



McCord Stewart Museum

2021-2022
Annual Report



"Large Pocket" woman's top, about 1986, and "Kobe" woman's overalls, 1988-1989. Gifts of Nicola Pelly, M2019.121.5 and M2019.121.19, McCord Stewart Museum

Cover: Strip (detail), 1860-1870. Gift of David Ross McCord, M213.0, McCord Stewart Museum

Back cover: Visual of the 100th anniversary of the Museum. Normand Rajotte, *Child in the Centre-Sud neighbourhood, schoolyard at the corner of Beaudry and Robin, Montreal* (detail), 1979. Gift of Normand Rajotte, M2019.97.14, McCord Stewart Museum

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Message from the Chair of the Board

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

When the McCord Stewart Museum gave me the honour of inviting me to join its Board of Trustees in December 2020 and then to become the Chair several months later, I accepted the challenge because the Museum is a model in terms of institutional indigenization and decolonization and has long been a leader in this area. As early as 2013, the McCord Museum presented the permanent exhibition *Wearing Our Identity – The First Peoples Collection*, which eloquently illustrated the profound connection between clothing and identity among First Peoples. Last September, it opened its new permanent exhibition, entitled *Indigenous Voices of Today: Knowledge, Trauma, Resilience*, yet another powerful example of its commitment.

If there is one Montreal cultural institution that is taking concrete steps to facilitate relations among the city's various communities and recognize the importance of Indigenous peoples in our history and geography, it is the McCord Stewart Museum. In fact, in all of its communications, the Museum officially recognizes that it "sits on land used and occupied by Indigenous peoples for millennia that has never been ceded by treaty" and that it has a "duty to help raise awareness of Indigenous cultures and to support their continued vitality."

A century has passed since the Museum first opened its doors. In that time, it has continued to



Ghislain Picard

evolve along with society and to celebrate life in Montreal – its history, its people and its communities. Like most cultural organizations, the Museum has just experienced two difficult years. However, despite the significant impact of the pandemic, its current financial position is satisfactory and its budget is balanced, thanks to special support from the federal and provincial governments. During this challenging period, it has also managed to develop a new five-year strategic plan that will enable it to better meet the needs of the various stakeholders that make up our society. Though this strategic plan is ambitious, I am happy to report that the entire Museum team is supportive and enthusiastic about the changes it will involve.

The McCord Stewart Museum's success is largely due to the leadership, experience and acumen of its President and Chief Executive Officer, Suzanne Sauvage, who motivates every member of her invaluable team by sharing her passion and energy. I would like to take advantage of this opportunity to express my sincere appreciation to Suzanne and the entire Museum team and acknowledge that their competency and loyalty have made the Museum what it is today.

I would also like to thank all my colleagues on the Board of Trustees for their experience and informed contributions to our discussions; their trust and professionalism have played a big part in my decision to participate in the development of this extraordinary institution. Two new members, Mélinda Bastien and Déborah Cherenfant, have recently joined our ranks, adding their expertise; we welcome them with great pleasure and thank them for their commitment to working with the Board on the Museum's success and growth. At the same time, we are sorry to say good-bye to four members who have reached the end of their mandates: Grégoire Baillargeon, Bruce Bolton, Suzanne Fortier and Michal Kuzmicki were all valued partners throughout their years on the Board and we would like to thank them for their service.

In closing, a word of appreciation to the various levels of government that support us year after year and whose backing is key to the Museum's ability to pursue its mission and development; special thanks to the Québec government and its Ministère de la Culture et des Communications, and to the Conseil des arts de Montréal, which recognizes the Museum's contributions to initiatives focussed on indigenization, education and enhancing awareness within the greater metropolitan region's cultural and social scene.

It only remains for me to reiterate the importance and urgency of enabling the Museum to finally move ahead with its critical expansion project.



Ghislain Picard, C.Q.
Chair of the Board

Message from the President and Chief Executive Officer

2

One hundred years young and more dynamic than ever

The McCord Museum marked its 100th anniversary on October 13, 2021. A full century has passed since this unique museum, the vision of passionate collector David Ross McCord, has been celebrating life in Montreal, its history, its creators and its communities. One hundred years young and dynamic as ever, the Museum commemorated this historic anniversary with a full year of exceptional programming until the fall of 2022, plus 100 days of free admission, thanks to the support of BMO Financial Group.

After two years of pandemic-induced upheaval, the Museum is more than ever a key major player in the culture and tourism sector of Montreal, Quebec and even Canada. Over the past year, the Museum's nine original exhibitions generated a lot of public interest, bringing its overall attendance back to nearly pre-pandemic levels. In keeping with our commitment to a process of decolonization and inclusion, this programming notably included our new permanent exhibition *Indigenous Voices of Today: Knowledge, Trauma, Resilience*, the culmination of a years-long process of co-creation with Indigenous curator Elisabeth Kaine and extensive consultation with Indigenous communities.

Among the exhibitions presented in 2021-2022, several celebrated the work of contemporary Indigenous artists like Meryl McMaster, Caroline Monnet, Laura Ortman and Niap; others, like the exhibition *JJ Levine: Queer Photographs*, embodied the Museum's desire to promote all forms of diversity, understanding and inclusion. In addition to pursuing its goal of giving marginalized communities a voice and bringing different perspectives to the forefront, the Museum continued its role



Suzanne Sauvage © Remi Hermoso

as a museum of fashion. The magnificent exhibition *Parachute: Subversive Fashion of the '80s* was extraordinarily popular, attracting approximately 100,000 visitors keen to learn more about this international fashion phenomenon inspired by the New Wave subculture. The exhibition was the outcome of extensive research on the iconic Parachute brand conducted after the Museum received a donation making it the repository of the world's largest collection of Parachute clothing, photographs and archives. Also in the dress and fashion sector, the exhibition *Christian Dior*, which opened on September 25, 2020, also attracted tens of thousands of visitors until it closed a year later.

Further to the Stewart Museum's permanent closure in February 2021, the Museum

undertook the monumental task of relocating the Stewart collection from its storage area. More than 14,000 precious artefacts – including rare books and scientific instruments – as well as 36 archival fonds, were transferred to our storage facilities over the course of the year. The two museums' collections have now been consolidated both physically and digitally. This move only accentuated our need for additional space, which is becoming increasingly urgent. We hope that the various levels of government will soon pledge their support for our expansion project.

Following an exhaustive consultation of over 600 people to better understand their perceptions and expectations vis-à-vis the Museum, a new five-year strategic plan (2022-2027) was developed over the past fiscal year. This plan, centred on the goals of decolonizing and indigenizing our museum practices while prioritizing the integration of a sustainable development strategy in all our departments, also promotes the objectives of growing our attendance and revenues.

To help employees assimilate the various elements of this transformational process into the Museum's methods of operation, an ongoing training program was created for all staff, who are enthusiastically embracing these goals. In fact, the entire Museum team should be recognized for its amazing resilience as it has shown extraordinary productivity and creativity over the two years of the pandemic. I would like to express my sincere appreciation to these committed individuals, always ready to take on new challenges, for their solidarity and unwavering support.

Thank you as well to our Board of Trustees for the trust and support they have shown me for over 12 years, particularly Chief Ghislain Picard. Throughout his first year as the Museum's Chair of the Board, he has breathed new life into our institution and strengthened our ties with the various communities that make up our society.



Suzanne Sauvage, C.M., O.Q.
President and Chief Executive Officer

Collections and Acquisitions

Moratorium on acquisitions

The McCord Stewart Museum decided to establish a three-year moratorium on new acquisitions, starting April 1, 2020. This suspension is needed to give the Museum time to revise its acquisition policies in light of the significant growth of its collections over the past decade, reorganize its storage spaces, and process all of its uncatalogued objects and fonds.

Deaccessions

The McCord Stewart Museum considers deaccessioning a sound collections management practice and now includes this activity as part of its normal operations. Since collections must serve an institution's mission, it is necessary to re-evaluate their relevance on a regular basis. The Collections Management Committee held a deaccession committee meeting on February 9, 2022, during which 16 proposed deaccessions – representing 82 objects and one archival fonds – were studied and accepted. The deaccessioned objects and documents came from the following collections:

Collections	Proposed deaccessions	Objects/works/documents
Archives	4	1 fonds (572 linear cm) 32 books, pamphlets and newspapers
Dress, Fashion and Textiles	8	32
Material Culture	4	18
Total	16	83

Some remarkable recent donations

Archives

Diary of Isabella McGregor Gift of John and Darlene Rember

A wonderful addition to our collection of diaries, this journal was kept by Isabella McGregor (1843-1924) when she worked as a governess for the family of George Alexander Drummond and Helen Redpath Drummond on a trip to Britain and Scotland from May 31 to October 20, 1867. Of humble origins, the young lady unaffectedly recounts the events and stages of the trip, the places visited and the people met, along with the hectic daily life of the family, as she took care of at least five children. The diary records her amazement when she sees street lights and sprawling parks in cities like Liverpool and London, and her excitement when she is given permission to visit relatives in Scotland. Donated to the Museum by Isabella's descendants, the diary was transcribed in its entirety by Museum volunteer Susan Nish.



William Notman Studio, *Master G. Drummond and governess Isabella McGregor, Montreal, 1872*. Purchase, thanks to the generosity of Maclean's magazine, the Maxwell Cummings Family Foundation and Empire-Universal Films Ltd., I-782691, McCord Stewart Museum

George J. Rosengarten Fonds Gift of Shawn Rosengarten

This archival fonds documents the life of George J. Rosengarten (1913-2011), a businessman, art collector and philanthropist born in Riga, Latvia, who immigrated to Canada with his family in 1924. After starting his career in the 1930s in the field of radio technology, he became a successful import exporter after the war. In fact, he was responsible for transporting the Dead Sea Scrolls from Israel to Expo 67. The fonds recounts the philanthropic work of this great collector, recipient of the Order of Canada, along with his numerous social activities and friendships with other Jewish businessmen – notably as a member of an informal card and sports club jokingly called “the Monsters” – and well-known politicians like senators Leo Kolber, Serge Joyal and Jean Marchand, Governor General Roméo Leblanc and Prime Ministers Pierre Elliott Trudeau and Jean Chrétien.

