Montreal between 1870 and 1910. For her first solo exhibition in a museum setting, the artist created three original tapestries on Jacquard looms, reproducing images from the Museum's collection. Four other tapestries from the artist and depicting members of the Coloured Women's Club of Montreal (CWCM) found a place in the exhibition. Archival photographs and objects from the Museum collections completed the installation.

Interweaving archival material and fiction, the exhibition chronicled the origins of the CWCM, the first association in Quebec to be founded by Black women. Drawing inspiration from the concept of critical fabulation theorized by American author Saidiya Hartman, the exhibition examined the relationship between history and archival violence. It also delved into the Museum's collections to examine the social and political context in which this foundational club for Montreal's Black communities was created, along with the women who directly or indirectly contributed to its creation.

The Museum presented this exhibition as part of its Artist-in-Residence program, which invites artists to take a critical and conceptual look at the Museum's collections by reflecting on the relationships between their artistic practice and the objects and stories that come to light through their research.

"To All the Unnamed Women, by artist-in-residence Michaëlle Sergile, is already looking like one of this year's standout shows."

– Marie-Josée R. Roy, *Le Devoir*



Roger Aziz © McCord Stewart Museum

Manasie Akpaliapik. *Inuit Universe*

October 4, 2024, to March 9, 2025

Conceived by the Musée national des beaux-arts du Québec, this exhibition featured 40 sculptures by Manasie Akpaliapik, all from the late Raymond Brousseau's remarkable collection of Inuit art. It provided a unique look at the work of the contemporary artist, who hails from Ikpiarjuk (Arctic Bay) on Baffin Island, Nunavut.

Recognized as one of the most gifted artists of his generation, Manasie Akpaliapik transforms materials like stone, whale bone and caribou antler into creations rooted in Inuit oral tradition, cultural values, the supernatural world and the Arctic environment. Inspired by nature and the mythology of the world of snow and ice that shaped his childhood, he sculpts large-scale pieces that are both captivating and imbued with multiple meanings. The artist does not plan his sculptures; he combines materials and allows forms and narratives to emerge spontaneously.

An exhibition organized and circulated by the Musée national des beaux-arts du Québec.

“Everything that I am doing is trying to capture some of the culture of our traditions, about simple things like hunting, wearing traditional clothing, and using legends. I feel that the only way we can preserve the culture is if people see it.”

– Manasie Akpaliapik



Manasie Akpaliapik © IdraLabrie, MNBAQ | Roger Aziz © McCord Stewart Museum

Costume Balls

Dressing Up History, 1870–1927

November 14, 2024, to August 17, 2025

This exhibition offered a unique glimpse at the lavish world of costume balls that took place 150 years ago, revealing all the splendour and extravagance of these evenings where participants reinvented themselves as eccentric characters straight out of history or fantasy. More than 40 dazzling costumes from the Museum's collection, backed by digital content and period photographs, programs and souvenir publications, retraced the rich imagery and symbolism of these high-society events.

The exhibition took a critical look at these balls, which—although synonymous with momentary freedom in a highly codified society—also served as a stage for colonialist and imperialist narratives, predominant in Canada at the time.

The exhibition was presented by La Presse and in collaboration with LaSalle Collège Montréal, a member of LCI Education.



“Inside the new exhibit showcasing the glitzy costume balls of Canada’s elites”
– CBC News

Roger Aziz © McCord Stewart Museum

Little Burgundy Evolving Montreal by Andrew Jackson

February 21, 2024, to September 28, 2025

In this exhibition, photographer Andrew Jackson explored the heart and soul of the Little Burgundy district. Over a two-year period, he documented important landmarks for the Black community and met with people who grew up there, still live there or maintain close ties to the area. The resulting exhibition featured 61 photographs of men and women who had witnessed the profound urban and social changes that transformed Little Burgundy. Three hard-hitting yet touching short films rounded out the exhibition and captured residents' lived experiences.

"When city spaces like Little Burgundy are designated as Black spaces, there are profound implications for Black occupants. This is especially true in North America, where historically, to non-Black minds at least, Black spaces have not existed as places of acceptance or celebration of difference. Rather, they have been linked to notions of failure – notions that become catalysts for urban renewal, gentrification and ultimately the erasure of Black communities."

– Andrew Jackson

The Museum presented this exhibition as part of its *Evolving Montreal* photographic commission program, which supports documentaries that explore the transformation of various Montreal neighbourhoods through a unique lens.

"New exhibit showcases heart, soul and growth of Montreal's Little Burgundy"

– CBC



Andrew Jackson, Roger Aziz © McCord Stewart Museum

Indigenous Voices of Today: Knowledge, Trauma, Resilience

Permanent exhibition

The exhibition, which was awarded the Governor General's History Award in 2022, is central to the institution's identity and continues to stand out as one of the country's flagship exhibitions. Designed to help spark a sincere and respectful dialogue between Indigenous and non-Indigenous peoples, it offers real opportunities for meaningful connection.

The stories presented in the exhibition were collected by Curator Élisabeth Kaine (1955–2022) during an extensive consultation process with 800 people from the 11 Indigenous nations in Quebec, conducted between 2010 and 2018. Their stories recount the still largely unknown knowledge of the indigenous peoples of Quebec and Canada, the deep wounds they bear, and their incredible resilience.

More than 80 inspiring stories (texts and videos) are supported by some one hundred meticulously selected cultural belongings from the Museum's Indigenous Cultures collection. In 2023, 64 new cultural belongings were added to the exhibition as part of an annual rotation introduced for conservation purposes. Those objects were chosen by Innu Jean St-Onge from the Shaputuan Museum through a process inspired by Indigenous ways of understanding the world based on observation.

The exhibition was presented by CBC/Radio-Canada.

"[...] a journey through culture, wounds, and the strength of the First Nations of Quebec."
Le Devoir



Rémi Hermoso © McCord Stewart Museum

Ogilvy's Christmas mechanical window displays

November 30, 2024, to January 5, 2025

For the sixth year running, two of Ogilvy's mechanical Christmas window displays were put on display, one inside the Museum and the other outside on the corner of Sherbrooke and Victoria streets, pedestrianized and decorated for the occasion. Custom-designed in 1947 by German toymaker Steiff, the displays transport spectators to a Bavarian setting where a host of handmade animals come to life. Similar to displays at major department stores around the globe, including Macy's in New York and Galeries Lafayette in Paris, these windows are among the last of their kind in North America. They were bequeathed to the Museum by Holt Renfrew in March 2018 in order to preserve this iconic Montreal tradition.

A selection of toys from the late 19th and early 20th centuries, including an elephant and a cat on wheels, were incorporated into the indoor window for still more holiday magic. Also added was the ever-so-elegant fashion doll Miss Lily Darboy from 1863, complete with part of her luxurious trousseau of dresses, shoes, coats, hats and even a swimsuit.

This exhibition was presented by Place Montréal Trust.

Museum Alley

In an effort to bring the Montreal alley experience to the downtown core, the Museum inaugurated Museum Alley, a new pedestrianized space on Victoria Street open 12 months a year. Created by architecture firm KANVA, this space immerses the public in the imaginary world of the Montreal alley, inviting passers-by to sit, linger, meet up and chat. With its abundant greenery, Museum Alley is reminiscent of the city's most beautiful ruelles vertes.

