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Annual Report

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Hannah Claus, *Reflections on time and space through material production*, 2019. Digital print.

Message from the Chair of the Board

A momentous year

Although the official announcement was made on April 30, one month after the end of our fiscal year, I feel it is important to note that our planned new museum will indeed be built, in the heart of downtown. Constructed on the McCord Museum's current site, it will also include Victoria Street, which runs along the west side of the Museum, and the lot housing the former Caveau restaurant on President Kennedy Avenue. The much larger new museum will house the three recently merged museums—the McCord Museum, the Stewart Museum and the Fashion Museum—under a single roof. This major project, which we have been pursuing for several years and which was the subject of an extensive feasibility study, will create a world-class institution for Montreal.

This welcome news was made possible thanks to the generosity of the City of Montreal, which is granting us the right to use Victoria Street to build the new museum. We would like to thank Valérie Plante, the Mayor of Montreal, and her team for working closely with us to find the ideal site for our project.

In addition, we announced that La Fondation Emmanuelle Gattuso has promised to donate \$15 million towards the project, a historic sum for which we are extremely grateful. Although Madam Gattuso has lived in Toronto for many years, she is still very attached to our city and wanted to see our project carried out as quickly as possible. We are still waiting for official support from the provincial and federal governments in order to move ahead, but we are very confident that they will soon confirm their funding for our new museum that will spotlight Montreal throughout Quebec, Canada, and the world.

We have achieved much in the past year and affirmed what makes us special, as the President and Chief Executive Officer has noted in her message. With record attendance at both museums, exhibitions that are critical and popular successes, significant contributions to scientific research, awards and honours, we can safely state that the year 2018-2019 was one of the most stimulating in the Museum's history and one of the most momentous for its future.

Without the unwavering support of the various levels of government, a cultural institution like the McCord Stewart Museum could not pursue its mission to preserve, transmit and enrich the cultures that make Montreal



Monique Jérôme-Forget
Chair of the Board

such a remarkable city. In particular, I would like to thank the Québec government, the Ministère de la Culture et des Communications and the Conseil des arts de Montréal, who have long recognized our vitality and innovation and provided key support.

Thanks as well to all our donors, who once again showed tremendous generosity, and to the members of our Board of Trustees, whose tireless dedication ensures that the Museum can successfully pursue and fulfil its mission. Special thanks go to Cecil Rabinovitch, who left the Board several months ago, for her always enriching contributions to our discussions. We would like to extend a very warm welcome to the two newest members of the Board, Melissa Mollen Dupuis and Jacob Lithgow. Their experience and perspectives will most certainly be valuable assets as the Museum enters this period of evolution.

The Museum's incredible growth and development over the past few years are due in no small part to the leadership of our President and Chief Executive Officer. Those who know Suzanne Sauvage—and they are numerous—know that this dynamic woman inspires those around her to be determined, professional and dedicated. Our thanks go to Suzanne and all the members of her team: together, they spare no effort to make the McCord Stewart Museum an extraordinary institution with a reputation that knows no borders.



Jack Beder, *Rachel Market*, 1933. Gift of André Valiquette, M2011.78.2 © McCord Stewart Museum

Message from the President and Chief Executive Officer

The Museum confirms its leadership in Indigenous cultures, photography and fashion

As the repository of one of the country's largest collections of Indigenous artefacts, we felt it was important this year to make a decisive contribution to the Truth and Reconciliation Commission's call to action. Accordingly, we enacted a number of changes in all of our departments to give Indigenous communities and artists an even bigger voice; this "decolonization" of the Museum will enable them to use our exhibitions and education and citizenship programs to present their stories and their battles, and will facilitate the reappropriation of our collection.

Various initiatives were launched to Indigenize our institution: public acknowledgment that the Museum is located on unceded territory, recruitment of an Indigenous curator and mediators, development of partnerships with various First Nations organizations, co-creation initiatives with Indigenous curators, invitations to Indigenous artists for our Artist-in-Residence program, etc. This work to strengthen our longstanding relationships of trust and respect with Indigenous communities will continue in the years to come. New partnerships and projects launched under our education, citizenship and cultural programs are also part of this effort; their goal is to improve our understanding of other cultures and facilitate the integration of new immigrants and marginalized youth.

In the past year, we also affirmed the position of the McCord Museum as a Montreal museum of photography. In addition to presenting the exhibitions *Gabor Szilasi – The Art World in Montreal, 1960–1980*, *Michel Campeau – Life Before Digital*, and *Marisa Portolese – In the Studio with Notman*, we also created a special photo membership category and organized lectures on topics associated with photography.

Moreover, our Museum is increasingly establishing a name for itself as a museum of fashion. The exhibition *Balenciaga, Master of Couture*, a new partnership with the École supérieure de mode de l'UQAM, the *Fashion at the Museum* lectures, and the development of EncycloFashionQC, an encyclopaedia of fashion in Quebec to be launched in the fall of 2019, are all examples of our focus on what many consider an art.



Suzanne Sauvage
President and Chief
Executive Officer

Thanks to quality programming in line with our mission to be a museum open to the city and the world, our attendance hit a new all-time high: the exhibitions *Shalom Montreal*, *Balenciaga*, *Master of Couture*, *Kent Monkman – Shame and Prejudice: A Story of Resilience* and *Paris on Display – 18th-Century Boutiques*, along with our other activities, attracted nearly 320,000 visitors of all backgrounds and all generations, along with the over 1.2 million who visited our off-site events.

Holt Renfrew's donation of the two mechanical Christmas windows that had graced the front of Ogilvy's every holiday season since 1947 means we now have the privilege of maintaining this tradition so beloved of Montrealers, and we are very proud.

Year after year, the campaigns run by our marketing and communications team contribute to the Museum's success. They were recognized with several awards this year, including the gold medal for Best Temporary Exhibition Communications from the International Design and Communication Awards for *Notman, A Visionary Photographer*.

Finally, I cannot end this brief look back at our 2018-2019 accomplishments without expressing my sincere appreciation to all the members of my team. The McCord Stewart Museum's growing reputation is thanks to their loyalty and devotion to our institution, and I am truly grateful. Thank you as well to Monique Jérôme-Forget, our Chair, and to all the members of the Board of Trustees—their trust and dedication are key to our success.

A handwritten signature in dark ink, appearing to read 'Suzanne Sauvage'.



Georgine Strathy, *Modes Bilboquet in Care-free Cotton*, 1980s. Gift of Georgine Strathy, M2017.118.273.2 © McCord Stewart Museum

New acquisitions

The McCord Stewart Museum continues to expand one of Canada's largest sources of documents and objects for social history research. In 2018-2019, this collection was enhanced by 58 donations representing a total

of 6,336 artefacts and 0.84 linear metres of textual records. Photographs accounted for nearly 75% of these artefacts, thanks to the photography donations of Sam Getz, Brian Merrett and Denis Plain. In addition, nearly 15% of the new acquisitions are fashion illustrations by Eugenie Groh and Georgine Strathy.

| Collections | Donations | Objects Documents |
|----------------------------------|-----------|---|
| Iconographic Archives (Cartoons) | 5 | 564 |
| Textual Archives | 9 | 0.84 linear metres |
| Dress, Fashion and Textiles | 12 | 72 |
| Material Culture | 3 | 48 |
| Indigenous Cultures | 3 | 5 |
| Paintings, Prints and Drawings | 8 | 952 |
| Photography | 9 | 4,695 |
| Mixed Donations | 9 | (included above) |
| Total | 58 | 6,336 objects and 0.84 linear metres |

Deaccessions

The McCord Stewart Museum considers deaccessioning a sound collections management practice. Since collections must serve an institution's mission, it is sometimes necessary

to re-evaluate their relevance, preferably on a recurring basis. Therefore, over the past year, the Museum replaced two of its acquisitions committees with one deaccession committee. Of the objects deaccessioned in this initial exercise, 99.5% will be transferred to other museums.

| Collections | Proposed deaccessions | Objects Documents |
|--------------------------------|-----------------------|---------------------|
| Dress, Fashion and Textiles | 10 | 108 |
| Material Culture | 9 | 473 |
| Paintings, Prints and Drawings | 2 | 10 |
| Photography | 2 | 2,410 |
| Stewart Collection | n/a | n/a |
| Total | 23 | 3,001 |

Focus on women!

Compared to acquisitions in years past, those in 2018-2019 featured a strong focus on women in one way or another. Two-thirds of the donations were made by women and a large percentage of the works were created by female artists, notably Kay Kinsman, Eugenie Groh, Georgine Strathy and Inuit weaver Salea Nakashuk. Women are also closely associated with the fashion photos of Sam Getz, the Women's March banner, the series of Aquil Virani stencils with adjectives describing inspiring women, numerous articles of women's clothing and Expo 67 hostess uniforms.

Several remarkable donations

Textual Archives

P801 Eugenie Groh Fonds, 1948-2008, 22 cm. Gift of Catherine Tyhurst and John Tyhurst.

Eugenie Juklicek Groh (1919-2017) was a fashion illustrator and popular artist who worked primarily in Montreal and Toronto. This fonds is composed of documents produced or received between 1948 and 1970, when she worked as an illustrator in the advertising department of the Eaton's in downtown Montreal. It also includes some records documenting her activities as a senior editor in Prague, before she moved to Canada in 1949. Below are a press card and letter from Christian Dior chronicling her trip to Paris in 1948 to cover the couturier's seasonal collection.

Dress, Fashion and Textiles

Hostess uniform, Algerian Pavilion, Expo 67. Gift of Taous Selhi.

The Museum recognizes the importance of Expo 67, a defining event in the history of Montreal that showcased the city on a world stage, and accentuates it in all of its collections. The donor of this uniform, Taous Selhi, was chief hostess and an interpreter at the Pavilion of Algeria at Expo 67. She remembers that eight hostesses worked at this pavilion: four were from Montreal and four were from Algeria. Ms. Selhi came to Montreal from Algeria to work at Expo and believes she was hired because she was studying languages at the time.



Letter from the Christian Dior fashion house to Eugenie Groh, 1948. Gift of Catherine and John Tyhurst, Fonds P801 © McCord Stewart Museum

Eugenie Groh press card, 1948. Gift of Catherine and John Tyhurst, Fonds P801 © McCord Stewart Museum

Jacket from Algerian Pavillion hostess uniform designed by Nassila, Algiers, 1967. Gift of Taous Selhi, M2018.29.1.1 © McCord Stewart Museum

Material Culture – Leisure Objects

Barbara Ann Scott doll, with various accessories and clothing, 1951. Gift of Renée Houde.

