

2025-2026 Annual Report

Telling Montreal's Diverse Stories



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Message from the Chair of the Board of Trustees and the President and CEO



Optimism of the will

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.

As Chair of the Board of Trustees and President and CEO of the McCord Stewart Museum, we are pleased to present the 2025–2026 Annual Report. It highlights the scale, quality and scope of the Museum's achievements despite the challenging environment that we face.

The Museum continued to deliver inclusive programming and initiatives firmly rooted in its strategic priorities—in effect since 2022—of reconciliation, inclusion and sustainable development, despite the difficult financial context faced by all cultural institutions in Quebec. It welcomed more than 335,000 individuals, both on-site and off-site—a 15% increase from the year before. That number included 48,000 visitors who took part in our educational, cultural and community engagement activities. It also received several awards, including the Conseil des arts de Montréal's Tél-Québec Audience award, and achieved Level 4 (with 5 being the highest level) on GreenStep's sustainable tourism pathway, which acknowledges the Museum's ongoing efforts to ensure its operations are sustainable.

Thanks to the spring 2025 implementation of a rigorous and ambitious multi-year plan of action to enhance organizational performance, diversify own revenue, maximize asset value and raise the organization's profile, we ended the 2025–2026 fiscal year with impressive results: every indicator is on the rise, including a 38% increase in self-generated revenue and a 40% jump in membership from 2024–2025, confirming the impact of the steps taken. We salute the agility, resilience and courage demonstrated by the Museum's teams, with exemplary support from the Audit Committee. Thanks to their clear-sightedness and professionalism, our staff enable the Museum—a century-old institution that, although fragile, remains resolutely focused on the future—to continue to grow and develop with vigour and vision.

Previous page:
Above: Ghislain Picard
Below: Anne Eschapasse © Bénédicte Brocard



Opening of the exhibition *Little Burgundy—Evolving Montreal*, 2025 © Élias Touil, McCord Stewart Museum



Opening of the exhibition *Aunties' Work: The Power of Care*, 2025 © Élias Touil, McCord Stewart Museum

Significant progress has also been made in decolonization, particularly with regard to handling restitution requests. Working in close collaboration with source communities and McGill University, which owns a significant portion of the Indigenous Cultures collection, an historic project was launched to return most of the ancestral remains currently in the Museum's vaults to the earth in fall 2026. Work also continued with the Kanehsatà:ke community to design the space that will house a wampum currently in the Museum's care. Discussions continue with the members of the Indigenous Advisory Committee to guide our efforts and enhance our Indigenization practices.

In a period marked by heightened tensions, a weakening of social cohesion and rapid technological advances, we are deeply grateful to our public and private partners for their indispensable support. In particular, we wish to thank the Ministère de la Culture et des Communications, the Department of Canadian Heritage, the Conseil des arts de Montréal, the City of Montréal and Tourisme Montréal, as well as our generous patrons. Our gratitude also goes to our institutional partners—McGill University, the Macdonald Stewart Foundation and Bibliothèque et Archives nationales du Québec—as well as to our corporate partners, including TD Bank Group (Sponsor of our Indigenous Cultures programming), Power Corporation (Premier Partner – Montreal Stories) and L'Oréal Canada (Impact Partner).

We would like to highlight the dedication of the members of the boards of trustees of the Museum and its Foundation, the chairs and members of their working committees, and the volunteers on our philanthropic activity organizing committees. The close collaboration between the Museum and the Foundation—chaired since September 2025 by Elisabeth Starenkyj, a leader recognized for her energy and passion for culture—is a significant asset, as is the work of the Foundation's team led by Amélie Saint-Pierre.

We note with regret the departures of Jean-Michel Lavoie (Chair of the Foundation Board of Trustees until September 2025), Sharon Azrieli, Olivier Legault and Jacob Lithgow, whose sound advice enriched our discussions and guided our actions. It was however with great enthusiasm that we welcomed Éric Girard, Patricia Hénault, Rafaël Provost and Johanne Turbide, whose expertise will contribute greatly to the quality of our deliberations in the years to come.

Together, we are working to ensure recognition not only of the unique and irreplaceable nature of the Museum's mission and the historical and artistic heritage in its care, but also of the stories—Indigenous and non-Indigenous alike—that shape our collective memory. They are wellsprings of pride, cohesion and influence for Montreal, Quebec and Canada.



(Left to right): Soraya Martinez Ferrada, Mayor of Montreal; Anne Eschapasse, President and Chief Executive Officer, McCord Stewart Museum; Nathalie Maillé, Executive Director, Conseil des arts de Montréal; Isabelle Dessureault, President and CEO, Chamber of Commerce of Metropolitan Montreal

The inclusion of the Notman Photographic Archives in UNESCO's Memory of the World International Register (which lists documentary collections deemed to be of global interest and outstanding value to humanity) in April 2025 speaks eloquently to the results of those efforts.

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

Anne Eschapasse
President and Chief Executive Officer

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.

Charles Joseph Hullmandel, after an oil-on-canvas portrait by Edward Chaffield of Nicolas Vincent Tsawenhohi, Wendat Great Chief, 1825. Gift of Mrs. Walter M. Stewart, M20855, McCord Stewart Museum



The year 2025–2026 in numbers

340,000

on and off site visits
(a 16% increase from 2024–2025)

35,671

participants in our cultural,
educational and community
engagement activities

5,000

members
(up 40% from 2024–2025)

2.5 M\$

in self-generated revenue:
up 38% from 2024–2025

1.6 million

page views on the website

11

exhibitions

3

awards won by the Museum

97%

of respondents believe that **the
Museum is an ally** to Indigenous
peoples in Canada and historically
marginalized communities

Awards and recognition

Notman Photographic Archives added to UNESCO Memory of the World International Register

In May 2025, at its 221st Executive Board session, the United Nations Educational, Scientific and Cultural Organization (UNESCO) inscribed the Notman Photographic Archives with its 450,000 photos, documents and images on the Memory of the World International Register, created to safeguard and expand access to documentary heritage of global significance. “Documentary heritage” refers to archives that reflect world history and the heritage of humankind.

The inclusion of this invaluable documentary legacy on UNESCO’s register is both an honour and a responsibility for the McCord Stewart Museum, which has been its custodian since 1956 and actively ensures its dissemination, primarily on its website, in publications and in exhibitions.

Awards won by the Museum

Conseil des arts de Montréal’s public choice award

"Prix Caisse d'économie solidaire Desjardins de transition socioécologique" from the Société des musées du Québec

Montréal Fashion Week “Coup de cœur” public choice award, won jointly with the Montreal Afro-Canadian Cultural Centre

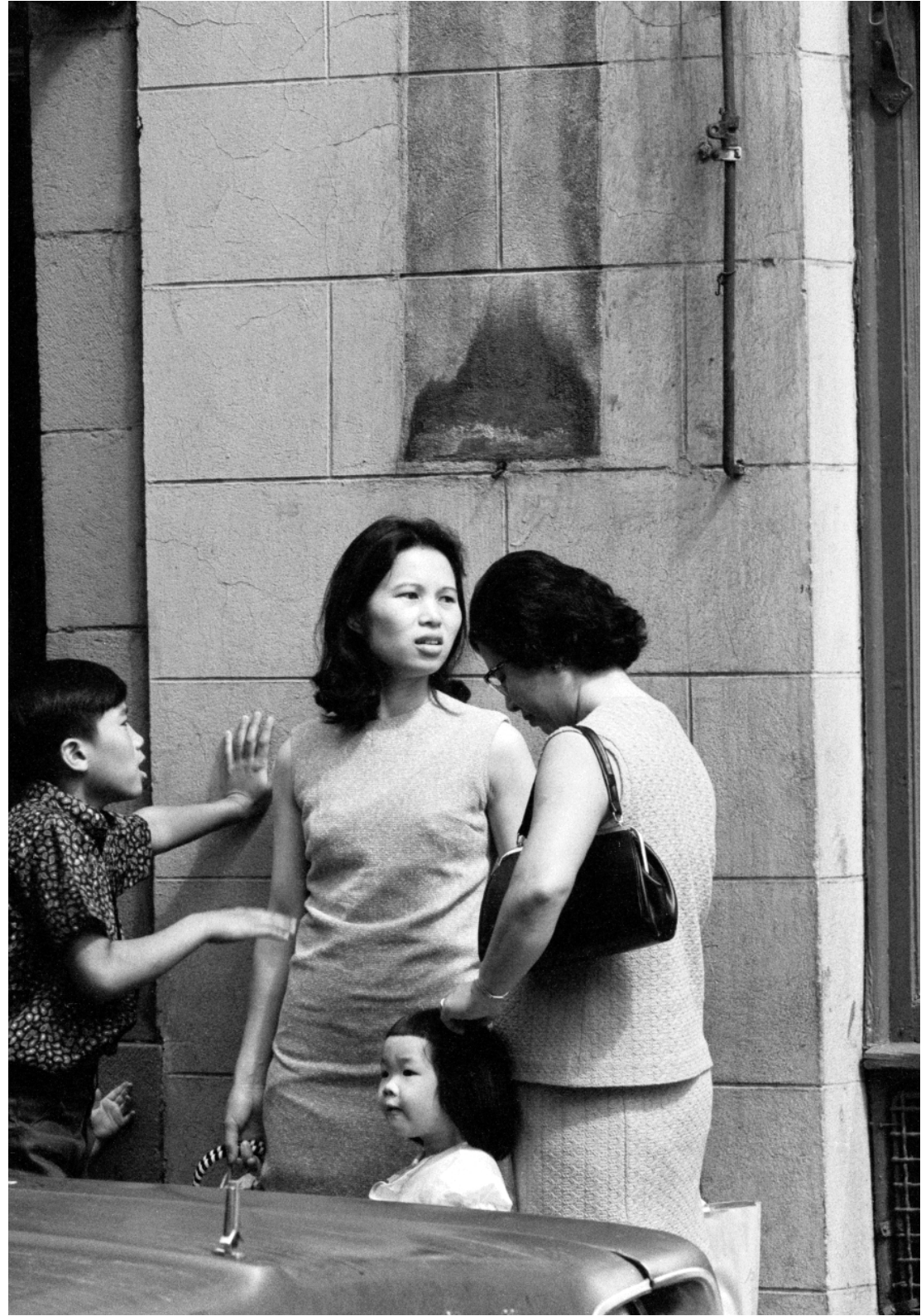


William Notman Studio, *Mr. Barnjum's Gymnastic Group, Montreal*, 1870.
I-45615, McCord Stewart Museum



Wm. Notman & Son, *View of the Harbour Looking East, Montreal*, about 1878.
VIEW-841.1, McCord Stewart Museum

Strategic Plan



The vision behind the 2022–2027 Strategic Plan

By 2027, the McCord Stewart Museum will be:

- 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, fostering dialogue and social connection
- A leader in sustainability within the museum community

To that end, by 2027, the Museum will become an agent of change for a more just society:

- It is 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 fully trained, engaged and empowered to further these 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 Program
- Communications, Marketing and Visitor Experience

Year 4 in review:

Leading indicators

1 Becoming a safe space for everyone

98%* of respondents (the same percentage as in 2024–2025) feel comfortable, confident and respected during their visit to the Museum.

This figure is 97%* for respondents who reported being members of a historically marginalized community.

Staff diversity:

- 12% identify as visible minorities and 18% identify as diverse* (down roughly 5% and 10%, respectively, from 2024–2025; target: 30% of staff from diverse backgrounds)
- 74% are women and 26% are men

Composition of the Museum’s Board of Trustees:

- Diversity: 28.5% (a 1.5% increase from 2024–2025; target: 25%)
- Age: 33.3% are between the ages of 45 and 59 (target: average age of 55)
- Women’s representation: 47.6% (a 2.1% increase from 2024–2025; target: 50%)

Composition of the Foundation’s Board of Trustees:

- Diversity: 33.3% (a 13.3% increase from 2024–2025)
- Age: 66.7% of members are between the ages of 31 and 59
- Women’s representation: 46.7% (down 6.3% from 2024–2025, but still within the gender parity range, i.e., between 40% and 60%)

Audience diversity*:

- 13% (summer 2025) and 27% (winter 2025) of the post-visit survey respondents identify as members of ethnocultural communities other than white (a 3% decrease and an 8% increase, respectively, from 2024–2025), while 14% (summer 2025) and 24% (winter 2025) identify as diverse*
- 2% of groups come from Indigenous communities (down 3% from 2024–2025; target: 5%)
- 16% are between the ages of 18 and 34
- 8% of the audience consists of families

* Data from a survey conducted by the McCord Stewart Museum in the summer of 2025.

2 Earning the trust of Indigenous peoples in Canada

97%* of respondents believe that the Museum is an ally to Indigenous peoples in Canada and historically marginalized communities (the same percentage as in 2024–2025).

Year 4 in review: Leading Indicators

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

97%* of respondents (the same percentage as in 2024–2025) believed that the Museum helps raise awareness of inequalities between the groups that make up our society.

93%* of respondents reported that the Museum makes them more sensitive and empathetic to historically marginalized groups (a 3% decrease from 2024–2025).

77%* of respondents (a 8% decrease from 2024–2025) said that the Museum inspires them to take action against these inequalities.

**Data from a survey conducted by the McCord Stewart Museum from summer 2025 to spring 2026.*

4 Training, empowering and engaging our personnel



Annual Training and Support Plan for staff:

- 92% (up 1% from 2024–2025) of staff members who responded to the survey stated they were satisfied with the program.
 - 55% to 78% of respondents found the tools made available to staff to be useful and relevant (70% to 88% in 2024–2025).
 - Six training sessions were held:
 - Average attendance of 23 participants (37% of staff, a 14% decrease from 2024–2025)
 - Average Net Promoter Score (NPS): 0 (32 in 2024–2025).
-

**Staff survey conducted in June 2026.*

Sustainable Development



A sustainable tourism initiative (SDG 11)



Over the past year, the Museum embarked on a certification process with GreenStep, an organization that helps tourism organizations assess and improve their sustainability practices. The Museum achieved Level 4 (out of 5), a result that speaks to its strong performance. Carried out with the support of Tourisme Montréal, the process involves several steps that provide a framework for impact analysis and identify concrete avenues for improvement.

[McCord Stewart Museum's 2030 Commitment](#)



Energy transition and emissions reduction (SDG 7)



In keeping with its energy transition efforts, the Museum continues to optimize its mechanical systems. In summer 2025, the heating system—which had reached the end of its useful life—was replaced with a remotely monitored dual-energy system as part of a conversion project in the Museum storeroom. Since it was brought online in September 2025, a total of 47 m³ of natural gas has been used for heating purposes, representing a 99.6% reduction compared to the yearly average for the previous three years.

This transformation is part of the Museum's overall goal to reduce its carbon footprint since gas heating is one of the main sources of emissions in Montreal*. It also advances the objectives of the City of Montreal's 2020–2030 Climate Plan.