On the ground, between the green marks illustrating the original subdivision of lots along Victoria Street, a work created by Olivier Charland for the MURAL festival evokes the liveliness of alleyways, capturing the energy and movement of everyday moments through abstract forms.



Holidays at the Museum © Roger Aziz | Fashion doll, *Mademoiselle Lily Darboy*, 1863-1866. Gift of the Palazzi-Raby family, M2010.10.1.1, McCord Stewart Museum



Musical Wednesdays in the Museum Alley, 2024, Rémi Hermoso © McCord Stewart Museum

Art Deco displays on the Eaton Centre’s 9th floor

Permanent exhibition

As part of the renaissance of the Eaton Centre’s legendary 9th floor by Ivanhoe Cambridge, the Museum dressed the six display windows at the entrance to this magnificent space. In keeping with the venue’s exceptional architecture, the Museum selected artworks and objects from the Art Deco period as well as a few older Art Nouveau pieces. Against a backdrop of oriental-inspired wallpapers designed by Thomas Pinnington Johnston (1897–1997), the displays feature furniture, tableware and decorative objects made of glass, bronze and ceramic. In addition, photographs were selected from the Museum’s collection to decorate the Île-de-France restaurant.

“Le 9^e is delighted to partner with the McCord Stewart Museum, which shares our passion for Montreal’s history along with its architectural, gastronomic and artistic culture. We are privileged to be able to continue the legacy of Le 9^e by creating lasting memories for generations to come.”
– Jeffrey Baikowitz, Chair, Le 9^e



Display window at Le 9° © Elias Touil, McCord Stewart Museum



Roger Aziz © McCord Stewart Museum

Student posters from the SDGQ competition

March 18 to April 13, 2025

Fifteen posters on the theme “For a world without weapons” were selected from among the submissions to the Société des designers graphiques du Québec (SDGQ) annual competition for the Marc H. Choko Scholarships, and then displayed in the Museum’s Atrium.

For the 2024-2025 edition, the SDGQ teamed up with the international NGO Humanity & Inclusion, whose mandate includes working to reduce armed violence and advocating for better living conditions and greater inclusivity for disabled and vulnerable people. The annual competition, now in its 11th edition, aims to develop the skills of aspiring designers and encourage them to work in the field of poster design, especially in defence of the common good. The Museum has been the official presenter of this event since the competition was first launched.

This edition’s first prize winner was Stella Marcotte Courtemanche, who took top honours for her poster *Les voix éteintes*.

Educational, Cultural and Community Engagement Activities

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A year of renewal came to a close for our educational, cultural and community engagement programs, with new spaces and a new policy. Inaugurated in winter 2025 and designed by KANVA, the Rossy Foundation Learning Centre was made possible by generous support from the Rossy Foundation. With increased capacity, a sleek and welcoming design, improved functionality and new audiovisual equipment (sponsored in part by Solotech), these premises offer an enhanced visitor and work experience. The new policy was developed following consultations with all Museum teams. It identified five key principles that will guide our actions: Welcoming, Openness, Transmission, Engagement and Accessibility. In parallel with these two major undertakings, a range of projects and programs was developed and executed by the Department, with a special focus on the exhibition *Costume Balls: Dressing Up History, 1870–1927*, family programs, and strengthening relations with Afro-descendant communities.

In total, the Department reached more than 41,218 individuals with its lineup of activities, including groups and families. Despite the reduced occupancy of the educational spaces as a result of renovations, group attendance overall was similar to the previous year's, with 25,571 people taking part in group tours and workshops. Of this number, 12,155 were preschool, elementary and high school students, 3,094 were French language students, and 4,655 were college or university students.

The Department's activities gained significant visibility on several occasions in 2024-2025. For example, a case study on the exhibition *Wampum: Beads of Diplomacy* was presented at the Acfas conference in Ottawa as part of the symposium “Muséologie en question(s) à partir des tirs croisés des “contre-muséologies” [Museology caught in the “counter-museology” crossfire]. Members of the Museum also gave a presentation, together with Uhu Labos nomades, at the 2024 Summer School – Arts, Culture, Society and Health, on the theme “*À la rencontre du sensible*” [*Encounters with sensitive issues*] (Institut de gériatrie de l'Université de Montréal research centre).

The programs received funding from the Rossy Foundation, Fondation J.A. DeSève, the Caisse de dépôt et placement du Québec, Scotiabank, the René Malo Foundation, Canada Life, the Hylcan Foundation and various public partners.

Educational programming

Along with the regular programs surrounding the exhibition *Indigenous Voices Today: Knowledge, Trauma, Resilience*, the team provided interactive guided tours of the temporary exhibitions as well as the “Costume tells their stories” workshop. Designed to complement *Costume Balls: Dressing Up History, 1870–1927*, the workshop, invited high school and college groups to use the historical method to interpret the socio-historical context of fancy-dress costumes using photos and archival texts.



The Rossy Foundation Learning Centre, 2024, Rafaëlle Paquette
© McCord Stewart Museum Foundation

In addition, six classes from three schools participated in the special program “A Week at the Museum,” developed jointly with A Montréal School for All, for a total of 116 students. In total, 24 stories were recorded, inspired by the permanent exhibition, Indigenous legends, and a workshop with multidisciplinary artist MC Snow, who presented an exhibition at the Museum in 2024.

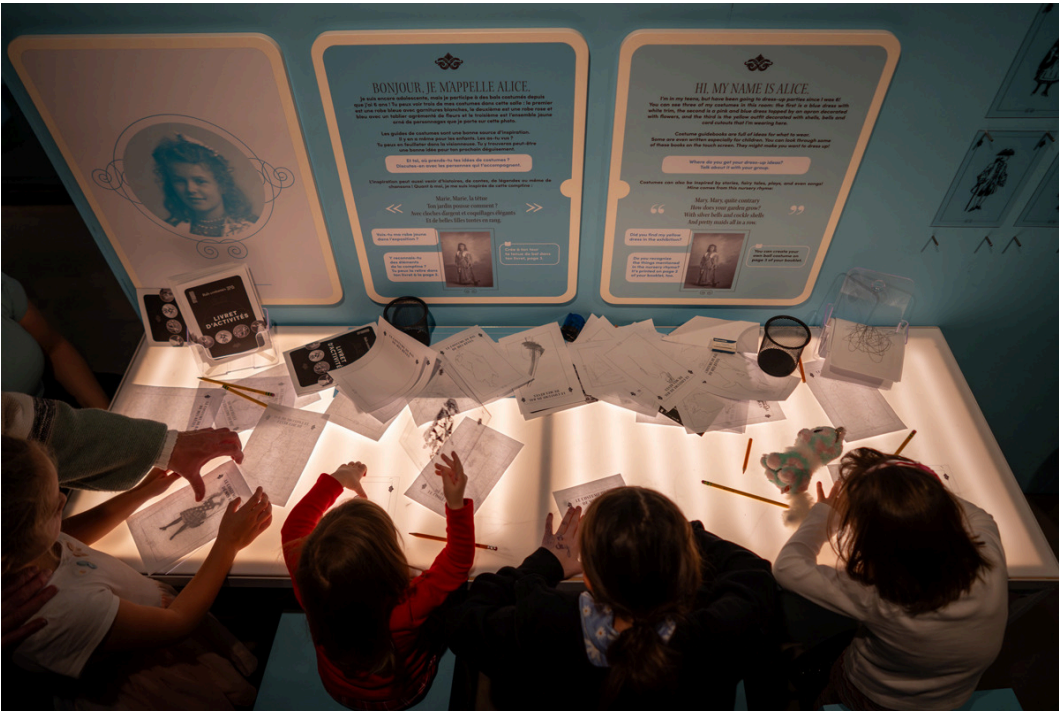
Thanks to funding from the Ministère de la Culture et des Communications, the Museum and the Indigenous initiative Uhu Labos nomades ran the Shakotirihonnién:ni program at Kahnawake Survival School in the Kanien'kehá:ka community of Kahnawake. Twenty-eight young people enjoyed a day of 3D digitization of 18 Kanien'kehá:ka cultural belongings at the Museum, accompanied by four Elders. A dozen workshops were held in the community for two Secondary V classes as part of this project, which aims to democratize access to cultural belongings for the entire community. The community now has access to high-quality 3D files created by the students, which they can reuse in future projects with full narrative autonomy.