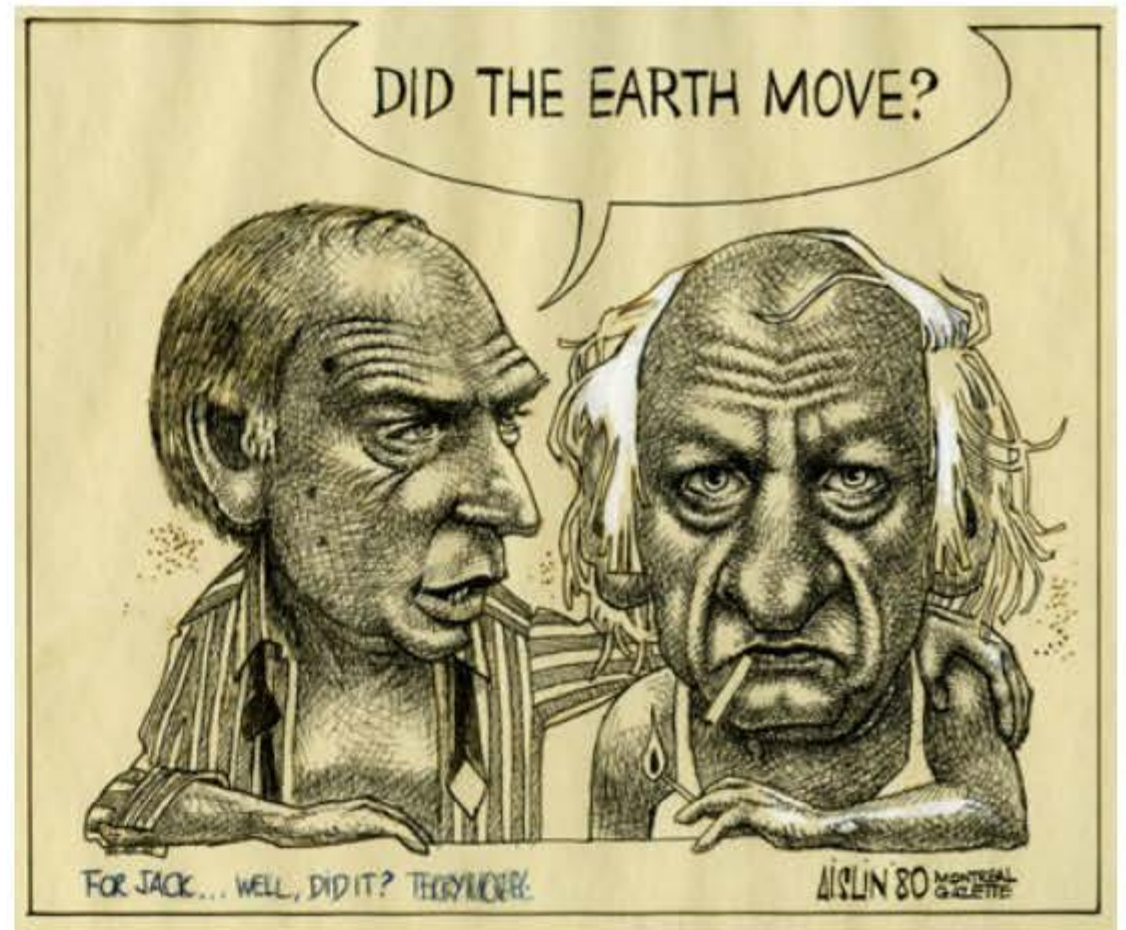


Expo 67 press pass for George Rosengarten, likely issued for services rendered by his companies, Eastern Packaging and Eastern Electric, about 1967. Gift of Shawn Rosengarten, M2019.74.1.1, McCord Stewart Museum

Documentary Art

A great Aislin classic Gift of Jack Rabinovitch

Published on the front page of *The Gazette* newspaper the day after the 1980 referendum on Quebec sovereignty, this cartoon features a popular expression used to describe a satisfactory sexual encounter. Prime Minister Pierre Elliott Trudeau had managed to convince 59.6% of Quebecers to vote "no" against the sovereigntist option championed by Parti Québécois leader René Lévesque. Jack Rabinovitch, a Montreal-born businessman, philanthropist and McGill graduate, immediately purchased the drawing from the artist. Following the death of his own father in 1985, Aislin saw Rabinovitch as a father figure, staying in contact with him until Rabinovitch's death in 2017. Among other things, Rabinovitch wrote the preface for one of Aislin's books of cartoons. Aislin asked Rabinovitch's estate to donate the original cartoon to the McCord Stewart Museum to be part of the Aislin fonds. This great classic, featured on the cover of the book *Did the Earth Move?* published by McClelland & Stewart in 1980, can also be found on multiple tie-in products.



Aislin, *Did the Earth Move?*, *The Gazette*, May 21, 1980. Gift of the estate of Jack Rabinovitch, M2018.611, McCord Stewart Museum

Series of posters by Gilles Robert, founding father of modern graphic design in Quebec Gift of the family of Gilles Robert

The Gilles Robert Fonds P811, which documents the prolific career of one of the pioneers of graphic arts in Quebec, contains a striking series of posters created between 1956 and 1962 for the Théâtre du Nouveau Monde. The fonds was donated to the McCord Stewart Museum by the family of Gilles Robert. However, the works in the fonds were compiled by the Société des designers graphiques du Québec (SDGQ) and proposed by graphic designer Carina Marinelli, an accredited member of the SDGQ. Gilles Robert was born in Montreal in 1929. Having developed a keen interest in drawing at a young age, he decided to attend the School of Graphic Arts where he learned the importance of typography and graphics. Several years after graduating in 1950, he was working freelance when he designed multiple posters for the Théâtre du Nouveau Monde. He received numerous awards throughout his career in recognition of his immense talent, extensive professional experience and involvement in the field. Gilles Robert died in Montreal in 2013. The fifth honorary member of the SDGQ to have his fonds acquired by the Museum, he joins the ranks of designers Roger Lafortune, Réal Séguin, Rolf Harder and Georges Huel. In collaboration

with the McCord Stewart Museum and Publicité Sauvage, the SDGQ has organized an annual poster design competition since 2014 to determine the recipients of the Marc H. Choko scholarships. The competition is open to all students registered in a Quebec cégep or university graphic design program.



Gilles Robert, *Deux femmes terribles*, by André Laurendeau, Théâtre du Nouveau Monde, [1961]. Gift of the family of Gilles Robert, graphic designer, and Carina Marinelli, in charge of honorary members and archives at the Société des designers graphiques du Québec (SDGQ), M2017.90.18, McCord Stewart Museum



Dress, Fashion and Textiles

Hostess uniform, Kaleidoscope, Expo 67 Gift of Elsje J. Brandt

With the addition of this uniform to its collection, the Museum now has uniforms from 20 Expo 67 pavilions. The donor, then known as Elsje Van der Ven, was invited to become a Kaleidoscope hostess because she had been a finalist in the Miss Canada pageant earlier that year. In fact, all the hostesses at this pavilion had been either Miss Canada or a contestant in the competition. The uniform Elsje received was composed of a sleeveless dress and a jacket, along with a second sleeveless dress in different colours. The Kaleidoscope hostesses, unlike those working

in the other pavilions, did not have to wear hats and gloves or follow very strict rules with regard to the uniform. The Kaleidoscope uniform was one of the most colourful at Expo 67 and one of the most representative of the latest fashion. Created by young Toronto designer Susie Kosovic, it was very similar to the pieces in her fall 1966 collection, which made the cover of *Maclean's* magazine. The garment's label is that of the designer's brand, Poupée Rouge, which was also the name of the many shops she opened at the time, including one located in Place Ville Marie.



Indigenous Cultures

Ritual mask of Hamasiwe (The Lesser Crooked Beak – eater of foreheads)

Gift of Shimshon Hamerman

Shimshon Hamerman, the donor of this mask, used to travel regularly to the West Coast in the 1980s to stay in Haida Gwaii. According to his wife, Francis Hamerman, the couple would camp to save money and liked to order pieces from local artists. This mask represents Hamasiwe, a servant helper of Baxwbakwalanuksiwe, the man-eating giant. Such masks were used during the Hamatsa Society's initiation ceremony. The McCord Stewart Museum has a number of Northwest Coast masks, many of which were collected in the late 19th century by George Mercer Dawson. However, the

Museum only has one other mask – representing Huxhugwaxtawe, another servant helper – created by a contemporary Kwakwaka'wakw artist, Tony Hunt. This mask was created by Richard Hunt, Tony's brother. Born in Alert Bay, British Columbia, in 1951, Richard Hunt began carving with his father, the late Henry Hunt, at the age of thirteen. In 1973, he started as an apprentice carver under his father at the Royal British Columbia Museum and, the following year, became chief carver in the Thunderbird Park Carving Program. In 1986, he resigned from the Royal British Columbia Museum to begin a career as a freelance artist.

Material Culture

Winnie Walker doll Gift of Louise Dazé

Winnie Walker, a walking doll with a jointed body, has blond curly hair and wears a light blue cotton dress. She also has a coat and hat created by Irène Fleury, and a small box containing curlers. A medallion attached to the doll has "Madame Alexander" printed on one side and "Fashion Academy Award" on the other. The Alexander Doll Company was, and still is, a famous doll maker. The daughter of Russian immigrants, Beatrice Alexander was born in Brooklyn, New York, on March 9, 1895. She grew up above the doll hospital created by her father – the first in North America – where she played with the dolls waiting to be repaired. She started her own doll making company at the age of 28. All the toys in this donation originally belonged to Louise Dazé when she was child. Some were purchased from New York City's iconic FAO Schwarz toy store, where the donor's mother would shop once a year, while others came from the Montreal store Henry Morgan & Co. Limited.



Winnie Walker, Madame Alexander Doll Co., 1953-1954, coat and hat by Irène Fleury. Gift of Louise Dazé in memory of her mother, Fernande Dazé, M2017.43.5.1-13, McCord Stewart Museum



Attributed to John Smeaton, *Fountain in Jacques Cartier Square, Montreal, 1860-1870*. Gift of W. James Smeaton, M2019.7.2.3.8, McCord Stewart Museum

Photography

John Smeaton (1842-1904), a contemporary of Notman

Gift of W. James Smeaton

Brothers Charles and John Smeaton, the sons of Scottish immigrants, opened a Quebec City photography studio together in 1862. Charles moved away in 1865 and ended up in Europe. John left the Quebec City studio in 1870-1871 to move to Montreal. Their photographs were rarely signed. Pre-1865 portraits and views of Quebec City are attributed to either one of the brothers, while new perspectives of Montreal taken during the 1860s are attributed specifically to John. All the documents in this donation were discovered in the Montreal home of William (Billy) Buchan Smeaton (1923-2003), when he began renovating his house. John Smeaton also did photoengraving, notably for the *Montreal Star* newspaper. Through experimentation, he developed processes to engrave and print photographs.



Stratton D. Stevens, C.M. Fonds, Montreal restaurateur, philanthropist and socialite
Gift of the family of Stratton Denis Stevens
Born in Montreal to Greek immigrants, Montreal businessman and philanthropist Stratton D. Stevens (1932-2018) opened his first restaurant at the age of 14 and then continued to expand his activities in this industry. In addition to Rieno, a restaurant opened in the 1950s by his father, which Stratton ran with his twin brother George, he owned a number of establishments over the course of his life: the Chomedey Lounge (a bar on the floor above Rieno), La Caserne restaurant, Le Stratos restaurant and, when there was a fire, Le Tramway restaurant at the same location. He and George also

opened several food kiosks on the Expo 67 site, notably the Buffet Gargantua, and the two of them owned the Town Square Motor Inn. Friendly and charismatic, Stratton D. Stevens developed an impressive network of connections in politics and business. He was, for example, a close friend of Canadian Prime Minister Pierre Elliott Trudeau and the Chief Justice of the Supreme Court of Canada, Antonio Lamer. He was known for his active involvement in Montreal's Greek community and his support of many causes and philanthropic organizations, including the McCord Museum Foundation.

Unknown photographer, *Organist at the Stevens brothers' food kiosk, Expo 67, Montreal, 1967*. Gift of the family of Stratton Denis Stevens, C.M., in his memory, M2020.55.2.12, McCord Stewart Museum

Loans to other museums

Due to the pandemic, most of the loan requests being processed were postponed to a later date because of programming changes at the borrowing institutions. However, the McCord Stewart Museum did make or renew 29 loans in 2021-2022, for a total of 88 objects in circulation. Among the museums to benefit were the Musée national des beaux-arts du Québec, the Centre des mémoires montréalaises, the Musée de la civilisation and the National Gallery of Canada.