*City of Montreal (2019). *Inventaire des émissions de gaz à effet de serre de la collectivité montréalaise 2015*, produced by the Bureau de la transition écologique et de la résilience. Retrieved from ville.montreal.qc.ca/pls/portal/docs/PAGE/ENVIRO_FR/MEDIA/DOCUMENTS/INVENTAIRECOLLECTIVITEGES_2015.PDF and cited in <https://montreal.ca/articles/plan-climat-montreal-objectif-carboneutralite-dici-2050-7613>.

Sustainable development

Rethinking practices for a more efficient use of resources (SDG12)



Optimizing materials and transportation

Following a review of our packaging and transportation processes, concrete steps were taken to make better use of existing resources. The Collections Management Department drew up an inventory of reusable packaging materials and custom-made boxes. The crate inventory was also updated in the Collections database, which now includes images and detailed information on objects and associated loans. This documentation helps avoid the need for new packaging, facilitates operations planning, reduces unnecessary purchases and contributes to more efficient resource management.

An eco-friendly publication

In connection with the production of *Pounding the Pavement: Montreal Street Photography*, the Museum took several steps to reduce its environmental footprint. Designed and printed in Montreal, the book was printed on FSC-certified paper using vegetable-based inks and distributed without plastic packaging. Controlling costs and a deliberately limited print run also helped reduce waste, especially with the entire run selling out. By prioritizing sustainable choices at every stage of the process, the team scored an environmental win in its publishing practices.

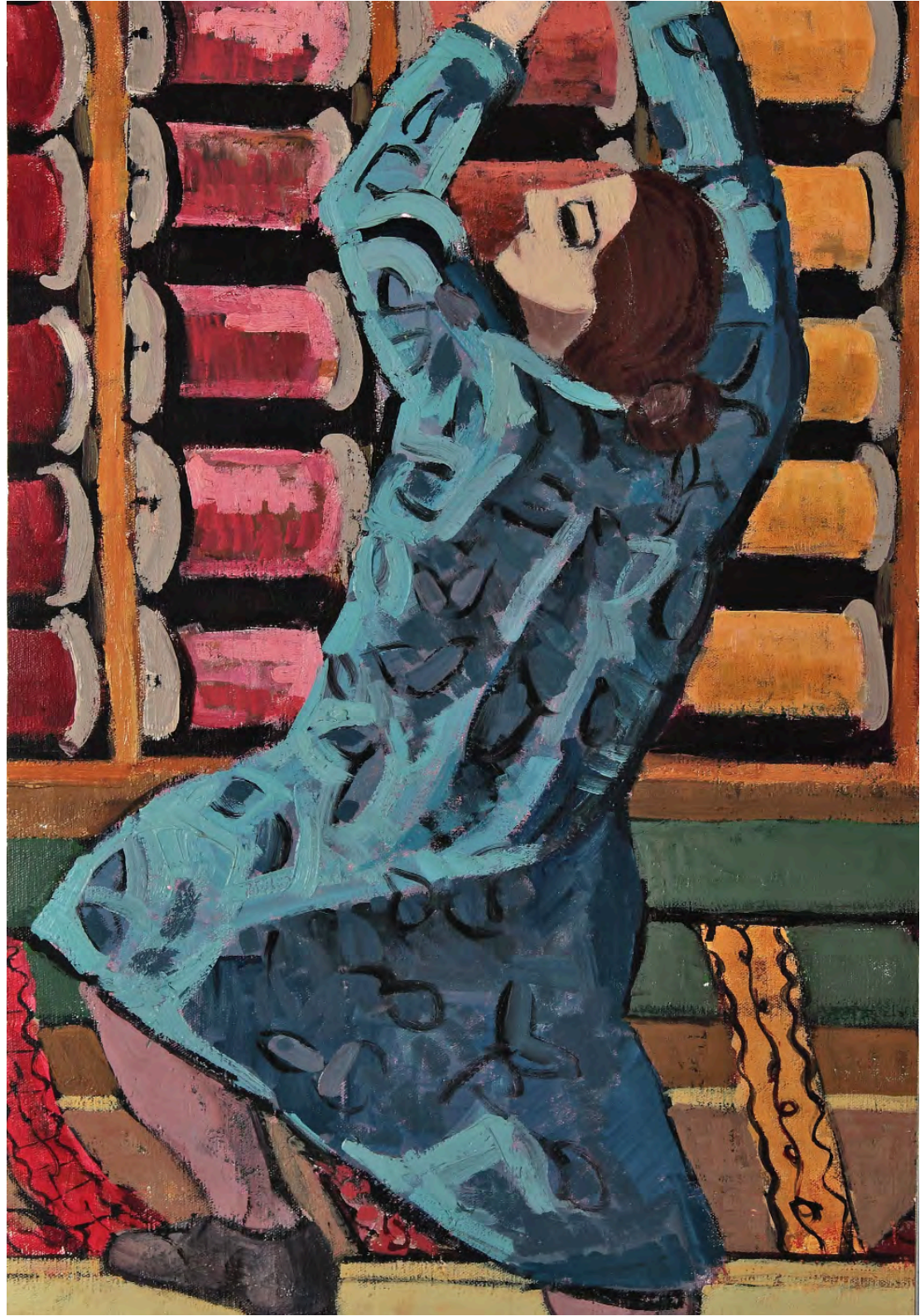
Collaborations that foster knowledge (SDG17)



The Museum's two managers in charge of sustainable development contributed to the book *Musée et écologie : missions, engagements et pratiques*. This collective work brings together authors from France and Quebec and made good on the Museum's commitment to share knowledge and promote dialogue between institutions and within the cultural and scientific communities. This initiative illustrates the importance of partnerships in enhancing practices and fostering a collective transition toward more sustainable models.



Collections Management



Unparalleled historical and artistic collections, that tell our stories

Previous page: Moe Reinblatt, *Woman working in a spinning factory, Montreal*, 1940-1950. Gift of Lilian Reinblatt, M993.138.4, McCord Stewart Museum

3.2 million objects, documents, images and works of art



Indigenous Cultures

16,000 cultural belongings

Artist unknown, Moccasins, Nêhiyawak, 1920. Gift of the Art Association of Montreal, ME928.81-2, McCord Stewart Museum



Material Culture

63,000 objects

George Adams, Orrery, before 1781. Gift of Alice Elizabeth Phillips Coffey, M2025.24.21-13, McCord Stewart Museum

Documentary Art

120,000 images

Artist unknown, *The Burning of the Parliament Building, Montreal*, 1849, M11588, McCord Stewart Museum,



Photography

Over 3,000,000 photographs

Gabor Szilasi, *Mr. et Mrs. Adrien Ouellette (Louise Labbé), Saint-Joseph de Beauce*, 1973. Don de Gabor Szilasi, MP-1974.16.21, McCord Stewart Museum



Archives

3,500 rare books
348 linear metres of textual archives

Guillaume de L'Isle, *Map, Hémisphère septentrional pour voir plus distinctement les terres arctiques*, 1714. La Société Historique du Lac Saint-Louis Collection, 1979.261, McCord Stewart Museum



Dress, Fashion and Textiles

27,000 clothing items and accessories

Tailor-made dress, J.J. Milloy, 1887, M2009.62.11-2, McCord Stewart Museum

Implementation of the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) at the McCord Stewart Museum

In accordance with Article 12 of the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP), which took effect in Canada in 2021, museums must divest themselves of human remains in their collections. For this reason, they are undertaking complex processes to ensure the reburial or repatriation (meaning their return to Mother Earth) of Indigenous Ancestors.

To that end, in December 2024, a delegation from the Mohawk Trail Longhouse (Kahnonsesne) in Kahnawà:ke held a ceremony to honour their ancestors, whose remains were temporarily held in the Museum's Indigenous Cultures storage area. Members of the delegation informed the ancestral remains that the necessary care and procedures would be carried out before their release and return to the Earth.

From January to October 2025, an inventory was conducted at the Museum with support from Kanien'kehá:ka (Mohawk) archaeologist Katsi'tsahén:te Cross-Delisle, an advocate for repatriation. While the number of Ancestral remains had previously been estimated at 200, the inventory revealed an actual total of 742. Of this number, nearly 90% were excavated in Tiohtià:ke (the Island of Montreal) in the 19th century, mostly from the Dawson site*.

UNDRIP, Article 12:

Indigenous peoples have the right to manifest, practise, develop and teach their spiritual and religious traditions, customs and ceremonies; the right to maintain, protect, and have access in privacy to their religious and cultural sites; the right to the use and control of their ceremonial objects; and the right to the repatriation of their human remains.

States shall seek to enable the access and/or repatriation of ceremonial objects and human remains in their possession through fair, transparent and effective mechanisms developed in conjunction with indigenous peoples concerned.



Potsherd, Iroquoian, Dawson Site, late 1400s to early 1500s. Gift of Sir John William Dawson, ACC2820.1-2, McCord Stewart Museum

To further McGill University's reconciliation efforts, a working group on Indigenous repatriation, repatriation and restitution was created in March 2025 to ensure that human remains are handled in a manner that reflects and respects Indigenous values. The working group members come from both Indigenous and non-Indigenous communities. They include cultural advisors, knowledge keepers and community representatives from Kahnawà:ke, Akwesasne and the Wendat Nation, as well as representatives from McGill Libraries and the McGill University Office of Indigenous Initiatives. Two Museum staff members also serve on the working group: Jonathan Lainey, Indigenous Cultures Curator, and Christian Vachon, Director of Collections Management. Pursuant to the custody agreement between the Museum and McGill University, the human remains are the legal responsibility of the University.

A reburial of the Ancestors remains from the Island of Montreal is planned for 2027 and would take place on the McGill University campus, near the Dawson site. It will be a major milestone in terms of both reconciliation and the institution's history.

* Montreal's Dawson site, discovered in 1859 and subsequently investigated by John William Dawson, preserves the remains of a major St. Lawrence Iroquoian village from the pre-contact period. The site provides important evidence of Indigenous occupation on the Island of Montreal prior to European arrival.

Acquisitions

The McCord Stewart Museum is continuing to develop and expand one of Canada’s most significant collections of objects and documents for social history research. In 2025–2026, two acquisition committees were formed, and 87 donations were accepted for the following collections:

Collections	Gifts	Total
Archives	9	189.2 linear centimetres
Documentary Art	13	21,294
Mixed collections	17	Distributed among collections
Dress, Fashion and Textiles	25	82
Material Culture	7	76
Indigenous Cultures	2	82
Photography	14	8,091
Total	87	29,625 works/objects/ cultural belongings and 189.2 linear centimetres

Moratorium

The Museum has imposed a moratorium on new acquisitions for a two-year period, effective June 11, 2025. This hiatus was necessary to allow the team to review its acquisition and collection management policies, reorganize its storage spaces and process its uncatalogued funds.

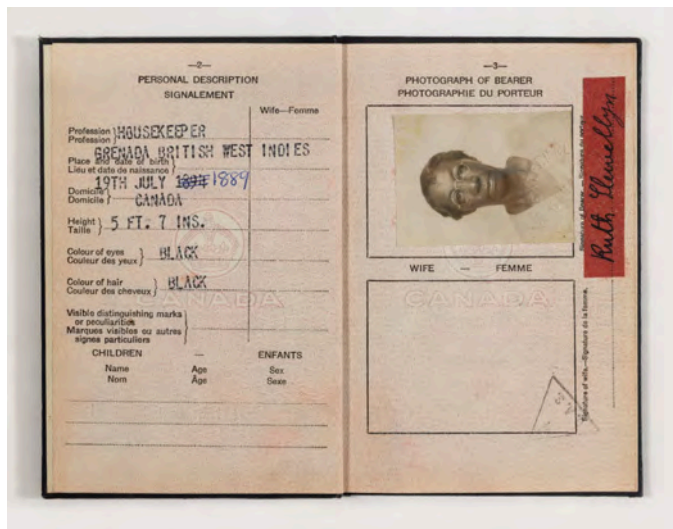


Quarantine area for acquisitions awaiting cataloguing and preventive conservation © Christian Vachon

Recent acquisitions

Archives

Artist and retired visual arts teacher Leon Llewellyn has donated a collection of textual archives, photographs and material culture objects that, together, bears witness to the history of Caribbean women and families in Montreal. The fonds documents the lives in Canada of his grandmother, Ruth Edith Llewellyn (1889–1977) and his great-aunt, Margaret Llewellyn Campbell (1903?–1968), both of whom left Grenada for Montreal in the early 1920s to work as domestic servants for wealthy Westmount families. Ruth immigrated to Canada when her son, Eric Llewellyn, was six months old. Born out of wedlock, Eric remained in Grenada and was raised by his mother's cousin and his wife, but he too would eventually immigrate to Montreal with his wife and children. In addition to the story of the family's migration, the collection highlights the work of Black immigrant women as domestic workers serving Montreal's middle and upper classes during the first half of the 20th century. Notable items include Ruth Llewellyn's passport, a studio portrait of Ruth in uniform, and the Panatrophe phonograph that the sisters listened to in their Little Burgundy apartment. Offering a rich and nuanced glimpse of the daily lives of these women, this donation is a significant addition to our collections.



Passport of Ruth Edith Llewellyn (1889-1977). Gift of Leon Llewellyn, M2025.53.1, McCord Stewart Museum

Documentary Art

Before gaining recognition as a political cartoonist and painter, Normand Hudon (1929–1997) studied drawing, design and advertising at the École des beaux-arts de Montréal in the 1940s. That training laid the foundation for the graphic precision and immediate clarity of his posters, which were conceived first and foremost as tools of visual communication. The theatre world was one of the main domains of Normand Hudon's work as a poster artist. He created several posters for the Théâtre du Rideau Vert, including these examples, which are cited in scholarly papers on the emergence of modern graphic design in Quebec. They are part of a collection of 26 recently acquired posters produced between 1959 and 1965, and attest to the artist's ongoing engagement with Montreal cultural life. In these works, he employs an expressive and vividly coloured graphic language, often imbued with whimsy, that echoes the diversity of the plays themselves, whether comedies, vaudevilles, dramas or social satires. Far from being mere promotional materials, these posters helped shape the visual identity of Quebec theatre during this period.



Normand Hudon, *Un amour qui ne finit pas*, d'André Roussin, Théâtre du Rideau Vert, 1964. Gift of Denis Lépine, M2018.18.96, McCord Stewart Museum



Normand Hudon, *La répétition ou L'amour puni*, de Jean Anouilh, Théâtre du Rideau Vert, 1965. Gift of Denis Lépine, M2018.18.108, McCord Stewart Museum

Dress, Fashion and Textiles

The donor of this ensemble was an employee of the 1976 Montreal Olympic Games, whose ID card showed his official title as “crowd controller.” This men’s uniform matches the women’s version already in the Museum’s collection. It is complete except for the belt and shoes, examples of which were already in the collection. Archival documentation describing the owner’s experience as an event employee lends this ensemble special documentary and heritage value.

Although Adidas (Canada) Ltd. sponsored the uniforms, it did not supply them directly. Instead, the outfit was the work of a Montreal-based team of designers, who created a leisure suit for Adidas that was then manufactured locally in five different colours to identify different roles. Staff assigned to ticket checking and program sales, ushers and security personnel could be recognized by this bright orange outfit, worn with Adidas sneakers featuring the iconic three stripes.