Finally, thanks to the Caisse de dépôt et placement du Québec, the “Looking After Our Stories in Montreal/Tiohtiá:ke” workshop was offered free of charge—at the Museum or off-site—to 381 people from various community groups.

Family programming

The year 2024-2025 was notable for its enhanced family programming. In addition to Ogilvy’s mechanical Christmas displays, families enjoyed tours of the exhibitions *Norman Parkinson: Always in Style* and *Costume Balls: Dressing Up History, 1870–1927*, along with an assortment of workshops and activities. The family tour created for *Costume Balls*, consisting of a booklet, information panels and interactive stations (including a backlit drawing table, a mini photo studio and touch boxes filled with various fabrics), was a highlight. It was created by three Museum teams (Conservation, Exhibitions, and Education, Community Engagement and Cultural Programs), working in close cooperation.

Youth workshops also rounded out exhibitions by artists Manasie Akpaliapik and MC Snow. Designed to enhance appreciation and interpretation of Kent Monkman’s creation *Welcome to the Studio* for families and the general public, the flexible and playful format of the “Welcome to the Studio: The Spy Game!” workshop encourages discussion, observation and reflection.



Elias Touil © McCord Stewart Museum

Cultural programming

A number of activities touching on Indigenous themes were held throughout the year. On June 21, 2024, the Museum welcomed Land InSights (Société pour la diffusion de la culture autochtone) and more than 200 participants for the National Indigenous Peoples Day ceremony—also attended by elected officials—on the theme of atiku (caribou). Two activities were organized for National Truth and Reconciliation Day: a screening of the film *Atikamekw Suns* followed by a discussion with Mariette Niquay, an actress and Elder from the community of Manawan; and, for families, the launch of the book *Journal of a Travelling Girl* by Nadine Neema, which recounts a young girl's canoe journey through the ancestral lands of the Tłı̨chǫ people.

For the exhibition *Presence of the Past*, cultural programming was developed in conjunction with Kanien'kehá:ka artist MC Snow. In accordance with the artist's wishes, the Museum organized a round table entitled "Art as a Means of Reappropriating Indigenous Cultural Assets." The participants were MC Snow, archaeologist Roland Tremblay and Indigenous Cultures curator Jonathan Lainey.

Two round tables connected with our summer photography exhibitions were also on the program. The first, entitled "Fashion Then and Now: A Story of Representation" and held in conjunction with the Norman Parkinson exhibition, brought together photographers and art directors from historically marginalized communities for a critical look at photography and fashion as defined in Western culture. The second, entitled "The Art of Fashion Photography: Behind the Scenes of a Photo Shoot" and presented in conjunction with *Portraits and Fashion – Quebec Photographers Beyond Borders*, offered a behind-the-scenes look at a photo shoot in the world of fashion publishing.

Members of the public were invited to two cultural activities in connection with the exhibition *To All the Unnamed Women*: a screening of the documentary *Mami Wata*, followed by a round table discussion on the role of women in the Afro-descendant community and a virtual event focusing on Michaëlle Sergile's artistic practice. The *Costume Ball* symposium, held on March 20 and 21, 2025, was the cornerstone of the cultural programming surrounding the exhibition of the same name.



Thibault Carron © McCord Stewart Museum

Finally, the *Pop Ball at the Museum*, a Nuit blanche event, drew many night owls to enjoy the exhibitions together in a unique ambience, along with a performance of pop songs reinterpreted by a classical music trio from the Schulich School of Music.

New collaborative programs included the stimulating conversation presented as part of Nuit des idées 2024, organized in cooperation with the Consulate General of France in Quebec City, on the theme "Transcending Fault Lines: Crossroads of Artistic Creation Outside the West." The year also saw additional collaborative events with recent or long-standing partners, including the Montreal International First Peoples Festival, the International Festival of Films on Art, Héritage Montréal, the National Film Board of Canada and more.

Finally, taking advantage of the outdoor venue Museum Alley—a new, pedestrianized version of Victoria Street—our series of outdoor concerts (produced in partnership with Pasa Musik) and kiosks on environmental issues co-presented with the Société pour l'action, l'éducation et la sensibilisation environnementale de Montréal (SAESEM, since rebaptized "Sollicité") continued all summer long.

Just over 15,383 people took part in our cultural activities and family programming, including 2,464 Nuit blanche participants and 3,500 people who took part in our guided tours

Community engagement activities and projects

The exhibition *Pounding the Pavement: Montreal Street Photography* afforded the Museum an opportunity to renew its partnership with the organization L'itinéraire and its eponymous magazine. Six of the magazine's street vendors, led by photographer Bertrand Carrière, attended a series of workshops on street photography and were given cameras—generously loaned by Camtec Photo—to take their own photos of the city. Slated to be included in *Pounding the Pavement* (which opened in April 2025), a mural composed of 24 images selected from their collective work captures their unique, intimate views of the streets of Montreal. In another community engagement initiative, this time revolving around the exhibition *To All the Unnamed Women*, the Museum partnered with artist Michaëlle Sergile and Union United Church (UUC) to welcome some 60 Little Burgundy residents for the launch of the *Black Samaritan* website, a platform that showcases archives involving UUC's history and important social role.

In cooperation with the Montreal Intercultural Storytelling Festival, the Museum hosted artist Manasie Akpaliapik from November 15 to 18, 2024, for a series of exceptional encounters focusing on Inuit oral tradition, the source of inspiration for many of his sculptures presented in *Manasie Akpaliapik. Inuit Universe*. Lying somewhere between a cultural and community outreach activity, three get-togethers for Inuit audiences were organized at community organizations and the Museum, with two more for the general public. In addition, a joint undertaking with the Tremplin program for Nunavimmiut at Collège Montmorency led to the development of exhibition-related content designed to enhance students' cultural security. A traditional meal was prepared in the presence of the artist as part of the encounter with the students, who then enjoyed a tour of the exhibition. Like the Museum's cultural activities, the initiative mobilized the urban Inuit community, making the exhibition more accessible and promoting encounters with the artist while also expanding the Museum's network of Inuit collaborators.

