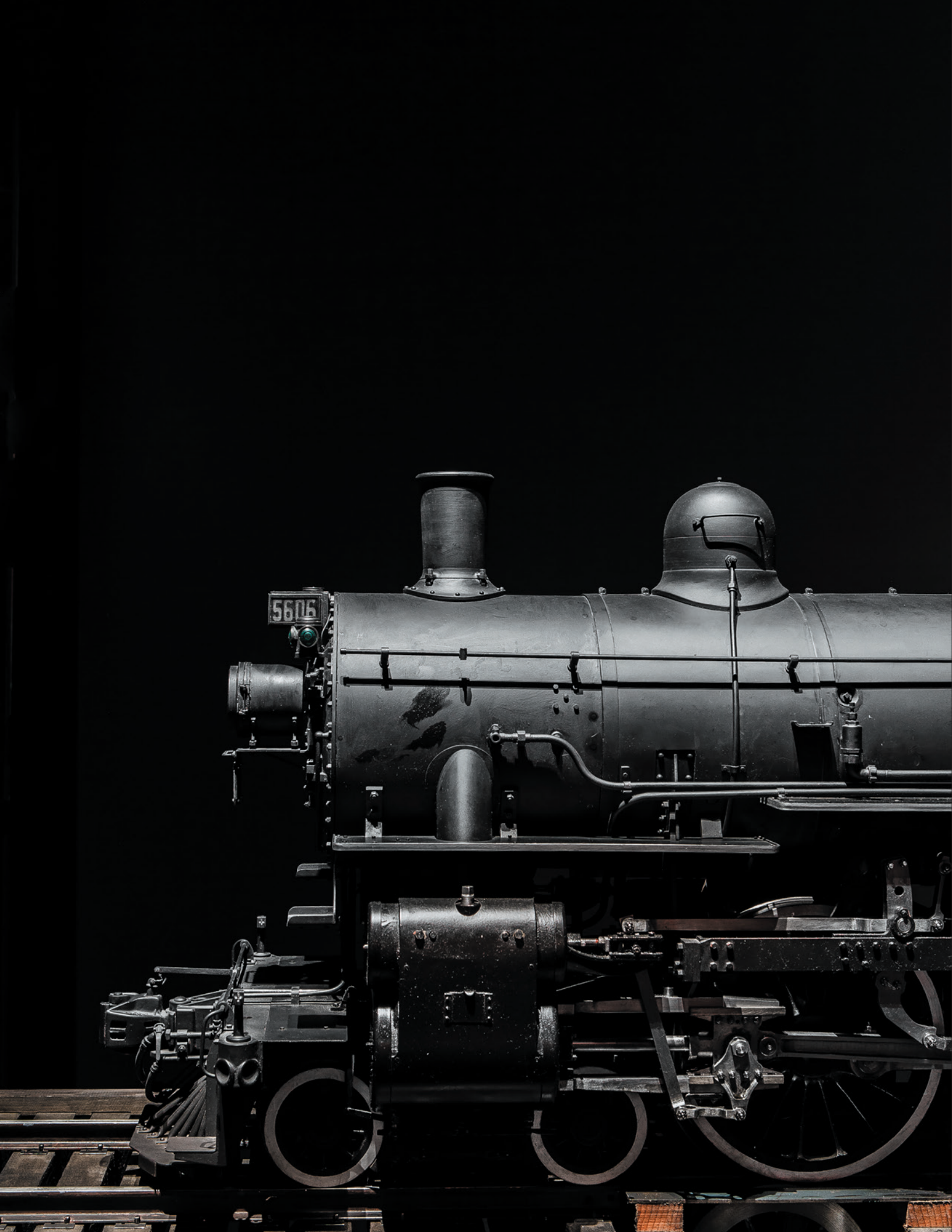




POINTE-À-CALLIÈRE

2020 ANNUAL REPORT



A MOST CHALLENGING YEAR

Pursuing our mission – 2020 will always be remembered as the year of COVID-19. The pandemic wreaked havoc on all aspects of our daily lives, and the cultural industry was among the hardest hit. The Museum was no exception, as its operations slowed and it closed to the public from March 14 to June 24, and again from October 1 to the end of the year. Even when it was open, Museum staff had to adjust to public health restrictions and admit a limited number of visitors. Despite these improbable conditions, the Museum managed to continue its mission.

Hats off to the many teams who found ingenious ways to make our exhibitions, cultural activities, school programs and other activities accessible, on the web and on social media. The Museum strengthened its virtual presence, but the drop in physical visitors had repercussions on its self-generated revenue. Fortunately, thanks to the Canada Emergency Wage Subsidy (CEWS) offered by the federal government, the Société was able to retain almost all its employees.

Another event that was hard to believe was the retirement of Francine Lelièvre as head of the Museum after 30 years of good and faithful service. Respect and gratitude are the words that spring to mind when I think about her contribution to the creation, development and renown of Pointe-à-Callière since the early 1990s.

I have the pleasure, on behalf of the Board of Trustees, of welcoming the new Executive Director, Anne Élisabeth Thibault, who has served as the Director of Exhibitions and Technology Development at the Museum since 2016. Needless to say, she can count on our support as she builds the Museum's future and expands on the heritage bequeathed by Francine Lelièvre and her teams.

Among the most promising projects is the plan to conserve and showcase the remains of the Parliament of the United Province of Canada, the former collector sewer and the Central Fire Station. A new feasibility study in 2020 was very favourably received by the City of Montréal and the federal government. So stay tuned!

In closing, I wish to congratulate the Museum's teams for their hard work in such difficult times in 2020. I thank my colleagues on the Board, who gave freely of their time to the various committees and helped the Museum manage the impacts of COVID-19.

Lastly, I would be remiss if I did not mention the substantial assistance of our major financial supporter, the City of Montréal, to which I extend my most sincere thanks. And let me also acknowledge all our other valuable financial partners, the Foundation, funding agencies, partners, sponsors and other supporters. Your faith in us was invaluable in this difficult year. Thank you!



Daniel Desjardins
Chair of the Board
of the Société du Musée

Adapting and bouncing back – The year got off to a very strong start, with the number of visitors to our superb *The Incas, Treasures of Peru* exhibition increasing from the previous year – until mid-March. And then things suddenly came to a stop.

I am pleased to note, nonetheless, that 135,465 people visited the Museum and there were over 97,000 views of our virtual initiatives. These results, no matter how modest, are unquestionably due to the resilience of Museum staff, as they adapted and changed their ways of doing things. I want to salute the ingenuity and creativity of all the teams who managed to take on these challenges so successfully.

The teams in charge of renewing our permanent exhibitions also displayed great creativity. The visitor experience for *Come Aboard! Pirates or Privateers?* was considerably enhanced, and a whole new educational workshop for young schoolchildren was set up in the Old Custom House – J. Armand Bombardier Foundation Building. Work to renew *Crossroads Montréal* continued throughout the year, even though it will not open officially until 2021. In the Marketplace, *Building Montréal* was enriched with a fascinating zone illustrating the history of immigration and cultural diversity. Our teams were busy!