Designed by well-known American doll designer Bernard Lipfert, the Barbara Ann Scott doll had a composition body and head and was made by the Reliable Toy Company in Canada. She wears a polka dot skating outfit decorated with feathers. The donor, Renée Houde, was seven or eight years old when she received this doll as a Christmas gift in 1951. The doll is the first in the Museum's collection to be inspired by a sports icon; it demonstrates how Olympic victories can transcend sports and history to inspire popular culture.



Barbara Ann Scott doll, 1951. Gift of Renée Houde, M2018.79.26.1-22 © McCord Stewart Museum

Indigenous Cultures

Huxhugwaxtawe (Hok Hok) hand-carved red cedar mask by Kwakwaka'wakw artist Tony Nakapenkim Hunt (born 1942), painted white, red and black, three of the basic colours in Northwest Coast art. Gift of Rio Tinto Alcan.

Rio Tinto Alcan ordered this mask from the artist in 1984; it is an example of the type of mask used during ceremonies to initiate new members of the Hamatsa secret society. During these ceremonies, dancers personify the creature represented by the mask in order to enter the spirit world. Huxhugwaxtawe is a supernatural cannibal bird that is said to crack open the skulls of men to suck out their brains.



Hok Hok bird mask, Kwakwaka'wakw, 1984. Gift of Rio Tinto Alcan, M2018.46.2 © McCord Stewart Museum

Paintings, Prints and Drawings –
Iconographic Archives
Some 600 fashion illustrations by Georgine
Strathy and Eugenie Groh, 1955-1985.
Gift of Georgine Strathy.

This donation contains 133 original drawings
and 222 print ads, all designed by Georgine
Strathy from the 1950s to the mid-1980s, when
she worked for Eaton's. The corpus also includes
over 250 ads drawn by Eugenie Groh and other
artists that were published in *The Gazette*
newspaper during the 1960s and 1970s.



- 1 Eugenie Groh, *The New Elegance is Casual*, 1963. Gift of Catherine and John Tyhurst, Fonds P801 © McCord Stewart Museum
- 2 Eugenie Groh, *Summer Fashion Illustration*, 1970s. Gift of Catherine and John Tyhurst, Fonds P801 © McCord Stewart Museum
- 3 Eugenie Groh, *Women's Fashion Illustration*, 1960s. Gift of Catherine and John Tyhurst, Fonds P801 © McCord Stewart Museum

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**Banner painted by Aquil Virani for the
Montreal Women's March held January 21,
2017, approximately 2.75 x 4.6 m.
Gift of Gillian Sonin.**

The Women's March was a political demonstration
held for the first time on January 21, 2017, in
Washington, DC and in multiple cities across
the globe. The Montreal gathering attracted nearly
5,000 people to the Esplanade at Place des Arts.



Aquil Virani, *Banner for the Montreal Women's
March held January 21, 2017*. Gift of Gillian Sonin,
M.2018.9.1 © McCord Stewart Museum.
Photo: Louise Verdone

**Two series of posters produced by Aquil Virani
in 2017. Gift of Aquil Virani.**

The first seven posters in this donation are part
of Aquil Virani's "26 Project". During the Montreal
Women's March, the artist gave away free prints
in this series to demonstrators to be used as
placards. The five other posters acquired are part
of the "Postering Peace" project, in which Virani
invited young Muslims across Quebec to submit
slogans to battle Islamophobia.



Aquil Virani, *Generous*, 2017. Gift of Aquil Virani,
M.2018.34.3 © McCord Stewart Museum

Photography

174 photographs by Gilbert Duclos, 1973–2006. Gift of Gilbert Duclos.

Montreal photographer Gilbert Duclos donated a group of photographs taken in the streets of Montreal—primarily on the Plateau and downtown—between 1973 and 2006. Gilbert Duclos' style is influenced by French humanist photography, which he became interested in during a yearlong stay in Paris. His compositions juxtapose human figures and elements of urban décor, often in a humorous way.



Gilbert Duclos, *The Nuns, Montreal*, 1977.
Gift of Gilbert Duclos, M2018.97.4
© McCord Stewart Museum

1,295 negatives and 401 prints by Brian Merrett, 1989. Gift of Brian Merrett.

Another Montreal photographer, Brian Merrett, donated the photographic archives that were used to illustrate the book *Montreal Architecture. A Guide to Styles and Buildings* (Montreal: Meridian Press, 1990). This book was written by architecture historian François Rémillard.



Christ Church Cathedral, Montreal, 1989. Gift of [...] McCord Stewart Museum Brian Merret, M2017.120.191P © McCord Stewart Museum

Certified cultural property

During the year 2018-2019, the Canadian Cultural Property Export Review Board certified the outstanding significance and national importance of the Jean-Luc Allard collection, a coherent set of 7,836 photographs from Quebec dating back to the first years of photography, that is, from 1840 to 1950. The collection includes 7,715 prints identified with the photographer's name and address, representing an alphabetical directory of 1,013 photographers and 15 publishers who worked in Quebec.



James Inglis, *Group portrait of unidentified Mohawk people, Montreal*, 1869. Gift of Jean-Luc Allard and Lucie Surprenant, M2017.46.2.3339
© McCord Stewart Museum



William Notman, *Mount Royal Flour Mills, Montreal*, 1868. Gift of Jean-Luc Allard and Lucie Surprenant, M2017.46.2.5258 © McCord Stewart Museum

The McCord and Stewart collections together in digital space



The Stewart Museum's collection has been fully integrated into the database of The Museum System (TMS) collections management software. Over 23,000 descriptive files originally created with Virtual Collections software (FileMaker Pro version) have been converted into TMS. These metadata describe more than 33,000 objects and documents.



François Hubert Drouais, *Madame de Pompadour as a Vestal*, about 1764. 1985.32
© McCord Stewart Museum

Screen shot of the TMS welcome screen for the painting *Madame de Pompadour as a Vestal*, one of the masterpieces presented in the exhibition *Paris on Display*.

Loans to other museums

Object loaned to the Abenaki Museum



Princess White Deer headdress, Mohawk, about 1910-1920. Kanien'kehaka Onkwawen:na Raotitiohkwa Language and Cultural Center Collection

The McCord Museum made or renewed 26 loans in 2018-2019, for a total of 92 objects in circulation. Among the museums to benefit were the Abenaki Museum, the Musée des Hospitalières de l'Hôtel-Dieu de Montréal, the Musée national des beaux-arts du Québec, the Canadian Museum of Nature, the Canadian Museum of History and the National Gallery of Canada.

Object loaned to the Musée des Hospitalières de l'Hôtel-Dieu de Montréal



Gunter's quadrant, United Kingdom, 1631. 1980.53.1
© McCord Stewart Museum

Borrowed objects

In the year 2018-2019, the McCord Stewart Museum borrowed 220 objects displayed in the following exhibitions:

| Exhibitions | Objects |
|--|---------|
| <i>Wearing Our Identity – The First Peoples Collection</i> | 13 |
| <i>Notman, A Visionary Photographer</i> | 3 |
| <i>Gabor Szilasi</i> | 52 |
| <i>Marisa Portolese</i> | 16 |
| <i>Shalom Montreal</i> | 22 |
| <i>Michel Campeau</i> | 51 |
| <i>Treasures in the Attic</i> | 55 |
| <i>Shadows Without Borders</i> | 3 |
| <i>Hannah Claus</i> | 5 |



Display case in the «1880-1909» section of the *Treasures in the Attic* exhibition. For this exhibition, 55 toys from some 20 lenders were presented alongside 161 toys and documents from the Museum's collection. © McCord Stewart Museum



Royal Gobelins Manufactory, *The Village Wedding*, (detail), about 1750. Low-warp tapestry. 1976.27
© McCord Stewart Museum

Knowledge and Research

The Archives and Documentation Centre

Researchers from all fields can access the McCord Stewart Museum's collections in two ways: consult the online database, or use the computerized catalogue available on-site at the McCord Museum, which is even more complete. Users of the Archives and Documentation Centre also have access to a library of 9,000 reference works, specialized periodicals, and the over 2,500 titles in its rare book collection. In addition, researchers can consult more than 800 archival fonds and collections comprising more than 310 linear metres of textual documents and 1.3 million photographic archives. The Centre is certified by the Bibliothèque et Archives nationales du Québec (BANQ) and as such receives an annual grant to support its efforts to develop archival collections and improve their accessibility to a wide public.

Over the year 2018-2019, the Centre's staff welcomed 440 researchers on-site for a total of nearly 520 research visits and answered approximately 1,730 requests by telephone, email or mail. The staff made the Centre's resources available to numerous researchers from a wide variety of backgrounds, notably academia, the arts, the media, and Indigenous communities.

Thanks to major digitization projects carried out in the past few years, it is much easier to access our collections of archives remotely, which increases the number of opportunities for online consultation. This year, an additional 64 historical documents totalling 1,771 images were digitized and made available to researchers.

Broadening the scope of our actions

The goal of the *Shared Emotions* project, conducted in 2018-2019, was to reveal the feelings, sensations, attitudes, values and ideologies conveyed in our collections of textual archives and make it easier for researchers and members of the public to locate these elements. Carried out with the financial support of Library and Archives Canada, this initiative enabled the Museum to enhance its indexing process, write up detailed descriptions of 100 groups of archival records and 200 individual documents, and transcribe 48 of the most compelling ones. Building on this project, the Museum will post 12 articles highlighting various topics associated with the history of sensibilities on its Website in the coming year.

Sharing our expertise

The McCord Stewart Museum is always proud to share its knowledge and expertise with experts, other organizations and the general public. Staff from the Collections and Research and Conservation departments present scholarly papers at conferences and seminars, publish articles and catalogue essays, collaborate with academic and other communities, and provide content to various media.

Presentations

At *Rediscovering the Scots*, a colloquium held at McGill University on April 6, 2018, to inaugurate the Chair in Canadian-Scottish Studies, Heather McNabb, reference archivist in our Archives and Documentation Centre, gave a talk entitled "Square Mile Scots and All the Others: The challenges and the potential of research in the Museum and Archive."

Three members of our Conservation Department delivered papers at the 44th Annual Conference and Workshops of the Canadian Association for Conservation, held in Kingston, Ontario, May 10-12, 2018. Anne MacKay, Head, Conservation, presented "Picturing Us: A Critical Visual Analysis of Photographs Used for Conservation Outreach"; Sara Serban, conservator, presented "Managerial-Style Exhibition Making Practice and the Changing Role of the Conservator"; and Sonia Kata, conservator, presented "Conservation of Plastics and Synthetic Materials for a Costume Exhibition."