In short, our education, community engagement and cultural programs—the result of our teams' hard work and the breadth of our artistic and community partnerships—made tangible contributions to the Museum's exhibitions and collections and fostered intercultural and intergenerational dialogue.



Street photography workshops with street vendors from the community organisation L'itinéraire, led by photographer Bertrand Carrière © Clara Chouinard

Communication, Marketing and Visitor Experience



A year of consolidation and outreach

In 2024-2025, the Communications, Marketing and Visitor Experience Department continued to pursue the Museum's strategic vision, focusing on accessibility, innovation and inclusion. Building on the sustained growth recorded in recent years, the team was able to build awareness while continuing to explore new opportunities to strengthen its positioning with audiences and partners.

In a context marked by rapidly changing digital behaviours and visitor expectations, the Department took some bold steps: updating its brand image, introducing new digital tools, striking major strategic partnerships, launching industry-acclaimed creative campaigns and incorporating environmentally responsible approaches into all its operations. The results? Solid performance, remarkable growth in digital reach, and increased visibility at the local and international levels.

Communications

Reach and visibility

The year was marked by a significant increase in the Museum's visibility on digital platforms. Thanks to an agile and creative content strategy and the creation of a TikTok account, the total reach of our social media posts jumped 150% from the previous year, reaching 2.3 million people.

In addition, engagement with posts rose by 15%. The Museum now has more than 100,000 followers on its various platforms, an increase of 62% in one year, despite withdrawing from the platform X.

The team's efforts were also reflected in the traditional media, with 823 mentions and articles recorded during the year—a 44% increase.

Brand refresh

Eager to strengthen its connection with Montreal and stay true to its evolving positioning, the Museum updated its brand image during the



year. The new identity, the result of careful consideration, combines a modern look and feel with respect for the museum's heritage.

By adopting a refined aesthetic dominated by black and white, harmoniously integrating the legacies of both the McCord and Stewart museums, and affirming its Montreal roots by adding the word "Montreal" to its logo, the revamped branding captures the city's vibrancy. In addition, the use of the Neue Montreal font and a colour palette inspired by the city helps position the Museum as a welcoming, accessible and resolutely forward-looking space.

In keeping with this new branding, the Museum also developed a new advertising platform to consolidate its distinctive positioning and ensure more consistent communications across all channels.

Creative campaigns and industry recognition

Among the year's most noteworthy projects, the creation of a visual for the *Costume Balls* exhibition, developed in cooperation with the agency Paprika, distinguished itself for its originality and sense of daring. The visual received a special mention from *Grenier Magazine* (January 2025) for excellence in cultural communication.

Marketing and Visitor Experience

Attendance and audience diversification

In 2024-2025, the McCord Stewart Museum welcomed 291,000 visitors. The decrease from 2023-2024 can be attributed to the discontinuation of the outdoor exhibition on McGill College Avenue. However, the new installation on Victoria Street, Museum Alley, had a successful first year, drawing over 100,000 visitors, most of whom were between the ages of 18 and 35. An off-site capsule installation based on the *Portraits and Fashion: Quebec Photographers Beyond Borders* exhibition and presented at Holt Renfrew Ogilvy, presenting partner, attracted more than 20,000 visitors, promoting the exhibition.

Indoor attendance grew, mainly due to individual visits, which rose by 12%.

Optimizing the visitor experience

In line with its ongoing commitment to improve visitor reception and satisfaction, the Department continued its efforts to optimize the visitor experience on several fronts.

The Museum strengthened its ability to measure the impact of its initiatives on its audience by evaluating the benefits felt after a visit. In December 2024, Pascale Grignon, Senior Director, Marketing, Culture and Inclusion, gave a presentation in Innsbruck, Austria, on evaluating

visitor experience performance indicators to the Future Museum research group, in which the Museum is an active participant.

In that spirit of continuous improvement, the Department also spearheaded a revamp of the Museum's membership program, seeking to better meet the expectations of its loyal audiences and to strengthen engagement while optimizing the program's impact on the Museum. The revamp got under way on May 1, 2025.

Growth of self-generated revenues

Thanks to the quality of its offerings and optimization of its marketing activities, the Museum recorded own revenue of \$1.78 million, up 6% from the previous fiscal year. The highlights of the past year are as follows:

- Ticket office revenue climbed by 9%
- Membership increased by 14%
- Room rentals rose 51%
- Café Notman's sales increased by 55%

These solid results speak to the Museum's ongoing efforts to diversify its revenue streams.

Decolonization and Eco-Responsibility

The Department took several concrete steps to fulfil its commitment to decolonization and eco-responsibility:

Community relations

- Ongoing investment in Indigenous and Black community media (7% of the annual advertising budget)
- Four room rentals provided at no charge to groups from historically marginalized communities
- Ongoing free admission for francization groups (the program met its participation objectives in 2024-2025, helping to make the Museum more accessible)

Environmentally responsible visitor experience

- Rollout of an electronic survey project in Museum Alley to replace paper surveys and reduce our environmental footprint
- Promotion of digital membership cards

Eco-friendly events

- Promotion of the *Guide to Organizing a Sustainable Event*, developed by the Museum and implemented by the vast majority of rental clients

Responsible sourcing

- Preparation of a reference document for the Boutique to establish guidelines and prioritize suppliers from target communities
- Publication project for the *Pounding the Pavement* exhibition printed locally to reduce the Museum's environmental footprint



Sponsorships and Media Partnerships

In 2024-2025, the Department pursued its efforts to bolster the Museum's network of financial and media partners. The addition of the expertise of Traits d'union communications, a firm specialized in sponsorship development, helped rekindle efforts to find new partners, resulting in increased revenue.

The Museum wishes to extend its warmest thanks to Power Corporation of Canada, which is boosting its invaluable financial support by becoming a Premier Partner - Montreal Stories. This substantial funding, to be received by the Museum over the next three years, speaks to the results of this new approach.

The Museum would also like to sincerely thank all its partners for their contributions to the realization and promotion of its projects; their support is essential.

Premier Partner
Montreal Stories



Initiatives	Partners
Premiere Partner - Montreal Stories	Power Corporation of Canada
Annual media partners	<i>La Presse, Le Devoir, The Gazette, Astral, The Main</i>
<i>Natu-natshishkueu: The Adventure of Connection</i>	Hydro-Québec (Presenting Sponsor)
Corporate partner	BNP Paribas
Hotel partner	Marriott Château Champlain
<i>Indigenous Voices of Today: Knowledge, Trauma, Resilience</i>	CBC/Radio-Canada (Presenting Sponsor)
Museum Alley	The OVI FUND - A Zhao-Ionescu Foundation (Presenting Sponsor) KANVA (Collaborating Sponsor) Tourisme Montréal, Borough of Ville-Marie, Montréal centre-ville
<i>Becoming Montreal – The 1800s Painted by Duncan</i>	<i>La Presse</i> (Presenting Sponsor)
<i>Norman Parkinson: Always in Style and Portraits and Fashion – Quebec Photographers Beyond Borders</i>	Holt Renfrew Ogilvy (Presenting Sponsor) <i>ELLE</i> , Marriott Château Champlain, <i>Fugues</i> , Tourisme Montréal, Royal Photo, Profoto, Shape, M.A.D. Festival
The Rossy Foundation Learning Centre	Solotech (audiovisual material)
<i>Manasie Akpaliapik. Inuit Universe</i>	Canadian North, Travel Nunavut, Tourisme Montréal
<i>Costume Balls – Dressing Up History, 1870–1927</i>	<i>La Presse</i> (Presenting Sponsor) LaSalle College (member of LCI Education) (Collaborating Sponsor) Tourisme Montréal
<i>Holidays at the Museum</i> programming and Ogilvy Christmas mechanical windows	Place Montréal Trust (Presenting Sponsor) <i>Montreal Gazette</i> (Associate Partner) Montréal centre-ville, XP_MTL