Our temporary exhibitions were disrupted, but remained impressive. *The Incas, Treasures of Peru* continued running until October thanks to the generous collaboration of the lending museums. Two magnificent large temporary exhibitions – *It's Circus Time!* and *Headdresses from Around the World* – unfortunately had to be postponed, but an all-new temporary exhibition, marshalled with lots of enthusiasm, pulled into the station late in the year: *A Railroad to Dreams* invited visitors to learn how this form of transportation shaped Montréal and the entire country.

The Museum kept up its usual pace as it rolled out lots of educational, communication, public interest and cultural activities. Three publications were also issued: *Pointe-à-Callière*, *Crossroads of Archaeology and History* and *Pointe-à-Callière s'affiche* were added to the Pointe-à-Callière collection, while *Place au Cirque!* will accompany the exhibition of the same name, delayed until 2021.

As for me, I am departing the Museum with a twinge of regret, but with the satisfaction of leaving a very healthy institution, despite the vagaries of 2020... and many magnificent plans for the future.

I want to express my sincere gratitude to all the Museum's teams, past and present, and to the Members, visitors, partners and directors, along with the elected officials and teams of the City of Montréal who supported me in this wonderful adventure, all the way back to the early 1990s. I am grateful for their confidence in me.

I also wish Anne Élisabeth, the new Executive Director, every success for the future. I know that the Museum is in good hands!



Francine Lelièvre
Executive Director

A TREMENDOUS LEGACY

As she leaves the Museum after 30 years at its helm, Francine Lelièvre bequeaths a tremendous legacy to Montrealers and visitors. The Montréal Archaeology and History Complex is now a world-class museum complex consisting of seven pavilions and structures, one that celebrates the birthplace of the city. This museum institution like none other in the world has made a reputation for Montréal, both at home and abroad, with its expertise in showcasing and conserving major archaeological and historical sites and the excellence of its permanent and temporary exhibitions, its educational programs and research, and its cultural and public interest events.

Starting with the Museum's inauguration in 1992, as its founder and Executive Director, she laid out the strategic and political orientations of the new institution and defined its mission and its organizational structure. Since then she has masterfully steered its development and growth. Over the years her entrepreneurial spirit, vision, numerous achievements, expertise and avant-garde approach have ensured Pointe-à-Callière's success.

She was certainly not afraid of hard work, as she introduced and developed an innovative new approach to museology, in particular through the use of new technologies. Over time, the Museum has brought home 95 national and international awards, while Francine Lelièvre herself has received numerous distinctions, including the ICOM Canada International Achievement Award, the Ordre national du Mérite de France, the Order of Canada, the Ordre national du Québec, the Award of Distinguished Service from the Canadian Museums Association and the Prix Carrière from the Société des musées du Québec.

Under the leadership of its Executive Director, the Museum enjoyed spectacular growth in attendance, from some 150,000 visitors to over 500,000 in recent years. She oversaw major expansions, adding to the Éperon building, the Marketplace and the Old Custom House - J. Armand Bombardier Foundation Building, opened in 1992, the Youville Pumping Station, the Mariners' House - National Bank Building, the Fort Ville-Marie - Quebecor Pavilion and Montréal's first collector sewer.

She directed the design and production of some ten permanent exhibitions, four innovative multimedia shows on the history of Montréal and over 50 national and international temporary exhibitions, many of them exclusives or world firsts. Several of them have gone on tour in Québec and abroad, thereby contributing to raising Montréal's profile. Over the years she renewed the Museum's programs and won it a place on the national and international scenes by successfully negotiating the loan of hundreds of collections from prestigious museums including the Louvre, the British Museum, the Metropolitan Museum of Art, the Vatican Museums, the Tokyo National Museum and the Israel Museum.

Francine Lelièvre opened the Archaeological Field School in partnership with the Université de Montréal, which led to the exceptional discovery of Fort Ville-Marie. Moreover, three major archaeological dig campaigns have been carried out on the site of St. Ann's Market and the first Parliament of the United Province of Canada in Old Montréal, with plans to display them for the public in future.

"As you are approaching retirement, this is the time to celebrate your exceptional career – one that has literally marked the history of Montréal [...]. Thanks to your vision, how many children, families and visitors of all ages have discovered Montreal's history and some of its best-kept secrets? [...] Your accomplishments have earned you admiration and respect. Your departure is certain to leave a real void, but I'm sure that your love for Montréal will continue to be passed down from generation to generation."

Valérie Plante, Mayor of Montréal

"Pointe-à-Callière's reputation and renown are no accident, but reflect Francine's vision as a cultural entrepreneur. I want to thank you for your passion for bringing people to know and appreciate Montréal's history."

Robert Dumas, President and CEO, Sun Life Québec
Chair of the Board of the Foundation since 2016

"Francine was the heart and soul of the Museum and, with her teams, she succeeded in making Pointe-à-Callière a museum that Montrealers could be proud of. Thanks to her, the Museum has a promising future."

Daniel Desjardins, Chair of the Board of the Museum
since 2019



She was the driving force behind many cultural activities, including the 18th-Century Public Market, which made a significant contribution to reviving Old Montréal. But the most impressive achievement was the celebration of the 300th anniversary of the Great Peace of Montréal in 2001, involving 2.5 million people in different activities and giving rise to some 800 reports on the event.

Lastly, she created the Pointe-à-Callière Foundation, which has made a tremendous contribution to developing the Museum, by providing financial support for its expansion plans. A major fundraising campaign also managed to raise over \$13 M to support the Museum's operations.

Thanks to her initiatives, her expertise and her achievements, Francine Lelièvre has made Pointe-à-Callière an iconic institution that has injected new energy into Montréal's cultural life, while enriching the heritage of Montrealers, Quebecers and all Canadians. On behalf of everyone, a tremendous thank you to Mme Lelièvre!



L'INVENTAIRE DES B...
RÉCOLTES TALLYING...

Une fois le butin récolté, les capitaines...
répartissent le butin entre les hommes...
Après une longue discussion, on se...
répartit le butin en fonction de la...
participation de chacun, selon le grade...
et le rôle de chacun.

CHACUN SA PART

Après le partage du butin, les...
hommes se reposent et se préparent...
pour le prochain voyage. Ils...
réparent les armes et les...
équipements de la nef.

EVERETT



PERMANENT EXHIBITIONS

FUN FOR YOUNGSTERS!

Come Aboard! Pirates or Privateers? starting in November. The *Pirates or Privateers?* permanent exhibition opened in 2013, immersing youngsters in the world of Montréal privateer Pierre Le Moyne d'Iberville in a pavilion designed specifically for young visitors and families. In 2020 it had a facelift, to make this interactive experience even more magical for adventurers ages 5 to 12.

Young visitors are invited to travel back in time and discover the days of New France. They start by climbing aboard a ship, a huge vessel re-assembled in the Old Custom House – J. Armand Bombardier Foundation Building. Then they set sail on a thrilling immersive, hands-on adventure. They'll meet historic figures, play participatory video games and explore the ins and outs of the ship, interactive spaces where they can test their physical and intellectual skills. They'll find their sea legs and learn whether they've got what it takes to be privateers!

Come Aboard! Pirates or Privateers? features many different historic figures, including the popular Iberville, portrayed this time by actor Paul Ahmarani. And who would have thought that infamous pirate Blackbeard could be played by Sébastien Dubé of the Denis Drolet comic duo? Kids will even meet Mary Read, one of the most famous female pirates.