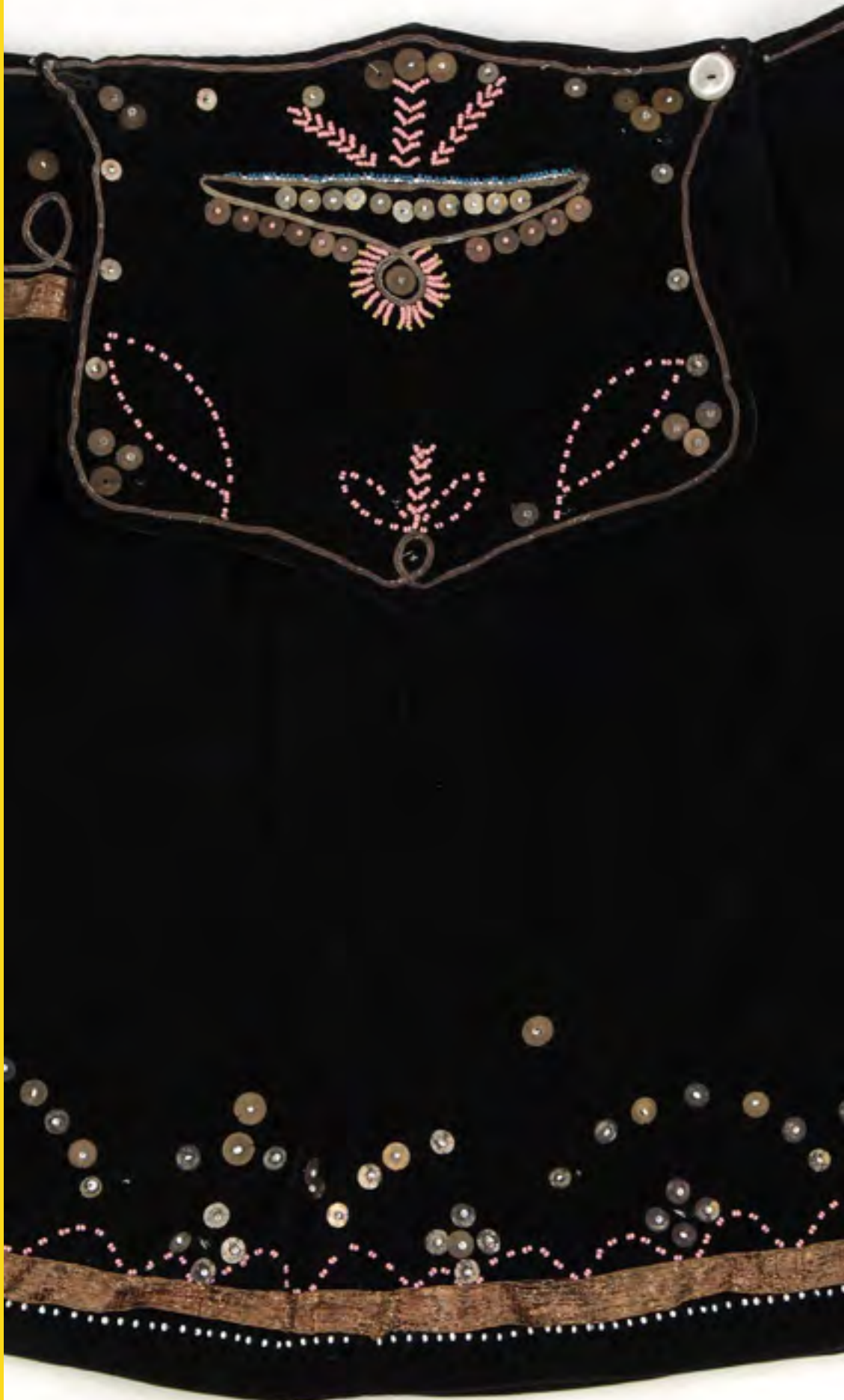
As Curator, Indigenous Cultures, Guislaine Lemay was invited to co-present "Wearing Our Identity: The McCord Museum's First Peoples Collection" with artist Mike Patten at *Resurgences*, ICOMOS Canada's Annual Meeting, held in Montreal, May 23-26, 2018.

At the 71st Symposium of the Institut d'histoire de l'Amérique française, held in Drummondville on October, 20, 2018, Mathieu Lapointe, Curator, Textual Archives, gave a paper entitled "Contre l'impression de 'l'éternel retour du même'. L'historien et la corruption," at a round table on "l'État face à l'expertise historique : réflexions sur le rôle des historien.ne.s dans les commissions d'enquêtes au Canada, 1967-2015."

Cynthia Cooper, Head, Collections and Research, and Curator, Dress, Fashion and Textiles, presented "Tartanizing Canada" at Costume Colloquium VI, held in Florence, Italy, November 14-18, 2018.

Publications

The McCord Museum published *Dans le studio avec Notman – In the Studio with Notman*, by Marisa Portolese. This exhibition catalogue included an essay by Hélène Samson, Curator,



Skirt, belt and sporran, Mi'kmaq or Maliseet, late 19th century. M122.1-3 © McCord Stewart Museum

Conservation

The Conservation Department is critical to the Museum's mandate because it is responsible for preserving its collections, maintaining the ideal museum environment, and ensuring the highest standards for the handling, storage and transport of its objects. In addition, the Department's conservators carry out treatments on objects from the collections and conduct scientific research on conservation issues.

Thanks to generous donations from Kate Reed and the Zeller Family Foundation, the Department has undertaken a treatment project to restore a major collection of 292 photogravures by Edward Sheriff Curtis (1868-1952), an American photographer known for his photographs of North American Indigenous peoples. Each photogravure, printed on Gampi paper (a very fine, semi-transparent Japanese paper), was mounted on a Vellum type paper and over-matted with textured Van Gelder paper. These works have been preserved in their original folders and boxes, which had become very acidic, and most of them now show some foxing (brown splotches), especially on the mats, probably caused by impurities in the cardboard introduced during manufacture and poor storage conditions in the past. During the treatment project, which will extend over

three years, all the works will be removed from their mats to be remounted and protected in museum-quality storage materials.

The Department also lent its expertise to the planning and mounting of the Museum's recent exhibitions, treating over 375 objects for *Treasures in the Attic*, *Hannah Claus - there's a reason for our connection*, *Jean-Claude Poitras: Fashion and Inspiration*, and *Sding K'awxangs - Haida: Supernatural Stories*. For *Sding K'awxangs*, conservators carried out in-depth examinations and complex treatments on several historical Haida baskets in the collection, enabling them to be exhibited in the Museum for the very first time. Finally, the Department treated objects for the fifth edition of the Museum's permanent exhibition, *Wearing Our Identity - The First Peoples Collection*.



Before treatment / After treatment

Glengarry cap, Haudenosaunee, Kanien'kehà:ka, 1875-1890. M12593 © McCord Stewart Museum





Kent Monkman, *The Subjugation of Truth*, 2016.
Acrylic on canvas. Collection of Donald R. Sobey.

Exhibitions at the McCord Museum

Wearing Our Identity – The First Peoples Collection Permanent Exhibition



© Elias Touil

Created in a close partnership with members of Indigenous communities, this exhibition invites visitors to reflect on clothing as a means of identity affirmation. For the First Nations, Métis and Inuit, dress does not serve solely utilitarian purposes; it also helps quickly differentiate between allies and enemies and keep the latter at bay, demonstrate the power of spiritual leaders like shamans and, in the case of finely decorated clothing, express the respect that hunters have for the animals that enable their families to survive. A major symbol of the First Nations, Métis and Inuit, clothing contributes to the development, preservation and communication of their social, cultural, political and spiritual identities.

Contemporary works are added to the exhibition on a regular basis. This year, artist Nadia Myre, a member of the Algonquin Nation in the Kitigan Zibi Anishinabeg community, presented some of her work. These works by contemporary artists enable First Peoples to demonstrate their desire to preserve and revive their ancestral cultural values.



Pouch (detail) Iroquois (Mohawk?), 1840-1900.
Gift of St. Matthias' Church, M2001.51.1
© McCord Stewart Museum

Gabor Szilasi – The Art World in Montreal, 1960–1980

December 7, 2017, to April 29, 2018

As part of its mandate to feature the best in documentary photography from here and abroad, the McCord Museum presented an exhibition of 43 unpublished black and white photographs from the personal collection of Gabor Szilasi. Taken at exhibition openings and other artistic events held in Montreal between 1960 and 1980, the selected photographs were presented in chronological order and immortalized the faces, places and vitality of Montreal's art scene at a time of social and cultural upheaval. Shot in a spontaneous documentary style, they captured the art scene during a period when art was coming into its own in Quebec. Although Gabor Szilasi is one of Quebec's best-known living photographers, this significant portion of his work had never been exhibited before.



Gabor Szilasi, *Opening of the Claude Tousignant exhibition at the Galerie Sherbrooke, Montreal, May 1969*. Gift of Gabor Szilasi, M2018.39.20 © McCord Stewart Museum



Rudolph Edse, *An involuntary autobiography*, about 1958. Collection of Michel Campeau



© McCord Stewart Museum



© McCord Stewart Museum

Michel Campeau - *Life Before Digital*
February 16 to May 6, 2018

Composed of works executed between 2005 and 2017, *Life Before Digital* was a survey of work by Montreal photographer Michel Campeau, who is also a collector of amateur photographs. The exhibition reflected the artist's subjective and emotional approach to pre-digital photography. The approximately 90 items on display included images of historical colour and silver prints, photographs by Campeau himself, and reproductions of slides found on eBay. Together, they summarized the material culture and aesthetic legacy of silver-based photography.

Shalom Montreal
Stories and Contributions of the Jewish Community
May 3 to November 11, 2018

This exhibition highlighted how the Jewish community participated in the city's growth and development during the 20th century. It featured remarkable achievements in a variety of sectors—architecture, heritage preservation, health and science, human rights, business, the arts and culture—that have benefited, and continue to benefit, all Montrealers.

Shalom is a word that symbolizes openness and friendship. The history of Montreal's Jewish community reflects the strength of its traditions and centuries-old roots here. Nourished by a fertile cultural and intellectual climate, its many significant achievements attest to a desire to work together and help one another.



Marisa Portolese, *Hanna Božović*, 2018.
© Marisa Portolese

Marisa Portolese
In the Studio with Notman
May 24, 2018, to February 10, 2019

In this exhibition, Montreal artist Marisa Portolese offered a series of portraits inspired by her research on the Notman collection. Having taken portraits of women from a feminist perspective for years, Marisa Portolese wanted to explore the studio tradition and its décors, more specifically the backdrops and props used by Notman when photographing female subjects. The exhibition was composed of large-scale colour photographs taken with an analog view camera using natural light.