Photographer unknown, *Gérald Vallée, crowd controller, in front of the Olympic Stadium, Montreal, 1976.* Collection of Gérald Vallée



Venue staff uniform and name tag, Montreal Olympic Games, White Sister Uniform Inc., 1976. Gift of Gérald Vallée, M2025.19.2.1-4, McCord Stewart Museum

Material Culture

This symphonion illustrates the evolution of domestic cultural practices from the turn of the 19th century into the 20th century, during a period of transition between oral and instrumental musical traditions (piano, singing) and the early days of mechanical sound reproduction, presaging the phonograph era. Purchased by a member of the d'Estimauville Rolland family in Montreal in 1899, possibly at Birks, this symphonion reflects the interest of local elites in modern leisure technologies and their role in adopting and disseminating such innovations. An advertisement by the Pratte Piano Co., which appeared in the Montreal Star in 1899, promotes music boxes of this type. This particular model, equipped with double combs, would have been among the most expensive.



Symphonion, Schutz, about 1885. Gift of Ian Crain, M2025.35.1, McCord Stewart Museum

Indigenous Cultures

These cultural belongings are believed to have belonged to Dr. William Bell Malloch and his son Stewart Ernest Malloch and to have been acquired in Moose Factory, in northern Ontario, where William Malloch practised medicine from 1870 to 1878. This set includes clothing and accessories (coats, moccasins, mittens and bags) made of leather and fur and adorned with beadwork or embroidery, as well as tools and toys made of bone, wood, ivory and stone. These items are likely of Eeyou and Inuit origin. Some were worn by Stewart Ernest shown in photographs in the Museum's collection, providing further insight into the context in which they were made or used. This new acquisition rounds out a set of belongings that come from the same source and are already part of the collection.



William James Topley, *Stewart Ernest Malloch Wearing Clothes Made by Cree, Ottawa, 1878*. Gift of Alice Muriel Murray, MP-0000.391.35, McCord Stewart Museum



Child's jacket with embroidered leather belt decorated with fur, Eeyou, 19th century. Gift of Christopher Irving Malloch, MD, via Osler Library of the History of Medicine, McGill University, M2025.41.50.1-2, McCord Stewart Museum



Beaded bag, Eeyou, 19th century. Gift of Christopher Irving Malloch, MD, via Osler Library of the History of Medicine, McGill University, M2025.41.39, McCord Stewart Museum

Photography

The collection was recently enriched with four series of photographs by Guy Borremans (1934–2012), providing a captivating glimpse of the artist's documentary practice from the 1950s to the 1980s. Born in Belgium, Borremans immigrated to Quebec with his family in 1951. After settling in Montreal, he quickly became immersed in the arts scene and befriended artists associated with the Automatist and non-figurative movements. He held his first photography exhibition in 1956 and, the following year, took part in a group exhibition at the Montreal avant-garde gallery L'Actuelle. The donation of 111 silver gelatin prints, produced by Borremans himself, includes numerous photographs of Montreal. One particularly captivating series of 28 images was taken during a community dance held in 1971 in the Faubourg à m'lasse neighbourhood. They show teenagers dancing together while their younger siblings, parents and grandparents watch and chat. The contrast between different generations is striking in these casual portraits, taken after this working-class neighbourhood had been significantly transformed by the construction of Maison de Radio-Canada.



Guy Borremans, *Teenagers*, from the series *Faubourg à m'lasse, Montréal*, 1971. Gift of Ariel Borremans, M2024.56.91, McCord Stewart Museum



Guy Borremans, *Seated Woman*, from the series *Faubourg à m'lasse, Montréal*, 1971. Gift of Ariel Borremans, M2024.56.82, McCord Stewart Museum



Photographer unknown, *Bleury Street, Montreal*, about 1915. Gift of Jean-Luc Allard and Lucie Surprenant, M2024.59.105.126, McCord Stewart Museum



European Post Card Co., *Craig Street and Saint-Laurent Boulevard, Montreal*, 1906-1913. Gift of Jean-Luc Allard and Lucie Surprenant, M2024.59.105.108, McCord Stewart Museum

An exceptional donation of more than 4,000 photographic postcards of Montreal marks the culmination of several decades of work by collector Jean-Luc Allard, whose extensive collection of early photographs had already been acquired by the Museum. As a leading figure in Quebec deltiology, he set out to collect all the postcards he could find with Montreal as their subject, from their first appearance in North America in the 1870s through the 1980s. The donation includes cards that are actual photographs (printed on postcard-sized light-sensitive paper) as well as photomechanical reproductions, many of which are in colour. The golden age of postcards, from the 1900s to the 1920s, is particularly well represented. Central to popular photography, postcards are unique in what they can reveal about the history of the production, circulation and public reception of photography in Quebec.

Loans of objects from the collection

During the 2025–2026 fiscal year, the Museum signed or renewed 17 loan agreements covering a total of 75 objects in circulation. Among the museums that benefited were the Peabody Essex Museum (Salem, Massachusetts), the John and Mable Ringling Museum of Art (Sarasota, Florida), the National Gallery of Canada and Château Ramezay.



Strobridge Lithographing Company, *Thurston The Great Magician – Do the Spirits Live?*, 1911. Purchase, funds graciously donated by La Fondation Emmanuelle Gattuso, M2014.128.908, McCord Stewart Museum

This extremely rare poster featuring magician Howard Thurston is one of nine magic show posters loaned to the Peabody Essex Museum for the exhibition *Conjuring the Spirit World: Art, Magic, and Mediums*.

This embroidered coat, along with four other Indigenous winter garments, was featured in the exhibition *Winter Count: Embracing the Cold* at the National Gallery of Canada.



Artist unknown, Coat, Nêhithawak or Métis, 1880-1910.
Gift of Charlotte Learmont, M5149, McCord Stewart Museum

Loans for exhibitions

In 2025–2026, as part of its activities supporting the Museum’s exhibitions—whether completed, in progress, forthcoming or in rotation—and working in cooperation with the Conservation Department, Collections Management coordinated with 108 lenders to borrow, renew or return 1,104 objects, works and documents presented in the following exhibitions:

Exhibitions	Number of objects
<i>Indigenous Voices of Today: Knowledge, Trauma, Resilience</i>	12
<i>Costume Balls—Dressing Up History, 1870–1927</i>	23
<i>Pounding the Pavement: Montreal Street Photography</i>	105
<i>Little Burgundy – Evolving Montreal by Andrew Jackson</i>	69
<i>On the Menu – Montreal: A Restaurant Story</i>	495
<i>Africa Fashion</i>	240
<i>Aunties’ Work: The Power of Care</i>	21
<i>Sovereign Stitches + Wild Weaves</i>	6
<i>Montreal 1976: An Olympic Feat</i>	133



Exhibition *Montreal 1976: An Olympic Feat*, 2026 © Roger Aziz, McCord Stewart Museum, 2026

Montreal 1976: An Olympic Feat, on view from March 27 to September 13, 2026. A total of 27 museums and private individuals loaned 133 objects to support the exhibition. A total of 263 objects also came from the Museum’s own collections.

Donors to our collections

Jean-Luc Allard and Lucie Surprenant
The J. W. Anderson Family
Guy Badeaux
Bhagyawanti Bajaj (Massand)
Claire Belzil
Family of Gabriel Bodson
Ariel Borremans
The Brisset Family
Serge Chapleau
Ann Charney
Jackie Claxton
Alice Elizabeth Phillips (Judge) Coffey
Sara Peck Colby
Melody-Escojido Collection
Cynthia Cooper
Ian Crain
Christian Daigle
Jacques Déry
Donigan Cumming
Hal Dumbrille
Madeleine Dupuis
Robert Fong and family
Nicole Fradet
Claudella Gillies-Oonu
Sylvain Gingras
Anna Goodson
John Kinnear Grande

Charmian Harvey
Laura Lucille Monette Hébert
Cynthia Hyndman
Lise Houde
Andrew John Jackson
Anthony Jenkins
David Lank, CM
Violette Laporte
Brigitte Le Normand
Louise Lecours Fauteux
Françoise Ledoux
Day's Lee and Nona Lee
Deborah Lee
Martha M. Lee
Denis Lépine Collection
Robert Little
Leon Llewellyn
Louise Louthood
Carina Marinelli, Certified Graphic Designer
Christopher Irving Malloch, MD, through the Osler
Library of the History of Medicine,
McGill University
Jocelyne Mathieu
David Miller
David Miller and Clara Gutsche
Mary Mitchell
Francine Monette

Louise Monette
Jacques de Montjoye
Terry Mosher and Mary Hughson-Mosher
Joan Murray and Susan Myra
Bob Parent
Family of John Allan Parker
Estate of Roland Pier
Denis Plain, photographer
Michel Prévile
Marie-Hélène Rousseau
Royal British Columbia Museum and
BC Archives
Arnold Sharp
Richard Simpson
Andrea Morgan Patch Smith
Julie Snyder
The Lake St. Louis Historical Society
Herbert Beaufield Tait
Judy Sternthal
Hélène M. Stevens
Alan Strand
Georgine Strathy
Gérald Vallée
Francine Vandelac, designer
Virginie Vandelac
Alexis Walker
Jean-Marc Yelle

Digital Outreach



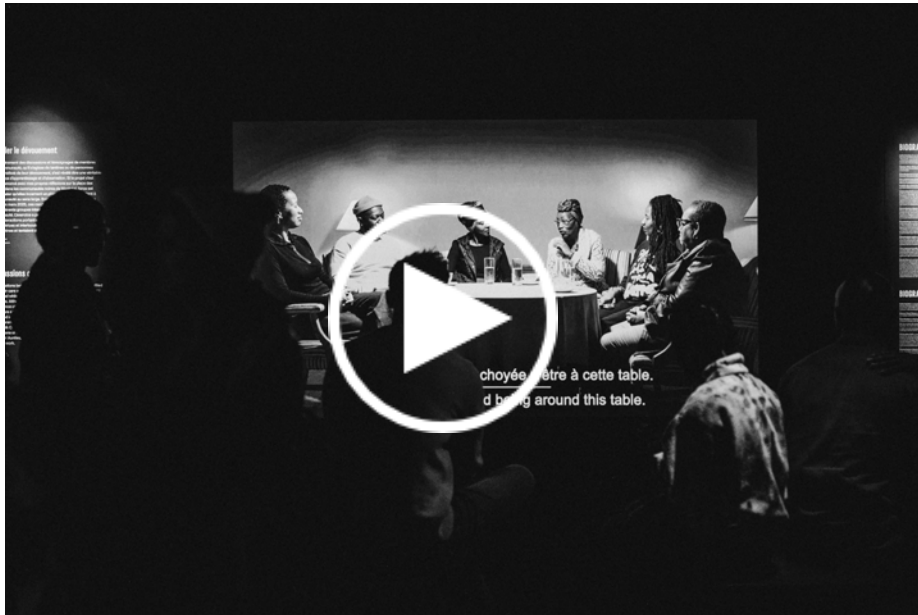
Contribution to exhibitions

Previous page: Recording of a conversation between members of the community for the exhibition *Aunties' work: The Power of Care*, 2025 © Roger Aziz, McCord Stewart Museum

This year, the Digital Outreach Department played a central role in the production of exhibitions by creating original audiovisual content featuring memorable voices and life stories.

Aunties' Work: The Power of Care

The team produced two videos. In "Conversation with Nadia Burnyan," the exhibition's curator, highlights the significant role that "aunties" play in their communities. In the same vein, "Discussions of Care", a video just over 20 minutes long, amplifies the voices of members of Montreal's Black communities as they explore their relationships with their aunties and attempt to define the nature and scope of their work.



Opening of the exhibition *Aunties' Work: The Power of Care*, 2025 © Thibault Caron, McCord Stewart Museum

On the Menu – Montreal: A Restaurant Story

In addition to editing 17 archival videos and a vox pop segment, the team produced three interviews with key figures in Montreal's restaurant scene. Chef, professor and author Jean-Paul Grappe reflects on his arrival in Montreal for Expo 67, his career at numerous restaurants and his years teaching at the Institut de tourisme et d'hôtellerie du Québec (ITHQ). Author and food columnist Lesley Chesterman provides an inside look at the food critic profession. Finally, Swaneige Bertrand, a member of the Acho Dene Koe Nation in the Northwest Territories as well as a restaurateur and catering business owner, discusses the foods she prepares and putting her own spin on Indigenous culinary traditions.

Laura Dumitriu, the Museum's Senior Photographer, set out to capture images of 28 restaurants that represent the city's cultural abundance and diversity.



Chez Bong © Laura Dumitriu, McCord Stewart Museum, 2025

Montreal 1976: An Olympic Feat

Interviews were conducted with graphic designers Yvon Laroche and Raymond Bellemare and industrial designer Michel Dallaire for the occasion. The two graphic designers talk about their experience developing the visual identity and graphic design for the 1976 Montreal Olympic Games, highlighting the event's significance for their professional careers and the development of graphic design in Quebec, while Michel Dallaire reflects on his experience designing the Olympic torch, recalling memorable moments associated with the Montreal Games.



Exhibition *Montreal 1976: An Olympic Feat*, 2026 © Roger Aziz, McCord Stewart Museum



Exhibition *Montreal 1976: An Olympic Feat*, 2026 © Roger Aziz, McCord Stewart Museum

Shared collections, accessible knowledge

Posting new content on the Online Collections platform was put on hold last year, with plans to resume posting in 2026. The platform currently lists more than 160,600 items, illustrated by 158,000 royalty-free images or documents that can be downloaded in high resolution. The platform was viewed 77,673 times, a slight decrease from the year before.

At the same time, collection digitization efforts continued: 2,831 objects were digitized, generating 4,897 images that were added to the internal database. These images are available to all personnel as well as to researchers consulting the database at the Archives and Documentation Centre.



William Raphael, *Waiting for the Train, Dunn Station, Lachine, June 25, 1883*. Gift of Dr. William D. Lighthall, M933.271.68, McCord Stewart Museum



Anne Ross McCord, *Convallaria trifolia, Orchis fimbriata. Copied from nature 18th June 1837 à Temple Grove, 1837*. Gift of the Estate of Anne Ross McCord, M10005, McCord Stewart Museum

Requests for reproductions for research and exhibition purposes—particularly in connection with the exhibition *Montreal 1976: An Olympic Feat*—accounted for most of the digitization work. Museum photographer Roger Aziz digitized 978 objects, producing 1,956 images.



Michel Gravel, *The Olympic Stadium Construction Site, Montreal, September 17, 1975*. Gift of La Presse Inc., M2020.95.14.9.2733, McCord Stewart Museum



Photographer unknown, *People in Front of the Olympic Stadium, Montreal, July 28, 1976*. Gift of La Presse Inc., M2020.95.15.7.9165, McCord Stewart Museum



Jules-Ernest Livernois, *Wendat Group from Wendake (Lorette) at Spencer Wood, Quebec City, February 11, 1880*. MP-0000.223, McCord Stewart Museum

Finally, a page dedicated to the Notman Photographic Archives was created to consolidate content and facilitate research within this invaluable collection, which bears witness to the evolution of Canadian society

The Museum shared images from the Indigenous Cultures collection with various communities and as part of several projects, including two documentaries. The first was dedicated to the revitalization of the Wendat language, while the second focused on an exploration of Innu identity, from Pessamit to Sheshatshiu.