A discussion among the characters on the ship explains the difference between a pirate and a privateer. Then the young buccaneers will have to decide whether they have the guts to face different dangers, and decide what their role on the ship will be, using an interactive questionnaire. Will they have the courage to sign up?

The exhibition makes the most of digital technology, to create an even more hands-on, interactive experience. In a photo booth, they can see what they'd look like as a pirate or privateer. It's an experience-based adventure, as they learn through games and experimentation, in a visual and sound environment recreating shipboard life.

And of course there are some magnificent maritime artifacts in the exhibition, a number of them from the 1960s *D'Iberville* TV program in Quebec. They include navigation instruments, dishes and splendid ship's models created by Frédéric Back. The exhibition was made possible with the financial support of the City of Montréal.

An adaptable learning space

To better serve the thousands of young visitors who come to the Museum with school groups, for child care, from day camps and with their families, the Museum has set up a space named the *iA Financial Group Workshop*. Located upstairs in the Old Custom House – J. Armand Bombardier Foundation Building, the room has been transformed into a new, adaptable and hybrid learning space. Equipped with fun and functional facilities designed with children in mind, the inspiring, stimulating environment is perfectly suited to group activities and for use by the team of interpreter-guides.



MONTREAL



La communauté chinoise de Montréal.
 L'abord d'origine cantonnaise, a des racines qui remontent au 19^e siècle. Pendant les longues décennies, le Canada a fortifié ses liens avec l'immigration chinoise. Les lois les contraignent à l'exil, dans l'attente que... Le Canada a accueilli surtout des immigrants de Hong Kong qui rejoignent le régime communiste. Un certain nombre d'entre eux se sont installés à Montréal.

Àu début du 21^e siècle, une autre vague provient cette fois-ci de Singapour et d'autres régions de la Chine. Ces... venus vers parler le mandarin.

The roots of Montreal's Chinese community, which is of initially Cantonese origin, date back to the 19th century. For many decades, Canada firmly limited and even banned immigrants from China, when the restrictions were lifted after the war, Canada welcomed newcomers from Hong Kong who were fleeing the communist regime. Many settled in Montreal.

In the early 21st century, there was a new wave of Mandarin-speaking immigrants from Beijing and other regions across China.



Pour Montréal, au tournant du 21^e siècle, la Roumanie devient le pays d'origine de l'Est le plus important au regard du nombre d'immigrants. Viennent aussi quelques milliers de réfugiés de l'ex-République tchèque, d'Ukraine et de Russie. La chute de régimes communistes entre 1989 et 1991 facilite le départ des habitants de ce pays.

At the turn of the 21st century, Romania remained the leading source country for eastern European immigrants, who also include thousands of people from the Czech Republic, Ukraine and Russia. Collapse of the national communist regimes between 1989 and 1991 hastened the departures.



La guerre du Liban de 1975 à 1990 génère une vague d'immigration de sa population vers le Québec et Montréal. D'abord, ce sont surtout des chrétiens francophones, puis des musulmans. La fin de la guerre ralentit le mouvement, et entraîne même le retour au pays de plusieurs Libanais.

The Lebanese Civil War, which raged from 1975 to 1990, sparked a wave of emigration to Québec and Montréal. Francophone Christians arrived first. Followed by Muslims. The end of the war slowed the movement and even inspired many to return to their home country.



Les vêtements traditionnels de la région de la Sierra Nevada, en Espagne. Ils sont faits de laine et de coton, et sont très résistants. Ils sont souvent utilisés pour les travaux agricoles.

Traditional clothing from the Sierra Nevada region in Spain. They are made of wool and cotton, and are very durable. They are often used for agricultural work.





TEMPORARY EXHIBITIONS

THE FASCINATING WORLD OF THE INCAS

The Incas, Treasures of Peru, November 27, 2019 to March 14 and June 25 to September 30. The Incas have always been a source of fascination, in that they both inherited and passed down customs and know-how comprising one of the world's richest legacies. This exhibition, a North American exclusive, was one of the highlights of the year at the Museum. Some 300 items, including rare pieces from great European collections, introduced visitors to the Inca civilization and other Andean peoples through the ages, up until the Spanish conquest.

To give visitors a peek into this spellbinding world, the exhibition started by presenting six pre-Columbian civilizations that influenced Inca culture in the areas of farming, pottery, metallurgy, sculpture, and weaving: the Paraca, Nazca, Moche, Wari, Chimú and Chancay cultures.

Textiles were the unifying thread of the exhibition. A major art form in Andean cultures and a source of inspiration for all forms of artistic creation, for the Incas textiles were more precious than gold or silver. Symbols of power and identity, they were essential in communicating one's social position or membership in a political or religious group. Many of the numerous textiles displayed had been preserved for over a thousand years thanks to the aridity of the coastal desert where they were found. The last part of the exhibition was devoted to 19th- and 20th-century weaving practices inspired by Inca know-how. Visitors could even try their hand at weaving by contributing to a virtual textile, in an installation called *Weaving Time*.

Produced in partnership with the Musée Art et Histoire de Bruxelles, the exhibition also featured artifacts from the collections of the MAS | Museum aan de Stroom in Antwerp, the Linden-Museum Stuttgart, the Musée du quai Branly – Jacques Chirac, the Musée de la civilisation de Québec, the Musée de la nature et des sciences de Sherbrooke, the Montreal Museum of Fine Arts, and Bilodeau Canada.

Into the Wonder Room, until January 3, 2021. If there is one exhibition that everyone of all ages just loved, since it opened in 2019, it was *Into the Wonder Room*. This look at the fascinating world of curiosity cabinets made visitors aware of the fragility of our world and the extinction of many species. It brought together over 1,000 rare items – often exotic, and sometimes unique – including fantastic creatures, mounted animals, and scientific instruments. The pieces came mostly from the collections of the Musée des Confluences de Lyon. One part of the exhibition profiled local collectors, too. It was a *wonderfully* successful show!

The Hudson's Bay Company – 350 Years of History, starting June 25. The history of the Hudson's Bay Company is intimately linked to that of Canada and Montréal. A mini-exhibition in a display case recounted the highlights of its saga, through period photos, objects relating to the fur trade, and other items evoking HBC milestones.



A mini-exhibition marking the 350th anniversary of the Hudson's Bay Company

TEMPORARY EXHIBITIONS

THE LITTLE ENGINE THAT COULD

A Railroad to Dreams, starting December 4. Who would have thought that a simple means of transportation could give rise to such captivating and entertaining history? Yet a visit to the very accessible exhibition produced by the Museum should be enough to convince you. The enchanting world of model trains carries visitors into this social history, starting with the introduction of the steam locomotive in the 19th century, up to the founding of the cross-Canada railway, a vital link in the country's origins. And our city played a key role in this industry, for it was Montréal businessmen who created Canada's first railway company in 1832. In addition to the richly detailed historical content, the exhibition presents hundreds of miniature trains and railway-related items, including models, tools and costumes. Archival photos and videos are set to the sounds of a busy train station. The exhibition offers a whimsical, technological and historical look at the railway in all its shapes and sizes. The Museum thanks Exporail, the Canadian Railway Museum, for its valuable co-operation in producing this exhibition.