The exhibition was presented as part of the McCord Museum's Artist-in-Residence program, which invites artists from Montreal and elsewhere to cast a critical and conceptual eye as they interact with the Museum's collections and relate them to their own artistic practices. Through the works they create, artists in residence revisit the social and historical aspects of artefacts in the Museum's collections and address how they help construct our identity as Montrealers and as a society.



Marisa Portolese, *Jinyoung Kim*, 2018.
© Marisa Portolese



Balenciaga
Master of Couture
 June 15 to October 14, 2018

Revered by his contemporaries and later generations of fashion designers alike, Cristóbal Balenciaga represents the pinnacle of haute couture in the 1950s and 1960s. His exquisite craftsmanship, pioneering use of fabrics, and innovative cutting set the tone for the modernity of late 20th century fashion. In a North American exclusive premiere, organized by the Victoria and Albert Museum of London, the McCord Museum presented an exhibition featuring the creations, the exceptional skill and the legacy of Balenciaga.

In addition, the exhibition was an opportunity to present several Balenciaga dresses from the Museum's own reserves, illustrating the depth and breadth of its collection.

Silk taffeta evening dress, Cristóbal Balenciaga, Paris, 1955. © Victoria and Albert Museum, London



© McCord Stewart Museum



© McCord Stewart Museum

Shadows Without Borders
 November 13, 2018, to January 6, 2019

The interactive installation *Shadows Without Borders* by the artist duo Mere Phantoms asked visitors to explore and reflect on exile, what binds our identity, and the strength of our connection to that irreplaceable place called "home." As exhibition-goers travelled through a shadow world armed with flashlights, they discovered pieces created during workshops in refugee communities in Greece and Turkey. The work evolved throughout its run as visitors added creations of their own to express their concepts of home.



© McCord Stewart Museum

Enchanted Worlds – The Enchanted Village and The Mill in the Forest
 November 13, 2018, to January 6, 2019

Montrealers have been spellbound by the mechanical displays in Ogilvy's department store windows every holiday season since 1947. The Bavarian scenes, custom made by German toy manufacturer Steiff, feature dozens of handcrafted animals working and playing.

In 2018, Holt Renfrew donated both windows to the McCord Museum and the Museum promised to continue the tradition of displaying one of them to passers-by during the holiday season. In 2018-2019, *The Mill in the Forest* was set up in front of the Museum for the first time, at the corner of Sherbrooke Street and Victoria Street, in a specially designed museum showcase, while *The Enchanted Village* was displayed in an indoor gallery.



© McCord Stewart Museum

Treasures in the Attic

December 16, 2018, to March 17, 2019

This exhibition invited visitors to explore a collection of toys from various eras—from 1890 to today—in the attic of William and Sara’s grandparents’ house. Filled with forgotten treasures, this attic had become a repository for the memories of all the families who had lived in the house. Holding a rich and fascinating world where childhood was frozen in time, piles of boxes had become the final resting place of GI Joe, Barbie, Mr. Potato Head, rocking horses, toboggans,

stuffed animals, board games, old dolls, toy soldiers, furniture, books and photographs.

Like Ali Baba’s cave, the attic was filled with treasures—memories, surprises and curiosities—from bygone eras. Twins Sara and William had mislaid their own toys in this magical place where rocking horses turned into knights and figurines became ballerinas, and needed help to find them. As they made their way through the exhibition following the clues provided, children saw how some types of toys have changed over time and how new ones have appeared.



Nintendo Entertainment System Action Set, about 1990. Gift of Alexandre and Laurence Vachon, M2009.30.1.1-10 © McCord Stewart Museum



Mr. Potato Head, 1980-1990. Lent by Céline Widmer.



Model fire engine, about 1890. Gift of Mr. R. H. Gaunt, M969.22.14.1-4 © McCord Stewart Museum

Kent Monkman

Shame and Prejudice: A Story of Resilience

February 8 to May 5, 2019

Produced and toured by the Art Museum at the University of Toronto in partnership with the Confederation Centre Art Gallery, Charlottetown, this travelling exhibition revisited Canadian history as seen through the eyes of Miss Chief Eagle Testickle, the flamboyant spiritual alter ego of Cree artist Kent Monkman. A witness to key moments in the history of the First Peoples, Miss Chief reflected on the 150 years of Canada’s existence—a period marked by the adoption of devastating genocidal policies—and honoured the resilience of Indigenous peoples today.

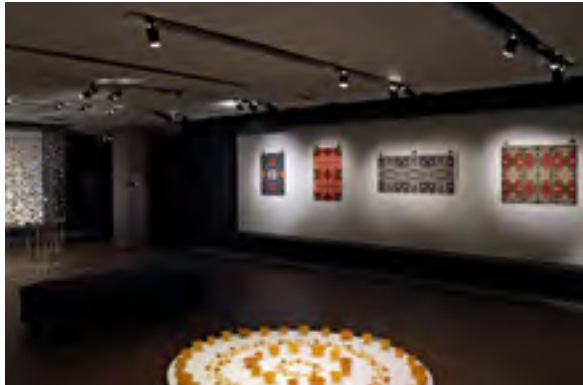
In a display inspired by manuscripts from another age, visitors discovered Monkman’s paintings, sculptures and installations, and their challenge to the predominant interpretation of Canadian history. Throughout the exhibition, the incisive, harrowing story told by Miss Chief Eagle Testickle was shared through her memoirs in nine thematic chapters. At its core, *Shame and Prejudice: A Story of Resilience* was a celebration of Indigenous resilience. The exhibition used humour and critical insight to create a troubling retrospective of what Monkman considers to be “the most devastating period for First Peoples.”



Kent Monkman, *Death of the Virgin (After Caravaggio)*, 2016. Acrylic on canvas. Collection of Donald R. Sobey.



© McCord Stewart Museum



Hannah Claus, *Fancy dance shawl for Sky Woman*, 2019. Digital print on film transparency, thread, glue, mirror Mylar.

© McCord Stewart Museum



© SDGQ

Hannah Claus
there's a reason for our connection
 March 7 to August 11, 2019

The works in this exhibition began with an idea that became something else as a result of time spent opening the drawers of the McCord Museum's archive to examine many and varied hand-stitched, woven and worn objects, and deciphering handwritten histories: notes, letters and ledgers. The works were developed through thinking about the connections between objects and their makers, objects and their collectors, and how the objects transition between the archive and the living world.

Hannah Claus is a multidisciplinary visual artist of Kanien'kehá:ka (Mohawk) and English ancestry. She has worked and lived in Tiohtià:ke (Montreal) since 2001. She uses installations to create sensory environments that speak of memory and transformation. This exhibition was presented as part of the McCord Museum's Artist-in-Residence program.

Student Posters from the Société des designers graphiques du Québec Design Competition
 March 26 to April 14, 2019

The 16 posters in the exhibition were selected by the Société des designers graphiques du Québec (SDGQ) as the top submissions for the annual Marc H. Choko Scholarships. This competition is open to students registered in a Quebec CEGEP or university graphic design program; its aim is to develop their skills and interest in poster design, while at the same time promoting a cause for the common good. This year, the competition was organized in collaboration with the organization LAND InSIGHTS and the theme was Indigenous languages.

Outdoor Exhibition



© McCord Stewart Museum

Travelling Exhibition

Notman, A Visionary Photographer
 Canadian Museum of History in Gatineau
 November 23, 2018 to April 14, 2019

This major exhibition offered a new perspective on the career of William Notman (1826–1891), who was the first Canadian photographer to gain international recognition during the 19th century. It demonstrated how Notman owed his success to the modernity of his approach to photography—an approach founded on principles of communication and innovation.



© McCord Stewart Museum

Montreal Storefronts
 McGill College Avenue
 May 27 to October 14, 2018

As St. Catherine Street is undergoing a facelift and McGill College Avenue prepares for major changes, the outdoor exhibition *Montreal Storefronts* restored the ambience of Montreal with images of newsstands, façades and window displays of stores that used to populate the city. Dated from 1892 to 1985, photographs drawn from the McCord Museum's collection introduced visitors to a typical urban retail environment from another era.

Organized thematically, the exhibition featured some 300 photographs and objects drawn primarily from the McCord Museum's collection. Although the displays focussed on vintage prints, these were supplemented by multimedia installations and interactive devices that provided dynamic contextual information and helped clarify the 19th-century idea of modernity for a contemporary audience.

Exhibitions at the Stewart Museum



© McCord Stewart Museum

History and Memory Permanent Exhibition

The permanent exhibition *History and Memory* encompasses over 500 artefacts, images, archival documents, rare books and old maps from the Stewart Museum's vast collection. Spanning more than five centuries, the exhibition features themes that range from navigation and maritime trade, to daily life in New France.

History and Memory takes visitors on a journey from pre-colonial times to the present day, presenting multifaceted traces of our history. Key themes such as the Reformation and religious wars, the challenges of life in New France, the Enlightenment, navigation, maritime trade, the Industrial Revolution, and the Patriots' Rebellion are all represented. The exhibition has reserved a place of honour for the award-winning model of the fortifications of Montreal, treating visitors to a one-of-a-kind interactive experience. The model is equipped with technology that combines historical analysis with illustrations from the Stewart Museum's collection.



© Elias Touil

Paris on Display – 18th-Century Boutiques April 25, 2018, to March 24, 2019

Inspired by urban chronicles and travelogues, the exhibition presented approximately 400 artefacts evoking the merchandise sold by Parisian shops in the three main commercial districts of 18th-century Paris: La Cité, La Ville and L'Université. Among these were 250 decorative and historical objects, 80 antique books, some 60 prints, 20 or so scientific instruments and over a dozen weapons, all from the remarkable Stewart Museum collection. As they perused the exhibition, visitors could consult a guidebook full of interesting stories and details about the items on display.

The exhibition was accompanied by *A Paris Snowfall*, a virtual reality experience that brought visitors to 18th-century Paris in the midst of a terrible winter. Enhanced by the artisanal poetry of paper cutouts, the experience followed a fictional traveller as he made his way through the streets of La Cité district, in search of treasures in shop windows.