Object from the Stewart collection loaned to the Centre des mémoires montréalaises



Bronze oval seal bearing the coats of arms of France and Navarre, 17th century. Collection of the Lake St. Louis Historical Society, 1981.69.7, McCord Stewart Museum

Object from the McCord collection loaned to the National Gallery of Canada



Tobacco mortar, Haida, 1500-1800.
Gift of Dr. George Mercer Dawson, ACC1205A,
McCord Stewart Museum

Borrowed objects

As part of its exhibition operations, working with the Conservation department, the Collections Management department borrowed or restored 294 objects in 2021-2022 for the following exhibitions:

Exhibitions	Objects
<i>Wearing Our Identity - The First Peoples Collection</i>	9
<i>Sding K'awXangs - Haida: Supernatural Stories</i>	13
<i>Nights</i>	11
<i>History and Memory</i>	13
<i>Griffintown - Evolving Montreal - Robert Walker</i>	20
<i>Chapleau, Profession: Cartoonist</i>	30
<i>Christian Dior</i>	109
<i>Parachute: Subversive Fashion of the '80s</i>	94
<i>Indigenous Voices of Today: Knowledge, Trauma, Resilience</i>	12
<i>There Once Was a Song - Meryl McMaster</i>	3
<i>Alexander Henderson - Art and Nature</i>	29
<i>JJ Levine: Queer Photographs</i>	45
<i>Piqutiapiit - Niap</i>	1



The *Chapleau, Profession: Cartoonist* exhibition presented 30 drawings, objects and documents from six lenders – including Library and Archives Canada, Bibliothèque et Archives nationales du

Québec and the Bibliothèque de la danse Vincent-Warren – alongside 146 drawings from the McCord Stewart Museum's Serge Chapleau Fonds.

Chapleau, Profession: Cartoonist, "Youthful Indiscretions" zone, June 25, 2020, to January 9, 2022.
 Laura Dumitriu © McCord Stewart Museum

Moving the Stewart Museum collections

Following the Stewart Museum's permanent closure on February 16, 2021, the Collections Management team mobilized to plan and carry out the relocation of its precious collections.

Despite the ongoing pandemic, a physical inventory checking was nonetheless done on-site to verify the integrity of the basic data recorded for each object (accession number, location, components, etc.) and its physical condition so it could be properly packed. Thousands of photographs, many of which can now be found on the *Online Collections* platform, were taken during this process. The textual archives collection was also carefully inventoried. All of the information gathered was entered into *The Museum System* collections management software, which then generated identification labels and checklists for packing, shipping and relocating the objects. Many members of the Collections and Research and Conservation departments also worked on this vast inventory and preventive conservation project. Museum services firm Espace Montage Inc. handled the packing, labelling and boxing up

of the collections, while transporter Artys Transit provided shipping services in compliance with museum standards.

Between May 27 and August 19, 2021, 14,393 objects, rare books and works of art, along with 36 archival fonds measuring 16.8 linear metres, left St. Helen's Island and were directed towards three different storage sites: the McCord Museum on Sherbrooke Street, the Museum Collections Centre on Peel Street and the satellite warehouse on St. Antoine Street. In the third site, two new storage areas measuring a total of 385 square metres were set up to receive the objects. The move was a success, with no reports of damaged or lost artefacts. Kudos to Karine Rousseau, Assistant Head, Collections Management, and François Vallée, Project Manager, Exhibitions, for carefully and meticulously organizing this massive undertaking.



Josianne Venne, Senior Technician, Collections Management, works on the inventory of the *Objects of Science and Technology* collection at the Stewart Museum in the spring of 2021. © Sophie Bertrand

Knowledge and Research

4

Archives and Documentation Centre

The Archives and Documentation Centre provides access to all of the McCord Stewart Museum's collections. Researchers from all fields have two ways to access these collections: consult the new *Online Collections* platform launched in the spring of 2022, or use the even more comprehensive computerized catalogue available on-site at the Museum. The Centre also boasts a library of 9,000 reference works, specialized periodicals and 3,500 or so titles in its rare book collection. In addition, researchers can consult over 820 archival fonds and collections comprising nearly 340 linear metres of textual documents and over 2.15 million photographic archives, including the *La Presse* newspaper fonds added last year, which contains an estimated 856,800 negatives.

The Museum's Archives and Documentation Centre is accredited by the Bibliothèque et Archives nationales du Québec and as such receives an annual grant to support its efforts to develop archival collections and make them more accessible to a diverse public.

Over the course of the year 2021-2022, in spite of public health restrictions, the Centre welcomed 71 researchers on-site for a total of 154 research visits. The staff also answered approximately 1,115 requests by email or telephone, making inquiries on behalf of users and occasionally venturing into the archives to take research photographs. These efforts helped keep the Museum'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 to increase opportunities for online consultation, it is much easier to remotely access our collections of archives. This year, an additional 640 historical documents comprising 1,403 images in all were digitized and uploaded onto the Museum's Website.

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 symposia, publish articles and catalogue essays, collaborate with the academic and other communities, and provide content to various media.

Presentations

Jonathan Lainey, Curator, Indigenous Cultures, gave the keynote speech "Réflexions et observations d'un historien conservateur huron-wendat sur la recherche en études autochtones" at *Continuité et transformations des études autochtones – Les 50 ans de Recherches amérindiennes au Québec*, a conference held in Montreal on November 25, 2021.

Christian Vachon, Curator, Documentary Art, gave a lecture entitled "Une collection muséale de caricatures canadiennes accessibles dans l'espace numérique" at *Caricatures et cultures numériques*, a virtual conference organized by Université de Lausanne, Université de Lyon and Université du Québec à Montréal (Caricature et satire graphique à Montréal; Centre de recherche interuniversitaire sur la littérature et la culture québécoises) on February 5, 2022.

Cynthia Cooper, Head, Collections and Research and Curator, Dress, Fashion and Textiles, gave a paper entitled "What Lurks within the Label: The Case of J.J. Milloy, Fashionable Tailor" at *Women's Tailored Clothes across Britain, Ireland, Europe and the Americas, 1750-1920*, a virtual conference held at the University of Brighton on September 18 and 25, 2021. She then presented "Fashioning Nation: Expo 67 Hostesses" at *Fashion and Diplomacy*, an online workshop organized by the University of Oslo on December 2-3, 2021.

Sonia Kata, Conservator, virtually presented the paper "And There Was Light: Restoring the Notman & Son Neon Sign" at the annual conference of the Canadian Association for Conservation of Cultural Property, held May 25-27, 2021.

Caterina Florio, Head, Conservation, co-moderated with Hector Meneses the round table discussion "A Conversation on Equity and Inclusion in Museums" with speaker Leslie Guy, at the 13th North American Textile Conservation Conference, held virtually on October 25, 2021.

The Museum's curators and conservators continued to present their research virtually to other audiences as well, including academic research groups and special interest groups.



Notman & Sons Sign.



Cartoon presented at the "Une collection muséale de caricatures canadiennes accessibles dans l'espace numérique" conference: Duncan Macpherson, *Tiananmen Square protests*, published in the *Toronto Star*, June 10, 1989. Purchase, funds graciously donated by the R. Howard Webster Foundation and *The Toronto Star*, M2012.123.501, McCord Stewart Museum



Parachute: Subversive Design and Street Fashion book.

Publications

Alexis Walker, Associate Curator, Dress, Fashion and Textiles, authored the book *Parachute: Subversive Design and Street Fashion* (Los Angeles: Perron-Roettinger, 2021), the companion book for the exhibition about the Parachute brand.

Jonathan Lainey published the article "Wampum in Quebec from the 19th Century to the Present Day: Appropriation, Loss, Identification" for the dossier entitled *Wampum : les perles de la diplomatie* in the journal *Gradhiva* (2022, vol. 33, pp. 98-117). He is also the author of the article "Les défis de la documentation des collections" published on the Musée du quai Branly - Jacques Chirac Website (CROYAN project - Royal Collections of North America, February 2021).

Mathieu Lapointe, Curator, Archives, is the author of a chapter entitled, "Du 'nettoyage' de Montréal à la défense de sa réputation – La trajectoire du maire Jean Drapeau, 1954-1986" in *Maudire la ville – Socio-histoire comparée des dénonciations de la corruption urbaine*, edited by Nicolas Maisetti and Cesare Mattina (Lille: Presses Universitaires du Septentrion, 2021, pp. 189-215).

Heather McNabb, Reference Archivist, published "Materiality of the Negatives" in *Wood & Wheeler*, edited by Jeremy Reeves and Abbey Lacroix (Knowlton, Quebec: The Brome County Historical Society, 2021).

Cynthia Cooper is the author of "The Victorian and Edwardian Eras" in the third edition of *The Fashion Reader* (London: Bloomsbury Publishing, 2022).

Serving the research community

The members of the Museum team also contribute to the activities of their respective academic communities by sharing their expertise.

Jonathan Lainey sits on the editorial board of the magazine *Recherches amérindiennes au Québec*; is a member of the Bank of Canada's Indigenous Advisory Circle, the executive committee of the Groupe de recherche interdisciplinaire sur les affirmations autochtones contemporaines / Centre interuniversitaire d'études et de recherches autochtones de Montréal, and the Reconciliation Council of the Canadian Museums Association; and served as an historical consultant for the documentary series *Kebec* (season 4) broadcast on Télé-Québec in 2022.

Sonia Kata has been accredited by the Canadian Association of Professional Conservators.

Guislain Lemay, Curator, Material Culture, sits on the editorial advisory committee of the magazine *Ornamentum* from the Canadian Society of Decorative Arts. Alexis Walker is the Social Media Coordinator for the Northeastern region of the Costume Society of America.

Christian Vachon was a peer reviewer for an article submitted to the *Journal of the Canadian Association for Conservation of Cultural Property*.

Caterina Florio was on the organizing committee and helped select papers for the 13th North American Textile Conservation Conference. She is also a member of the (Re)conciliation Working Group of the Canadian Association for Conservation of Cultural Property.

Finally, as in previous years, staff members also served on various awards juries.

The Conservation Department is essential to the Museum's mandate as it is in charge of preserving its collections, maintaining the appropriate museum environment, and ensuring the highest standards for the handling, storage and transport of its objects. In addition, the Department's conservators and conservation assistants carry out treatments on objects from the Museum's collections and conduct scientific research.

The ongoing restricted access to the conservation laboratories throughout the year due to COVID-19 posed a unique challenge to a team whose mandate requires working in direct contact with the Museum's collections. However, staff members were able to play an active role by carrying out the necessary treatments, contributing to the Museum's online content, and expanding their knowledge through targeted remote training.

The Department also lent its expertise to the planning, mounting and dismantling of the Museum's recent exhibitions, notably *JJ Levine: Queer Photographs*; *Parachute: Subversive Fashion of the '80s*; *Wearing Our Identity - The First Peoples Collection*; *Indigenous Voices of Today: Knowledge, Trauma, Resilience*;

Chapleau, Profession: Cartoonist and *Christian Dior*. The team also worked on treating objects for upcoming exhibitions, including those on costume balls and painter James Duncan as well as *Alexander Henderson: Art and Nature*. For the Alexander Henderson exhibition, conservators performed in-depth colorimetric analyses of the photographer's original prints. This scientific testing not only enabled the safe display of objects that are extremely sensitive to light, it also led to the design of a preventive conservation strategy, which was then incorporated into the planning of the exhibition itself.

Over the course of the year, the Department carried out basic preventive conservation activities. In particular, it continued to monitor the environmental conditions in the Museum's galleries and storage areas, participated in the loans and deaccessions committees, and supervised the safe relocation of the artefacts in the Stewart Museum collection.



Colorimetry measurements in progress on an Alexander Henderson photograph, MP-1976.122.2.4.



Detail of paper cut-outs on a girl's dress for an upcoming exhibition about costume balls, M972.75.711-4.



Detail of repair with Japanese tissue lining on interior of drum, ME984X.86.1.



Mannequins for children's clothes being prepared for the exhibition *Parachute: Subversive Fashion of the 80s*.



Detail of faux flowers on a girl's silk tulle dress for an upcoming exhibition about costume balls, MMQ1993.18.05.

A year of inclusiveness

As Montreal's museum of social history, the McCord Stewart Museum must foster reflection and, more importantly, encourage interaction among the city's various communities to enhance mutual understanding and promote openness. The Museum's exhibition programming for 2021-2022 clearly demonstrated its commitment to a process of decolonizing its practices and a desire for inclusiveness by supporting the voices of Indigenous and historically marginalized communities.