OUTSIDE

Politicians at Work, July 1 to October 30. Pointe-à-Callière presented an exhibition in Place d'Youville, explaining the historically and archaeologically significant site of St. Ann's Market and the Parliament of the United Province of Canada. Visitors could learn about such leading politicians of the day as Robert Baldwin, George-Étienne Cartier, Louis-Hippolyte LaFontaine and Louis-Joseph Papineau. All of them played

important roles when the Parliament met there from 1844 to 1849, the year the building was burned down. An application developed by the Museum also let visitors peruse exclusive content illustrating the complex nature of the site.

ON TOUR

Powerful women. *Queens of Egypt*, produced by Pointe-à-Callière in co-operation with the Museo Egizio, in Turin, continued its tour at the Nelson Atkins Museum of Art in Kansas City, until September. The world-class exhibition examined the important roles played by powerful women during the New Kingdom period. Because of the pandemic, however, its scheduled run at the Canadian Museum of History in Gatineau was postponed until 2021. As part of the tour, the loan of artifacts from the Museo Egizio was the subject of a research project. Pointe-à-Callière helped lay the groundwork for the partnership agreement with the Canadian Conservation Institute allowing this advanced research on the collections.

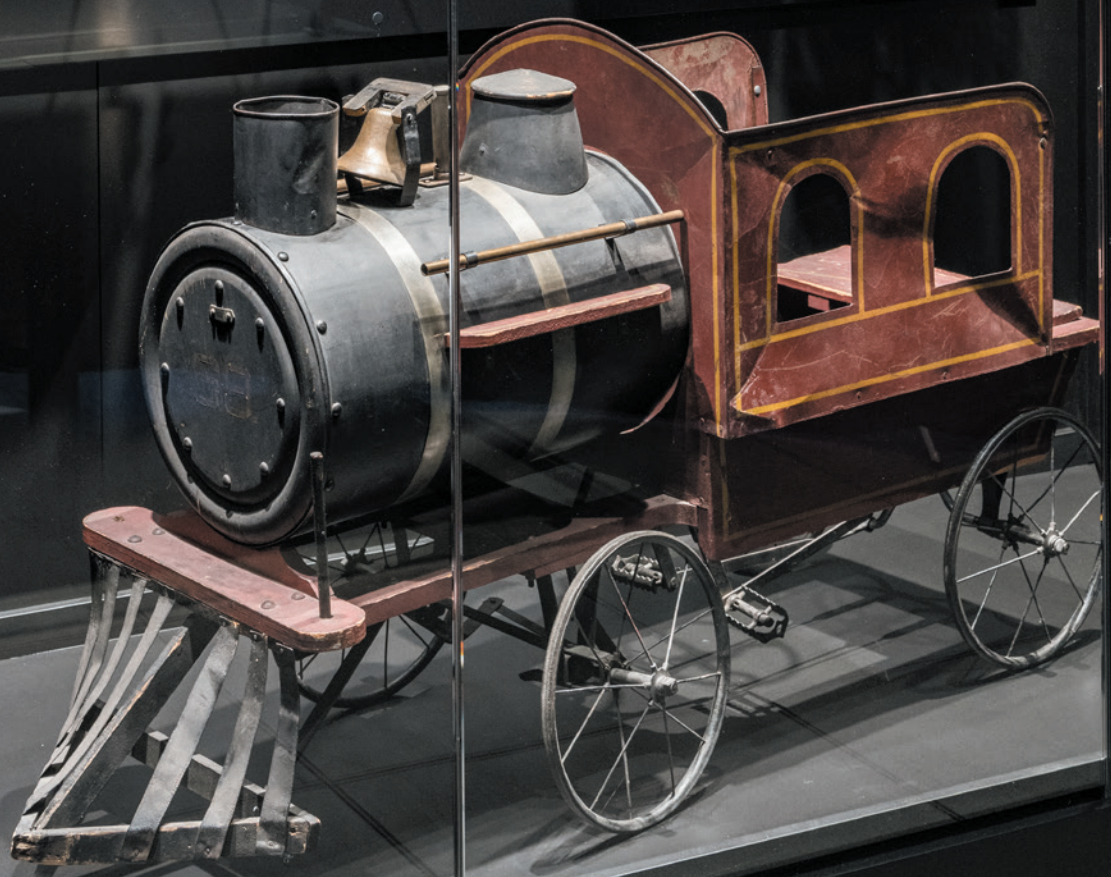
Local archaeological discoveries. *Fragments of Humanity. Archaeology in Québec*, produced by Pointe-à-Callière, is the first large-scale exhibition focusing on 50 years of archaeological discoveries in Québec. It continued its tour despite the pandemic, at the Pulperie de Chicoutimi until September, then at the Musée POP: la culture populaire du Québec, in Trois-Rivières. The exhibition was produced in co-operation with the Ministère de la Culture et des Communications and financed in part by the federal government.

Romain Cuihbault



An outdoor exhibition in Place d'Youville

Paul Litherland



PANDEMIC CHALLENGES



Mike Patten

The pandemic had a huge impact on the number of days the Museum could open to visitors in 2020, since its doors were closed from March 14 to June 24 and from October 1 to the end of the year. The Museum developed a preventive health and safety program for staff and introduced working conditions to encourage tele-work and flexible schedules. Acrylic panels, distancing measures, hand-washing stations and videoconferencing were some of the steps taken to make things easier at work. Kudos to the union, which agreed to suspend some clauses in the collective agreement for greater flexibility, particularly in the application of work schedules.

Safety measures for visitors also meant that we had to review the capacity of different rooms, supervise movements more closely and regularly clean equipment, as well as putting up signage to remind everyone to maintain proper distances everywhere in the Museum.

The closure of the Museum and the smaller number of visitors when it reopened naturally had an impact on self-generated revenue. There were significant declines in admission fees, room rentals, sales at the bistro and Gift Shop, and in sponsorships. With the Canada Emergency Wage Subsidy (CEWS), however, the Société was able to retain almost all its employees.

Even so, the pandemic could not discourage Museum teams from working to make its exhibitions, collections, activities and resources accessible. It was a monumental task, to design tours, lectures and educational activities, along with other virtual initiatives, most of them free, and keep them constantly available on the web and a variety of virtual platforms.

Pointe-à-Callière was one of the museums participating in PRISM – the digital mediation innovation laboratory of the Montreal Museum of Fine Arts (MMFA), with the mandate of developing alternative ways of interacting with our visitors.



A WELCOMING MUSEUM

Meet the Incas. Before COVID erupted in March, the Museum hosted a great series of activities to kick off the year, in connection with *The Incas, Treasures of Peru*. Four workshops let visitors explore various cultural and artistic aspects of the Andean civilization, while a relaxation zone offered Inca-inspired comics to read and *The Mysterious Cities of Gold* series to watch.

For its 17th *Nuit blanche*, the Museum presented *A Night under the Peruvian Sun* on February 29. In addition to free admission to the temporary exhibition, the evening featured crafts and a dance troupe.

For the school break, from February 29 to March 7, the Museum held a series of activities related to its temporary exhibition on the Incas: over 35,537 people turned out and were delighted to see some actual alpacas. They could take part in embroidery and weaving workshops and enjoy various activities, storytelling and music shows.