Wm. Notman & Son, *Annie G. McDougall in Notman's Studio, Montreal, 1888*. Gift of Leslie Millar, MP-1974.133.46, McCord Stewart Museum

Resonance: A blog that resonates with readers

In 2025–2026, 8 new articles and 11 new videos were published on the Museum’s blog. Despite a marked slowdown in content posting from the previous year, the blog remains popular, with the number of views slightly up year over year. The three most popular articles this year were *Before There Was Gore-Tex..., Pique Your Interest with Porcupine Quills* and *Embellishing Birchbark: All Bark, and Some Bite*. These three articles alone recorded 4,753 views, confirming the public’s interest in collections-related content. Articles written by members of the Conservation Department are also popular with our audience.



Artist unknown, Moccasins, Ojibwa or Cheyenne, 1900-1920. Gift of the Art Association of Montreal, ME928.11.1-2, McCord Stewart Museum

Two articles stand out for their scope and speak to the diverse range of perspectives expressed in the blog:

- *When Street Photography Meets Social Engagement*, written by members of the *L’Itinéraire* newspaper team, focuses on a series of street photography workshops organized by the Museum in collaboration with the *L’Itinéraire* community group. The workshops were organized in conjunction with the exhibition *Pounding the Pavement: Montreal Street Photography*.
- *Why Representation Matters: Creating the Africa Fashion Mannequin*, written by Rachael Lee, Senior Conservator (Textiles Display) at the Victoria and Albert Museum, explains how the museum designed mannequins to showcase and celebrate the continent’s body types for the Africa Fashion exhibition.

Digital outreach by the numbers

Website

369,677 (+7%)	Website visitors
609,624	Sessions
77,673	Online Collections platform consultations
48,801	Blog views (42,560 articles and 6,241 videos)
14 176	EncycloFashionQC website visits
75,804	Online ticketing service visits

N.B.: 14% of website traffic cannot be tracked, in accordance with the protection of personal information guaranteed in the Museum’s and Foundation’s privacy policy (cookies deactivated by users).

Online activities

25	Newsletters
19	Blog posts
330	Participants in online cultural activities
200,173	Social media interactions
81,961	Views of videos on our YouTube channel, representing over 1,200 hours of content

Knowledge and Research



Archives and Documentation Centre

The Archives and Documentation Centre provides access to all McCord Stewart Museum collections. All researchers can access these collections in two ways: by visiting the Online Collections webpage or by consulting the database available at the Museum, which is even more complete. The Centre also boasts a library housing 9,000 reference works, specialized periodicals and some 3,670 titles in its rare book collection. In addition, it also provides access to over 850 archival fonds and collections totalling nearly 348 linear metres of textual documents and over 3 million photographs, including the *La Presse* newspaper fonds, estimated to contain 1.6 million negatives.

The Archives and Documentation Centre is accredited by Bibliothèque et Archives nationales du Québec. It receives an annual grant supporting its efforts to expand its archival collections and make them more accessible to a diverse audience.

Over the year, the Centre welcomed 170 researchers on-site for a total of 329 sessions and hosted 20 groups totalling 239 people. Our staff also responded to 996 research requests. They continued to assist individuals outside Montreal by conducting ad hoc research in our archival collections and taking research 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. Finally, the substantial digitization work performed in recent years has greatly facilitated online access to our collections.

Previous page: Raymond Bellemare, Themed poster, *International Youth Camp*, 1975. Gift of the Organizing Committee for the Games of the XXI Olympiad (COJO), M976.178.22, McCord Stewart Museum, © COJO 76



Wm. Notman & Son, *Stacks at the Peter Redpath Library, McGill University, Montreal*, about 1893. VIEW-2684, McCord Stewart Museum

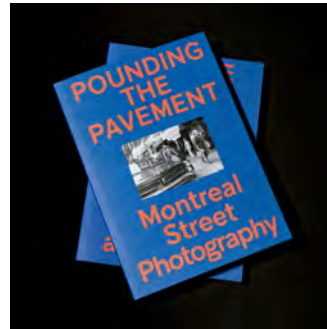
Sharing expertise

The Museum team is always available to share its knowledge and expertise with professionals, organizations and the public. Our Collections and Research Department and Conservation Department staff regularly present scholarly papers at seminars and symposiums, publish articles and catalogues, collaborate with academia and other communities, and supply content to the media.

Publications

Pounding the Pavement: Montreal Street Photography

This 198-page book, which bears the same name as the exhibition, was edited by Zoë Tousignant, Curator, Photography with graphic design by the Wedge agency. It was released by the Museum in both English and French versions. Reproducing the exhibition's thematic organization, it highlights the role of street photography in documenting the stories that have shaped the city from the 19th century to the present day through an analysis of 30 sets of photographs totalling 120 images. Distributed by the Museum and bookstores, the book is now out of print.



Publication *Pounding the pavement: Montreal Street Photography*, 2025 © Roger Aziz, McCord Stewart Museum

Alexis Walker, Curator, Dress, Fashion and Textiles, published “The Coat of the Age: The Kul-e-Tuk Brand Parka, Inuit Cultural Appropriation and the Commercialization of Settler Canadian Identity” in the *Journal of Historical Research in Marketing* (vol. 17, nos. 1–2, 2025, pp. 95–118).

The Museum’s curators and conservators presented their research to different audiences, including academic symposiums, university research groups and special interest groups.

- Alexis Walker, Curator, Dress, Fashion and Textiles, presented *The Coat of the Age: the Kul-e-Tuk Brand Parka, Inuit Cultural Appropriation and the Commercialization of Settler Canadian Identity* at the “Fashioning the Midwest at the Heart of Turtle Island” symposium held by the Costume Society of America Midwestern Region at Toronto’s Bata Shoe Museum on November 6 and 7, 2025.
- Zoë Tousignant, Curator, Photography, presented *Photographing Phantasmagoria: Composite Photography and the Popular Press* at the UAAC-AAUC conference at York University on October 17, 2025.
- Jonathan Lainey, Curator, Indigenous Cultures, presented *De la collection à la communauté: l’exposition Wampum du projet CRoyAN à Paris, New York, Ganondagan et Montréal* (with Paz Núñez-Regueiro and Michael Galban) at the symposium “Partager les collections, coécrire l’histoire : approches collaboratives en contextes autochtones nord-américains,” held at the musée du quai Branly–Jacques Chirac in Paris from November 19 to 20, 2025. He also presented *Les Wendats et la France aux 19e et 20e siècles: la nostalgie d’une alliance* at the “Français et Amérindiens, de l’Histoire à la Mémoire” symposium organized by the Commission de la mémoire franco-québécoise in La Rochelle (and via videoconference), on February 20, 2026.



Two Dog wampum belt, Kanien'kehá:ka of Kanehsatake, 1721-1781. M1904, McCord Stewart Museum

- Caterina Florio, Head, Conservation, presented *Risque: perte de quoi? Et pour qui? Une perspective de restauration* at the 17th Max and Iris Stern International Symposium on the theme of “Risk Taking: How Do Museum, Curatorial and Artistic Practices Deal with Uncertainty?” on April 4 and 5, 2026, at the Montreal Museum of Contemporary Art.
- Sara Serban, Conservator, presented *Colouring Racist Tropes: How Materiality Can Reveal Past Lives* at the 50th conference of the Canadian Association for the Conservation of Cultural Property. Titled “Surveying the Past, Treatments for the Future,” the conference was held in Ottawa, Ontario, from October 20 to 25, 2025.
- Sonia Kata, Conservator, presented *Archival Materials as Primary Source Evidence in the Conservation of Historic Costume* at the 15th edition of the North American Textile Conservation Conference, held September 15–19, 2025, in Banff, Alberta. The conference preprints have been published.

Serving the research community

The members of the Museum team also contribute to their scholarly communities by participating in editorial boards, working groups and groups of peers. As in previous years, staff members served on master’s thesis and doctoral dissertation defence committees as well as awards juries.

For example, Zoë Tousignant presented a lecture on the Notman Photographic Archives at the annual general meeting of the Canadian Commission for UNESCO on June 12, 2025.

In February 2026, she also sat on the Scotiabank Photography Award jury in Toronto.



Thomas Pinnington Johnstone, *The Winged Figure*, 1920-1922. Gift of the granddaughter of the artist, Gladys Johnstone, M999.32.1.5, McCord Stewart Museum

Conservation



Critical and innovative expertise

The Conservation Department is essential to the Museum's mission. It preserves the collections, maintains an appropriate physical environment, and upholds the highest standards for handling, storage and transport. In addition, conservators and conservation technicians carry out investigations on objects and belongings from the Museum's collections and conduct scientific research on conservation-related subjects. One example is the ongoing multi-year study on the historical use of pesticides in our collections, conducted in partnership with the Canadian Conservation Institute.

This year, the Department undertook a comprehensive review of ways to further expand access to the collections while indigenizing our conservation practices and physical spaces. This resulted in an expanded use of the conservation spaces, extending beyond treatment work alone. The approach challenges the traditional allocation of physical laboratory spaces and explores the distinction between access and preservation, which is more fluid than commonly thought. It also plays a role in shaping internal policy. For example, in October 2025, eight Inuit seamstresses from the Aggvaq Collective came to work in the Department's lab for a few days. The group studies and adapts traditional amauti patterns and production techniques for use with contemporary materials and fashions. The collective's work builds bridges between the past and the present, preserving traditional knowledge and ensuring its continued relevance. This is an impactful but perhaps less visible way in which the Conservation Department supports the Museum's reconciliation efforts while continuing to devote significant resources to making its collections more accessible to the public.



Left: Artist unknown, Amauti, Nunavimmiut, Nunavik, 1890-1897. Gift of Mrs. R. Fairbanks and David Ross McCord, M5837, McCord Stewart Museum

Right: © Rose Tina Alivaktuk, Member of Aggvaq Collective





During the planning, installation and teardown of recent exhibitions, the Conservation Department conducted condition assessments, performed treatments, prepared a considerable number of objects and belongings, and made recommendations regarding the presentation of all objects and artifacts on display, whether they came from the Museum's collections or were on loan.

With a view to ensuring continuous improvement, the Department is also continuing to develop internal tools and procedures aimed at strengthening preventive conservation practices, harmonizing work methods and enhancing intervention traceability. These efforts support rigorous documentation management and facilitate the flow of information between teams, thereby benefiting long-term preservation and access.

The Department performs preventive conservation activities and continues to monitor environmental conditions in the Museum's galleries and storage areas. This year, it offered its expertise to ensure the safe planning of renovation work taking place in the building.

Finally, the Department works closely with Collections Management to facilitate loan requests and assist with the work of the Acquisitions Committee and Deaccession Committee.

Programs and Engagement



Exhibitions

In 2025–2026, the Museum brought Montreal to life with a lineup that presents the city through its stories, objects and images and, above all, through the voices that shape it. From the splendour of *Costume Balls: Dressing Up History, 1870–1927* to the scenes of everyday life captured in *Pounding the Pavement. Montreal Street Photography*, the Museum's collections provided a springboard to explore the city's history and shed light on facets that are often overlooked. With *Little Burgundy – Evolving Montreal* and *Aunties' Work: The Power of Care*, the Museum highlighted bearers of culture from Montreal's Black communities and created spaces for sharing where histories, personal accounts and photographs are in dialogue with objects from the collection. *Africa Fashion*, a Canadian exclusive, expanded the conversation to encompass contemporary African creativity and its historical roots in an exhibition that resonated with Montrealers of African descent. Finally, *On the Menu – Montreal: A Restaurant Story* and *Montreal 1976: An Olympic Feat* celebrated some iconic collective landmarks that helped shape the city's identity. True to its mission, the Museum combined rigour, research, engagement and a sense of daring to present a unique, proud and nuanced portrait of Montreal.

Eco-design

The Exhibitions Department continued to incorporate eco-design principles into its project development process, capitalizing on the reuse and optimization of built components. The Museum also introduced a process for managing the end-of-life and repurposing of obsolete materials, diverting more than 790 kg of materials from landfills. Efforts to reduce our environmental footprint in printed materials continued, primarily by using woodblock printing for one of the year's major exhibitions.

Opening of the exhibition *Montreal 1976: An Olympic Feat*, 2026 © Élias Touil, McCord Stewart Museum



Temporary exhibitions

Costume Balls: Dressing Up History, 1870–1927

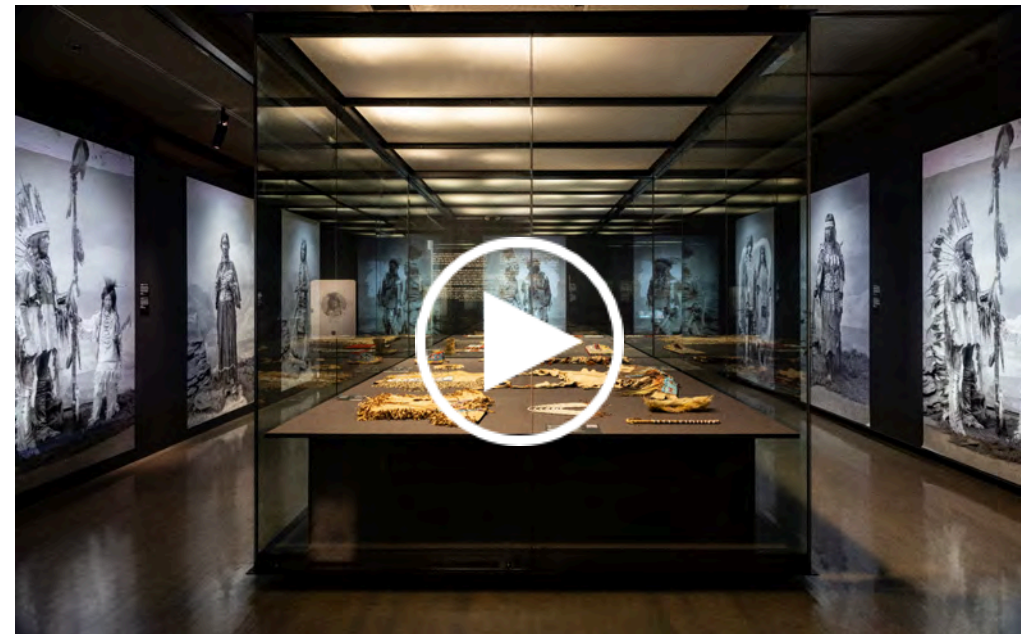
November 14, 2024, to August 17, 2025

The exhibition *Costume Balls: Dressing Up History, 1870–1927* continued to draw crowds in 2025–2026, attracting over 115,000 visitors! It immersed visitors in a world of extravagant costume balls and skating carnivals—the pinnacle of high-society entertainment in the late 19th century—and presented a kaleidoscopic array of whimsical costumes. Presenting remarkable pieces from the Museum’s collections, the exhibition revealed both the exuberance of these soirées and the way they reinforced the founding myths of colonial destiny and imperial futures.