A highlight of the year was the opening of the new permanent exhibition devoted to Indigenous cultures, *Indigenous Voices of Today: Knowledge, Trauma, Resilience*. Several years in the making, the exhibition was curated by a team made up of members from various Indigenous communities. This major co-creation initiative has helped redefine the way in which the Museum works with these different communities.

Several exhibitions presented this year featured contemporary Indigenous artists, namely Meryl McMaster, Niap, Caroline Monnet and Laura Ortman. The exhibition *JJ Levine: Queer Photographs* is another example of the Museum's desire to promote greater understanding and inclusiveness with regard to the many communities that make up our society.

In the past year, the McCord Stewart Museum also continued to underscore the importance of its work in the field of costume. The exhibition *Christian Dior* attracted a very large number of visitors, while *Parachute: Subversive Fashion of the '80s* engaged with a multi-generational audience, enabling some to relive the exuberance of the 1980s as it shone a spotlight on an avant-garde fashion brand that paved the way for the explosion of streetwear.



Indigenous Voices of Today: Knowledge, Trauma, Resilience.
Marilyn Aitken © McCord Stewart Museum

© McCord Stewart Museum



Marilyn Aitken © McCord Stewart Museum

Piqutiapiit
Exhibition by Niap
 March 25 to August 21, 2022

Currently based in Montreal, Niap (b. 1986) is a multidisciplinary artist from Kuujuaq, Nunavik. Taking an approach that combines traditional Inuit art with modernism, she uses artistic strategies specific to contemporary art to address themes related to her ancestral heritage. Niap was invited to take part in the Museum's Artist-in-Residence program, which invites artists to reflect on the connections between their artistic practice and the objects and stories they uncover during their research.

For the exhibition *Piqutiapiit*, Niap created a work that pays tribute to the work of Inuit women of the past. She acknowledged and celebrated Inuit women's expertise and artistic talent by revealing the finesse, refinement and femininity of the traditional objects she encountered in the Museum's collections.

This edition of the program was presented in collaboration with the Conseil des arts de Montréal.

"Niap's collection is a beautiful tribute to the artist's Inuit identity told through entrancing craftsmanship."

Charlotte Hayes, *The McGill Tribune*

"Piqutiapiit is a meditation on the skill of Inuit women."

Savannah Stewart, *Toronto Star*

© McCord Stewart Museum



Miwa 2021, © JJ Levine

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

This exhibition invited visitors to discover the work of Montreal photographer JJ Levine via a selection of portraits drawn from three different series: *Queer Profiles*, *Alone Time* and *Switch*. In staged photographs of queer subjects in intimate, domestic settings, Levine questions, and challenges viewers to question, the representation of traditional binary gender roles.

Actually a retrospective of Levine's portraiture work that he began in 2006, the work celebrates people who self-identify as queer and is grounded in a radical opposition to sexual and gender normativity. This omnipresent theme introduced visitors to people in the artist's circle of friends who express a variety of gender identities, while exposing them to issues affecting the trans community in Montreal and elsewhere. JJ Levine is part of a broad sociopolitical protest against all forms of oppression related to the body. By playing with received ideas about gender, his work challenges the patriarchal gaze along with mainstream notions of domesticity and the nuclear family.

The exhibition was presented by the TD Bank Group.

"So well executed are the compositions that [...] a viewing involved a series of double and triple takes."

Ian McGillis, *The Gazette*

"A fascinating exhibition!"

Caroline Montpetit, *Le Devoir*

© McCord Stewart Museum



© OSA Images

Enchanted Worlds

December 3, 2021, to January 2, 2022

Every holiday season since 1947, the mechanical displays in Ogilvy's department store windows have enchanted Montrealers. Thanks to Holt Renfrew's donation of their iconic window displays to the McCord Museum in 2018, the Museum has continued this Montreal holiday tradition by presenting *The Mill in the Forest* outside, to the delight of passers-by on Sherbrooke Street, and setting up *The Enchanted Village* inside the Museum.

The Bavarian scenes, custom-made by German toy manufacturer Steiff, feature dozens of handcrafted animals working and playing. Similar to those found in other major department stores around the world like Macy's in New York City and the Galeries Lafayette in Paris, these window displays are among the last of their kind in North America.

The exhibition was presented by iÖGO nanö.

“The Museum [...] kept the magic alive.”

Montreal Times

“A beacon of holiday cheer.”

CBC



Roger Aziz © McCord Stewart Museum

Parachute: Subversive Fashion of the '80s

November 19, 2021, to April 24, 2022

From its beginnings inspired by New Wave subculture to its position as a veritable international fashion sensation, the Parachute brand from Montreal was recognized from New York to Tokyo for its visionary, bold apparel and innovative concept stores. The exhibition explored the history of the brand, a go-to label for stars like Madonna, Peter Gabriel and David Bowie, while immersing visitors in the exuberance of the 1980s. Founded in Montreal in 1977 by British clothing designer Nicola Pelly and American architect and urban planner Harry Parnass, Parachute was active in the world of fashion until 1993.

With its authentic, subversive hipness and street credibility, Parachute is among the vanguard fashion brands that paved the way for the mainstream explosion of streetwear at the start of the 1990s. Featuring some sixty outfits, over 140 archival documents, exclusive interviews, and video excerpts of fashion shows and concerts, the exhibition was curated by Alexis Walker, Associate Curator, Dress, Fashion and Textiles, who conducted extensive research after the McCord Stewart Museum received a donation making it the repository of the largest collection of Parachute clothing, photographs and archives.

The exhibition was presented by *ELLE Québec*.

"This look back at Parachute's major impact on 1980s popular culture is not only delightful, it appeals to our pride in Montreal."

Claude Deschênes, *Avenues.ca*

"The Parachute exhibition is magical."

Diane Lessard, *DL Vision Mode*

© McCord Stewart Museum



Marilyn Aitken © McCord Stewart Museum

***Indigenous Voices of Today:
Knowledge, Trauma, Resilience***
Permanent exhibition, opened September 24,
2021

This new permanent exhibition reflects the Museum's desire to support the voices of Indigenous communities. Produced by Huron-Wendat curator Elisabeth Kaine with the assistance of Jonathan Lainey, the Museum's Curator, Indigenous Cultures, the exhibition features approximately 100 objects along with texts and videos from members of the 11 Indigenous nations of Quebec. The public is invited to connect with Indigenous peoples along a three-part journey that presents their knowledge, traumas and incredible resilience.

The objects on display were meticulously selected by Innu Jean St-Onge using an approach inspired by Indigenous methods of understanding the world through observation and allowing the objects to speak to him. In addition, the 80 textual and video testimonies presented throughout the exhibition were gathered between 2010 and 2018 by curator Elisabeth Kaine, who conducted a major consultation involving over 800 people from the 11 Indigenous nations living in Quebec. The videos were created by La Boîte Rouge VIF and the UNESCO Chair at Université du Québec à Chicoutimi, titled "The

Transmission of First Peoples' Culture to Foster Well-Being and Empowerment."

Finally, a centrepiece of the exhibition is a major work by contemporary artist Ludovic Boney. Inspired by the silver medallions and brooches proudly worn by Huron-Wendat chiefs as symbols of alliance and prestige, the work was created by giving new life to recycled materials. In this way, he refers to the creative practice of his ancestors, who created beautiful adornments from European objects obtained through barter.

The exhibition is presented by CBC/Radio-Canada.

"This exhibition is not just another collection of objets d'art, it's a journey into the culture, wounds and strength of Quebec's Indigenous peoples."

Nathalie Schneider, *Le Devoir*

Exquisite Score

MOMENTA Biennale de l'image

September 8, 2021, to February 27, 2022

The exhibition was presented as part of the 17th edition of MOMENTA Biennale de l'image, under the theme *Sensing Nature*. The biennale was curated by Stefanie Hessler with the collaboration of Camille Georgeson-Usher, Maude Johnson and Himali Singh Soin.

Caroline Monnet (Anishinaabe / French) and Laura Ortman (White Mountain Apache) created the installation *From My House To Yours*, the result of a correspondence that they maintained for months from their respective homes in Montreal and New York. Through exchanges of letters, which also included images drawn from previous projects, audio recordings of everyday objects, and musical excerpts composed specifically for the occasion, they explored, metaphorically and materially, the topography of the land that stretched out between them.



© Jean-Michael Seminaro

There Once Was a Song

Meryl McMaster

April 2 to August 15, 2021

There Once Was a Song by Meryl McMaster, an artist of nêhiyaw (Plains Cree), British and Dutch heritage, examined the relation between humans and nature through three original works inspired by late 19th century glass bell jars from the Museum's Material Culture collection. Symbols of another era, these jars containing mounted animals and dried plants were the starting point for the artist's creative process.

As the Museum's Artist in Residence, Meryl McMaster created an exhibition where, for the first time, she combined photography, her preferred art form, with other media like video and sculpture. Her work questions the desire to capture and confine the natural world in order to freeze it in time.



Marilyn Aitken © McCord Stewart Museum

© McCord Stewart Museum

Christian Dior

A travelling exhibition from the Royal Ontario Museum in Toronto

September 25 to 30, 2020, and February 11 to September 26, 2021

Produced by the Royal Ontario Museum, this major exhibition covered the period from the launch of the House of Christian Dior in 1947 to his death in 1957, offering a captivating look into the creative process and inner workings of the Parisian haute couture industry during the 1950s. The iconic lines of the "New Look," along with luxury textiles, romantic embroideries, refined craftsmanship, intricate detail and luxury designs, made the reputation of this key figure from the golden age of haute couture.

From sumptuous day wear to elegant afternoon dresses and ball gowns, visitors discovered extraordinary outfits and numerous objects that helped illustrate every step of the creative process, from the sketch to the final dress. The exhibition featured some 51 garments, including 40 from the extensive fonds of Christian Dior couture in the Royal Ontario Museum's permanent collection and 11 dresses from the McCord Stewart Museum's Dress, Fashion and Textiles collection, along with one hundred or so objects, photographs and videos from the era chronicling the peerless expertise of Paris haute couture in the 1950s, an industry whose reputation was revived by the House of Christian Dior.

The exhibition was presented by Holt Renfrew Ogilvy.



Laura Dumitriu © McCord Stewart Museum

"A breath of fresh air and beauty that we adore!"
Nabi-Alexandre Chartier, *Radio-Canada*



Laura Dumitriu © McCord Stewart Museum

Chapleau, Profession: Cartoonist

June 23 to September 30, 2020, and February 11, 2021, to January 9, 2022

This exhibition was devoted to the work of Quebec's most celebrated cartoonist: Serge Chapleau. Featuring over 150 original works, it offered a humorous look back at 50 years of Quebec popular culture and current affairs.

The first major retrospective devoted to Serge Chapleau, the exhibition revealed new facets of this award-winning, multidisciplinary artist. The exclusive archival materials presented throughout the exhibition told the story of the vibrant career he built with his incisive pen and scathing sense of humour. Fans smiled as they explored his creations and delved into the world of a profession that continues to enliven the pages of daily newspapers in Quebec and elsewhere in the world.

The exhibition was presented by *La Presse*.



© Elias Touil

"Cartoons that will make history, to the chagrin of his victims. Chapleau, a great artist!"

Martine Ousset, *La Métropole*

"The exhibition highlights the versatility, talent and technical mastery of Chapleau..."

Éric Clément, *La Presse*

Wearing Our Identity – The First Peoples Collection

Permanent exhibition, closed June 27, 2021

Created in a close partnership with members of Indigenous communities, this exhibition invited 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. The inclusion of contemporary works selected by Indigenous artist and curator Nadia Myre enabled First Peoples to demonstrate their desire to preserve and revive their ancestral cultural values.