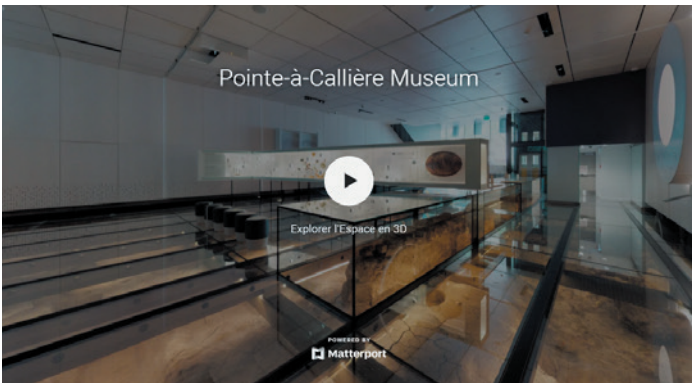




We are Montréal



Urban entertainment



Taking permanent exhibitions online

We are Montréal. The educational and cultural *Nous sommes Montréal* program continued for the second year. Produced in partnership with the Marguerite-De Lajemmerais and Anjou high schools, on the theme of the Great Peace, the program brought together 50 students from three classes for 12 poetry workshops. The resulting poetry compilation was distributed at an evening launch at the Museum, attended by some 250 people.

Urban entertainment. During the pandemic, the outdoor urban space became a welcoming and safe place for passers-by and visitors to Old Montréal and the Museum. Over 10,000 visitors came to the area around the Museum between May 22 and September 8. There were four outdoor group tours on the architecture and development of the Pointe-à-Callière complex, in September. For the *Journées de la culture*, an outdoor drawing activity was put on by the Urban Sketchers, a group of Montréal

artists. A virtual event was also held during the *Journées*: a lecture on Pierre Le Moyne d'Iberville and pirates was webcast live on Facebook, as part of the renewal of the *Come Aboard! Pirates or Privateers?* exhibition.

First steps in history. Because one is never too young to learn about and appreciate history, Pointe-à-Callière launched a pilot project, *À petits pas dans l'histoire*, working with five early childhood centres in Montréal and the *Petits bonheurs* festival. All in all, 45 cultural and historical activities were offered in childcare settings, for hundreds of children, in fall and winter 2020.

ALL KINDS OF VIRTUAL INITIATIVES

Pointe-à-Callière was one of the first museums in Quebec to launch virtual activities in spring 2020. The temporary closure in response to COVID-19 was an opportunity to shift cultural activities, educational programs, historical and archaeological content and, more generally, the Museum's mission, to a multitude of platforms. Our teams adjusted very quickly to the new rules and found creative ways to maintain connections with the Museum's clientele. All the virtual offerings were grouped together on the website, with the hashtag #PACathome.

Taking permanent exhibitions online. First of all, self-guided 360° virtual tours of the permanent exhibitions were offered on the Museum website, starting in March. *Your Museum Goes Live* featured 12 straight weeks of live educational meet-ups on Facebook (Facebook Live), focusing on the *Memory Collector* and the *Where Montréal Began*, *Building Montréal* and *Pirates or Privateers?* exhibitions. Other Facebook events looked at the archeological remains in the Museum and archaeology as a profession. All these live presentations, from March 27 to June 12, were hosted by experts from the Museum, in the form of guided tours or discussions with participants, and proved very popular with all our clientele.

Making temporary exhibitions available. As part of *The Incas*, *Treasures of Peru*, eight videos were shot in the exhibition room and webcast on social media and our website, on the topic of pre-Columbian civilizations and items in the exhibition. Later in the year they were followed by three other live Facebook webcasts, on the world of the Incas and our experts' favourite parts of the exhibition. Also on Facebook, some of the curiosities in the *Into the Wonder Room* exhibition were the subject of a fascinating webcast, giving Museum fans a chance to peek behind the scenes of a huge exhibition.

For the first time in its history, the Museum organized an innovative opening of a temporary exhibition, *A Railroad to Dreams*, on December 4. Webcast live on Facebook, the event attracted 3,100 views. Virtual guided tours of the new exhibition were also offered for Members on December 12 and the general public on December 13.

Entertaining families. The Museum helped brighten the days of locked-down families, with its *A Museum for Families* program. Designed for different levels of schoolchildren, the series of educational activities has been offered on the Museum website and social networks since mid-March. Three online creative workshops, colouring and drawing patterns and games were also offered.

The new Halloween show created by the Museum, *The Legend of McTavish*, was webcast from October 30 to November 2. The show featuring fantastic tales relating to Montréal history reached over 500 families.

Saturday Morning Story Time at Pointe-à-Callière, another virtual initiative designed for children ages 4 and 5, highlighted the cultural assets and history of the communities that built Montréal, from the First Nations to the French, English, Scottish, and Irish. The original stories were webcast on the Museum's social networks in November and December, and reached 4,387 people.

Fun for curious minds of all ages. To mark Montréal's anniversary, the Museum came up with a very popular quiz, in partnership with Randolph, entitled *Bonne fête Montréal*. The event was webcast live on Facebook on May 17 and drew over 1,100 people; nearly 14,000 people watched it later, offline.

An imaginative digital version of the *18th-Century Public Market* was offered from August 24 to 30, to liven up the summer. The interactive activities focused on the history of New France, showcasing the talents of the artists, artisans and performers who keep this rich heritage alive. The digital version consisted of nine videos available on Facebook, YouTube and Instagram, on themes ranging from games, dance and music in New France to basket-weaving, wood turning, Indigenous languages and heritage plants. Five lectures on different subjects, such as rural homes in New France, were available on the Vimeo platform. And lastly, a big quiz on the public market was presented live on Facebook on August 30. The virtual version of the public market attracted some 38,700 views. Note that some events were held in the area around the Museum on August 28 and 30.

Virtual initiatives continued in the fall, between October 1 and 28, with the *Big Quiz – 28 Days of History and Archaeology*. Participants filled out a daily online form, and 2,000 were submitted.

The Museum continued its tradition of holding family activities during the holiday season at the end of the year. This time there were four workshops webcast as videos on social media. Families could “attend” workshops on making Christmas ornaments and paper locomotives.

Reaching schoolchildren. The Museum's school program, always very popular with its school clientele, migrated to virtual platforms with *Live from History*, virtual tours in English and French, that reached over 30 classes. Francophone classes from outside the province also showed great interest in these tours. To meet the demand, the Museum developed new virtual tour scripts, which will be offered starting in 2021.

Talking to history buffs. Lastly, four virtual lectures were offered in partnership with the Société historique de Montréal. The Société also presented five lectures for the general public early in the year, two of them concerning *The Incas, Treasures of Peru*. The first, on Inca textiles and weaving, was given by France-Éliane Dumais, and the second, on the Nazca lines, by Hendrik van Gijsegem.



Romain Guibault

Entertaining families



Fun for curious minds of all ages



Reaching schoolchildren

ADVANCING KNOWLEDGE

RESEARCH

Excavating remains. The research program focusing on the St. Ann's Market and Parliament of the United Province of Canada archaeological site continued, with a detailed analysis of the findings of the many dig campaigns between 2010 and 2017. Using artifacts and historic documents, the Museum began working on an evolving interactive 3D model of the Market and Parliament.