Presented by *La Presse*, in collaboration with Lasalle College Montreal (a member of LCI Education).



© Laura Dumitriu, McCord Stewart Museum



© Laura Dumitriu, McCord Stewart Museum

Little Burgundy – Evolving Montreal

February 21, 2024, to September 28, 2025

With *Little Burgundy – Evolving Montreal*, photographer Andrew Jackson delivered a sensitive exploration of this southwestern district of Montreal, documenting the living memory of the Black community that shaped it. Featuring 61 photographs and 3 short films, the exhibition highlighted people who grew up in Little Burgundy, live there or maintain ties to it, and whose stories shed light on the urban and social changes that left their mark on the area. Some twenty images and objects from the Museum's collections, selected by the artist, enter into dialogue with contemporary objects loaned by residents, interweaving the past and present.

Presented by Power Corporation of Canada, Premier Partner - Montreal Stories.

In partnership with Royal Photo.

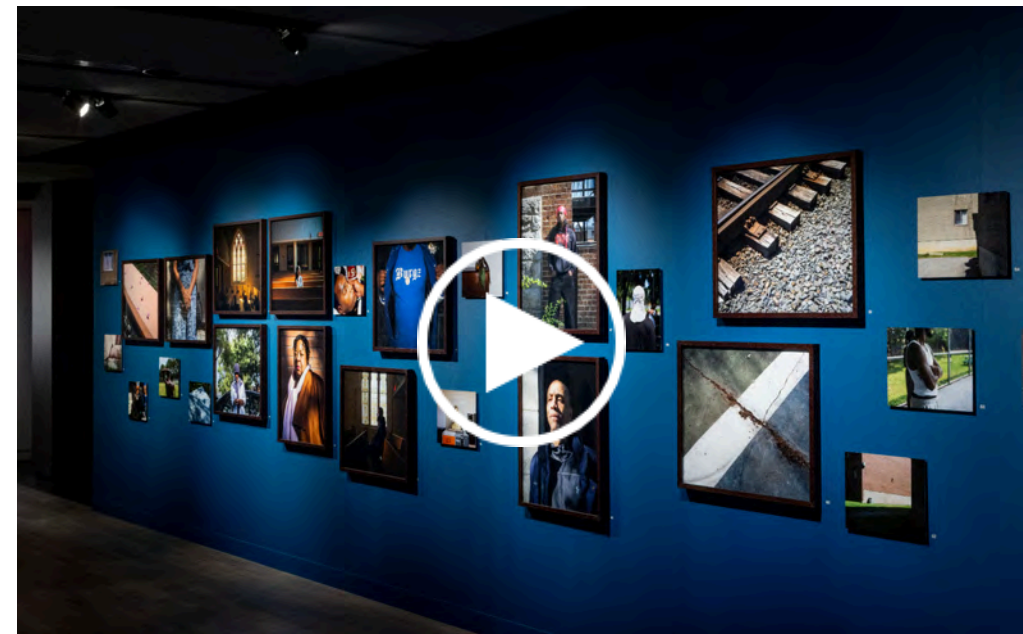
“The exhibition provides a wonderful glimpse into the soul of this corner of the city.”
– Marie-Lise Rousseau, *L'actualité*

“Evolving Montreal” series

Evolving Montreal is a series of commissioned documentary photography projects that capture the transformations taking place in Montreal's neighbourhoods. It has two objectives: to promote contemporary photography and to actively enrich the Photography collection.



© Roger Aziz, McCord Stewart Museum



© Roger Aziz, McCord Stewart Museum

Pounding the Pavement *Montreal Street Photography*

April 18 to October 26, 2025

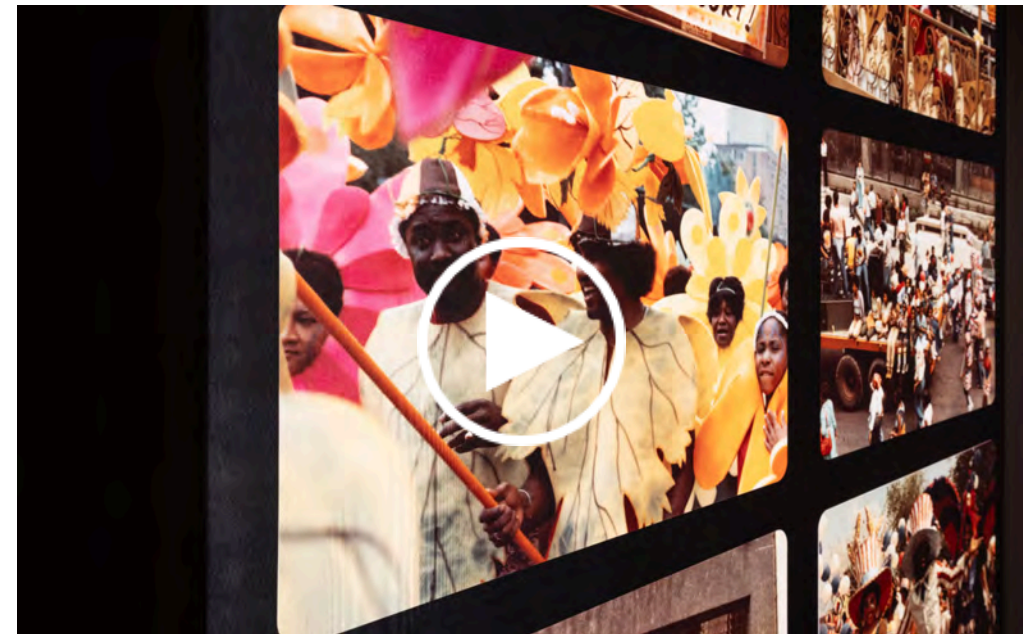
The exhibition *Pounding the Pavement: Montreal Street Photography* celebrated street photography in the city from the 19th century to the present. Through more than 400 images drawn from a variety of sources, it showcased Montreal in all its richness: its neighbourhoods, its history and its atmosphere. Each in their own way, the photographers portrayed Montreal's social fabric by capturing not only the city's beauty and humour, but also its contradictions and complexity. Rooted in the Museum's rich collections and open to contemporary perspectives, the exhibition invited the public to explore Montreal at street level and to discover, image by image, what makes the city unique.

Presented by Power Corporation of Canada, Premier Partner - Montreal Stories.

In partnership with Library and Archives Canada, Royal Photo, Tourisme Montréal and Fugues.



© Roger Aziz, McCord Stewart Museum



© Roger Aziz, McCord Stewart Museum

Africa Fashion

September 25, 2025, to February 1, 2026

In 2025–2026, the Museum welcomed *Africa Fashion*, a special exhibition dedicated to African fashion designers. Developed by the Victoria and Albert Museum in London, UK, it invited visitors to discover the bold visions of both the designers and the continent's photographers. At the sole Canadian stop on its international tour, the exhibition assembled some 100 garments and accessories, along with textiles, photographs and videos, spanning from the early 1960s to the present. It showed how African fashion has established itself on the international stage while also serving as a powerful vehicle for self-affirmation in the postcolonial era. The exhibition also fostered dialogue with Montreal's African communities, notably through a partnership with the Montreal Afro-Canadian Cultural Centre and the display, in the Atrium, of images from the second edition of the Bal Afrikana.

Created by the V&A, on world tour.

In partnership with LaSalle College Montreal (a member of LCI Education), Tourisme Montréal and the Montreal Afro-Canadian Cultural Centre.



© Laura Dumitriu, McCord Stewart Museum

“A vibrant journey through African fashion.”

– Pascale Lafrance, Meve et cie



© Laura Dumitriu, McCord Stewart Museum

Aunties' Work: The Power of Care

October 23, 2025, through April 12, 2026

Curated by Nadia Bunyan, *Aunties' Work: The Power of Care* pays a heartfelt tribute to the support systems led by the matriarchs of Montreal's Black communities. The exhibition looked at the cultural context surrounding the women known as “Aunties,” who, for generations, have consolidated movements of social change, created and maintained safe spaces, passed down essential knowledge and shared their lived experiences. The exhibition assembled personal accounts, dozens of photographs loaned by community members, and objects representing these women to illustrate the important role that “aunties” play in their communities.

Presented by Power Corporation of Canada, Premier Partner - Montreal Stories.



© Roger Aziz, McCord Stewart Museum



© Roger Aziz, McCord Stewart Museum

On the Menu
Montreal: A Restaurant Story

November 28, 2025, to October 18, 2026

With *On the Menu – Montreal: A Restaurant Story*, the Museum celebrates Montreal's diverse and inventive restaurant scene from the 1960s to today. The exhibition—replete with audiovisual recordings, photographs, archival materials, menus and objects from the Museum's collection and private collections—showcases the evolution of local restaurants, from delicatessens to fine-dining establishments, and their role in shaping Montreal and Quebec identities. The exhibition takes visitors on an intimate voyage through the years, weaving together long-gone institutions, iconic venues and personal memories, and reminds us that every restaurant is a place for gathering and sharing. By bringing together material culture, collective memory and neighbourhood lore, the exhibition highlights how restaurants, in their own way, recount the social history of Montreal.

Presented by the OVI Fund – Ionescu Family Foundation.

Innovation partner: Lightspeed

Institutional partner: ITHQ

Premier Partner - Montreal Stories: Power Corporation of Canada

Associate partners: Estiatorio Milos, Molson Coors, Marriott Château Champlain

Major media partners: *La Presse*, Radio-Canada

Other partners: Tourisme Montréal, Montréal en Lumière, La Table Ronde, Caribou, The Main



© Laura Dumitriu, McCord Stewart Museum



© Laura Dumitriu, McCord Stewart Museum

Ogilvy's Christmas mechanical window displays

November 29, 2025, to January 4, 2026

Every holiday season since 1947, Ogilvy's mechanical window displays have captured Montrealers' imaginations. Custom-designed by German manufacturer Steiff, they whisk spectators away to a Bavarian setting brought to life by a multitude of handcrafted animals. These rare survivors of an international tradition (from Macy's in New York City to Galeries Lafayette in Paris) are among the last of their kind in North America. Bequeathed to the Museum by Holt Renfrew in 2018 for their preservation, they are an integral part of Montreal's DNA. On display both inside and outside the Museum, they charm young and old alike.

Presented by Place Montreal Trust



© Roger Aziz, McCord Stewart Museum



© Roger Aziz, McCord Stewart Museum

Montreal 1976

An Olympic Feat

March 27 to September 13, 2026

To mark the 50th anniversary of the 1976 Montreal Olympic Games, *Montreal 1976: An Olympic Feat* provided a retrospective on this global event. Drawing on a rich selection of documents and objects from our collections, including posters, archival materials, souvenirs and commemorative items, editorial cartoons, photographs and apparel, the exhibition revisited the many faces of the Games, with special emphasis on their esthetics and visual design. Blending political ambitions, architectural innovations and urban upheavals, it highlighted the Games' widely acclaimed organization while never losing sight of the challenges that marked the preparatory work and complex legacy left to Montreal. Beyond the athletic achievements alone, visitors were encouraged to consider how the 1976 Games continue to shape the city's identity and international image.

In partnership with the City of Montreal, Radio-Canada, Tourisme Montréal, the Gouvernement du Québec and RDS.

“50 years later: the unabashed Olympics”

– *La Presse*



Visit of Soraya Martinez
Ferrada, Mayor of Montreal
© Roger Aziz, McCord
Stewart Museum



© Roger Aziz, McCord Stewart Museum



© Roger Aziz, McCord Stewart Museum

Marc H. Choko Scholarships Student Poster Contest

March 31 to April 26, 2026

This exhibition featured a selection of posters created by graphic design students and was presented as part of the annual competition organized by the Société des designers graphiques du Québec (SDGQ), for the Marc H. Choko Scholarships. The competition's goal is to develop the skills of aspiring designers and encourage them to pursue careers in the field. This 12th edition of the competition, with overconsumption as its theme, highlighted the poster as a medium for socially engaged expression.



© Roger Aziz, McCord Stewart Museum



© Roger Aziz, McCord Stewart Museum

Permanent exhibition

Indigenous Voices of Today: Knowledge, Trauma, Resilience

The permanent exhibition *Indigenous Voices of Today: Knowledge, Trauma, Resilience*, which took the Governor General's History Award in 2022, remains a cornerstone of the Museum's offerings. Born of the desire to foster sincere dialogue between Indigenous and non-Indigenous peoples, it encourages meaningful connections through the presentation of narratives that reflect the still-underrecognized knowledge of Indigenous peoples in Quebec and Canada, the deep wounds they carry, and their incredible resilience. It was the exhibition's curator, Élisabeth Kaine (1955–2022), who gathered the stories presented in the exhibition over a vast consultation process with 800 individuals from the 11 Indigenous nations in Quebec, which took place from 2010 to 2018. Some one hundred cultural belongings from the Indigenous Cultures collection, selected with care by Jean St-Onge (of the Shaputuan Maison de la culture innue), are paired with over 80 written and video testimonies.

Exhibition presented by CBC/Radio-Canada.

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

– *Le Devoir*



© Marilyn Aitken, McCord Stewart Museum



© Marilyn Aitken, McCord Stewart Museum

Museum Alley

2025 Edition

An essential part of Montreal life, alleys are intimate spaces where close bonds are forged over the course of neighbourly conversations, children's play and shared moments. In 2024, to bring that spirit to the downtown core, the Museum created Museum Alley, a pedestrian space on Victoria Street open 12 months a year. Designed by architectural firm KANVA, it invites passersby to sit and linger, enjoy a leisurely stroll or just meet up with friends amid greenery that is refreshed every year. For this edition, Montreal artist Kezna Dalz created ground-level artwork celebrating the city's dynamic energy and diversity, produced as part of MURAL Festival.



The Museum After Hours | Reclaim the Street, June 13, 2025 © Elias Touil, McCord Stewart Museum

Kezna Dalz's artwork, 2025
© MURAL Festival



Off-site exhibition

Montréal Chinois: The Lost Decades. Photography 1945–1960s

October 15, 2025, to May 10, 2026

Presented at the Chinese Canadian Museum in Vancouver, *Montréal Chinois: The Lost Decades. Photography 1945–1960s* showcases archival photographs from the Museum's collection illustrating the lives of Chinese Canadians who resided in Montreal between 1945 and 1960. It features a selection of images taken by five self-taught photographers who hail from that community. Their portraits, cityscapes and group gatherings illustrate how its members played an active role in the city's cultural transformations against the backdrop of the Quiet Revolution and the Beat Generation.

"*Montréal Chinois* is much more than a photographic retrospective: it brings to life stories and lives that have long remained in the shadows. These images resonate exude memories and style, and depict Montrealers of Chinese descent as active participants in city life. We are honoured to partner with the McCord Stewart Museum to bring these hidden stories back into the spotlight."