List of Granting Organizations

- Borough of Ville-Marie, Ville de Montréal
- Bibliothèque et Archives nationales du Québec
- Canadian Heritage
- Canadian Museums Association
- Conseil des arts de Montréal
- Festival Montréal en Lumière
- Library and Archives Canada
- Ministère de la Culture et des Communications du Québec
- Montréal centre-ville
- Tourisme Montréal



Coffee maker, David Thomson, 1860-1870, MC988.1.504.1-6, McCord Stewart Museum

Board of Trustees

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Dress (detail), 1927. Gift of L. Marguerite Vaughan, M967.11.17:1-2, McCord Stewart Museum

McCord Stewart Museum

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The McCord Stewart Museum also wishes to thank the past members of its Board of Trustees—Anne-Marie Boucher, Manon Gauthier, Jean-Claude Poitras and Ann Vroom—for their service to the Board and its committees.

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McCord Stewart Museum Foundation

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View of the totem pole, *The Grizzly Bear and Raven of Masset*, 1840-1860. Gift of Dr. Frank Buller, ACC297, McCord Stewart Museum
© Elias Touil

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

Jean-Michel Lavoie
Amélie Saint-Pierre



A year of strengthening our relationships and reach

The year 2024-2025 was one of significant momentum for the Foundation in terms of both philanthropic development and the support we receive from companies, foundations and individuals. We saw small growth in major gifts and, even more importantly, we received invaluable assistance with projects that hold great promise for the Museum and its audiences. Community-building fundraising events were held in the unique and symbolic setting of the Eaton Centre's recently revitalized 9th floor. A first online charity auction, featuring works by photographers taking part in the *Portraits and Fashion* exhibition, was also a resounding success. These initiatives helped boost the Museum's influence and reach and involve the community still more closely in its mission.

The year was also marked by a growing commitment to sustainable development with the development and adoption of our *Sustainable Investment Policy*. At the same time, we launched a new planned giving program designed

to help secure long-term funding. Thanks to these concerted efforts, the Foundation was able to remit \$3,004,000 to the Museum, enabling it to continue its critical mission of preserving and sharing our cultural heritage through its innovative exhibitions and programs.

This year, the Recognition Cocktail took on a festive air with memorable performances by talented young musicians, an inspiring talk by designer Jean-Claude Poitras, and an exclusive presentation by our conservation teams on objects that would be featured in the *Costume Balls* exhibition a few months later. The evening also provided an opportunity to celebrate the success of our annual "Donate to Amplify Their Voices" fundraising campaign.

In the area of governance, 2024-2025 saw the completion of several major projects. The Audit Committee welcomed a new external member, Julie Pereira, CPA, Director of Corporate Accounting at L'Oréal Canada; the Investment Committee finalized

the Sustainable Investment Policy and welcomed a new external member, Guillaume Marion, from the firm Sagard. The Foundation kept a close eye on its financial sustainability objectives, particularly during the last six months of the fiscal year. As a result, our equity closed the year up slightly, at \$33.6 million compared to \$31.9 million the previous year.

At our annual general meeting, we were pleased to reappoint all the members of the Board of Trustees. Their dedication, motivation and expertise are invaluable assets in ensuring the good governance and success of our organization.

One of the year's signature philanthropic projects was the complete renovation of the Museum's educational spaces, made possible by the generous support of the Rossy Foundation. In addition, the complete refurbishment of Victoria Street was carried out in the summer of 2024 with the support of the OVI FUND- A Zhao-Ionescu Foundation. Childhood memories of Montreal's alleys inspired this

charitable act and a desire to inject new life into these iconic hotspots of city life steeped in memories.

In closing, we would like to underscore the remarkable dedication of the members of the Foundation and Museum boards of trustees and committees, including the Young McCord Philanthropist Committee. Our heartfelt thanks go to the entire team for their hard work and professionalism.

Finally, our deepest gratitude goes to the companies, private foundations and individual donors who support our mission so generously. Thanks to your confidence and ongoing support, we are able to continue to play an active role in ensuring a bright future for the Museum.

Jean-Michel Lavoie
Chair of the Board of Trustees

Amélie Saint-Pierre
Executive Director

Foundation Activities

2024-2025 fundraising campaign

Launched in fall 2024, the annual fundraising campaign was built on four inspiring pillars that embody the Museum's mission: tell stories, bear witness, stimulate and engage. It invited the general public, foundations and businesses to utilize its new secure online donation platform to contribute generously to support the many initiatives pursued by the McCord Stewart Museum and its Foundation.

The Foundation extends its sincere thanks to its generous donors. Their steadfast support enables the Museum to continue to celebrate and shine a spotlight on the creativity and diversity of everyone who gives the city its heart and soul.



2024 staff fundraising campaign

Thanks to the solidarity and generosity shown by Museum staff in our in-house fundraising campaign, we will be able to hold four Hat Parties and one Family Saturday event in 2025-2026 for children from immigrant families. These events will be organized in conjunction with the Centre social d'aide aux immigrants (CSAI).

The Foundation warmly thanks all McCord Stewart Museum team for their invaluable participation in this initiative.



A legacy for the future of the McCord Stewart Museum

Ms. Eva Zietkiewicz left an indelible mark on our institution, both through her dedicated service as a volunteer guide for many years and through the items she donated to our collections.

The McCord Stewart Museum Foundation would like to express its deep gratitude for the bequest made by the Estate of Eva Zietkiewicz. This charitable legacy, intended to support the Museum's top priorities, will go a long way toward consolidating the Museum's role as a key player in Montreal cultural life.

The entire Foundation team extends its sincere thanks for this far-reaching gesture that is so essential to our ability to pass on our collective memory to future generations.

Sustainable Investment Policy

In 2024-2025, the McCord Stewart Museum Foundation achieved a significant milestone when it adopted its first sustainable investment policy. This initiative reflects a strong commitment to a socio-ecological transition and responsible governance. The result of a collaborative process, the policy integrates Environmental, Social, and Governance (ESG) principles and the United Nations Sustainable Development Goals (SDGs) into the management of the Foundation's assets. This strategic approach is intended to improve risk management, support long-term financial performance, and generate positive social impacts in alignment with the Museum's cultural and social mission.



Agenda case, 1856-1857. Gift of Marie Françoise Le Cornec, great-granddaughter of Edith Hart, daughter of Theodore Hart of Montréal, M2003.68.1.1-2, McCord Stewart Museum

Benefit Events

In 2024, the Museum's two flagship fundraising events—the Grand Ball and Sugar Ball—were held in the exceptional setting of the Le 9° restaurant, a masterpiece of Art Deco architecture. The two evenings provided a spectacular kickoff for the long-awaited reopening of this legendary Montreal venue.