Indigenous Montréal. Pointe-à-Callière continued its partnership with the Mohawk Council of Kahnawá:ke and the Université de Montréal on the *Tiohtià:ke: Pour des histoires autochtones de Montréal* project. Research has turned up interesting results, as a number of Iroquoian ceramic pieces are being analyzed and will be included in a database covering northeastern North America.

Research and documentation. The Mediatheque media library received some 1,000 requests for research and documentation, and responded to over 200 external requests for research in our archives. It also continued implementing the integrated document management (IDM) program, to ensure proper management of documents and adequate protection of information and to preserve our archival and documentary heritage.

CONSERVATION

Environmental conditions. Since safeguarding the remains it houses is a constant concern for the Museum, the conservation team continued monitoring environmental conditions and any changes in their status. The sites remained stable and few changes have been observed since the restoration program carried out in 2019. A preventive conservation operation was done on the BjFj-101 site, i.e. Fort Ville-Marie. Residues and the underlying soil were removed since their condition was destabilizing the ecosystem under the floor. When they were removed, the team unexpectedly discovered the purpose of the basement of this building: a root cellar!

Restoration program. The restoration program for the Market/Parliament collection continued with different partners, including the Atelier Ville-Marie and the Canadian Conservation Institute. To date, approximately 750 ceramic, glass, metal and mixed-material pieces have been restored, out of a catalogue of over 2,000 items of tremendous documentary value.



M. C. Brien



Hendrik Van Gijsegem

ENRICHING OUR MATERIAL CULTURE COLLECTIONS

COLLECTIONS

Piggybanks inc. The Museum acquired a valuable collection of over 1,000 toy banks from 1890 to 1960, from Quebec and elsewhere in Canada, the United States and Europe. They were accompanied by close to 500 savings books, calendars, brochures, postcards, stamps, textbooks and advertisements. The collection, patiently assembled over a 30-year period by Marc Vallières, shows how people were encouraged to save and illustrates the underlying socioeconomic objectives. Fascinating!

The Dupuis et Frères train. The Museum also received a magnificent large-scale miniature train from the famous Dupuis et Frères store, dating from the 1930s. The entirely restored ensemble boasts a locomotive and five cars, rails and a new working motor. A real jewel!

Documenting daily life. Over 40 pieces depicting and documenting life and material culture in 18th- to 20th-century Montréal were acquired by the Museum. Some of them are remarkably old. They include documents related to Indigenous peoples, natural science and the history of New France in the 17th and 18th centuries, Canadiana, pieces relating to the Seven Years' War, some hand-written documents dating from 1705 to 1756, including 15 voyageur contracts from the Montréal region, and 19th-century prints and household items from the Montréal region dating back to the 18th and 19th centuries.

DISTINCTIONS

Recognition. Five major awards were added to the Pointe-à-Callière honour roll in 2020. The Canadian Museums Association presented the Museum with an Award for Outstanding Achievement for the virtual historic figures in the *Building Montréal* exhibition, in the New media category. A NUMIX / REMIX award rewarded innovation in the *Generations MTL* multimedia show, in the Museum installation category. The educational project entitled *Nous sommes Montréal, tome 2 – La Grande paix racontée* also won an Award for outstanding achievement from the Société des musées du Québec. The creative writing project for high school students was carried out with two francization classes and one adaptation class, students whose mother tongue is a language other than French. The *Weaving Time* interactive installation by the Gagarin design studio, part of *The Incas, Treasures of Peru*, earned the Museum two awards: the Design Award from the Society for Experiential Graphic Design and the Silver Award from the Art Directors Club of Europe. Lastly, the Museum's Head Archaeologist, Louise Pothier, was elected to the 8th chair of the Société des Dix.



Daphnée Bouchard



Romain Guilbault

DEVELOPMENT AND OUTREACH

Feasibility study. Pointe-à-Callière wishes to showcase the site of St. Ann's Market (1832-1843) and the Parliament of the United Province of Canada (1844-1849), a nationally significant site that has yielded hundreds of thousands of objects during archaeological digs conducted by the Museum. After a feasibility study analyzing the potential of developing and showcasing this last major archaeological site in Old Montréal, the Museum proposed a huge project to the City of Montréal and the provincial and federal governments. Building a glass pavilion open to this urban space, atop the remains of the archaeological site and including an exhibition room upstairs, is the main project in this phase. The bold, modern integration of the past and present would make the remains of St. Ann's Market, later the first Parliament of the United Province of Canada, accessible and visible. Canada's first collector sewer, a magnificent stone feat of civil engineering, would be restored and link all the pavilions of the Pointe-à-Callière complex underground.

Archéolab.québec. Great news! Phase 4 of the Quebec archaeological reference collection, Archéolab.québec, was completed in 2020. To date, a total of 3,300 artifact records have been placed online, complemented by many reports and videos, making it an indispensable hub for Quebec archaeology. A tool called Archéobazar was also developed in consultation with the Société des professeurs d'histoire du Québec. It offers a gateway to information on material culture in Quebec, grouping different objects on the basis of themes in the Social sciences program for secondary 3 to 5. The project received financial support from the Quebec government's digital plan.

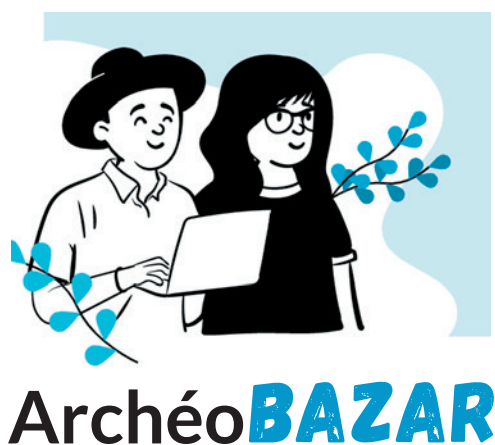
Sharing knowledge. The Museum published three new works in 2020. *Pointe-à-Callière, Crossroads of Archaeology and History*, recounts the vast and original historical and archaeological research work done since the Museum was first imagined, in the 1980s. The 72-page book, another in the Pointe-à-Callière collection, also paints a vibrant picture of the history of the point and this part of Montréal, which the Museum has conserved

and developed and presents to visitors. In the same collection, Pointe-à-Callière pays tribute to the work of graphic designer Dominique Boudrias, with *Pointe-à-Callière s'affiche*, displaying the fruit of her creativity in some 50 posters created for exhibitions and cultural activities. Lastly, in 2021 the Museum is to release a 148-page publication on the circus, to accompany the *It's Circus Time!* exhibition.

Lectures. Members of the Pointe-à-Callière team gave lectures abroad, helping to raise the Museum's profile. François Gignac and Louise Pothier spoke at the Society for Historical Archaeology Conference in Boston in January 2020, where each presented a paper on the theme of St. Ann's Market and the Parliament of the United Province of Canada.