– Melissa Karmen Lee, Chief Executive Officer, Chinese Canadian Museum



Exhibition *Montréal Chinois: The Lost Decades. Photography 1945–1960s* © Chinese Canadian Museum



Dr. Melissa Karmen Lee (Ph.D), Chief Executive Officer, Chinese Canadian Museum, and Anne Eschapaspe, President and Chief Executive Officer, McCord Stewart Museum © Chinese Canadian Museum

Education, Community Engagement and Cultural Programs

The activities of the Education, Community Engagement and Cultural Programs Department helped raise the profile of our collections and exhibitions with a diverse audience. Special attention was paid this year to engaging with communities of African descent, in conjunction with the exhibitions *Little Burgundy – Evolving Montreal* by Andrew Jackson, *Aunties' Work: The Power of Care*, and *Africa Fashion*.

The team recorded 35,671 participants in all Department activities, whether guided tours, family activities or cultural and community engagement activities. More specifically, 26,639 group participants took part in our guided tours and workshops. Of this number, 15,060 were preschool, elementary and high school students, while 3,887 were college and university students.

This year, the Department piloted the development of a protocol, subsequently adopted by the Museum, governing the hiring of interns and staff members, as well as the identification of Indigenous artists and contributors. Training was provided to raise our teams' awareness of identity fraud.

At the annual conference of the Société des musées du Québec, as part of the panel *Faire ensemble : mettre chaque expertise au service du projet* [Working together: putting everyone's expertise to work], Community Relations Officer Leïla Afriat presented the collaborative program developed with Avataq Cultural Institute and Collège Montmorency to support Nunavimmiut students. In addition, in its capacity as a participant in the New Uses of Collections in Art Museums Partnership (CIÉCO), the Department developed and hosted a study day on cultural mediation in museums. This day of discussion and reflection brought together university researchers and cultural mediation professionals—including facilitators from our own museum, notably Renata Pacciulo Ribeiro—who played an active role in organizing a roundtable discussion.



Nuit blanche: Awaken Your Culinary Senses! – Culinary demo by MJ Gertin, February 28, 2026 © Elias Touil, McCord Stewart Museum



Community workshop Crochet: Networks of Care, February 21, 2026 © Diallo Bakell McCord Stewart Museum

Educational programming

Our guided tours and workshops surrounding the exhibition *Indigenous Voices of Today: Knowledge, Trauma, Resilience* continue to resonate strongly with all audiences, from preschool to university groups, as well as with French-language immersion groups and professionals. In addition, the Department provided guided tours for our temporary exhibitions. The exhibition *On the Menu – Montreal: A Restaurant Story* sparked keen interest from culinary training programs and professionals in the field, while guided tours of *Aunties' Work: The Power of Care* and *Africa Fashion* drew the attention of community groups and numerous groups from CEGEPs and universities, particularly those enrolled in fashion programs.



Community workshop Crochet: Networks of Care, February 21, 2026 © Diallo Bakel, McCord Stewart Museum

Our long-standing partnership with the organization A Montréal School for All continued in 2025-2026, with six classes from three schools hosted for the “A Week at the Museum” project. The program included a pottery workshop led by Kanien’kehá:ka artist MC Snow. A total of 101 students took part. In addition, 226 parents and children enjoyed activities at the Museum over six Family Saturdays.



Storytelling during A Day to Celebrate Holidays at the Museum, Novembre 29, 2026 © Elias Touil, McCord Stewart Museum

Cultural programming

Some 40 events dotted the Museum's cultural calendar. In parallel with the *Africa Fashion* exhibition, two virtual discussions with designers Imane Ayissi, Baay Sooley and Lafalaise Dion were organized in cooperation with the Montreal Afro-Canadian Cultural Centre. Two double-feature screenings were also held, one with the Massimadi Festival (*Our Stories, Our Stage*), and the other with the International Festival of Films on Art (FIFA), where the documentary *Soundtrack to a Coup d'État* played to a packed house. Two lectures were presented as part of *Nigra luventa – Networks of the Black Atlantic* symposium. For *Aunties' Work: The Power of Care*, a discussion between Guest Curator Nadia Bunyan and Alexis Walker, Curator, Dress, Fashion and Textiles, focused on participatory and community-driven approaches. In collaboration with the Festival Afropolitain Nomade and Black History Month, a roundtable discussion and two concerts were organized as part of the Immersion program, which hosts Indigenous artists and artists from Africa.



Nuit blanche: Awaken Your Culinary Senses!, February 28, 2026 © Thibault Caron, McCord Stewart Museum

The presentation of the exhibition *On the Menu – Montreal: A Restaurant Story* provided a backdrop for a friendly discussion between chefs Normand Laprise and Jean-Paul Grappe, joined by journalist and history specialist Hélène-Andrée Bizier, with Lesley Chesterman moderating. With help from the audience, they revisited some of the dining venues and defining moments that have marked Montreal's culinary landscape and spoke about the current state of the local restaurant scene. La Nuit blanche also provided an opportunity to showcase Montreal chefs during its "Awaken Your Culinary Senses!" evening program. In addition to an olfactory installation, the audience enjoyed six cooking demonstrations followed by tastings from three chefs: MJ Guertin, Dario Bivona and Swaneige Bertrand.



Round table *Montreal Restaurants: History, Legacy, Creativity and Vitality*, January 28, 2026 © Elias Touil, McCord Stewart Museum



Left to right: Hélène-Andrée Bizier, Anne Eschapasse, Jean-Paul Grappe, Normand Laprise and Lesley Chesterman, January 28, 2026 © Elias Touil, McCord Stewart Museum

Family programming

Our six-week summer day camp was back with two themes inspired by the exhibitions *Pounding the Pavement: Montreal Street Photography* and *Costume Balls – Dressing Up History, 1870–1927*. A varied and dynamic program—combining tours, scavenger hunts and workshops in arts and crafts, dance and photography—gave 110 children opportunities to broaden their horizons. The workshops were designed with sustainability in mind and stressed the reuse of existing materials.

Our holiday program included an *Africa Fashion*–related workshop that gave families a chance to learn about the technique of *à dire*, a process of dyeing textiles with indigo using a Nigerian resist-dyeing method. During spring break, restaurants took centre stage with a menu design workshop and storytelling sessions focusing on the culinary world.

In addition, families visiting the exhibition *On the Menu – Montreal: A Restaurant Story* had access to a cultural mediation tool designed specifically for them. The activity sheet, distributed at the entrance and shaped like a placemat, features observation games, quizzes and fun facts.



Community engagement activities

In cooperation with the Institut national de la recherche scientifique (INRS), the Museum tried out a new approach to community engagement based on the “Black spaces” methodology inspired by Andrew Jackson's exhibition *Little Burgundy – Evolving Montreal*. Some 40 community leaders from the Little Burgundy district took part.

In parallel with the exhibition *Aunties' Work: The Power of Care*, an intergenerational community workshop co-facilitated by Nadia Bunyan and held in conjunction with Concordia University's Black Perspectives Office and Growing A.R.C. brought participants together for crochet and discussions on the essential social role of aunties in Black communities.

Numerous donations and sponsorships helped make Department programs possible or financially accessible to specific segments of the population. Donors and sponsors included the Azrieli Foundation, BMO Financial Group, Canada Life, Fondation J.A. DeSève, Fondation René Malo, the Godin Family Foundation, Hydro-Québec, the Hylcan Foundation, La Caisse, the OVI Fund – Ionescu Family Foundation, Power Corporation of Canada, the Rossy Foundation, Scotiabank, TD Bank Group and TFI International. Six volunteers also helped advance the Department's goals by leading tours and workshops, welcoming visitors and helping manage the educational collection.

Left: *Nuit blanche: Awaken Your Culinary Senses!*, February 28, 2026 © Thibault Caron, McCord Stewart Museum
Right: *Africa Fashion... After Dark!*, September 25, 2025 © Elias Touil, McCord Stewart Museum

Communications and Marketing

In 2025–2026, our communications and marketing activities were guided by three key priorities: refocusing efforts on promoting our exhibitions and activities, supporting growth in visitor numbers, and actively contributing to the optimization of own revenue. This approach enabled the Department to meet—and even exceed—its annual objectives.

Attendance and overall performance

As of March 31, 2026, the Museum had welcomed more than 335,700 on-site and off-site visitors, marking a 15% increase from 2024–2025 and surpassing its annual target by 9%. Museum attendance reached nearly 200,000 visits, 5% above the established target and 17% higher than the previous year. That performance is largely attributable to the sustained promotion of temporary exhibitions and the development of effective outreach partnerships.

Self-generated revenue and marketing

Marketing strategies supported significant growth in self-generated revenue, which hit a record high of \$2.5 million, or 117% of the annual target. That figure also represented a 38% increase from the previous fiscal year. Ticket sales saw a notable jump (+39%). The overhaul of the Membership program was a resounding success, with revenue growing by 29% and membership increasing by 40%, or 5,000 members.

Sponsorship revenue turned in an exceptional performance, hitting 166% of our target with a 185% increase from 2024–2025. This growth reflects the appeal of the new sponsorship structure rolled out during the year and of the Museum's programming. Rayonnement, médias et engagement des publics

Outreach, media and audience engagement

Communications played a central role in positioning the Museum and supporting its programming. These activities generated greater media visibility, with 700 mentions and articles, including a substantial increase (+69%) in feature-length articles on projects and exhibitions. Spokespersons Marième Mboup (*Africa Fashion*), Lesley Chesterman (*On the Menu – Montreal: A Restaurant Story*) and Marie-José Turcotte



(*Montreal 1976: An Olympic Feat*) played a key role, helping to raise public awareness of our exhibitions and spark media interest. Their credibility and hard work were also important factors in building better connections with diverse audience groups.

In the digital realm, the Department's initiatives led to a significant increase in visibility: our social media reached 2.2 million people—a 150% jump—while our digital community surpassed the 80,000-subscriber mark (+16%). The newsletter is now read by more than 75,000 people.

Finally, the Department continued to represent the McCord Stewart Museum in the Future Museum international research group. Approximately 40 members of the group were welcomed to the Museum on May 31, 2025, for a day of tours, workshops and presentations on building emotional connections with audiences.

Inclusive communications, decolonization and environmental responsibility

During the 2025–2026 fiscal year, ongoing efforts were made to amplify the voices of artists and individuals from historically marginalized communities, primarily through the exhibitions *Little Burgundy*, *Africa Fashion*, *Aunties' Work: The Power of Care* and *On the Menu – Montreal: A Restaurant Story*. This approach ensured that the content produced was firmly rooted in the stories, expertise and perspectives of these communities.

Media placements paid special attention to local, community and Indigenous media, allowing for more equitable and targeted dissemination. Press conferences, exhibition openings and special events were designed to give partner communities a central role. These collaborations helped earn strong engagement from the general public and various communities along with institutional recognition, primarily in the form of the Montreal Fashion Week "Coup de cœur" award, won jointly with the Montreal Afro-Canadian Cultural Centre for the event "Africa Fashion...After Dark!" and its fashion show.

Nearly 900 Indigenous people enjoyed free admission to the Museum on individual or group visits.

At the same time, efforts were made to limit the environmental footprint of our communications through the increased use of digital channels, a reduction in printed materials, and ongoing reflection on production and dissemination practices.

These collaborations fostered strong engagement from both the public and community groups, while also earning institutional recognition, notably through the receipt of a "Coup de cœur" public choice award from Montréal Fashion Week. The award, shared with the Afro-Canadian Cultural Centre of Montréal, recognized the event "Africa Fashion...After Dark!" and its fashion show.

Africa Fashion...After Dark!, September 25, 2025 © Elias Touil



Sponsorships and media partners

The Museum would also like to extend its heartfelt thanks to all its partners for their invaluable contributions to the realization and outreach of its projects. Their support is essential.

Initiative	Partners
Premier 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
Museum Alley	The OVI Fund – Ionescu Family Foundation (Presenting Sponsor) KANVA (Collaborating Sponsor) Tourisme Montréal, Borough of Ville-Marie, Montréal centre-ville
The Rossy Foundation Learning Centre	Solotech (audio and video equipment)
<i>Indigenous Voices of Today: Knowledge, Trauma, Resilience</i>	ICI Radio-Canada (Major Media Partner)
<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>Little Burgundy – Evolving Montreal</i>	Royal Photo (Associate Partner)
<i>Pounding the Pavement. Montreal Street Photography</i>	Royal Photo (Associate Partner) Tourisme Montréal <i>Fugues</i> Camtec Photo

<i>Holidays at the Museum and Ogilvy's Christmas mechanical window displays</i>	Place Montréal Trust (Presenting Sponsor)
	<i>Montreal Gazette</i> (Associate Partner)
	Montréal centre-ville, XP_MTL
<i>Africa Fashion</i>	LaSalle College (Associate Partner)
	Tourisme Montréal
	Montreal Afro-Canadian Cultural Centre
	Nuits d'Afrique
	Audace au Féminin
<i>On the Menu – Montreal: A Restaurant Story</i>	The OVI Fund – Ionescu Family Foundation (Presenting Sponsor)
	Lightspeed (Innovation Partner)
	Institut de tourisme et d'hôtellerie du Québec (Institutional Partner)
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	Tourisme Montréal
	Montréal en Lumière
	La Table ronde
	Caribou
	<i>The Main</i>
<i>Montreal 1976: An Olympic Feat</i>	ICI Radio-Canada
	RDS

List of Granting Organizations

The Museum benefited from the generous financial support of the following organizations:

- Canadian Museums Association
- Library and Archives Canada
- Bibliothèque et Archives nationales du Québec
- Conseil des arts de Montréal
- Montréal en Lumière festival
- Ministère de la Culture et des Communications du Québec
- Montréal centre-ville
- Digital Museums Canada
- Canadian Heritage
- Terra Foundation for American Art
- Tourisme Montréal
- Ville de Montreal



Edith H. Mather, *Restaurant des Chauffeurs*, 185 De La Montagne Street, Montreal, 1970. Gift of Edith H. Mather, M2012.113.11.59, McCord Stewart Museum

Museum Board of Trustees



McCord Stewart Museum 2025–2026

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Diane Wilhemy

The McCord Stewart Museum also wishes to thank Sharon Azrieli, Jean-Michel Lavoie, Olivier Legault and Jacob Lithgow for their service on the Board and its committees.

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McCord Stewart Museum Foundation



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



Working together for sustainability

True to its values, the Foundation is continuing to build lasting relationships with its many stakeholders while pursuing its vision of engaged and transformative philanthropy. Our experience of the past year has reminded us that dedication to the Museum transcends time and generations: the receipt of significant bequests attests to the depth of that attachment and to the fact that generosity takes different forms at different stages of life. We also saw an increase in major gifts, as well as growing interest in funding forward-looking projects that have a direct impact on the Museum's reach and visibility. These advances are inextricably linked to the bold vision of the Foundation's President and CEO, Anne Eschapasse, with whom the Foundation works closely to carry out transformative initiatives over the short, medium and long terms.