True to its steadfast commitment to sustainable development, the Museum Foundation once again took concrete steps to ensure both benefit events were eco-friendly: no single-use items, a virtual program, and local suppliers committed to reducing their environmental impact.

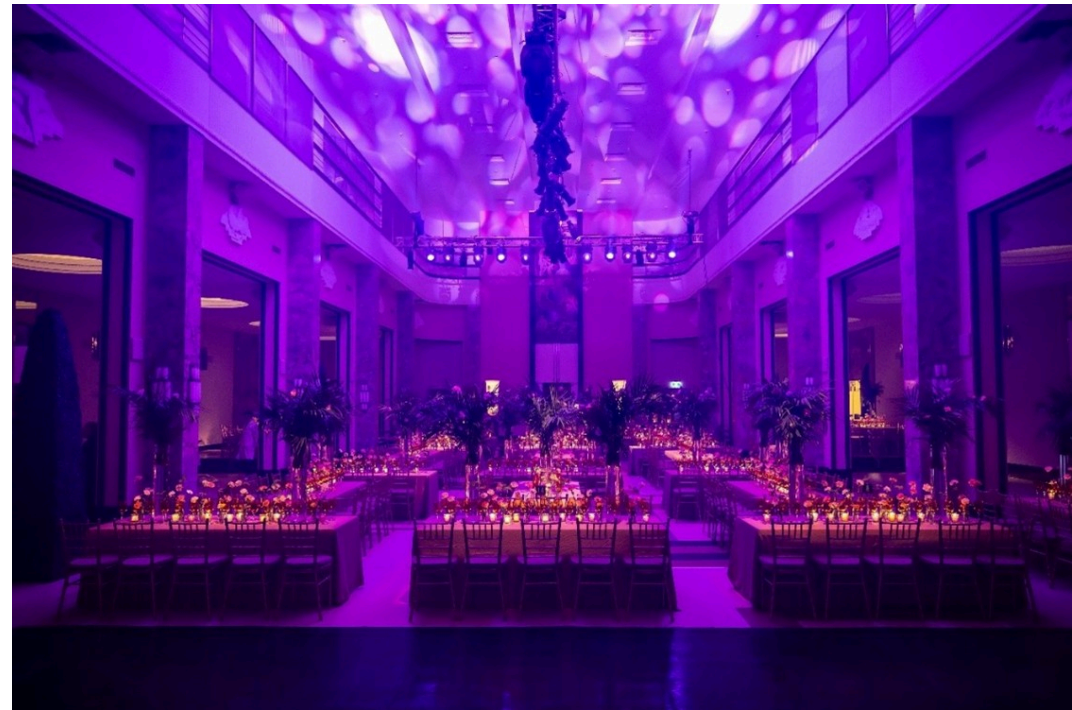
The 2024 editions of these events raised nearly \$900,000 thanks to the generosity of participants and partners. The proceeds from the two fundraising events will enable the Museum to carry on its mission of protecting and sharing our cultural heritage through its exhibitions and innovative programs.



Honorary co-chairs and the members of the 2024 Grand Ball organizing committee (from left to right): Mario Leblanc (guest), Ghislain Picard (guest), Pierre Wehbi, Emmanuelle Legault, President and Chief Executive Officer, Palais des congrès de Montréal, Elisabeth Starenkyj, Anne Eschapasse, Amélie Saint-Pierre, Bernard Leblanc, President and Chief Executive Officer, La Maison Simons, Jean-Michel Lavoie, Félix Rhéaume and Andrea Soueidan. Missing from the photo: Delphine Le Serre, Ph. D., President, EdHu2050.
Éric Carrière © McCord Stewart Museum

Grand Ball

The Museum's Grand Ball took place on May 2, 2024, with "FLASH" as its theme. Under the artistic direction of Dick Walsh, the event beckoned guests into an elegant and captivating world that echoed the major themes of the year's exhibitions: photography and fashion. Thanks to the hard work of honorary co-chairs Bernard Leblanc, Emmanuelle Legault and Delphine Le Serre and the support of the organizing committee and the Museum and Foundation boards of trustees, the Grand Ball sold out.



Éric Carrière © McCord Stewart Museum Foundation

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Sugar Ball

On Friday, May 3, 2024, the Sugar Ball's 12th edition brought over 600 people together for an electrifying evening celebrating both our rich heritage and the vibrant city that is Montreal. Once again, the hard work and dedication of the organizing committee members ensured the event was a resounding success with young Montreal professionals. The funds raised during the evening were used to provide discounted tours to school groups, enabling more than 10,000 preschool, elementary and high school students to enjoy the Museum's exhibitions.



Jiad Ghoussoub and Zoé Trahan, co-chairs of the 2024 Sugar Ball.
© MOEtreal

Thank you to the members of the 2024 Young McCord Philanthropist Committee :

Ingrid Boghossian, Patrick Brisson, Elissa Brock, Jonathan Brotto, Marc-André Charron, Marina Chu, Sierra Foster, Maria-Gabriela Garcia-Rousiouk, Mathieu Keyser, Katherine Lacroix, Amanda Lane Papillon, Clara Leduc, Jacob Lithgow, Jérémy Moreau, Laurence Sauvé, Eran Stysis, Pierre-Olivier Valiquette and William van Sevenant.



Sugar Ball 2024 © Elias Touil

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Major Gifts

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

Donor	Project	Impact
Accessibility Program		
Fondation J.A. DeSève	Free admission for children aged 12 and under	This program allowed thousands of children to visit the Museum free of charge, nurturing their intellect, encouraging them to stay in school and helping them develop skills for life.
Rossy Foundation	Free admission for 13-to-17-year-olds	To date, 3,103 teens have enjoyed free and unrestricted access to our exhibitions and activities.
BMO Financial Group	Free Wednesday evening admission	A total of 4,514 visitors enjoyed our exhibitions and cultural activities, exploring their own histories and Montreal's diverse communities.
Education, Community Engagement and Cultural Programs		
Canada Life	Subsidized school visits	Funding for class visits for students of all ages—an experience that encourages learning and open-mindedness, while tackling historical and current issues.
Scotiabank	Francization program	A total of 2,519 students in French language classes were welcomed free of charge, allowing them to strengthen their French skills and consolidate their acquisition of socio-historical knowledge about Montreal and Indigenous cultures.
Caisse de dépôt et placement du Québec	“Looking After Our Stories in Montreal/Tiohtiá:ke” workshop	Funding for this high-impact project highlighting the stories of historically marginalized communities that too often go untold. These workshops provided safe spaces for dialogue and recognition of each individual's life journey.
Rossy Foundation	Strengthening Montreal Fund	Support for the Museum's education program to enhance the experience and spark the curiosity of young Montrealers, and ultimately to encourage them to stay in school. A key component is the refurbishment of the education room, which was completed this year.
TFI International René Malo Fondation	My Week at the Museum	Support for this program allowed classes from underprivileged schools to pursue their studies at the Museum.
Hylcan Foundation	<i>To All the Unnamed Women</i> by Michaëlle Sergile	Support for highlighting the history of Afro-descendent women in Montreal by means of the exhibition.
Power Corporation of Canada	Montreal Stories	Support for cultural and community engagement projects related to Montreal Stories programming.
OVI FUND – A Zhao-Ionescu Family Foundation	Museum Alley (Victoria Street Revitalization)	Support for the redevelopment of Victoria Street, a pedestrianized green space providing residents with an iconic social gathering place with strong roots in Montreal's identity.