Shirt, Assiniboine, 1900-1925. Gift of Mabel Molson, M5328, McCord Stewart Museum

Outdoor Exhibition



Denis Plain, *Solidarity march, International Women's Day, St.-Denis Street, Montreal, March 8, 1978*. Gift of Denis Plain, M2014.62.3.13, McCord Stewart Museum

All Together

16th open-air exhibition on McGill College Avenue

June 18 to October 17, 2021

Mounted on 13 structures lining McGill College Avenue between De Maisonneuve Boulevard and President Kennedy Avenue, superb large-format photographs give Montrealers and visitors an opportunity to discover multiple facets of the Museum's collection of photographs during the summer months.

The 2021 version of this exhibition invited visitors to explore what motivates Montrealers to gather in the public square. After more than a year of confinement, the Museum looked to its Photography collection to rediscover the liveliness of a crowd. From large neighbourhood celebrations to social protests, the photography exhibition *All Together* on McGill College Avenue revisited some Montreal gatherings of the past 100 years, enabling viewers to relive special moments that are an integral part of our city's identity. Those who visited the exhibition were invited to share their own stories of gatherings using the hashtag #FramingEverydayLife, the Museum initiative launched in 2020 in reaction to the pandemic.

Partner Exhibition



Roger Aziz © McCord Stewart Museum

Internet: between hate and freedom

Student Posters from the Société des designers graphiques du Québec Design Competition

March 9 to 27, 2022

The 15 posters in the exhibition were selected by the Société des designers graphiques du Québec as the top submissions for the Marc H. Choko Scholarships. This competition is open to students registered in a Quebec cégep 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. The theme for this year's competition was "Internet: between hate and freedom."

Education, Community Engagement and Cultural Programs

7

In 2021-2022, the Education, Community Engagement and Cultural Programs team was able to restart its on-site activities and once again welcome school groups and visitors. In addition, the opening of the new permanent exhibition, which is the focus of the Museum's educational activities, led to the updating of some programs. The situation was also conducive to creating programming designed for in-person delivery, while developing online activities to expand the opportunities to reach a broader audience.

Using co-creation and a collaborative work approach, the team continued fostering partnerships with expert, educational, cultural and community organizations, as well as developing new joint projects. The team participated in various promotional activities to support efforts to publicize the mission, projects and practices of both the department and the Museum. These activities included the Canadian Museums Association annual conference; a presentation to an anthropology of tourism class at the Haute École Charlemagne in Liège, Belgium; a panel discussion on culture and learning French, organized by the Théâtre du Nouveau Monde; a virtual workshop at the Québec Dimensions Summer 2021 Institute; and a presentation for the Semaine des arts at Collège Montmorency.

The Museum also continued to reflect on issues associated with museum practices by contributing to the partnership "Des nouveaux usages des collections dans les musées d'art," which is run by the research and inquiry group CIÉCO: Collections et Impératif événementiel / The Convulsive collections. Moreover, the Museum took part in the first promotional activity organized by this partnership by hosting the lecture "Le premier plan stratégique du Musée d'ethnographie de Genève : décolonisation, engagement sociétal, durabilité et création au cœur d'une nouvelle vision," presented by Boris Wastiau, the director of the Musée d'ethnographie when the plan was adopted.

Although still grappling with restrictions on welcoming groups and hosting on-site activities, the department nonetheless reached 19,000 individuals of all ages. Of this number, 11,066 people participated in group tours and workshops (online or in person), including 4,913 preschool, elementary and high school students, 1,947 students learning French, and 2,997 college and university students. Another 8,000 people took part in guided tours for the public (short, in-person visits and virtual visits) and community engagement, family and cultural activities (workshops, panel discussions, lectures, screenings, etc.).

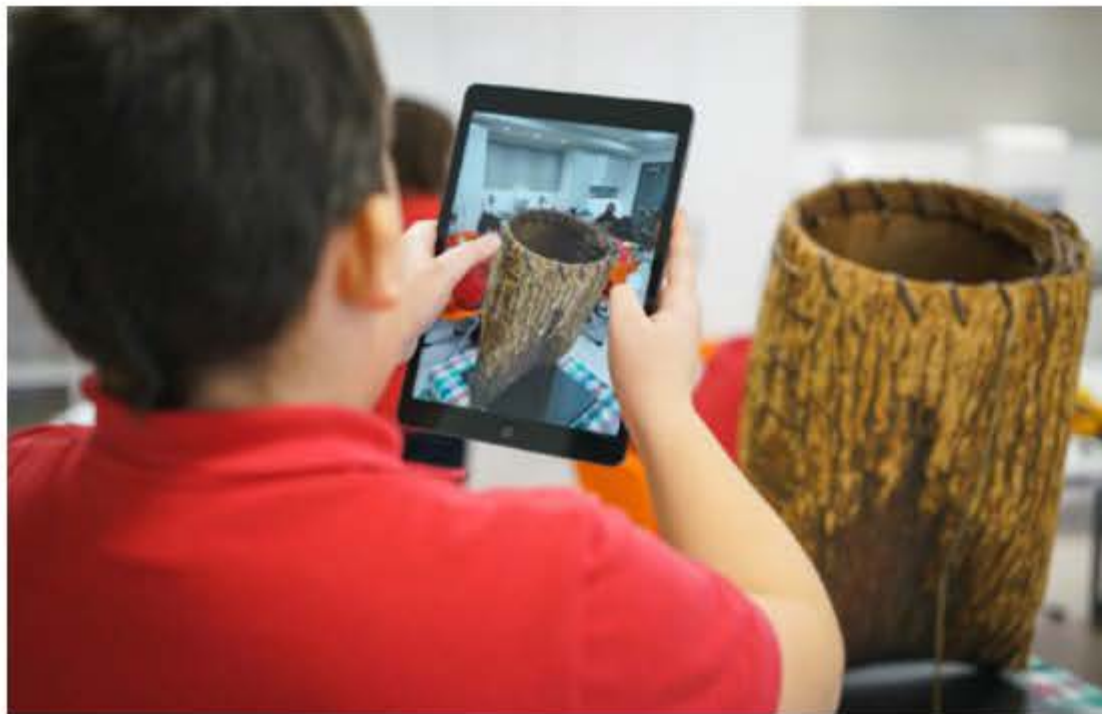
Educational programming

In October 2021, the Museum began offering guided tours of *Indigenous Voices of Today: Knowledge, Trauma, Resilience* to groups of all age levels and the general public. To better engage with people registered in French courses for immigrants, the department also worked with the French instruction team of the department of continuing education and business training at Cégep du Vieux Montréal to develop content adapted specifically for the needs and learning context of such groups.

The first component in the Indigenous Cultures education kit, entitled *Objects Tell their Stories*, was launched in 2021. This learning resource uses an interactive and participative approach to support elementary students as they explore different aspects of Indigenous societies and hear how community members view their thriving traditions, values and cultures. The first kit is about baskets and the craft of basket-making. Three other kits (featuring canoes, drums and wampum) will come out in 2022. As part of a pilot project, the content of this educational tool was presented to four elementary class groups in June 2021, with the goal of offering classroom facilitation services with the kit, starting in the fall of 2022.

These programs were made possible thanks to the generous support of the Rossy Foundation, the Caisse de dépôt et placement du Québec, the Azrieli Foundation, the Mirella and Lino Saputo Foundation and Canada Life.

The UMITEMIEU project, which combines cultural and digital mediation, presented an initial series of workshops over three days facilitated by UHU Labos nomades and the McCord Stewart Museum at Wahta' school in Wendake to a group of 17 Grade 6 students. This first experience proved to be both rewarding and stimulating for the students and the host community, as well as for the teams that created the project. In addition, in collaboration with the Huron-Wendat Museum, the project organized a day to share expertise, inviting nine seniors from the Wendake community to provide oral testimonials about two objects from the Museum's educational collection. Due to the pandemic, the workshops scheduled for three other communities had to be postponed until 2022. The project was made possible by the Quebec Ministère de la Culture et des Communications.



The UMITEMIEU project at the Wahta' school in Wendake.
© Manuel Nadeau



The UMITEMIEU project at the Wahta' school in Wendake.
© Manuel Nadeau

Community engagement programming

The Museum scheduled a variety of community engagement programs, some of which had to be conducted online due to the shifting public health measures and restrictions. However, several activities were offered in person at the Museum. Community engagement activities welcomed over 300 participants in all.

For the fourth year in a row, in collaboration with the Centre social d'aide aux immigrants, the *Welcome! Want to play?* initiative collected over one hundred toys and memories for the children of new immigrants. These toys, along with an annual family Museum membership, were given to 48 children and their families, who also enjoyed a free visit to the Museum.



Welcome! Want to play? © Rémi Hermoso

In February, the Museum and Youth Fusion, an organization devoted to keeping kids in school, brought fifty high school students together with industry professionals for a virtual activity on fashion design and logo creation. Following a virtual tour of the exhibition *Parachute: Subversive Fashion of the '80s*, Nicola Pelly (founder of the brand) and other designers discussed the process of designing logos for their respective brands. Inspired by these designers, the students were then invited to create their own fashion logos.

In connection with the exhibition *JJ Levine: Queer Photographs*, the Fondation Émergence and the Museum organized a virtual round table discussion on the topic of supporting loved ones in the process of coming out, following the première of two short films on the subject. Several other activities organized in collaboration with LGBTQ+ organizations – notably the Massimadi film and arts festival and the organizations GRIS-Montréal and Les 3 sex – were held to complement the JJ Levine exhibition.

The intergenerational program *Sharing Our Memories, Our Stories* was offered online. Six objects from the Museum's collection were used to trigger memories and initiate discussions between 56 young people and 56 seniors from 13 different organizations, primarily Forum Jeunesse de Saint-Michel and support organization Le Temps d'une pause.



Joséphine Bacon leading a discussion workshop on the theme of healing as part of the *Let's talk!* series. © Thibault Carron

A new series of participatory workshops was added to the Museum's programming. On the last Sunday of the month, the Museum and Les Têtes bien faites invite the public to an intergenerational citizens discussion workshop to exchange ideas and reflect on a theme inspired by one of the current exhibitions. Each workshop has an invited guest who enriches the conversation with their professional or personal experience. Entitled *Let's talk!*, the series launched in September with the participation of Joséphine Bacon on the theme of healing.

Cultural and family programming

Over 40 lectures, panel discussions, workshops, concerts and screenings were held throughout the year. Some 2,300 people participated in these activities live on the Zoom platform and another 2,000 joined via Facebook's streaming service. Cultural and family activities offered on-site and in the Urban Forest attracted approximately 3,500 participants.

One highlight was the online lecture *Montreal, Metropolis and Indigenous: Reality or Utopia?* with Philippe Tsaronséré Meilleur of Native Montreal, Christian Gates St-Pierre from the Université de Montréal Department of Anthropology, and Maya Cousineau Mollen of EVOQ Architecture, an event that attracted 275 people on Zoom. Christian Vachon, Curator,

Documentary Art, presented *Montreal Before Photography* as part of the lecture series *McCord Discoveries* and the first edition of the Festival d'histoire de Montréal. With 257 participants, this lecture was one of the Museum's most popular virtual activities to date.

To mark National Indigenous Peoples Day, the Museum offered free admission from June 19 to 21, 2021, inviting the public to visit its current exhibitions about Indigenous cultures (*There Once Was a Song* by Meryl McMaster and *Wearing Our Identity – The First Peoples Collection*) and view the short film *Smudge*, directed by Angie-Pepper O'bomsawin and starring Barbara Kaneratonni Diabo, a Kaniénke'ha:ka dancer and choreographer. A total of 1,366 visitors enjoyed this programming.