Our fundraising events, the Grand Ball and Sugar Ball, drew over 1,000 guests and raised nearly \$800,000 while providing the Museum with strong visibility and an opportunity to showcase iconic Montreal venues, including the Cartier Theatre and St. James theatres. The participation of the Young McCord Philanthropist Committee also deserves special mention, especially for the success of the 13th Sugar Ball, held for the first time in November. Moreover, the second edition of the online charity auction exceeded all expectations, raising more than \$55,000.

In a challenging environment marked by economic and political instability, the Foundation managed its equity with great rigour, backed by the expertise of its Investment Committee. Financial sustainability continues to be a top priority. We are pleased to report that our equity grew to \$34.8 million from \$33.6 million the year before. This prudent management has proven essential in supporting the Museum, which faces uncertainties in its public funding and the urgency of certain building repairs. The Foundation has therefore agreed to provide additional support for special projects and to allocate additional resources to the Museum. In the fall of 2025, the Foundation was honoured to receive the Prix Caisse d'économie solidaire Desjardins de transition socioécologique, presented at the annual conference of the Société des musées du Québec. This distinction recognizes the establishment of its Sustainable Investment Policy, a source of great pride for the teams and partners involved.

Once again, our annual recognition event was a wonderful opportunity to highlight the dedication and generosity of everyone who supports the Museum. The evening also marked the official launch of the Museum's Premier Partner program in the presence of representatives from Power Corporation of Canada, our first Premier

- Equity stood at \$34.8 million, up from the previous year (\$33.6 million)
- Nearly \$800,000 raised by benefit events that drew more than 1,000 attendees
- Close to \$850,000 raised through major gifts, including \$422,000 in designated gifts
- \$500,000 received in bequests
- \$272,000 raised through the annual fundraising campaign
- Exceptional financial support received for special projects and to further the Museum's overall mission

Partner, which chose to support the "Montreal Stories" programming initiative. Guests were treated to a sneak peek at items from the upcoming exhibition on the 50th anniversary of the Montreal Olympic Games, as well as some of the conservation teams' personal favourites. It was also an opportunity to celebrate the success of our annual campaign with its inspiring theme of "Give for a living Museum!" The campaign surpassed its \$250,000 goal, raising a total of \$272,000.

On the governance front, the Foundation welcomed Marie-Claude Jalbert as an external member of the Investment Committee. At September's annual general meeting, we also had the pleasure of welcoming two new members to the Board of Trustees—Marie Ginette Lepage and Guillaume Marion—and of recognizing the exceptional contribution of Jean-Michel Lavoie, whose term as Chair of the Board of Trustees, which began in June 2020, concluded with the September 2025 meeting. Appointed in the midst of the pandemic, Jean-Michel Lavoie showed decisive leadership, particularly in recruiting a new executive director, resuming fundraising activities and raising the Foundation's profile. We wish to express our deepest gratitude to him for his sustained commitment and invaluable contributions. We would also like to extend warm thanks to Lorna Telfer, who has been with the Foundation since its inception in 2012, and to Erin O'Brien, who joined in 2021; their terms also concluded at the same AGM. Finally, at the first Board meeting in September 2025, Félix Rhéaume was appointed Vice President and Secretary.

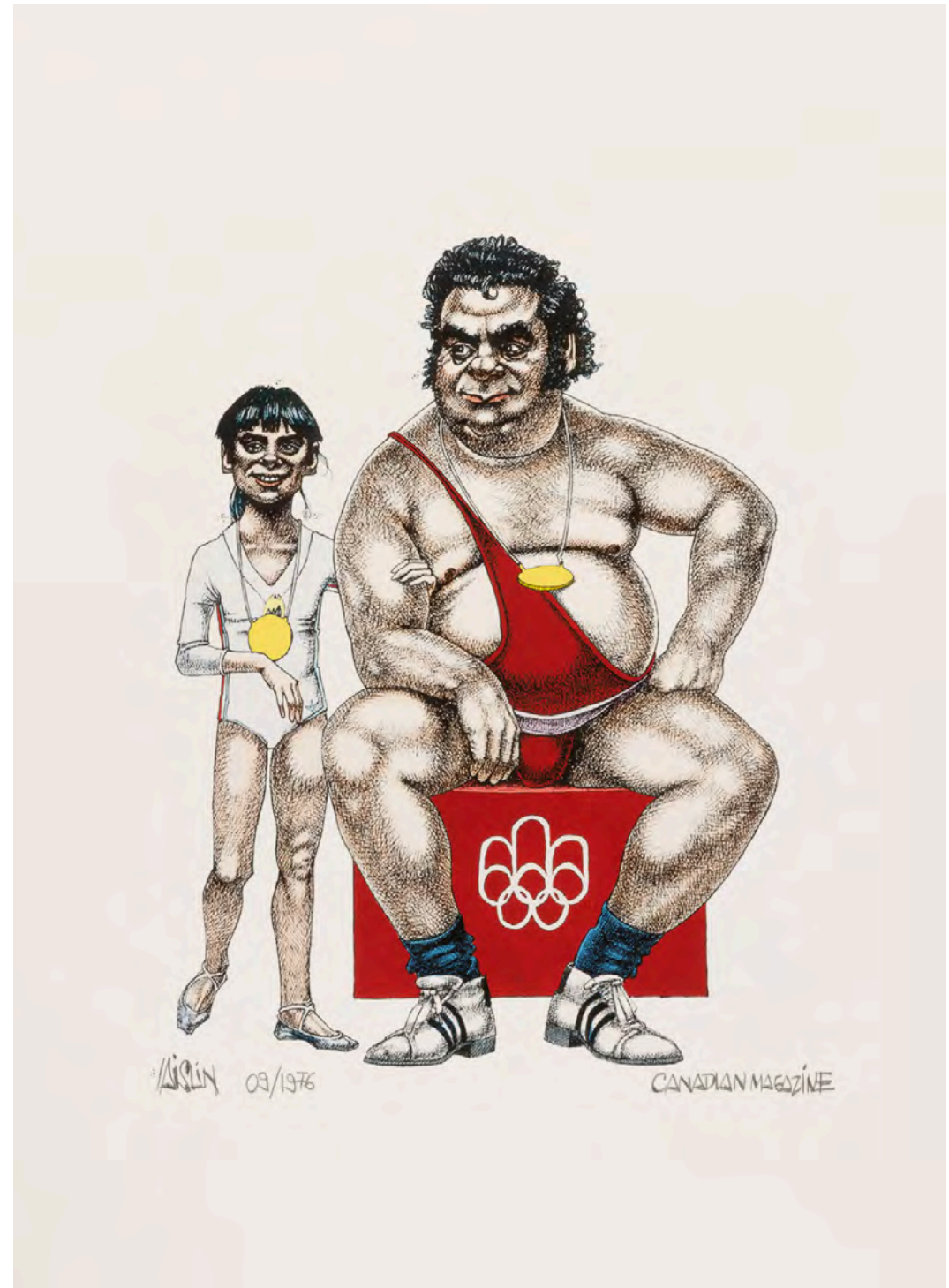
We would like to thank all the members for their invaluable contributions: their vision, expertise and dedication are essential to the Foundation's vitality and sound governance.

We would also like to acknowledge the hard work, commitment and stability of our permanent staff. In addition to carrying out the Foundation's mission and achieving its philanthropic goals, they have successfully and with great agility launched additional initiatives like the "Adopt a Stuffie" campaign, with the earnings going directly to the Museum's projects.

Finally, our profound gratitude goes to the companies, private foundations and individuals who support the Foundation so generously. Their ongoing commitment is essential. It allows us to pursue our mission and to contribute actively to the preservation of our heritage and the promotion of the McCord Stewart Museum, with a view to ensuring its long-term future.

Elisabeth Starenkyj
Chair of the Board of Trustees

Amélie Saint-Pierre
Executive Director



Aislin, *Nadia Comăneci and Vasily Alekseyev*, published in *The Canadian Magazine*, September 18, 1976. Gift of Terry Mosher (Aislin) and Mary Hughson-Mosher, M2016.28.25, McCord Stewart Museum

Foundation Activities

2025–2026 Annual Fundraising Campaign

Launched last fall, the “Give for a living Museum!” annual fundraising campaign invited the public, foundations and businesses to support the Museum’s mission: to preserve and showcase the living heritage that it interprets and disseminated through its collections, exhibitions and programming. That rallying cry also took the form of “Adopt a Stuffie” and “SOS Conservation,” two initiatives that keep the magic of Ogilvy’s Christmas mechanical window displays alive and celebrate an intergenerational tradition with deep roots in Montreal.

We wish to thank all our donors for their trust and steadfast support. Through their shared vision, they help bring the Museum to life, strengthen the voices of the communities it represents, and pass on the city’s collective heritage so that our diverse stories can continue to resonate with present and future generations.



An exemplary legacy for the Museum’s future

Mr. Charles Edward Elliott maintained a deep and enduring connection with the Museum. As both a generous patron and a donor of objects, he has enriched our collections with gifts of photographs and artifacts, primarily related to Expo ’67.

The McCord Stewart Museum Foundation wishes to express its deep gratitude for the exemplary bequest made by the Estate of Charles Edward Elliott. Dedicated to furthering the Museum’s main priorities, the bequest continues a remarkable philanthropic relationship that began 20 years ago and reflects a deep commitment to the preservation of our collective heritage.



Leaflet, *Expo '67 Welcomes You*, 1967. Gift of Charles E. Elliott, Expo 67 and Man and His World Collection C146, M2010.63.21, McCord Stewart Museum

Donation in memory of Jacqueline Beaudoin Ross

The McCord Stewart Museum and its Foundation gratefully acknowledge the donations made in memory of Jacqueline Beaudoin Ross, the McCord Stewart Museum’s Curator, Costume and Textiles from 1978 to 1998. As a prolific researcher and one of the institution’s leading figures, she left a lasting legacy with her publications and exhibitions, notably *Form and Fashion: Nineteenth-Century Montreal Dress*, presented at the Museum’s reopening in 1992. The memorial donations honour her remarkable work and help perpetuate the legacy she left to the Museum.

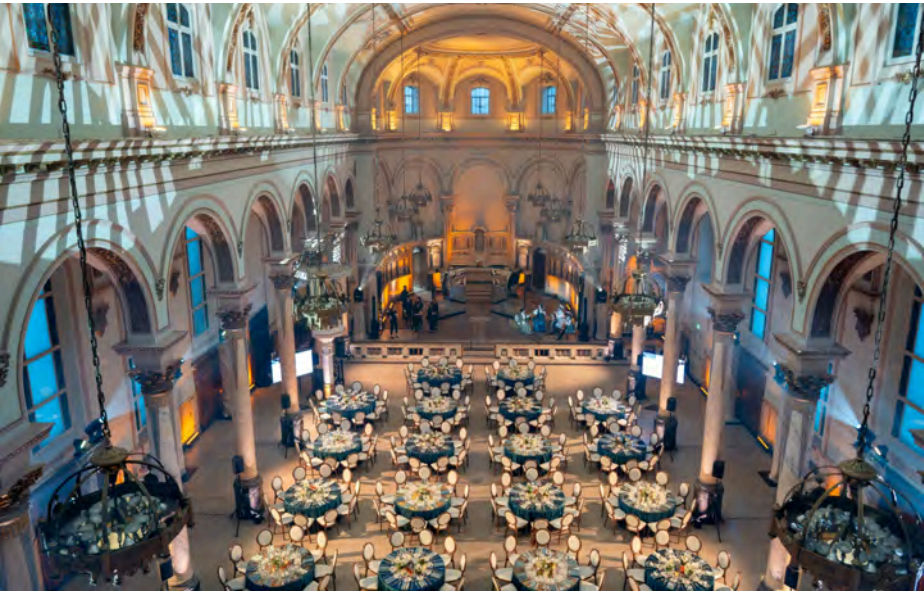
Benefit Events

In 2025, the Foundation’s two flagship fundraising events took place at Montreal heritage institutions, leaving a lasting impression on everyone in attendance. The annual fundraisers, geared to the business community and young professionals, secure essential funding for the Museum and its mission. Together, the 2025 events raised nearly \$785,000.

True to its commitment to environmental stewardship, the Foundation produced an entirely digital evening program and prioritized local partners.

Grand Ball

The Museum’s Grand Ball was held on May1, 2025, at the Cartier Theatre, a setting that was as majestic as it was symbolic. The choice of venue, decor, costumes and music was carefully curated to recreate the atmosphere of balls of yesteryear, echoing the exhibition *Costume Balls: Dressing Up History, 1870–1927*, then on view at the Museum. Thanks to the tireless work of honorary co-chairs Manuela Goya, Vickie Joseph and Marie Ginette Lepage, with able assistance from the committee members, the event delivered a one-of-a-kind experience with “Allegory” as its theme.



2025 Grand Ball © Elias Touil, McCord Stewart Museum Foundation



Members of the 2025 Grand Ball organizing committee and honorary co-chair (left to right): Pierre Wehbi, Elisabeth Starenkyj, Félix Rhéaume, Amélie Saint-Pierre, Rebecca Moreau, Jean-Michel Lavoie, Vickie Joseph, Marie Ginette Lepage, Manuela Goya, Anne Eschapasse, Ghislain Picard. Absent from the photo: Andrea Soueidan. 2025 Grand Ball © Elias Touil, McCord Stewart Museum Foundation

Thank you to our partners and donors

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Stikeman Elliott

Sugar Ball

The St-James Theatre, an outstanding venue and architectural gem in Old Montreal, set the stage for the 13th Sugar Ball. Music and gourmet cuisine came together in perfect harmony for the colourful reception, which drew 700 young professionals to celebrate Montreal's unique energy to a musical lineup complete with cellist and DJ.

Created by the Young McCord Philanthropist Committee, the event attests to the motivation and hard work of the next generation of philanthropists. The funds raised during the evening play an essential role in supporting the Museum's educational and cultural programs.

Committee Co-Chairs: Nahla Abdelhamid and Jiad Ghoussoub

Thankyou to the members of the 2025 Young McCord Philanthropists Committee.



Back row: Julie Duchas, Sierra Foster, Eran Stysis, Franck Tetouom N.L., Marc-André Charron, Pierre-Olivier Valiquette, Katherine Lacroix.
Front row: Patrick Bisson, Éléonore Chatigny, Joyce Abou-Merhi, Jiad Ghoussoub, Nahla Abdelhamid, Marina Chu, Clara Leduc, Ralph Vaillon.
Absent from the photo: Jérémy Moreau, Karim Mousseau and Adeola Odusanya.



2025 Sugar Ball © Elias Touil, McCord Stewart Museum Foundation

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Major Gifts

Thanks to the support of donors, foundations and businesses, the Museum has been able to carry out numerous projects and expand its reach within the community.