Collections and Conservation

Mark W. Gallop	Indigenous Peoples Collection (C303)	Enhancement of the collection's description and preparation of an inventory prior to digitizing hand-written items.
	Mitchell family fonds (P044)	In collaboration with Dartmouth College (a university in New Hampshire), online publication and launch of the Edward Mitchell collection containing all digitized documents belonging to this pastor of African descent who lived in the Eastern Townships in the 19th century, accompanied by their full transcription.
	First World War collection (C218)	Transcription and online publication of the draft version of a long political letter from Talbot Mercer Papineau to his cousin Henri Bourassa (1916).
	McCord family fonds (P001)	Online publication of transcripts of handwritten documents concerning David Ross McCord's search for an institution to house his collections (1896-1921, P001/C4.1).
	Reed family fonds (P056)	Digitization of Hayter Reed documents preserved in this fonds and preparation for their online publication in a structured document that facilitates viewing.
Zeller Family Foundation	Ogilvy's Christmas mechanical window displays	Funding for the revitalization of mechanical Christmas window displays in order to preserve an iconic Montreal tradition and make culture more accessible, summer and winter alike.
TD Bank Financial Group	Creation of a position of Assistant Curator, Indigenous Cultures	Support for the next generation of Indigenous museum professionals through the TD Ready Commitment program, to promote reflection on our shared history and contribute to the preservation and celebration of Indigenous arts and culture.

Transformational gifts

Rossy Foundation and the OVIFUND - AZhao-Ionescu Foundation

Remarkable support from the Museum's major donors in 2024 paved the way for promising projects, significantly transforming the visitor experience.

Thanks to a major contribution from the Rossy Foundation, new facilities were put in place to accommodate groups, enabling a greater number of students to take part in enriching educational activities.

The invaluable support of the OVI FUND- A Zhao-Ionescu Foundation made it possible to design and complete a new urban installation: Museum Alley.

These initiatives speak to our wish to make the McCord Stewart Museum a must-see accessible, people-centred and environmentally responsible space where dialogue and participation are central to the experience.



Elias Touil © McCord Stewart Museum



Zhao-Ionescu family and Anne Eschapasse in the Museum Alley, 2024, Elias Touil
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Recognition cocktail at the McCord Stewart Museum, 2024 © Charles-Olivier Royer

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Annie Quarak, Kamiik, Seal fur boots, 1997. Gift of Marjolaine Bell, the one who walked with these kamiik in Kuujjuarapik, M2003.52.11-4, McCord Stewart Museum

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Blandine Langlois
Ka Lee Cheung
Rafaëlle Paquette
Catriona Rigby
Julie Rose

Volunteers

Education, Community
Engagement and Cultural
Programs
Luca Brown
Carole Lafleur
Barry Lazar
Harvy Levinson
Laurence Rajotte

Communications, Marketing and
Visitor Experience
Frédérik Despedes Dionne
Liu Maynard
Sean McLean
Malena Mendilaharzu
Rosalie Mercier
Laurence Rajotte
Calvin Rodon
Alba Sieurac
Jeffrey St-Pierre
Marie-Provence St-Yves
Christopher Tandu
Mayna Zoila Tessier-Briones

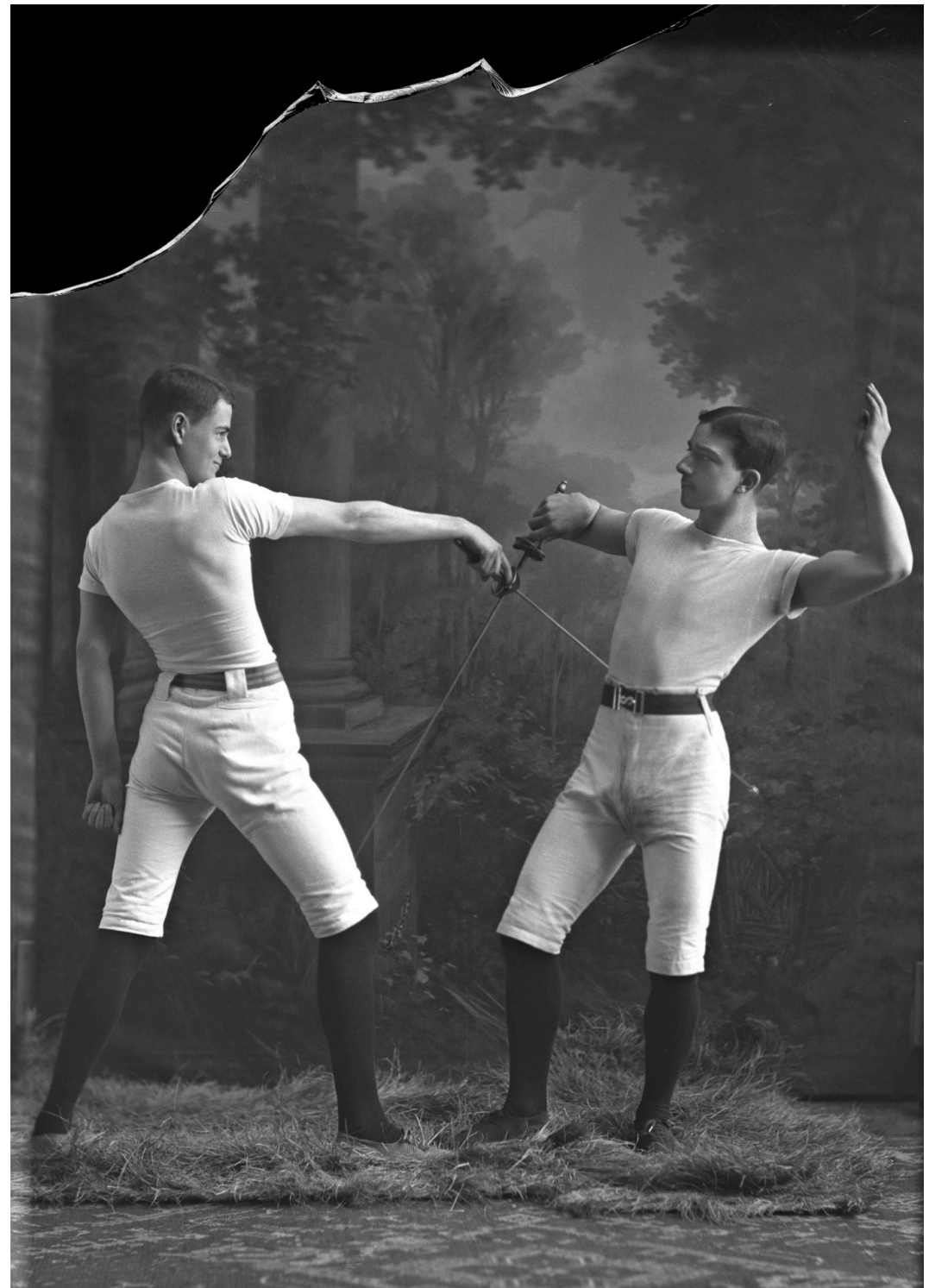
Collections
Kathryn Banham
Jill Johnson
Susan Nish