Various activities to complement the permanent exhibition *Indigenous Voices of Today: Knowledge, Trauma, Resilience* and the Museum's temporary exhibitions were offered in person or online. *New Chapter*, a new series of encounters with Indigenous authors, launched in November 2021 with the participation of Jocelyn Sioui. In co-operation with the National Film Board of Canada (NFB), the Museum also screened the documentary *Our People Will Be Healed*, with director Alanis Obomsawin in attendance. To mark the National Day of Truth and Reconciliation, McGill University's School of Continuing Studies and the Museum invited guest speaker Wanda Gabriel, a Kaniénke'ha:ka professor of social work. During the live stream of this presentation, the public learned more about the process carried out by the Truth and Reconciliation Commission during its multi-year mandate, and its sensitive approach towards the survivors who shared their stories.



Screening of the documentary *Our People Will Be Healed*, with director Alanis Obomsawin. © Thibault Carron

Nicola Pelly and Alexis Walker spoke with Stéphane Le Duc about the Parachute brand and exhibition during a virtual interview for the *Fashion at the Museum* series, which drew participants from Quebec, the rest of Canada, the United States and Europe. Finally, February 2022 marked the in-person return of Montreal's Nuit Blanche. The 845 individuals who participated in the evening enjoyed free admission to the Museum's current exhibitions and to screenings of the documentary *Montréal New Wave* by Érik Cimon, presented in collaboration with the International Festival of Films on Art (FIFA).

To complement the content of the exhibition *Indigenous Voices of Today: Knowledge, Trauma, Resilience*, a new exploration booklet was designed to help families enjoy a memorable visit. *Natu-natshishkueu: The Adventure of Connection*, presented by Hydro-Québec, invites families to team up and explore the new permanent exhibition. The booklet's visuals were created by Indigenous graphic design firm Onaki. The activities scheduled for the Museum's holiday programming unfortunately had to be cancelled because of the emerging Omicron variant. Thankfully, during the winter school break, the Museum and the NFB put together a program of ten Indigenous short films created using a variety of animation techniques, which offered a look into a colourful, poetic visual world.

The 11th edition of the Urban Forest was inaugurated on May 24, 2021, thanks to the support of the Arrondissement de Ville-Marie and Montréal centre-ville. Users quickly returned to their old habits and nearly 100,000 people visited the site. Among the activities offered was the workshop *Looking after my city*, which invites families to find inspiration in snapshots of Montreal (taken by William Notman) and create their own visions of Montreal using magnetic images.

The Museum also began collaborating with the Société pour l'action, l'éducation et la sensibilisation environnementale de Montréal (SAESEM) on a pilot project to create a green space in the Urban Forest. In addition, the SAESEM team set up an environmental awareness booth on-site on several occasions during the summer.



Looking after my city workshop. © Rémi Hermoso

Marketing, Communications and Visitor Experience

8

A centenary year marked by a near return to normal

For its 100th anniversary, the McCord Museum experienced a mostly normal year, as there were no museum closures during the year 2021-2022. Despite shifting public health measures, the public generally returned to the Museum, enabling it to exceed the attendance figures for 2019-2020 – the pre-pandemic reference for the current fiscal year – by 6%.

Self-generated revenues also recovered significantly, reaching 87% of 2019-2020 revenues and thus surpassing the objectives set at the beginning of the year by 41%. Revenues from admissions, the Boutique and sponsorships were particularly high, even outpacing 2019-2020 levels in the latter two cases. Not surprisingly, however, revenues from the Café Bistro and room rentals remained significantly lower.

It is important to highlight the resilience and determination shown by the Visitor Services, Marketing and Visitor Experience, and Communications teams. The Museum's strong performance is the result of their commitment, creativity and perseverance during this second atypical year.

Visitor services

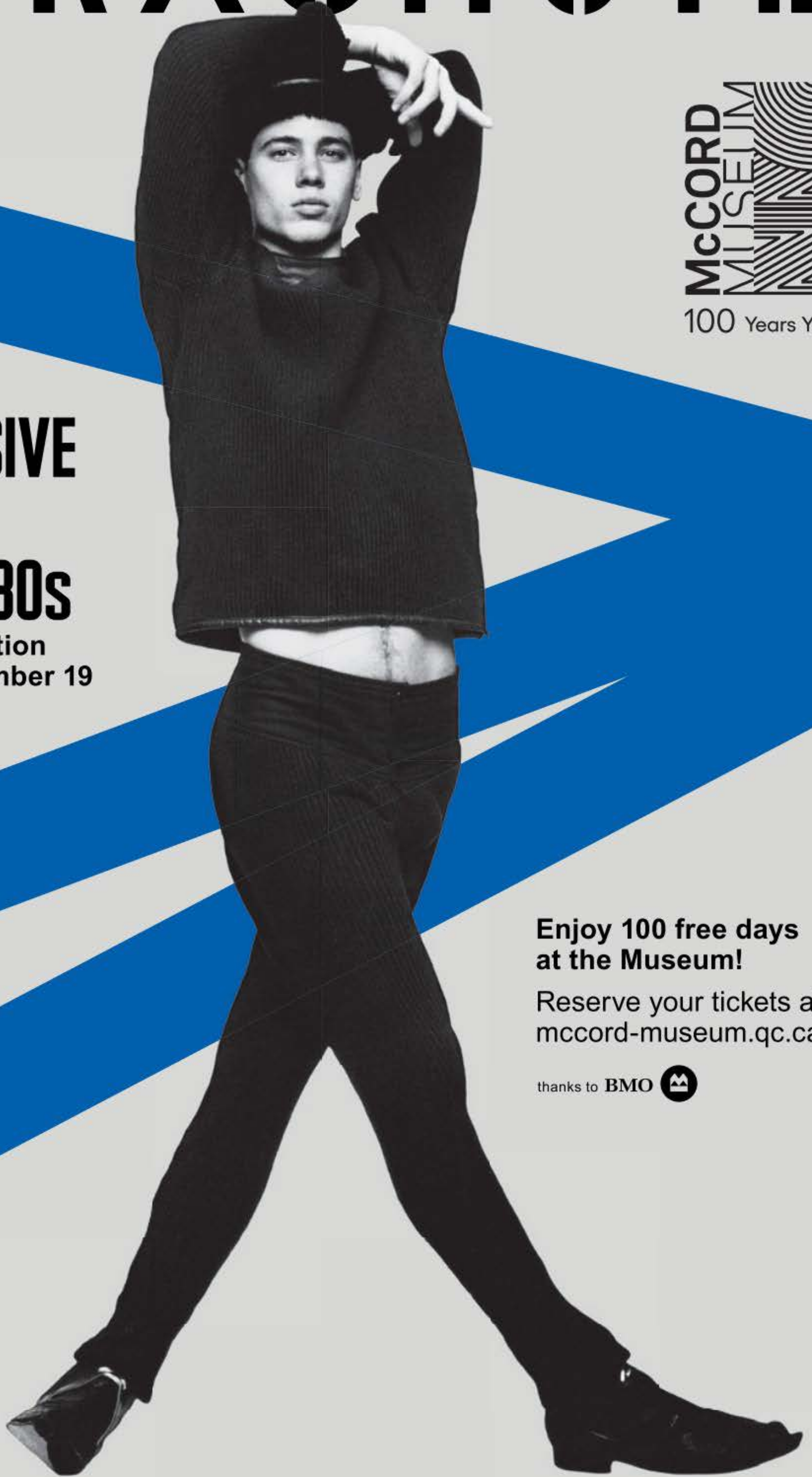
The Museum enjoyed excellent attendance figures throughout the year, reaching record levels in the fall. The month of September was particularly busy as it led up to the closure of the *Christian Dior* exhibition and marked the launch of the new permanent exhibition *Indigenous Voices of Today: Knowledge, Trauma, Resilience*. The 100 free days – an initiative offering free public admission to the Museum between October 13, 2021, the 100th anniversary of its official opening date, and January 19, 2022 – were also very popular.

Despite the 100 free days, ticket revenues for the year were equivalent to those in 2019-2020, notably thanks to a significant increase in average revenue per visitor.

The Boutique experienced its strongest year to date with record revenues exceeding those in 2019-2020 by 12%. These results can be explained, in part, by the tremendous popularity of the tie-in products developed for the exhibitions.

On the other hand, the Café Bistro, like the entire restaurant industry, suffered enormously from the effects of the pandemic. It remained closed throughout the year, with the exception of several weeks in the fall. The Museum is doing everything it can to find a solution to this situation, which has had a significant negative effect on the visitor experience.

PARACHUTE



MCCORD
MUSEUM

100 Years Young

SUBVERSIVE FASHION OF THE '80s

See the exhibition
starting November 19

Enjoy 100 free days
at the Museum!

Reserve your tickets at
mccord-museum.qc.ca

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DES ARTS
DE MONTRÉAL

Montréal 


Québec 

Photo: Serge Barbeau

Marketing and visitor experience

Visitor experience

Once again this year, the Visitor Experience team, with the help of all the Museum's departments, had to deal with evolving public health directives. Fortunately, these directives were seen as very positive by the vast majority of visitors who answered our surveys, many of whom appreciated their experience even more, thanks to the measures in place.

The team also played an active role in the extensive consultation conducted during the development of the Museum's new strategic plan. This process included a thorough review of the surveys administered to the Museum's various target audiences over the course of the year to measure the impact.

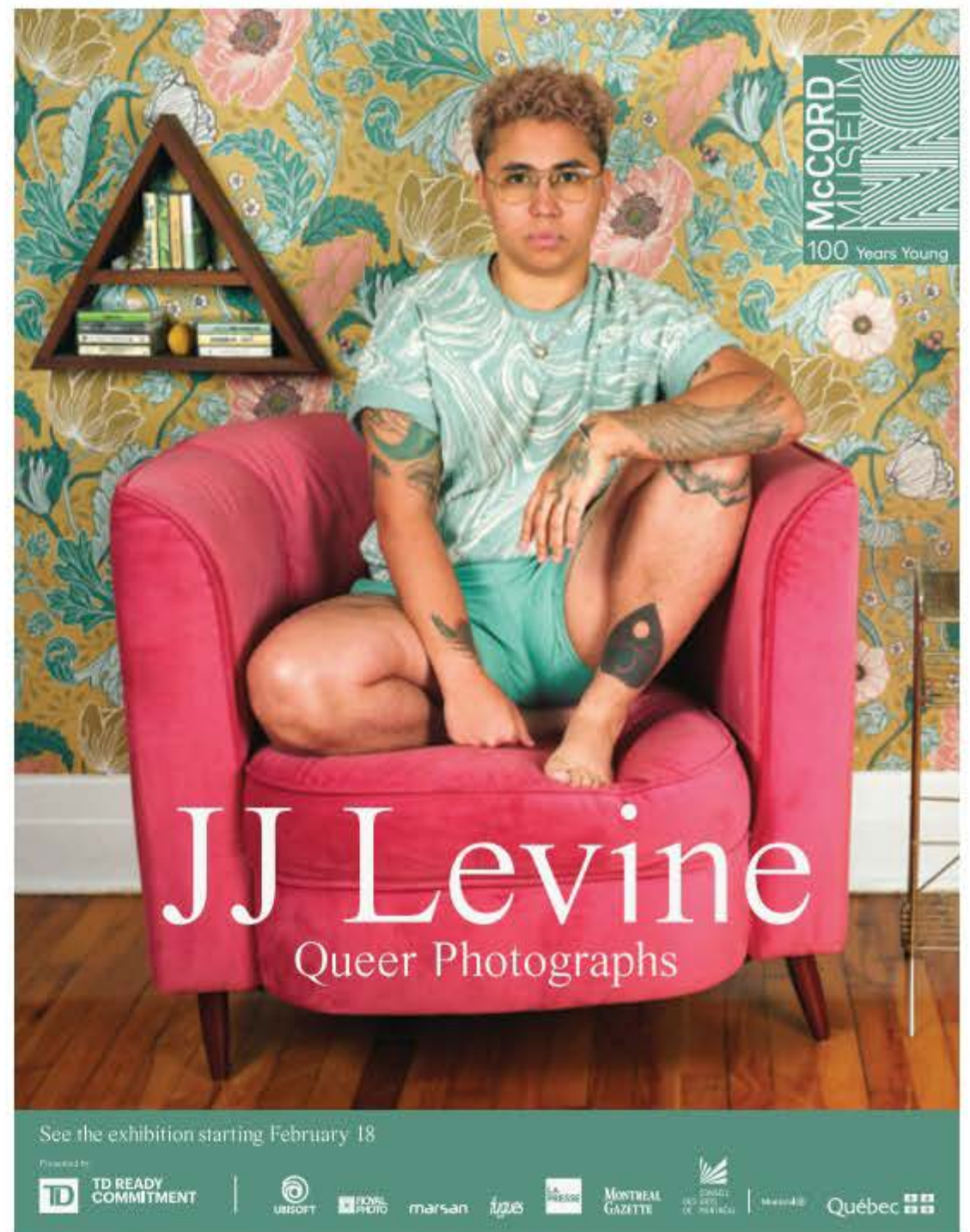
In addition, three initiatives for improving the visitor experience were finalized: improved access at the Victoria Street entrance for people with reduced mobility; gender-neutral washrooms on the Museum's upper floors – consistent with the presentation of the exhibition *JJ Levine: Queer Photographs*; and the inauguration of the Montreal Lounge in the main lobby, designed to offer visitors a place to relax and browse through books and Montreal-themed digital photographs of the Museum's collection. This lounge was created thanks to a generous donation from Stratton D. Stevens, C.M., to whom the lounge is dedicated.