Paris on Display – 18th-Century Boutiques
© McCord Stewart Museum



Cup and saucer, porcelain from Vincennes, France,
18th century © Stewart Museum



© McCord Stewart Museum



Duncan Cameron, *Women on steps holding signs "No Nuclear Arms for Canada / Pas d'armes nucléaires pour le Canada"* (detail), Montreal, 1961. Library and Archives Canada, PA-209888

Education, Community Engagement and Cultural Programs

Following a comprehensive review of its mission, the Education Programs team has taken on responsibility for community engagement programs. It also merged with the cultural activities team to become the Education, Community Engagement and Cultural Programs Department. The new team has integrated all three facets with a view to fostering greater openness among our visitors and promoting participatory approaches. An enhanced training program was created to help the cultural mediation teams of both museums internalize this mission, as they must develop work practices and activity design methods in line with these approaches. Both the McCord and Stewart museum Websites added a special section outlining the educational mission and programs offered to various clientele. New interactive tours and workshops were also developed to reflect the new mission, notably for the exhibitions *Balenciaga*, *Shalom Montreal*, *Treasures in the Attic* and *Shame and Prejudice: A Story of Resilience* by artist Kent Monkman at the McCord Museum, and for *Paris on Display – 18th-Century Boutiques* at the Stewart Museum. The McCord Stewart Museum also reached out to new audiences by creating community-oriented activities for various groups in Montreal, notably new immigrants with the *Welcome! Want to play?* project, in partnership with the Centre social d'assistance aux immigrants (CSAI), and marginalized youth with the *Amplify Montreal* program, in partnership with the organization Dans la rue.

At the McCord Museum and the Stewart Museum, the Department welcomed over 45,000 visitors on-site and through its outreach programs: more than 10,000 preschool, elementary and high school students, along with over 7,775 participants in cultural activities and more than 11,000 in family activities for both entities. Some 1,400 people visited the Stewart Museum to take part in the original escape game *Prisoners of Camp S/43*. This activity helped families develop collaborative skills and gave students an opportunity to reflect on human rights issues. Every year, the Museum counts on the financial support of generous donors to support its educational programs, including Canada Life Financial, the Azrieli Foundation, the Mirella and Lino Saputo Foundation, the Energy Valero Foundation, Ivanhoé Cambridge and the Hylcan Foundation, to name but a few.

Educational programming

The Museum offers elementary, high school, college and university students school programs designed to encourage them to become engaged citizens. It also organizes interactive thematic tours of temporary exhibitions. The exhibition *Shame and Prejudice: A Story of Resilience* was especially popular with high school and college students, who are usually more difficult to reach. The community-oriented workshop *Call for action: The Truth and Reconciliation Commission* gave young visitors an opportunity to discuss a sensitive topic and reflect on individual and collective responsibilities vis-à-vis Canada's Indigenous peoples. This activity was ideally suited for the new education, community engagement and cultural mission. The activities *The Rhythms of First Peoples* at the McCord Museum and *Defending New France* at the Stewart Museum continued to be the top choices of elementary school teachers.

Offered in collaboration with the support program *Une école montréalaise pour tous*, the *One Week at the McCord Museum* program accommodated five classes this year instead of only three; participating students enjoyed multidisciplinary educational activities for four days in a row at the Museum.

From May to October, some 300 adults took part in one of the three historic walking tours organized by the Museum: *Saving an Iconic Neighbourhood: Milton Park*, *The Prestigious Golden Square Mile: Yesterday and Today*, and a new tour about the Ville-Marie neighbourhood.



© Elias Touil

Community engagement programming

The intergenerational project *Sharing Our Memories, Our Stories* continued to engage seniors and young people. Under this project, some 30 volunteers ages 13 to 17 met with over 400 people from another generation to share their stories inspired by objects in our educational collection. This project is supported by the Drummond Foundation and the Luc Maurice Foundation.

Wanting to be a welcoming space for Montrealers of all backgrounds, during the exhibition *Treasures in the Attic* the Museum asked for donations of toys and memories for new immigrants. Offered in collaboration with the Centre social d'assistance aux immigrants, the *Welcome! Want to play?* initiative invited Montrealers to donate a toy, accompanied by a short memory associated with it, to a newcomer family. Over 150 toys, along with membership cards providing free Museum access for a year, were distributed to approximately 100 families. As part of the same exhibition, outreach activities were organized and conducted in City of Montreal public libraries in order to reach families in different neighbourhoods.

Some 15 young people participated in *Amplify Montreal*. Aimed at marginalized youth, this project was launched with the co-operation of the organization *Dans la rue*; participants attended workshops on the history of photography and then presented their viewpoints on the Ville-Marie neighbourhood at a spring 2019 exhibition of their photographs at the Museum.



© Elias Touil

Cultural programming



© Elias Touil

The McCord Museum presented an array of rich, varied cultural activities over the past year. The *Fashion at the Museum* discussion series, organized in partnership with the ESG-UQAM École supérieure de mode, *City Talks* with Heritage Montreal, the *Belles Soirées* lectures, screenings of the International Festival of Films on Art, and activities directly related to exhibition themes and special events enlivened the Museum and nourished the spirit. In total, cultural activities drew nearly 8,000 people from April 2018 to March 2019.

Fashion at the Museum – Discussions with designers

The *Fashion at the Museum* series shone a spotlight on the work of local designers, both established and up-and-coming, through three discussions moderated by Stéphane Le Duc, a teacher and a journalist at *Dress to KILL Magazine*. The three events featured the work of famous fashion photographer Carl Lessard, interviews with young designers, and the profession of stylist.



© Elias Touil

The McCord's Inside Stories

The McCord's Inside Stories, the new series of activities to replace *Tea at the McCord*, offered behind-the-scenes stories in lectures, exhibitions and presentations of collections. During one such lecture, Cynthia Cooper presented her fascinating research on Canada's unofficial symbol, the Maple Leaf tartan.



Studio Alain, *Pharmacie Leduc, Montreal, 1961*. Gift of Leduc family, M2007.133.23 © McCord Stewart Museum

FIFA at the McCord Museum

On the last Thursday of the month, the International Festival of Films on Art screened documentaries on fashion and photography. Featuring topics related to the Museum's collections and values, these screenings were followed by a discussion with a guest. After learning about artists and designers like humanitarian photographer Aydin Matlabi and renowned fashion designer Marie Saint Pierre, attendees were then able to engage directly with them.



Focus Iran - L'audace au premier plan, France, 2017, 53 min., Nathalie Masduraud and Valérie Urréa

City Talks

Organized by the Museum and its long-standing partner Heritage Montreal, this series featured four discussions and reflections on the city and urban planning issues particular to Montreal. In addition, the lectures of the past eight years were made available as podcasts.



© Elias Touil

Les Belles Soirées de l'Université de Montréal

The very popular cultural lectures organized in collaboration with Université de Montréal's *Les Belles Soirées* presented topics related to the Museum's current exhibitions. During the exhibition *Shalom Montreal*, for example, historian Yolande Cohen's talk about the Sephardic community in Quebec was particularly well received.



David Bier, *Sephardic refugees arriving at Dorval Airport (now Pierre Elliott Trudeau International Airport), Montreal, 1974.* Alex Dworkin Canadian Jewish Archives

Nuit Blanche 2019 – A Night for Dreams in Montreal

Inspired by the 2019 Nuit Blanche theme, *Collective Future*, the Museum invited visitors to a *Night for Dreams in Montreal* with artist Emmanuelle Jacques and documentary filmmaker Patrick Péris. Montrealers shared their hopes and vision of the Montreal of tomorrow during a live vox-pop and by taking part in the creation of a collaborative map. Nearly 1,500 people came to dream at the Museum during this year's Nuit Blanche.



© Elias Touil

The Urban Forest

For its eighth edition, the Urban Forest offered Montrealers and tourists programming related to the exhibition *Shalom Montreal – Stories and Contributions of the Jewish Community*. Nine concerts featured both well-established klezmer bands and new artists. In addition, Nina Segalowitz performed Inuit throat singing on National Indigenous Peoples Day. More than 280,000 people in all visited the Urban Forest over the course of the summer.



© McCord Stewart Museum

Research Group on the History of Sociabilities

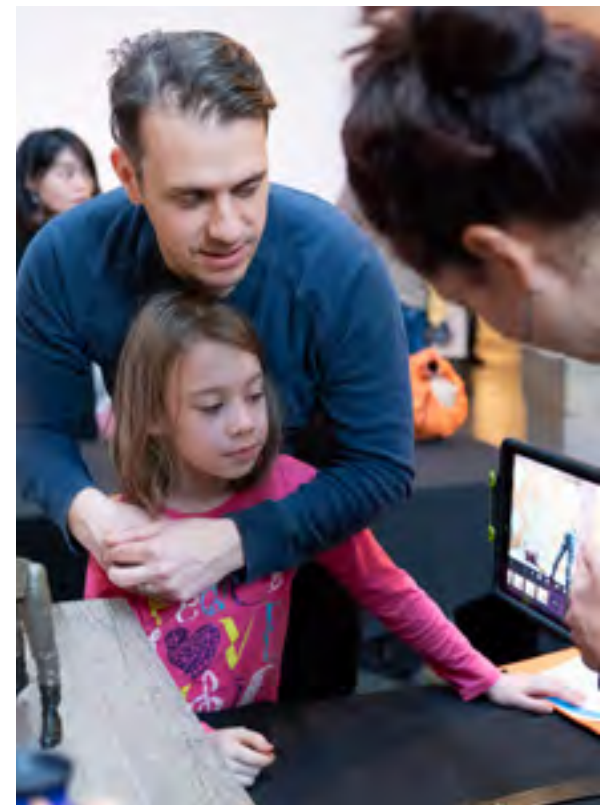
As part of the exhibition *Paris on Display – 18th-Century Boutiques*, the Stewart Museum worked with the Research Group on the History of Sociabilities (known by its French initialism, GRHS) to create original programming for an enthusiastic audience. The various activities—film screenings, lectures, discussions, and food tastings—attracted some 200 visitors.



© Elias Touil

Family activities

The McCord Stewart Museum also scheduled many activities designed especially for families. *Parents and Tots*, the monthly get-together for parents of children 18 months old and younger, enabled nearly 300 parents to share a special moment at the Museum with their little ones. Families with slightly older children enjoyed the materials developed for *The Adventure at the Museum*, presented by Hydro-Québec (exploration cards), the exhibitions *Treasures in the Attic* (stop-motion hands-on workshop) and *Paris on Display – 18th-Century Boutiques* (fun booklet in which you are the hero), and the spectacular presentation of the Ogilvy mechanical Christmas windows (treasure hunt). The family activities organized this year attracted a record number of visitors: the Stewart Museum's special Halloween activities along with the holiday and winter school break activities at both museums attracted a total of 6,000 visitors. The 2018 summer day camp welcomed 234 campers to two thematic weeks entitled *Budding urban planners* and *Fashion your own superhero!* Known for its expertise and programming in family activities, the McCord Stewart Museum was recognized for this when the Société des musées québécois (SMQ) interviewed one of our staff for a series of short informational videos made for museum professionals.