Donor	Project	Donor	Project
Accessibility Program			
Fondation J.A. DeSève	Free admission for children 12 and under	Azrieli Foundation	First Sunday of every month accessibility program
Rossy Foundation	Free admission for 13-to-17 years-olds	Godin Family Foundation Hylcan Foundation Fondation René Malo TFI International	Support for the “A Week at the Museum” program for students from underprivileged schools in Montreal
BMO Financial Group	Free Wednesday evenings admission	OVI Fund – Ionescu Family Foundation	Immersive culinary event during Nuit blanche 2026
Canada Life	Subsidized school visits	TD Bank Group	Reciprocity and accessibility initiatives for Indigenous communities, including free admission, access to gathering spaces, and building lasting relationships
Scotiabank	Hosting groups as part of the Francization Program	Power Corporation of Canada	Support for cultural, citizen-led and community-based projects related to the Museum’s “Montreal Stories” program
La Caisse	“Looking after our stories in Montréal/Tiohtiá:ke” workshops highlighting the all-too-rarely-told stories of historically marginalized communities	Terra Foundation for American Art	Support for the symposium marking the 325th anniversary of the Great Peace of Montreal
Exhibitions			
Ricci Family	Support for Cree and Métis artist Carrie Allison as part of the Biennale d'art contemporain autochtone	Power Corporation of Canada	Production of the upcoming outdoor exhibition: <i>The Mountain at the Heart of Montreal—150 Years of Mount Royal Park</i>
Anonymous Zeller Family Foundation	Development of the Canadian component of an exhibition to be unveiled in 2027	Provencher_Roy	Support for Clara Lacasse’s photography project
Molson Coors	Contribution toward the development and presentation of the exhibition <i>On the Menu – Montreal: A Restaurant Story</i>	The Clematis Foundation	Support for the <i>Costume Balls: Dressing Up History, 1870–1927</i> touring exhibition

Donor	Project	Donor	Project
Collections and Conservation			
Britta Kröger and Peter Simons	Digitization of the Notman Photographic Archives	William P. Baker Fonds	Acquisitions for the Dress, Fashion and Textiles collection and Photography collection
Mark W. Gallop Fonds	Digitization of textual archives, including eight manuscripts from the Indigenous Peoples archival collection (C303)	TD Bank Group	Curatorial Assistant, Indigenous Cultures position, open to members of Indigenous communities
Terry Scott Fonds	Collections acquisition, prioritizing objects from communities of African descent		

Transformative gifts: Power Corporation of Canada and TD Bank Group

In 2025–2026, remarkable support from major donors paved the way for promising projects, significantly transforming the Museum’s visitor experience.

Through its support for our “Montreal Stories” programming and the development of an exhibition on Mount Royal, Power Corporation of Canada promotes projects that strengthen a sense of belonging to Montreal, celebrate our collective history and encourage civic engagement.

For its part, TD Bank Group supports initiatives that enhance accessibility, reciprocity and the representation of Indigenous communities at the Museum while contributing to the training of future Indigenous museum professionals. This commitment helps build lasting relationships based on listening, collaboration and the sharing of knowledge.

Thanks to their vision and dedication, these donors play an active role in ensuring that the Museum remains a vibrant, accessible and engaged institution able to make a lasting impact far beyond its walls.



Left to right: Louis-Michel Taillefer, Director, Philanthropy and Community Relations, Power Corporation of Canada; Amélie Saint-Pierre, Executive Director, McCord Stewart Museum Foundation; Anne Eschapasse, President and Chief Executive Officer, McCord Stewart Museum, June 12, 2026 © Elias Touil, McCord Stewart Museum, 2025



Left to right: Phero M. Austin, Associate Vice-President, Eastern Canada - Indigenous Banking Group | TD Bank Group; Kevin Deer - Elder and Director, Indigenous Knowledge, FNTI First Nations Technical Institute; Eric A. Guay, District Vice President, Montérégie-Estrie, TD Bank Group; Laurence Lévy, Senior Vice-President, TD CT, Quebec region, TD Bank Group; Anne Eschapasse, President and Chief Executive Officer, McCord Stewart Museum; Celina Yellowbird, Curatorial Assistant, Indigenous Cultures, McCord Stewart Museum (two-year position made possible by the support of TD Bank Group); Jonathan Lainey, Curator, Indigenous Cultures, McCord Stewart Museum; Ghislain Picard, Associate Professor and Chair of the McCord Stewart Museum Board of Trustees © Elias Touil, McCord Stewart Museum, 2025

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2025 Recognition Cocktail

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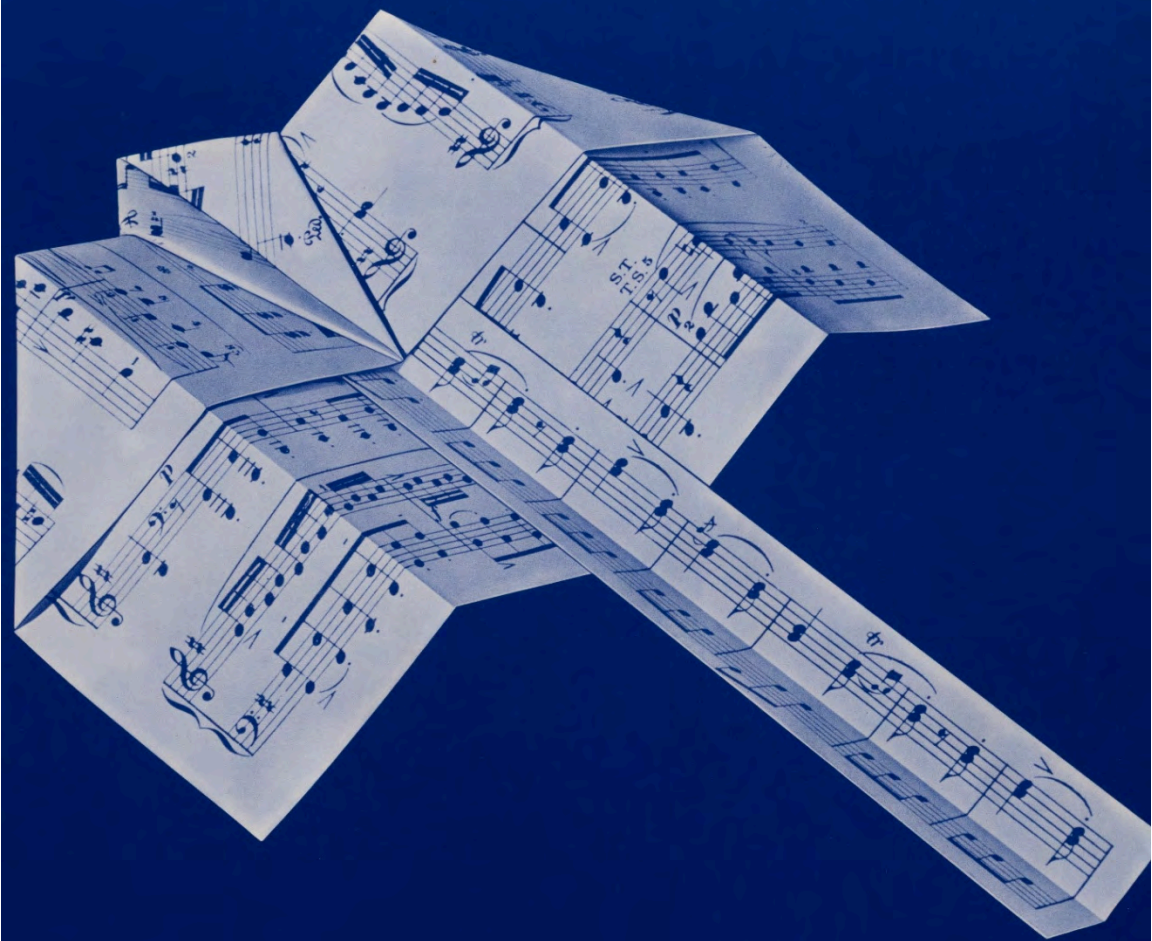
- Montreal School of Jazz
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The McCord Stewart Museum Foundation has made every effort to ensure the accuracy of the information provided. If you notice any errors, please accept our apologies and send your corrections to fondation@mccord-stewart.ca.



Recognition Cocktail, June 12, 2025 © Elias Touil, McCord Stewart Museum

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symphoniques

1968-1969

Orchestre Symphonique
de Montréal
Franz-Paul Decker,
directeur artistique

Cours élémentaire

11 décembre 1968
26 mars 1969
3 p.m.
Théâtre Maisonneuve
Place des Arts
Téléphone 844-2867

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Museum and Foundation Team

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Financial Statements of the Museum and the Foundation



McCord Stewart Museum

Statement of Operations (1/2)

For the year ended March 31, 2026

Year	2026(\$)	2025(\$)
Revenue		
Gouvernement of Québec	4,390,493	4,362,271
Gouvernement of Canada	59,846	67,245
Conseil de arts de Montréal	150,435	108,000
Ville de Montréal	92,533	50,000
McCord Stewart Museum Foundation grants	2,102,883	3,164,465
Macdonald Stewart Foundation grants	333,004	684,003
Other grants	61,513	70,154
Investment income	30,050	59,130
Visitor services	738,197	677,092
Admissions	1,006,538	787,287
Sponsorship	373,500	232,000
Rental income	156,944	88,090
Other	54,094	69,070
	9,550,030	10,418,807
Expenses		
Administration	2,094,011	2,442,309
Collections	1,685,405	1,887,309
Exhibitions	1,564,384	1,477,936
Marketing and communications	1,445,476	1,484,340
Building and security	1,175,599	1,402,473
Education, community engagement and cultural programs	912,387	916,803
Visitor services	766,357	797,606
Interest on long-term debt	13,518	27,405
Amortization of capital assets	366,840	383,841
	10,023,977	10,820,022

McCord Stewart Museum

Statement of Operations (2/2) For the year ended March 31, 2026

Year	2026(\$)	2025(\$)
Deficiency of revenue over expenses before exceptional contribution	(473,947)	(401,215)
Exceptional contribution from the McCord Stewart Museum Foundation	530,000	-
Excess (deficiency) of revenue over expenses	56,053	(401,215)

Statement of Changes in Net Assets For the year ended March 31, 2026

Year	2026(\$)	2025(\$)
Fund balances, beginning of year	4,649,701	5,050,916
Excess (deficiency) of revenue over expenses	56,053	(401,215)
Interfund transfers	-	-
Fund balances, end of year	4,705,754	4,649,701

McCord Stewart Museum

Balance Sheet (1/2)

As at March 31, 2026

Year	2026(\$)	2025(\$)
Current assets		
Cash	586,489	3,096,621
Accounts receivable	416,576	106,681
Grants receivable	487,089	169,779
Due from The McCord Stewart Museum Foundation	926,814	590,841
Inventories	-	209,562
Prepaid expenses	162,004	208,645
	2,578,972	4,382,129
Grants receivable	-	487,089
Capital assets	4,043,530	4,184,304
Collections	1	1
	6,622,503	9,053,523
Current liabilities		
Accounting payable and accrued liabilities	306,270	1,108,586
Deferred revenue	1,008,876	2,579,770
Current portion of long-term debt	113,028	104,061
Current renewable portion of long-term debt	-	372,411
	1,428,174	4,164,828
Long-term debt	381,410	120,908
Deferred contributions	107,165	118,086
	1,916,749	4,403,822

McCord Stewart Museum

Balance Sheet (2/2)
As at March 31, 2026

Year	2026(\$)	2025(\$)
Net assets		
Invested in capital assets	3,998,881	4,103,506
Internally restricted	374,775	374,775
Unrestricted	332,098	171,420
	4,705,754	4,649,701
	6,622,503	9,053,523

McCord Stewart Museum

Statement of Cash Flows For the year ended March 31, 2026

Year	2026(\$)	2025(\$)
Operating activities		
Excess (deficiency) of revenue over expenses	56,053	(401,215)
Non-cash items:		
Amortization of capital assets	366,840	383,841
Amortization of deferred contributions	(10,921)	(22,734)
	411,972	(40,108)
Net change in non-cash items related to operating activities	(2,762,875)	1,302,169
	(2,350,903)	1,262,061
Financing activities		
Proceeds from grants receivable	169,779	67,645
Repayment of long-term debt	(102,942)	(105,104)
	66,837	(37,459)
Investing activity		
Acquisition of capital assets	(226,066)	(622,464)
Increase (decrease) in cash and cash equivalents	(2,510,132)	602,138
Cash and cash equivalents, beginning of year	3,096,621	2,494,483
Cash and cash equivalents, end of year	586,489	3,096,621

McCord Stewart Museum Foundation

Statement of Operations For the year ended March 31, 2026

Year	2026(\$)	2025(\$)
Revenue		
Fundraising		
Fundraising activities	782,288	901,736
Annual campaign	274,403	232,851
Major gifts - testamentary bequests	499,556	-
Major gifts - restricted	422,021	453,827
Major gifts - unrestricted	421,000	391,000
Conseil des arts de Montréal	16,357	9,172
	2,415,625	1,988,586
Expenses		
Administration	561,723	467,375
Fundraising activities	402,041	465,784
Fundraising		
Annual campaign	35,271	32,781
Donor recognition	16,777	38,157
Marketing and communications	-	12,542
	1,015,812	1,016,639
Excess of revenue over expenses from operations before other revenue	1,399,813	971,947
Other revenue	2,240,785	2,263,359
Excess of revenue over expenses before contributions	3,640,598	3,595,306
Contributions to the McCord Stewart Museum	(2,426,270)	(2,972,165)
Special contribution to the McCord Stewart Museum	(530,000)	-
Excess of revenue over expenses	684,328	623,141

McCord Stewart Museum Foundation

Statement of Operations
For the year ended March 31, 2026

Year	2026(\$)	2025(\$)
Balance, beginning of year	33,453,787	32,830,646
Excess of revenue over expenses	684,328	623,141
Balance, end of year	34,138,115	33,453,787

McCord Stewart Museum Foundation

Balance sheet As March 31, 2026

Year	2026(\$)	2025(\$)
Current assets		
Cash	305,084	424,775
Accounts receivable	61,567	45,243
Prepaid expenses	227,960	136,003
	594,611	606,021
Investments, at fair value	34,831,502	33,623,868
	35,426,113	34,229,889
Current liabilities		
Accounts payable and accrued liabilities	-	12,779
Deferred revenue	361,184	172,482
Due to the McCord Stewart Museum - activities	926,814	590,841
	1,287,998	776,102
Net assets		
Internally restricted	1,837,602	1,837,602
Unrestricted	32,300,513	31,616,185
	34,138,115	33,453,787
	35,426,113	34,226,889

McCord Stewart Museum Foundation

Statement of Cash Flows For the year ended March 31, 2026

Year	2026(\$)	2025(\$)
Operating activities		
Excess of revenue over expenses	684,328	623,141
Non-cash items		
Changes in fair value investments	(1,156,108)	(1,602,676)
	(471,780)	(979,535)
Net change in non-cash items related to operating activities	403,615	418,986
	(68,165)	(560,549)
Investing activity		
Net acquisition of investments	(51,526)	(151,422)
Decrease in cash and cash equivalents	(119,691)	(711,971)
Cash and cash equivalent, beginning of year	424,775	1,136,746
Cash and cash equivalent, end of year	305,084	424,775