Montreal Lounge honouring Stratton D. Stevens, C.M. Roger Aziz © McCord Stewart Museum

Membership Program

The pandemic had a significant impact on the Museum's Membership Program, which saw the number of members fall by one-third. Half of this loss was recovered in 2021-2022, despite the 100 free days that rendered membership less appealing. The new CRM system and the



Ad for of the exhibition *JJ Levine: Queer Photographs*.

return of Membership privileges will help boost the number of Members.

Client development

With the return of tourists in late summer and in-person groups in the fall, the activities of the Client Development team were more or less back to normal last year.

The results speak for themselves: objectives for attendance and revenue associated with group visits were surpassed by 30% and 70%, respectively. Although in-person tours accounted for the majority of group visits (54%), virtual tours became increasingly popular, attracting twice as many participants as last year.

Room rentals

Largely restricted by public health directives, public and private events slowly returned to the Museum for a few weeks in the fall and at the very end of the fiscal year. Room rental revenues reached a mere 15% of their pre-pandemic levels.

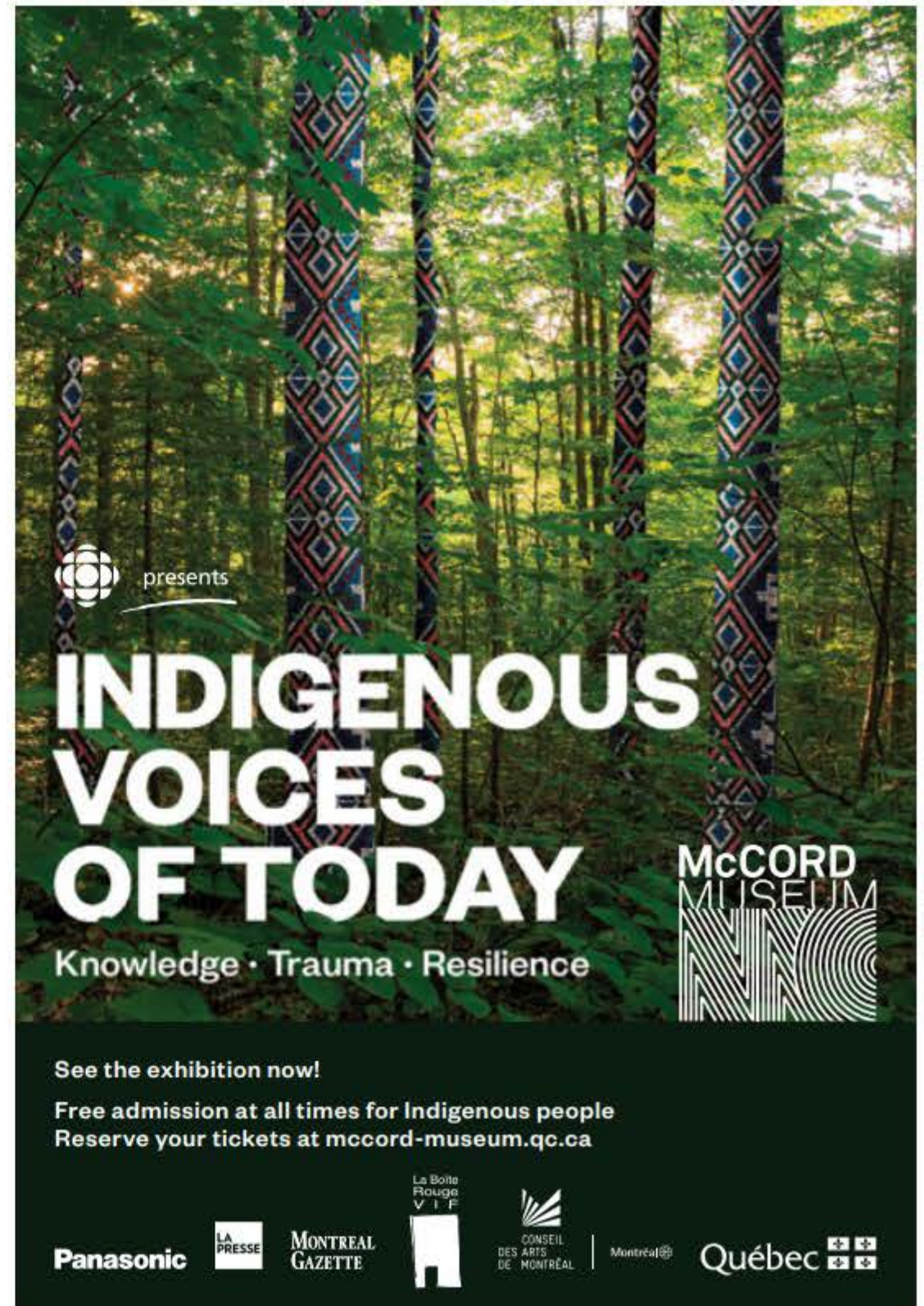
Communications

The Museum's 100th anniversary was the focus of the Communications team's activities. Supported by an extensive ad campaign with the slogan *100 Years Young*, the anniversary also inspired a special dossier in the newspaper *Le Devoir*, a special staff celebration, a Web page presenting special programming and ongoing media coverage. The campaign was recognized with a silver award in the Brand Awareness Campaign category at the 2022 Idéa competition.

The year was also marked by successful launches and the creation of remarkable campaigns. The exhibition *Indigenous Voices of Today: Knowledge, Trauma, Resilience* – whose main visual was developed by Sébastien Aubin, a designer from the Cree Nation – received a bronze award at Idéa 2022 in the Best Use of Local News and Entertainment Media category, for selecting Indigenous media in its media plan. In addition, the team worked on the exhibitions *Parachute: Subversive Fashion of the '80s*, *JJ Levine: Queer Photographs* and *Piqutiapiit* by Artist in Residence Niap. *Piqutiapiit* had an in-person opening, the first since 2020.

Finally, with the Museum resuming regular operations while continuing to provide extensive online content, traffic on its digital platforms rose significantly by 53% compared to the preceding fiscal year (to a record level of approximately

2.15 million impressions) and the Museum's number of followers on social media increased by 10%.



Ad for of the exhibition *Indigenous Voices of Today: Knowledge, Trauma, Resilience*.



Niap exhibition launch © Thibault Carron

Sponsorships and media partnerships

The celebrations and exceptional programming to mark the Museum's 100th anniversary attracted a lot of interest from sponsors. The Museum would like to thank its vital partners who share its values

and objectives and contribute to the success of its initiatives. Sponsorship revenues reached record levels this year with a 65% increase compared to the 2019-2020 fiscal year.

Initiatives	
100 th anniversary celebrations	Société des alcools du Québec
Corporate partner	BNP Paribas
Annual media partners	<i>La Presse, Le Devoir, Montreal Gazette, Vie des Arts, Publicité Sauvage</i>
<i>Natu natshishkueu: The Adventure of Connection</i>	Hydro-Québec (presenting sponsor)
Urban tours available on the Musée McCord Museum app	Ivanhoé Cambridge (collaborating sponsor) Golden Square Mile Tourism Development Society (Golden Square Mile tour)
Exhibition <i>Chapleau, Profession: Cartoonist</i>	<i>La Presse</i> (presenting sponsor) <i>L'itinéraire</i>
Exhibition <i>Christian Dior</i>	Holt Renfrew Ogilvy (presenting sponsor) <i>Elle Québec</i> (major partner) Air France, Hotel Le Cantlie Suites, Explore France, Normandie, Tourisme Montréal, Mode + Design Festival, TV5, <i>Fugues</i>
Project <i>Dior, From Sketches to Dresses</i>	École supérieure de mode de l'ESG UQAM, Holt Renfrew Ogilvy, Sergio Veranes Studio and Textiles Couture Elle
<i>The Urban Forest</i> on Victoria Street	Arrondissement Ville-Marie, Montréal centre-ville, Papillon Ribbons, Les aventures au cœur de l'île, XP_MTL, Festival Quartiers Danses, Société pour l'action, l'éducation et la sensibilisation environnementale de Montréal
Annual Exhibition on McGill College Avenue: <i>All Together</i>	BMO Financial Group (presenting sponsor) Astral Media (collaborating sponsor) Arrondissement Ville-Marie, XP_MTL
Exhibition <i>Indigenous Voices of Today: Knowledge, Trauma, Resilience</i>	CBC/Radio-Canada (presenting sponsor) Panasonic
Exhibition <i>Parachute: Subversive Fashion of the '80s</i>	<i>ELLE Québec</i> (presenting sponsor) Mode + Design Festival, <i>Fugues</i>
Exhibition <i>Enchanted Worlds</i> , Ogilvy holiday window displays and programming	IÖGO nanö (presenting sponsor) <i>Montreal Gazette</i> (major partner) Montréal centre-ville, XP_MTL, Arrondissement Ville-Marie
Exhibition <i>JJ Levine: Queer Photographs</i>	TD Bank Group (presenting sponsor) Ubisoft, Royal Photo, Marsan School of Professional Photography, <i>Fugues</i>

With the goal of reflecting Montreal's constantly evolving society, in the spring and summer of 2021, the Museum undertook an extensive consultation with over 600 Montrealers, including representatives of various Indigenous and historically marginalized communities. This process was a valuable, essential step in developing its new 2022-2027 strategic plan, which was approved by the Board of Trustees on March 1, 2022.

By the year 2027, the Museum will:

- Use its collections to recount the city's social history in a critical and inclusive way
- Continue its efforts to decolonize its practices to truly become the museum of all Montrealers and reflect the concerns and needs of visitors of all backgrounds
- Be a community museum – a meeting place for discussion and exchange
- Be a leader in sustainable development for the museum sector

The Museum's close ties with the many communities that make up Montreal will be crucial to accomplishing these aims.