In the media. The Museum's research into the Market/Parliament received excellent visibility in an article in the prestigious *Archaeology Magazine*, with a circulation of 230,000. Archéolab once again received good media coverage as interviews on this topic were webcast on Noovo and MaTV; the site also appeared on medium.com in its list of "The best of archaeology on Web and Social Media." The virtual school group visits were noted by *Muzeodrome*, a Paris publication specializing in culture and digital technology. The availability of online activities was also mentioned in France's *Le Figaro* and in a YELP article, where Pointe-à-Callière was the only Canadian museum recommended for its self-guided virtual visits, along with the likes of the Louvre and Windsor Castle. The many virtual activities available also allowed the Museum to strengthen its international presence by reaching web users in France, Italy, Switzerland, Mexico and the United States.

PàC website. The Pointe-à-Callière website, the perfect gateway to the Museum, had a partial facelift to improve its performance and make it more user friendly. The Communications team also updated the Museum's logo, conveying the institution's visual identity.





Pointe-à-Callière s'affiche



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The Museum thanks the City of Montréal for its annual operating grant.

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A VERY TURBULENT YEAR



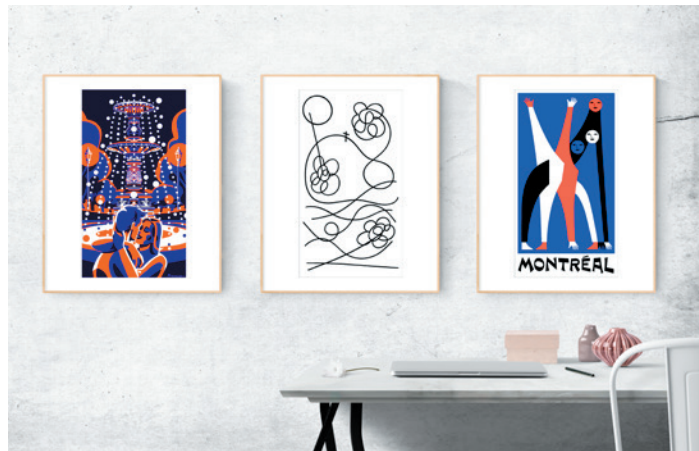
Philippe Mollé at home

Many charitable organizations watched as their fundraising activities fell through in the pandemic year of 2020. Consequently, the Foundation's two major benefit events – the *Montréal Builders Club* and the *Major Donors evening* – were postponed. For the Foundation, it was a very turbulent year.

Fortunately, the 2019–2020 Annual Campaign lived up to its promises and supported the development of an educational workshop set up in the Old Custom House – J. Armand Bombardier Foundation Building, thanks to the generous support of iA Financial Group. In the fall, the Foundation once again appealed to donors to make a “Donation in the name of adventure” when the 2020–2021 Annual Campaign was launched. These funds will go to support the *Come Aboard! Pirates or Privateers?* exhibition and enable the Museum to create a fun tour experience for young visitors.

The Foundation also had to take a new tack during the year, with two new campaigns created in collaboration with Philippe Mollé, Chef of L'Arrivage. The concept of box meals with the accent on Quebec products proved successful: *L'automne par Philippe Mollé* and *Le Temps des Fêtes par Philippe Mollé* were offered to Pointe-à-Callière fans, and both campaigns exceeded their objectives, selling some 250 meals.

In an effort to reach out to young people and boost local talent, the Foundation launched a fundraising campaign starring emerging Montréal artists. It produced a limited edition of 50 numbered silkscreen prints, signed by each of the three artists: LeBicar, Aless Mc and Franco Égalité. The campaign reached most of its goal, with nearly all of the silkscreen prints sold by the end of the year.



Lino Cipresso

Montréal in colours, featuring artists LeBicar, Aless Mc and Franco Égalité

More good news: the number of Museum Members grew considerably. A whole new visual identity and new communications tools were developed to better identify and reach these ambassadors.

The Foundation could count on the support of its biggest donors for its major fundraising campaign: the J. Armand Bombardier Foundation, the National Bank, Québecor and Ivanhoé Cambridge. I also want to express my sincere gratitude to our main sponsor, Hydro-Québec. The funds collected will go toward the continuing work to conserve and display the remains of Canada's first Parliament, in Place d'Youville.

I thank the Foundation Board members for their volunteer and virtual contributions throughout the year, at regular meetings and for the needs of the various committees, to support the Foundation. My thanks also go to the Foundation team, who kept it running smoothly despite the difficult conditions.

Lastly, I want to salute Francine Lelièvre, founder of the Museum and the Foundation, who resigned as head of the Museum after an amazing career and boundless dedication. Her vision, her passion and her energy helped Pointe-à-Callière grow exponentially to become the largest museum focusing on Montréal and a world-class institution. I reiterate my admiration and offer her my most sincere gratitude for all she has done.



Robert Dumas

Robert Dumas

Chair of the Board of the Foundation

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The Pointe-à-Callière Foundation is supported by committed citizens and the business community. They all work hand in hand to ensure the proper governance of the Foundation, support its fundraising activities, and solicit donations, bequests and collections, making a valuable contribution to the Museum's renown and helping it to achieve its ambitions. They are also the Members' committees and the Next generation of philanthropists, who contribute as volunteers.

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Orchestre métropolitain
Orchestre symphonique de Montréal
Philippe Mollé – Bistro L'Arrivée
Place des Arts
Remedy Kombucha
Richard Béliveau
SAQ
Segal Centre
Sizzle Popcorn
Sun Life Financial
Sync Productions
Tangente
Telus
Théâtre du Nouveau Monde
Touhu

FINANCIAL STATEMENTS

INDEPENDENT AUDITOR'S REPORT ON THE SUMMARY FINANCIAL STATEMENTS

To the members of the **SOCIÉTÉ DU MUSÉE D'ARCHÉOLOGIE ET D'HISTOIRE DE MONTRÉAL, POINTE-À-CALLIÈRE**

OPINION

The summary financial statements, which comprise the summary balance sheet as at December 31, 2020, as well as the summary statements of operations, changes in net assets and cash flows for the year then ended and the related note, are derived from the audited financial statements of the **SOCIÉTÉ DU MUSÉE D'ARCHÉOLOGIE ET D'HISTOIRE DE MONTRÉAL, POINTE-À-CALLIÈRE** for the year ended December 31, 2020.

In our opinion, the accompanying summary financial statements are a fair summary of the audited financial statements, on the basis described in Note 1.

SUMMARY FINANCIAL STATEMENTS

The summary financial statements do not contain all the disclosures required by Canadian accounting standards for not-for-profit organizations. Reading the summary financial statements and the auditor's report thereon, therefore, is not a substitute for reading the audited financial statements and the auditor's report thereon.

THE AUDITED FINANCIAL STATEMENTS AND OUR REPORT THEREON

We expressed an unmodified audit opinion on those financial statements in our report dated March 18, 2021.

RESPONSIBILITIES OF MANAGEMENT AND THOSE CHARGED WITH GOVERNANCE FOR THE SUMMARY FINANCIAL STATEMENTS

Management is responsible for the preparation of a summary of the audited financial statements on the basis described in Note 1.

AUDITOR'S RESPONSIBILITIES

Our responsibility is to express an opinion on the summary financial statements based on our procedures, which were conducted in accordance with Canadian Auditing Standard (CAS) 810, "Engagements to Report on Summary Financial Statements".