© Elias Touil



© Elias Touil



© OSA Studio

Marketing, Communications and Visitor Experience

Record attendance and revenues

In 2018-2019, attendance in the galleries of the McCord Stewart Museum increased by an extraordinary 54%, for a combined total of nearly 320,000 visitors. If this record number is augmented by all the people who participated in the Museum's various activities, including its outdoor exhibitions, total attendance reached over 1.425 million—20% more than last year. The result: an unprecedented jump in self-generated revenues, which totalled \$1.9 million. This remarkable growth was largely attributable to the over 30% increase in ticket revenues and revenues from the Membership Program and groups.

The very popular exhibitions *Balenciaga*, *Master of Couture*, *Shalom Montreal – Stories and Contributions of the Jewish Community*, *Treasures in the Attic*, *Shame and Prejudice: A Story of Resilience* and *Paris on Display – 18th-Century Boutiques* were obviously key to this surge in attendance, as were the crowd-pleasing Ogilvy mechanical holiday window displays.

Client development

Membership Program

The number of Museum members continued to climb last year, increasing by 41%. Two types of themed memberships—Photo and Fashion—are now available. The Museum hopes to draw people with a special interest in these industries, professionals and amateurs alike, and enhance its profile in these fields. In an effort to encourage groups of Indigenous peoples to visit, the Museum now offers them customized free memberships.

Groups and tourists

Special efforts were made to attract more groups and tourists to both museums; these have borne fruit as the number of such visitors grew by 11%. In addition, the McCord Stewart Museum obtained the *China Ready* certification from Tourisme Montréal, thus becoming the first Montreal museum to join the select club of certified attractions.

McCord After Hours

For the activity's fifth year, three editions of the popular *After Hours at the McCord* were organized. Presented by the National Bank, these evening events for young professionals attracted some 1,500 people to the Museum.

Visitor experience

The visitor experience improvement committee, which includes representatives from every department in the Museum, continued its work and launched seven working groups, devoted to subjects like a review of admission fees, increased visitor comfort and well-being, and a complete overhaul of the phone system. The Stewart Museum now offers new food options and a pilot project was started in the spring of 2019 to open the McCord Museum's café-bistro with an express menu on the weekend.

Communications

Once again, the communications team produced magnificent promotional campaigns for this year's exhibitions. These campaigns garnered several industry accolades, notably two Grafika Awards: one for the *HoHoHo* holiday programming campaign at the McCord Museum, and the other for the *Paris on Display* campaign at the Stewart Museum. The McCord Museum also won the gold medal for Best Temporary Exhibition Communications from the International Design and Communication Awards for the *Notman, A Visionary Photographer* exhibition presented in 2016 and 2017.

Both museums' digital communications efforts continued to produce results as their Websites now receive over 2 million visits and their social media accounts have more than 115,000 followers.



© Elias Touil

Sponsorships and media partnerships

| | |
|---|--|
| McCord Museum and Stewart Museum | |
| <i>Le Devoir, Montreal Gazette, Vie des Arts, La Vitrine culturelle, Publicité sauvage</i> | Annual media partners |
| McCord Museum | |
| Hydro-Québec (presenting sponsor) | <i>The Adventure at the Museum</i> |
| Ivanhoé Cambridge (collaborating sponsor) | MTL Urban Museum (app) |
| National Bank (presenting sponsor), Invasion Cocktail, Le vin dans les voiles, Boldwin Organic Beer, Jabs Bar, Moog Audio, Centre Phi, Lucion Média, Université du Québec à Montréal, Université de Montréal, Cégep Marie-Victorin, Consulate General of France in Montreal, INA, Schwartz's, L'Orchidée, YidLife Crisis, Museum of Jewish Montreal, Mmode, Sensation Mode, Telio, Raised by Wolves, Honey Drip, Le Cartel, L'Aubergiste, Chef Maluh, Never Apart, Pride Montréal, Dayna Danger, Boutique Veri, Beric Manywounds, Sacred Fire Productions | <i>After Hours at the McCord</i> |
| Arrondissement Ville-Marie, Destination centre-ville, Papillon Ribbons, Federation CJA | <i>The Urban Forest on Victoria Street</i> |
| Royal Photo, Marsan School of Professional Photography | Exhibition <i>Gabor Szilasi – The Art World in Montreal, 1960-1980</i> |
| Royal Photo, Marsan School of Professional Photography | Exhibition <i>Michel Campeau – Life Before Digital</i> |



© McCord Stewart Museum



© McCord Stewart Museum



© McCord Stewart Museum

| | |
|--|---|
| BMO Financial Group (presenting sponsor), Astral Media (collaborating sponsor), Arrondissement Ville-Marie | Annual Exhibition on McGill College <i>Montreal Storefronts</i> |
| Holt Renfrew Ogilvy, Festival Mode&Design, Le Mount Stephen, Tourisme Montréal, TV5, Fugues, Pacart, Pride Montréal | Exhibition <i>Balenciaga, Master of Couture</i> |
| Le Mount Stephen, Air Transat, Fugues | Exhibition <i>Shalom Montreal – Stories and Contributions of the Jewish Community</i> |
| iÖGO nanö (presenting sponsor), I Musici de Montréal, Destination centre-ville | Exhibition <i>Enchanted Worlds</i> , Ogilvy's mechanical Christmas window displays |
| Royal Photo, Marsan School of Professional Photography, Montreal's Italian Week | Exhibition <i>Marisa Portolese – In the Studio with Notman</i> |
| Tourisme Montréal, motherforlife.com, Gallimard Diffusion, Bibliothèques de Montréal, Cinéma Beaubien, Cinéma du Parc, Cinéma du Musée | Exhibition <i>Treasures in the Attic</i> |
| Fugues | Exhibition <i>Shame and Prejudice: A Story of Resilience</i> by artist Kent Monkman |
| Stewart Museum | |
| TV5 (collaborating sponsor), Tourisme Montréal, Parc Jean-Drapeau | Exhibition <i>Paris on Display – 18th-Century Boutiques</i> |



© Elias Touil



Hannah Claus, *Fancy dance shawl for Sky Woman*, 2019. Digital print on film transparency, thread, glue, mirror Mylar.

Sustainable Development

Over the past year, the sustainable development committee promoted the theme of health and wellness, a key component of its institutional policy.

To increase awareness of the importance of adopting a healthy lifestyle, even at the office, the committee designed a series of activities for Museum employees in which they learned how to assess their work-life balance, took a step back to make time for relaxation, recharged their batteries before taking on a new challenge, and enjoyed a pleasant lunch hour with colleagues and friends.

In total, nearly 60 employees took part in the various activities offered during Mental Health Awareness Week, October 9-12, which coincided with the 2018 World Mental Health Day on October 10. A talk on mental health and stress prevention presented that week by consulting firm Les points d'équilibre was also made available on the Museum's server for later viewing. Invited to complete a confidential questionnaire about their personal situation, employees were encouraged to think about work-life balance and how it can affect one's mental health; walking, weekly yoga classes and new healthy lunches were then added to the regular schedule of lunch breaks, and employees were given access to support tools from the Health and Wellness Challenge.

Since March is Nutrition Month, the sustainable development committee decided to close the health and wellness theme for the year with a month of weekly "gourmet snack breaks" for employees; for many people, it was an ideal way to discover new recipes.

In addition to these activities, the committee launched some interesting initiatives to eliminate waste when mounting an exhibition: exhibition designs that include the internal reuse of elements and structures, sorting of construction waste, and donations to community organizations, to name but a few.



© Elias touil



Marisa Portolese, *Chloë Rafaëla Rondon*, 2018.
© Marisa Portolese

Message from the Foundation's Chair of the Board and the Executive Director

The mission of the McCord Museum Foundation is to carefully manage the endowment and conduct an annual campaign and fundraising events to ensure the sustainability of the Museum. During the 2018-2019 fiscal year, the Foundation contributed \$2,446,674 to the Museum, enabling it to continue offering extensive and diverse programming.

In addition to the Foundation's ongoing funding activities, several one-time initiatives were launched last year to meet a specific need. Last fall, Montrealers were invited to get involved in preserving the Ogilvy mechanical Christmas window displays after Holt Renfrew donated them in March 2018; within just a few weeks, the 146 stuffed animals featured in the two windows had been adopted virtually, to the delight of all.

We would also like to express our appreciation to the Montreal Jewish community for its generous financial support of the exhibition *Shalom Montreal – Stories and Contributions of the Jewish Community*.

Aware of the importance of insuring the next philanthropic generation, the Annual Ball and Sugar Ball committees worked together to develop partnerships so these two events, held on consecutive evenings, could extend the Museum's outreach while encouraging the next generation of businesspeople and philanthropists. Fourteen Montreal businesses answered the call to become philanthropic partners of these two galas, leading to enhanced networking opportunities between the business community and the upcoming generation, in a philanthropic setting.

In addition, the young professionals who volunteer at the Foundation strengthened their ties with the institution by participating in a visit to Ottawa in the company of Suzanne Sauvage, the Museum's President and Chief Executive Officer, and Hélène Samson, Curator of the Photography collection. The day was an opportunity for them to see our travelling exhibition *Notman, A Visionary Photographer* at the Canadian Museum of History along with the photography exhibition *Multitude, Solitude. The Photographs of Dave Heath* at the National Gallery of Canada.



Daniel Fournier
Chair of the Board



Nathalie Lévesque
Executive Director

We are happy to announce that the fundraising efforts initiated under the government matching program Mécénat Placements Culture helped generate \$536,959 for the creation of the Fonds Mécénat McCord, which will improve the accessibility of our collections.

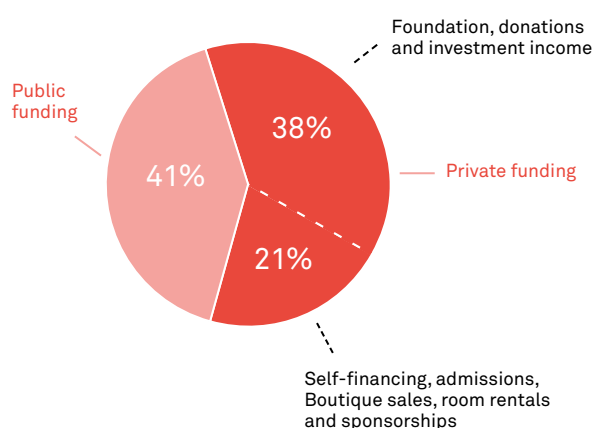
Over the past seven years, the unwavering support of all our donors, associates, partners, volunteers, various committee members and the boards of both the Museum and the Foundation has been key to our financial growth. This ongoing support will enable us to have a meaningful, sustainable impact on current and future generations. A very sincere thank you to all those who have contributed.