Anna Lois Dawson Harrington, Sunset, Little Métis, August 1882. Gift of Anne Virginia Vyders, M982.579.86, McCord Stewart Museum

Financial Statements

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William Notman, Charles F. Notman and friend, fencing, Montreal, Quebec, 1887, McCord Stewart Museum, II-85278

McCord Stewart Museum

Statement of Operations

For the year ended March 31, 2025

Year	2025(\$)	2024(\$)
Revenue		
Government of Québec (Exhibit A)	4,362,271	4,327,607
Government of Canada (Exhibit B)	67,245	171,658
Conseil des arts de Montréal	108,000	110,000
Ville de Montréal	50,000	60,533
Macdonald Stewart Foundation grants	684,003	692,000
The McCord Stewart Museum Foundation grants	3,164,465	2,869,184
Other grants (Exhibit C)	70,154	100,942
Investment income	59,130	26,575
Visitors Services	677,092	673,577
Admissions	743,337	787,980
Sponsorship	232,000	217,000
Rental Income	88,090	63,255
Others	62,055	109,039
	10,367,842	10,209,350
Expenses		
Administration	2,442,309	2,099,436
Collections	1,887,309	1,904,106
Exhibitions	1,477,936	1,643,080
Marketing and communications	1,484,340	1,415,600
Building and security	1,402,473	1,338,000
Education, community engagement and cultural programs	865,838	1,039,074
Visitors services	797,606	856,337
Interest on long-term debt	27,405	21,754
Amortization on capital assets	383,841	348,832
	10,769,057	10,665,769
Deficiency of revenue over expenses	(401,215)	(456,419)

McCord Stewart Museum

Statement of Changes in Net Assets

Year ended March 31, 2025

Year	2025(\$)	2024(\$)
Fund balances, beggining of year	5,050,916	5,507,335
Deficiency of revenue over expenses	(401,215)	(456,419)
Interfunds transfers	-	-
Fund balances, end of the year	4,649,701	5,050,916

McCord Stewart Museum

Balance Sheet (1/2)

As of March 31, 2025

Year	2025(\$)	2024(\$)
Current assets		
Cash	3,096,621	2,494,483
Accounts receivable	106,681	237,105
Grants receivable	169,779	127,149
Due from The McCord Stewart Museum Foundation	590,841	-
Due from other funds	-	-
Inventories	209,562	228,983
Prepaid expenses	208,645	263,665
	4,382,129	3,351,385
Grants receivable	487,089	597,364
Capital assets	4,184,304	3,945,681
Collections	1	1
	9,053,523	7,894,431
Current liabilities		
Accounts payable and accrued liabilities	1,108,587	1,372,795
Due to The McCord Stewart Museum Foundation	-	165,207
Due to other funds	-	-
Deferred revenues	2,579,770	462,209
Current portion of long-term debt	104,061	105,120
Current renewable portion of long-term debt	372,411	-
	4,164,829	2,105,531
Long-term debt	120,908	597,364
Deferred contributions	118,086	140,820
	4,403,823	2,843,515

McCord Stewart Museum

Balance Sheet (2/2)

As of March 31, 2025

Year	2025(\$)	2024(\$)
Net assets		
Invested in capital assets	4,103,506	3,842,151
Internally restricted	374,775	374,775
Unrestricted	171,420	833,990
	4,649,701	5,050,916
	9,053,523	7,894,431

McCord Stewart Museum

Statement of Cash Flows

For the year ended March 31, 2025

Year	2025(\$)	2024(\$)
Operating activities		
Deficiency of revenue over expenses	(401,215)	(456,419)
Non-cash items:		
Amortization of capital assets	383,841	348,382
Amortization of deferred contributions	(22,734)	(28,098)
	(40,108)	(136,135)
Net change in non-cash items related to operating activities	1,302,169	742,498
	1,262,061	606,363
Financing activities		
Proceeds from grants receivable	67,645	175,415
Repayment of long-term debt	(105,104)	(109,154)
		66,261
Investing activity		
Acquisition of capital assets	(622,464)	(86,183)
Increase in cash and cash equivalents	602,138	586,441
Cash and cash equivalents, beginning of year	2,494,483	1,908,042
Cash and cash equivalents, end of year	3,096,621	2,494,483

Cash and cash equivalents consist of cash.

McCord Stewart Museum Foundation

Statement of Operations

For the year ended March 31, 2025

Year	2025(\$)	2024(\$)
Revenue		
Fundraising		
Annual campaign	232,851	210,324
Major gifts	844,827	717,239
Centennial Fund campaign	-	37,500
Fundraising activities	901,736	539,330
Conseil des arts de Montréal	9,172	19,733
	1,988,586	1,524,126
Expenses		
Administration	467,375	498,585
Fundraising		
Annual campaign	32,781	13,436
Donors recognition	38,157	18,777
Fundraising activities	465,784	393,316
Marketing and communications	1,542	-
	1,016,639	924,114
Excess of revenue over expenses from operations before other revenue	971,947	600,012
Other revenue (Exhibit A)	2,623,359	3,980,589
Excess of revenue over expenses before contributions	3,595,306	4,580,601
Contributions to the McCord Stewart Museum	(2,972,165)	(3,004,404)
Excess of revenue over expenses	623,141	1,576,197

McCord Stewart Museum Foundation

Statement of Changes in Net Assets

For the year ended March 31, 2025

Year	2025(\$)	2024(\$)
Balance, beginning of year	32,830,646	31,254,449
Excess of revenue over expenses	623,141	1,576,197
Balance, end of year	33,453,787	32,830,646

McCord Stewart Museum Foundation

Balance Sheet

As of March 31, 2025

Year	2025(\$)	2024(\$)
Current assets		
Cash	424,775	1,136,746
Accounts receivable	45,243	32,437
Due from The McCord Stewart Museum - activities	-	165,207
Prepaid expenses	136,003	223,017
	606,021	1,557,407
Investments, at faire value	33,623,868	31,869,770
	34,229,889	33,427,177
Current liabilities		
Accounts payable and accrued liabilities	12,779	84,517
Deferred Revenue	172,482	512,014
Due to the McCord Stewart Museum - activities	590,841	-
	776,102	596,531
Net Assets		
Internally restricted	1,837,602	1,837,602
Unrestricted	31,616,185	30,993,044
	33,453,787	32,830,646
	34,229,889	33,427,177

McCord Stewart Museum Foundation

Statement of Cash Flows

For the year ended March 31, 2025

Year	2025(\$)	2024(\$)
Operating activities		
Excess of revenue over expenses	623,141	1,576,197
Non-cash items		
Changes in fair value of investments	(1,602,676)	(3,410,185)
	(979,535)	(1,833,988)
Net change in non-cash items related to operating activities	418,986	135,823
	(560,549)	(1,698,165)
Investing activity		
Net disposal (acquisition) of investments	(151,422)	699,499
Decrease in cash equivalents, beginning of the year	(711,971)	(998,666)
Cash and cash equivalent, beginning of the year	1,136,746	2,135,412
Cash and cash equivalent, end of the year	424,775	1,136,746

Cash and cash equivalents consist of cash.

McCord Stewart Museum
musee-mccord-stewart.ca
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Montreal (Quebec) H3A 1E9