*W|azars, S.E.N.C.R.L.*¹

Montréal, March 18, 2021

1. By CPA auditor, CA, public accountancy permit No. A111096

STATEMENT OF OPERATIONS

Year ended December 31, 2020

	OPERATING FUND \$	DEVELOPMENT FUND \$	CAPITAL ASSET FUND \$	TOTAL 2020 \$	TOTAL 2019 \$
REVENUES					
Admission fees	856,898	—	—	856,898	2,756,051
Sponsorships	217,662	—	—	217,662	508,926
Exposition rental revenue	131,957	—	—	131,957	646,724
Gift shop	119,108	—	—	119,108	373,176
Others	106,036	—	—	106,036	123,548
Concessions and museum evenings	52,234	—	—	52,234	386,957
Interests	35,110	3,886	—	38,996	171,678
	1,519,005	3,886	—	1,522,891	4,967,060
GRANTS AND CONTRIBUTIONS					
	11,539,556	—	3,644,884	15,184,440	12,153,492
	13,058,561	3,886	3,644,884	16,707,331	17,120,552
EXPENSES					
Exhibitions - technology	3,189,386	—	—	3,189,386	4,567,242
Amortization - capital assets	—	—	2,986,486	2,986,486	2,483,660
Building	2,250,878	—	—	2,250,878	2,976,717
Conservation - programs and service	1,854,280	—	—	1,854,280	2,240,326
Administration	1,722,639	—	—	1,722,639	1,685,949
Communication - marketing	1,010,776	—	—	1,010,776	1,570,995
Interest on long-term debt	—	—	571,921	571,921	606,085
Marketing	362,350	—	—	362,350	687,217
	10,390,309	—	3,558,407	13,948,716	16,818,191
EXCESS OF REVENUES OVER EXPENSES					
	2,668,252	3,886	86,477	2,758,615	302,361

BALANCE SHEET

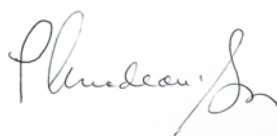
Year ended December 31, 2020

	OPERATING FUND \$	DEVELOPMENT FUND \$	CAPITAL ASSET FUND \$	RESERVE FUND \$	TOTAL 2020 \$	TOTAL 2019 \$
ASSETS						
CURRENT ASSETS						
Cash	2,092,052	—	—	—	2,092,052	446,547
Cash management funds, 1.24%	3,490,534	609,780	—	—	4,100,314	4,777,711
Accounts receivable	(4,299,580)	100,000	4,280,940	1,025,000	1,034,360	1,095,953
Inventory	78,290	—	—	—	78,290	91,892
Prepaid expenses	94,707	—	—	—	94,707	124,157
Current portion of grants receivable	—	—	2,306,183	—	2,306,183	4,451,086
	1,456,003	709,780	6,515,123	1,025,000	9,705,906	10,987,346
GRANTS RECEIVABLE	—	—	13,874,827	—	13,874,827	15,380,797
CAPITAL ASSETS AND AMORTIZATION	—	—	69,075,617	—	69,075,617	69,168,791
COLLECTIONS	1	—	—	—	1	1
	1,456,004	709,780	89,465,567	1,025,000	92,656,351	95,536,935
LIABILITIES						
CURRENT LIABILITIES						
Creditors	1,214,242	—	—	—	1,214,242	2,394,190
Demand loans	—	—	177,992	—	177,992	234,228
Current portion of long-term debt	—	—	1,077,474	—	1,077,474	1,275,230
	1,214,242	—	1,255,466	—	2,469,708	3,903,648
LONG-TERM DEBT	—	—	14,467,582	—	14,467,582	15,310,736
DEFERRED CONTRIBUTIONS	185,388	—	71,301,855	—	71,487,243	74,849,348
	1,399,630	—	87,024,903	—	88,424,533	94,063,732
NET ASSETS						
Unrestricted	56,374	—	—	—	56,374	56,374
Internally restricted	—	709,780	2,078,382	1,025,000	3,813,162	1,180,894
Invested in capital assets	—	—	362,282	—	362,282	235,935
	56,374	709,780	2,440,664	1,025,000	4,231,818	1,473,203
	1,456,004	709,780	89,465,567	1,025,000	92,656,351	95,536,935

On behalf of the Board



Daniel Desjardins
Director



Patricia Curadeau-Grou
Director

Note – To obtain the complete and detailed audited financial statements, you can contact the management at info@pacmusee.qc.ca.

CHANGES IN NET ASSETS

Year ended December 31, 2020

	OPERATING FUND \$	DEVELOPMENT FUND \$	CAPITAL ASSET FUND \$	RESERVE FUND \$	TOTAL 2020 \$	TOTAL 2019 \$
BALANCE, BEGINNING OF YEAR	56,374	605,894	685,935	125,000	1,473,203	1,170,842
Excess of revenues over expenses	2,668,252	3,886	86,477	—	2,758,615	302,361
Interfund transfer	(2,668,252)	100,000	1,668,252	900,000	—	—
BALANCE, END OF YEAR	56,374	709,780	2,440,664	1,025,000	4,231,818	1,473,203

STATEMENT OF CASH FLOWS

Year ended December 31, 2020

	2020 \$	2019 \$
OPERATING ACTIVITIES		
Excess of revenues over expenses	2,758,615	302,361
Non-cash items:		
Amortization – capital assets	2,986,486	2,483,664
Amortization – deferred contributions	(3,008,905)	(2,635,091)
Write-off of a grant receivable	—	584,927
	2,736,196	735,861
Net change in non-cash items related to operating activities	(1,075,303)	(2,359,274)
Cash flows from operating activities	(1,660,893)	(1,623,413)
INVESTING ACTIVITIES		
Acquisition of capital assets	(2,893,312)	(5,180,428)
Acquisition of collections	—	(1)
Cash flows from investing activities	(2,893,312)	(5,180,429)
FINANCING ACTIVITIES		
Repayment of long-term debt	(1,040,910)	(1,214,679)
Receipt of grants receivable	3,650,873	4,552,550
Repayment of demand loans	(56,236)	(105,266)
Demand loans	—	90,000
Deferred contributions	(353,200)	(260,415)
Cash flows from financing activities	2,200,527	3,062,190
INCREASE (DECREASE) IN CASH AND CASH EQUIVALENTS	968,108	(3,741,652)
CASH AND CASH EQUIVALENTS, BEGINNING OF YEAR	5,224,258	8,965,910
CASH AND CASH EQUIVALENTS, END OF YEAR	6,192,366	5,224,258

Cash and cash equivalents include cash and cash management funds.

NOTE TO THE FINANCIAL STATEMENTS

December 31, 2020

1. SUMMARY FINANCIAL STATEMENTS

The summary financial statements are derived from the audited financial statements, prepared in accordance with Canadian accounting standards for not-for-profit organizations, as at December 31, 2020 and for the year then ended.

The preparation of these summary financial statements requires management to determine the information that needs to be reflected in them so that they are consistent in all material respects with, or represent a fair summary of, the audited financial statements.

The management prepared these summary financial statements using the following criterion:

- The summary financial statements are the equivalent of the audited financial statements without the notes to the financial statements.



Daphnée Bouchard



In 2020, the Museum acquired a collection of over 1,000 piggybanks dating from 1890 to 1960.

Société Pointe-à-Callière
2020 Annual Report
 April 2021

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