We would also like to express our appreciation for the bequests made by Mr. Stratton D. Stevens and Mrs. Marietta L. Freeland and offer our sincere condolences to their family members.

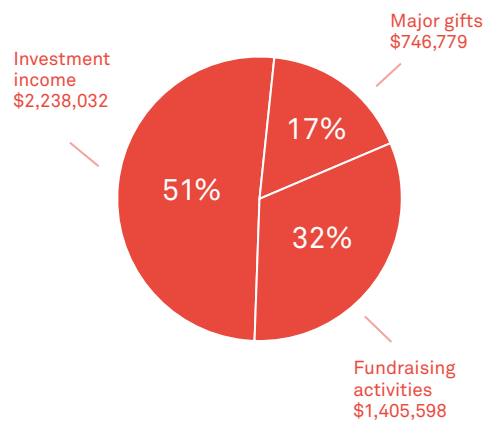
Finally, thank you to the entire Foundation team; your energy, discipline and commitment to admirably represent the Museum at all its fundraising and recognition initiatives clearly demonstrate your affection for the McCord Museum and your desire to contribute to its development.

The McCord Museum is a private, non-profit museum whose continued operation and sustainability depend largely on the support of private donors.

Museum's revenue sources



Foundation's revenue sources



These revenues are vital to the funding of the McCord Museum's current activities, such as:

65

lectures, panel discussions, screenings, indoor concerts



86

outdoor concerts, workshops and activities



961

historical objects and documents digitized, generating more than

3,316 images



16

free tours-workshops + 35 different thematic tours for students and adults



More than 1,500,000 objects, images and documents pre-served in its reserves



1,730

people, including specialists, consulted the Museum's archives



15

exhibitions were presented in 2018-2019



384

artefacts were restored



274,425

views of the Museum's online collections



Exhibition *Shalom Montreal – Stories and Contributions of the Jewish Community*

The Foundation would like to express its gratitude to the donors whose contributions helped fund the exhibition *Shalom Montreal – Stories and Contributions of the Jewish Community*.

Donors

Anonymous

Isabelle and Geoffrey Gelber

Azrieli Foundation

Claudine & Stephen Bronfman Family Foundation

Anne-Marie and Mitch Garber Family Foundation

Morris and Rosalind Goodman Family Foundation

Mitzi and Mel Dobrin Foundation

Robin and Evie Foundation

Sandra and Leo Kolber Foundation

Alvin Segal Family Foundation

Jewish Community Foundation of Montreal

Canderel and the Wener Family

Fonds Mécénat McCord

The Museum would like to thank the donors who contributed to the creation of the Fonds Mécénat McCord to make its collections more accessible.

Donors

Anonymous

Bitia and Paolo Cattelan

Thomas R.M. Davis

Douglas M. Deruchie

Claude E. Forget

Daniel E. Fournier

Cynthia Gordon

Derek A. Price

Anonymous family (teacher)

Anonymous family (business owner)

Major Donations

Over the past year, a number of businesses, private foundations and individuals donated to specific projects:

| Project | Impact | Donor |
|--|--|--|
| Accessibility programs | | |
| Free entry for children | 11,471 children ages 12 and under visited the Museum, free of charge | J.A. DeSève Foundation |
| Wednesday evenings free | 12,852 people visited free of charge | Bank of Montreal |
| Education, community engagement and cultural programs | | |
| Subsidized school tours | 15,677 students of all ages visited the Museum with their class | Young McCord – Sugar Ball Committee Canada Life Financial |
| <i>One Week at the McCord Museum</i> | Five classes of underprivileged children had a chance to follow their school curriculum while exploring the Museum's collections | Energy Valero Foundation Rosy Family Foundation McCarthy Tétrault Foundation Malouf Family Foundation Ivanhoé Cambridge Miller Thomson TFI International |
| <i>Wearing Our Identity - My Activity Kit</i> | 150 kits were distributed to enable children to learn about Indigenous traditions in the classroom | Hylcan Foundation |
| School tours for students with disabilities | 200 students enjoyed Museum tours adapted to their needs | Mirella and Lino Saputo Foundation |
| <i>Sharing Our Memories, Our Stories</i> | To date, 1,639 teens have visited 2,334 seniors to break down the isolation separating them and develop values like respect, co-operation and openness | Drummond Foundation Luc Maurice Foundation |
| School tours for Jewish schools | 544 children visited the Museum and the exhibition <i>Shalom Montreal – Stories and Contributions of the Jewish Community</i> | Azrieli Foundation |
| Sunday Family Workshops | Over 3,000 families took part in hands-on workshops | Young McCord - Peer-to-Peer Committee CIBC Capital Markets Ivanhoé Cambridge Jodoin Lamarre Pratte architectes |

| Conservation | | |
|--------------------------------------|---|------------------------------------|
| The Westmount Thespians Fonds (P751) | Digitization of this fonds chronicling the activities and interests of The Westmount Thespians, a group engaged in the dramatic arts for fun and charity | Mark W. Gallop |
| First World War Collection (C218) | Digitization of this thematic collection focussed on the First World War and its impact on the lives of Montrealers between 1914 and 1918 | Mark W. Gallop |
| Second World War Collection (C311) | Digitization of this thematic collection focussed on the Second World War and its impact on the lives of Montrealers between 1939 and 1945 | Mark W. Gallop |
| Hugh A. Peck Fonds (P416) | Digitization of this fonds recording Hugh A. Peck's journey through Canada's Far North in 1909 | Mark W. Gallop |
| Lawrence Sperber Fonds (P753) | Digitization of this fonds tracing the life and career of fashion designer Lawrence Sperber | Mark W. Gallop |
| Edward S. Curtis Collection | Restoration and treatment of the collection of photographs by photographer Edward S. Curtis | Kate Reed Zeller Family Foundation |
| Ogilvy mechanical Christmas windows | Donation to ensure the continuity of the mechanical holiday window displays <i>The Enchanted Village</i> and <i>The Mill in the Forest</i> | Holt Renfrew |
| Exhibition | | |
| Parachute | Exhibition recounting the history of Montreal clothing brand Parachute | Anonymous |
| Publication | | |
| EncycloFashionQC | Creation of a Website listing profiles of designers, manufacturers and retailers in the field of fashion in Quebec from the 19 th century to the present day | SAJO |

Committees

Volunteers formed four committees this year to support the Foundation's various fund-raising activities.

2018-2019 Annual Ball Committee

Year after year, the Annual Ball Committee plays a key role in raising the funds needed to help the Museum disseminate its collections and design and mount its exhibitions.



© Marissa Nodeh for the McCord Museum
Front row, from left to right: Nathalie Deshaies, Bita Cattelan, Nathalie Lévesque (Executive Director, McCord Museum Foundation), Julie-Anne Coyle, Sandrine Bohbot.
Second row: Bente Christensen, Servane Barrau, Jean-Michel Lavoie, Anna Roma.
Missing from the photo: Laura Avery, Nathalie Brunet, Édith Cloutier and Grace Di Meo.

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Nathalie Lévesque

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Bente Christensen
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Julie-Anne Coyle
Nathalie Deshaies
Grace Di Meo
Jean-Michel Lavoie
Anna Roma

2018-2019 Wine and Food Committee

The Wine and Food event returned this year and the organizing committee's efforts helped raise the funds needed to support the McCord Museum's Artist-in-Residence program, a program that enables Canadian artists to communicate their own interpretations of our collection through a solo exhibition.



© Élias Touil for the McCord Museum
From left to right: Valerie Dubreuil, Catherine Dubé, Catherine Rioux, Julie Laurence, Frédéric Lévesque, Charlotte Routhier, Marilyne Lévesque and Nathalie Lévesque (Executive Director, McCord Museum Foundation).
Missing from the photo: Sandrine Balthazard, Christine Blais, Pierre LaTraverse and Catherine Lunardi.

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Young McCord – 2018-2019 Sugar Ball Committee

The McCord Museum Sugar Ball Committee is in charge of organizing one of the year's most popular events among young Montreal professionals. All of the funds raised at this event are used to finance reduced-rate tours for over 10,000 elementary and high school students.



© McCord Museum
Front row, from left to right: Caroline Bouchard, Justine Delisle, Émilie Croteau, Sandra Ferreira (co-chair), Gabriella Musacchio, Virginie Séguin-Dalpe, Florence Bienvenu, Bianca Farinacci, Christina Sauro, Stefanie Kutteh.
Second row: Costadina Mavros, Jean-François Gervais, Marc Minogue, Karl Théard, Gérald Kounadis (co-chair) Joseph Alfie, Michelle Rossy, Ghislain Messier, Pamela Poulakis, Adamo Mariani.
Missing from the photo: Leila Cattelan, Eric Cordon, Marisa Corona, Jacob Lithgow, Jaclyn Hoffman, Brahm Mauer, Charlotte Routhier, (Officer, Events and Special Projects, McCord Museum Foundation), Audrey Sirois and Jeff Soliman.

Co-chairs

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| Stephanie Kutteh | Jeffrey Soliman |
| Jacob Lithgow | Karl Théard |

Young McCord – 2018-2019 Peer-to-Peer Committee

The Peer-to-Peer Committee helped the Museum raise the necessary funds for the design, coordination and facilitation of the *Sunday Workshops* program so it could be offered free of charge throughout the year.



© McCord Museum
From left to right: Kaïla Munro, Charlotte Routhier, (Officer, Events and Special Projects, McCord Museum Foundation), Jiad Ghossoub, Julie-Mélissa Marin and Nathalie Lévesque.
Missing from the photo: Sandra Araoune, Annick Bissainthe, Marc Da Silva, Lyne Lamarche, Marina Pilarinos, Margaux Sanfourche (Assistant, McCord Museum Foundation) and Tiffany Zampini.

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Rudolph Edse, An involuntary autobiography, about 1953. Collection of Michel Campeau



Waistcoat, Assiniboine or Ojibwa, 1875-1925. Gift in memory of General William Okell Holden Dodds, M17946 © McCord Stewart Museum

The McCord Stewart Museum

Statement of operations and changes in fund balances
Year ended March 31, 2019

| | 2019 (\$) | 2018 (\$) |
|---|-------------------|-------------------|
| Revenue | | |
| Government of Québec | 4,117,367 | 4,002,882 |
| Government of Canada | 127,924 | 84,178 |
| Other grants | 49,096 | 59,226 |
| Arts Council of Montreal | 114,765 | 110,000 |
| Ville de Montréal | 57,524 | 412,596 |
| Macdonald Stewart Foundation grants | 1,300,000 | 1,300,000 |
| The McCord Museum Foundation grants | 2,455,843 | 2,125,013 |
| Investment income | 386,224 | 285,689 |
| Visitor services | 585,848 | 590,203 |
| Admissions | 1,071,251 | 894,390 |
| Fundraising | 5 | 66,041 |
| Sponsorship | 165,180 | 241,949 |
| Rental | 253,203 | 145,127 |
| Other | 75,763 | 89,576 |
| | 10,759,993 | 10,406,870 |
| Expenses | | |
| Administration | 1,682,912 | 1,770,175 |
| Visitor services | 762,269 | 722,725 |
| Interest on long-term debt | 48,412 | 45,686 |
| Building and security | 1,869,894 | 1,683,848 |
| Collections | 1,631,022 | 1,546,945 |
| Education programs | 1,023,088 | 907,272 |
| Exhibitions | 1,965,364 | 2,383,933 |
| Marketing and communications | 1,515,686 | 1,314,978 |
| Amortization of capital assets | 222,369 | 256,911 |
| | 10,721,016 | 10,632,473 |
| Excess (deficiency) of revenue over expenses before the following | 38,977 | (225,603) |
| Change in fair value of investments | 18,986 | (174,813) |
| Excess (deficiency) of revenue over expenses | 57,963 | (400,416) |
| Fund balances, beginning of year | 5,364,408 | 5,723,423 |
| Withdrawal | (500,000) | — |
| Acquisition of Fashion Museum | — | 41,401 |
| Fund balances, end of year | 4,922,371 | 5,364,408 |

The McCord Stewart Museum

Statement of financial position. As at March 31, 2019

| | 2019 (\$) | 2018 (\$) |
|--|-------------------|------------------|
| Assets | | |
| Current assets | | |
| Cash | 1,242,475 | 849,515 |
| Accounts receivable | 131,638 | 161,219 |
| Grants receivable | 163,899 | 589,683 |
| Due from The McCord Museum Foundation | 17,501 | 25,579 |
| Due from The McCord Museum Foundation | 2,200,000 | — |
| Inventory | 242,707 | 248,795 |
| Prepaid expenses | 93,369 | 83,305 |
| | 4,091,589 | 1,958,096 |
| Grants receivable | 1,100,243 | 857,394 |
| Investments | 1,874,176 | 2,568,139 |
| Due from The McCord Museum Foundation | 6,600,000 | — |
| Capital assets | 3,739,701 | 3,653,571 |
| | 17,405,709 | 9,037,200 |
| Liabilities | | |
| Current liabilities | | |
| Accounts payable and accrued liabilities | 1,080,672 | 972,092 |
| Government remittances | 221,120 | 234,348 |
| Deferred revenue | 2,752,851 | 173,960 |
| Current portion of long-term debt | 141,055 | 557,088 |
| | 4,195,698 | 1,937,488 |
| Deferred revenue | 6,600,000 | — |
| Long-term debt | 1,100,243 | 857,394 |
| Deferred contributions | 587,397 | 877,910 |
| | 12,483,338 | 3,672,792 |
| Fund balances | | |
| Invested in capital assets | 3,243,021 | 3,066,379 |
| Externally restricted | 440,031 | 940,031 |
| Internally restricted | 1,019,550 | 1,075,833 |
| Unrestricted | 219,769 | 282,165 |
| | 4,922,371 | 5,364,408 |
| | 17,405,709 | 9,037,200 |

The McCord Stewart Museum

Statement of cash flows. Year ended March 31, 2019

| | 2019 (\$) | 2018 (\$) |
|---|------------------|------------------|
| Operating activities | | |
| Excess (deficiency) of revenue over expenses | 57,963 | (400,416) |
| Adjustments for: | | |
| Amortization of capital assets | 222,369 | 256,911 |
| Amortization of deferred contributions | (90,512) | (101,880) |
| Change in fair value of investments | (18,986) | 174,813 |
| | 170,834 | (70,572) |
| Changes in non-cash operating working capital items | 507,926 | (153,731) |
| | 678,760 | (224,303) |
| Investing activities | | |
| Purchase of capital assets | (308,499) | (114,643) |
| Purchase of investments | (11,313,479) | (486,972) |
| Disposal of investments | 12,026,428 | 160,961 |
| | 404,450 | (440,654) |
| Financing activities | | |
| Contributions received | — | 200,000 |
| Proceeds from grants receivable | 182,935 | 97,700 |
| Decrease in deferred contributions | (200,001) | — |
| Repayment of long-term debt | (173,184) | (150,913) |
| Proceeds from long-term debt | — | 50,000 |
| Withdrawal | (500,000) | — |
| | (690,250) | 196,787 |
| Net increase (decrease) in cash | 392,960 | (468,170) |
| Cash, beginning of year | 849,515 | 1,317,685 |
| Cash, end of year | 1,242,475 | 849,515 |

The McCord Museum Foundation

Statement of operations. Year ended March 31, 2019

| | 2019 (\$) | 2018 (\$) |
|--|------------------|------------------|
| Revenue | | |
| Fundraising | | |
| Annual campaign | 288,643 | 227,007 |
| Major gifts | 746,779 | 627,750 |
| Fundraising events | 1,116,955 | 989,620 |
| Investment income | 2,238,032 | 527,961 |
| | 4,390,409 | 2,372,338 |
| Expenses | | |
| Investment management fees | 123,383 | 122,291 |
| Administration | 378,849 | 337,294 |
| Fundraising | | |
| Annual campaign | 33,830 | 30,029 |
| Fundraising events | 382,565 | 286,390 |
| Donor recognition | 24,004 | 30,381 |
| Capital campaign | 4,837 | 132 |
| Contributions to The McCord Stewart Museum | 2,446,674 | 2,191,450 |
| | 3,394,142 | 2,997,967 |
| Excess (deficiency) of revenue over expenses | 996,267 | (625,629) |

The McCord Museum Foundation

Statement of changes in net assets. Year ended
March 31, 2019

| | Internally restricted (\$) | Unrestricted (\$) | Endowment (\$) | 2019 (\$) Total | 2018 (\$) Total |
|---|----------------------------------|----------------------|-------------------|--------------------|--------------------|
| Balance, beginning of year | 85,000 | 15,545,432 | 11,052,068 | 26,682,500 | 27,308,129 |
| Excess (deficiency) of revenue over expenses | — | 996,267 | — | 996,267 | (625,629) |
| Endowment contribution | — | — | 500,000 | 500,000 | — |
| Transfers | 232,485 | (232,485) | — | — | — |
| Balance, end of year | 317,485 | 16,309,214 | 11,552,068 | 28,178,767 | 26,682,500 |

The McCord Museum Foundation

Statement of financial position. Year ended March 31, 2019

| | 2019 (\$) | 2018 (\$) |
|--|-------------------|-------------------|
| Assets | | |
| Current assets | | |
| Cash | 351,762 | 777,265 |
| Accounts receivable | 16,476 | 137,089 |
| Sales taxes receivable | 65,720 | 26,765 |
| Prepaid expenses | 219,173 | 91,915 |
| Current portion of investments | 2,200,000 | — |
| | 2,853,131 | 1,033,034 |
| Investments | 34,549,113 | 26,363,899 |
| | 37,402,244 | 27,396,933 |
| Liabilities | | |
| Current liabilities | | |
| Accounts payable and accrued liabilities | 39,976 | 21,420 |
| Due to The McCord Stewart Museum – Operations | 17,501 | 25,579 |
| Current portion of the due to The McCord Stewart Museum – Annuity | 2,200,000 | — |
| Deferred revenue | 366,000 | 667,434 |
| | 2,623,477 | 714,433 |
| Due to The McCord Stewart Museum – Annuity | 6,600,000 | — |
| | 9,223,477 | 714,433 |
| Commitments | | |
| Net assets | | |
| Internally restricted | 317,485 | 85,000 |
| Unrestricted | 16,309,214 | 15,545,432 |
| Endowments | 11,552,068 | 11,052,068 |
| | 28,178,767 | 26,682,500 |
| | 37,402,244 | 27,396,933 |

The McCord Museum Foundation

Statement of cash flows. Year ended March 31, 2019

| | 2019 (\$) | 2018 (\$) |
|---|----------------|----------------|
| Operating activities | | |
| Excess (deficiency) of revenue over expenses | 996,267 | (625,629) |
| Adjustment for: | | |
| Change in fair value of investments | (1,235,152) | 542,751 |
| | (238,885) | (82,878) |
| Changes in non-cash operating working capital items | | |
| Accounts receivable | 120,613 | (21,113) |
| Sales taxes receivable | (38,955) | 116,422 |
| Prepaid expenses | (127,258) | 102,674 |
| Accounts payable and accrued liabilities | 18,556 | (11,742) |
| Due to The McCord Stewart Museum – Operations | (8,078) | (12,455) |
| Deferred revenue | (301,434) | 287,554 |
| | (575,441) | 378,462 |
| Investing activities | | |
| Purchase of investments | (11,458,101) | (10,196,540) |
| Disposal of investments | 2,308,039 | 10,437,380 |
| | (9,150,062) | 240,840 |
| Financing activities | | |
| Direct increase in net assets | 500,000 | — |
| Transfer from The McCord Stewart Museum | 10,450,000 | — |
| Due to The McCord Stewart Museum – Annuity | (1,650,000) | — |
| | 9,300,000 | — |
| Net (decrease) increase in cash | (425,503) | 619,302 |
| Cash, beginning of year | 777,265 | 157,963 |
| Cash, end of year | 351,762 | 777,265 |



"Baby doll" cocktail dress, crêpe de chine, lace and satin, Cristóbal Balenciaga, Paris, 1958.
© Victoria and Albert Museum, London

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Elise Daniels with Street Performers, Suit by Balenciaga, Le Marais, Paris, 1948. Photograph by Richard Avedon © The Richard Avedon Foundation



David Bier, Sephardic refugees arriving at Dorval Airport (now Pierre Elliott Trudeau International Airport), Montreal, 1974. Alex Dworkin Canadian Jewish Archives

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