Decolonization practices and activities

As Montreal's museum of social history, relevant to the entire population, the McCord Stewart Museum must reflect the concerns and needs of visitors of all backgrounds. To that end, it has identified a number of necessary practices and activities:

- Amplify non-dominant voices
- Share power
- Adopt new rhythms and ways of working, along with new approaches

- Recognize unconscious colonial biases
- Recognize the knowledge of Indigenous and other communities
- Serve communities
- Show empathy and encourage others to do so
- Teach and raise awareness of Indigenous and other minority cultures

Staff training and support plan

To achieve its 2022-2027 strategic plan (which includes decolonizing its practices), the McCord Stewart Museum has identified the following objectives or essential conditions for success: its teams must be educated, trained, engaged and equipped. This responsibility has been entrusted to Pascale Grignon, a member of the administration, who is supported by a team of three people: one from executive management, one from the Education, Community Engagement and Cultural Programs department, and one from the Communications department. A staff training and support plan was developed and implemented in March 2022. It consists of regular training and discussion sessions, a tool box and a bulletin board, promoted through an internal communications plan. The Board of Trustees will also be offered various training opportunities and reference tools.



Wm. Notman & Son, *Miss Guilmartin*, Montreal, 1885. Purchase, funds graciously donated by *Maclean's* magazine, the Maxwell Cummings Family Foundation and Empire-Universal Films Ltd., II-77923, McCord Stewart Museum

Sustainable Development

10

While developing its new five-year strategic vision, the Museum realized that one key issue in particular has become more of a priority than ever. The urgent problem of global warming – notably the need to make a more meaningful contribution to the solution – will guide the Museum's development decisions to ensure its transition to sustainable, inclusive museum practices.

New guidelines focussed on social justice and cultural responsibility will soon provide additional clarification when it comes to making choices involving the sustainable use of our collections, environmental responsibility and accountable governance.

Almost a decade after creating its first sustainable development policy (2012) and instituting various measures (energy efficiency, recycling of materials, ecodesign), the Museum and its Foundation will be guided by a dynamic, updated sustainable development vision, thanks to the financial support of the Caisse de dépôt et placement du Québec (CDPQ).

On the advice of the Fonds d'action québécois pour le développement durable, a consultation mandated by the CDPQ, the Museum asked the experts from the Réseau des femmes en environnement to support its efforts to mobilize and adopt best practices. Over the last year, the Museum has therefore updated its sustainable development vision by redrafting its policy and basing it on an action plan that clearly identifies tools for measuring and monitoring its efforts. The Museum created an internal working group to lead this initiative, which includes diagnosing current practices, identifying avenues for improvement, updating the policy, developing an action plan, and developing tools and training for implementing the various actions in the plan.



Tray, Mi'gmaq, 1875-1900. Gift of David Ross McCord, M72, McCord Stewart Museum



Doll, *Sock Monkey*, about 1960. Gift of Moira McCaffrey, M2004.133.11-2, McCord Stewart Museum

Digital Engagement 11

In 2021-2022, the Museum launched a number of initiatives, including the creation of a comprehensive five-year digital strategy. Staff also carried out several major projects, namely the design of the new open access online collections platform – a legacy project to mark the Museum's 100th anniversary – and the transformation of the Museum's primary digital management and communication systems. In addition, the Museum launched a blog to provide special access to content about its collections and the people behind the scenes. Virtual activities continued despite the resumption of in-person events, fuelled by a rich variety of uninterrupted annual programming. Interestingly, the Museum generated much more online engagement when it was open than when it was closed.

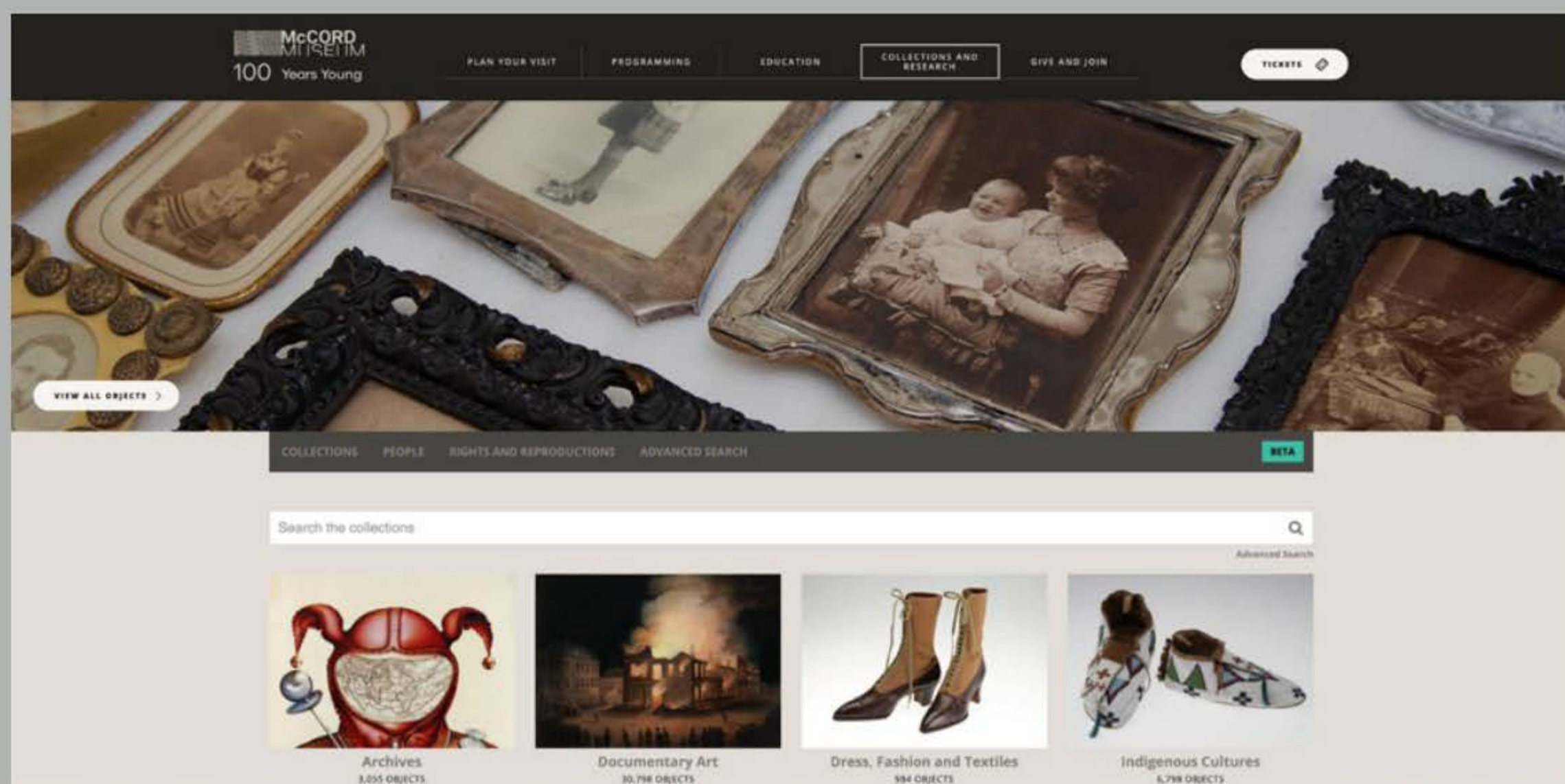
Online Collections: A key step in the Museum's digital evolution

The Collections Management, Collections and Research, and Digital Outreach teams all worked together this year on a large-scale project: developing infrastructure and data for the redesigned *Online Collections* section of the Museum's Website. This new digital platform offers open access to bilingual descriptions of over 140,000 objects, artworks, photographs and archival documents from the McCord and Stewart collections, illustrated with some 160,000 images, of which 130,000 are in the public domain and

may be downloaded in the highest resolution available. In addition to using eMuseum software to restructure and customize the platform, the Museum had all of the descriptive and technical information (e.g., object names, classifications) validated and translated as part of an extensive terminology standardization project begun in August 2020.

Transformation of digital systems

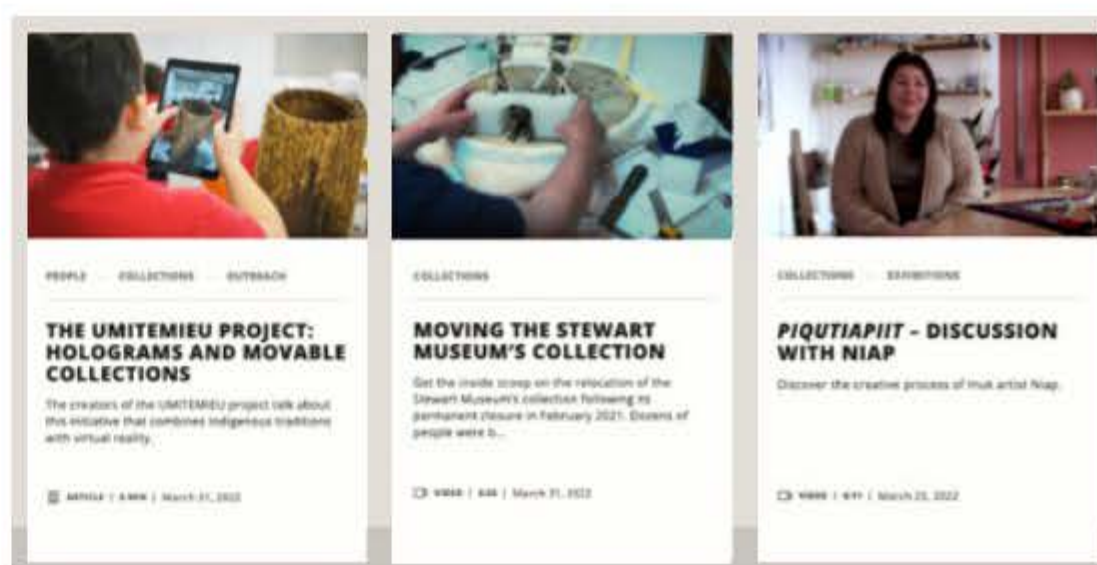
The Museum and Foundation teams worked all year on a massive undertaking to upgrade (or replace) the platforms for its core digital systems: the financial management system, the CRM (customer relationship management) platform, and the point of sale and online transaction software used for Admissions and the Boutique. These major improvements, required because the existing systems were outdated, became operational early in the 2022-2023 fiscal year. They will literally revolutionize the institution's practices by giving it the means and business intelligence needed to reach its growth objectives in both attendance and revenues.



The new *Online Collections* site.

Blog launch: *Resonance*

Resonance, the Museum's new blog, officially launched in August 2021. This new platform offers readers multiple perspectives on Montreal's social history and the Museum's collections, as well as behind-the-scenes access to the people who make it all work. This year, 29 articles and 15 videos were posted on the blog under the categories Collections, Outreach, Exhibitions, Montrealities, People and Conservation. The texts associated with the exhibition *Parachute: Subversive Fashion of the '80s* were very popular, garnering 2,892 page views.



View of three articles in the *Resonance* blog.

Digital Engagement - By the Numbers

Live, online public activities

17	Cultural activities
4	Virtual tours
2	Exhibition openings
1	Intergenerational community engagement program
4,200	Participants in various online activities
48	Newsletters, including 22 special editions for Members
29	Articles about the collections and our experts

Website

846,826	People visited the Museum's Website, an increase of 33.9% compared to 2020-2021 (with an average of 1.45 sessions per person)
3,468,906	Page views, an increase of 18.7% compared to 2019-2020
1,224,034	Sessions, an increase of 43.0% compared to 2019-2020
303,680	People consulted the <i>Online Collections</i> section, averaging 1.28 sessions per person
22,394	People consulted the <i>Resonance</i> blog; 33,121 page views
18,134	People consulted the <i>EncycloFashionQC</i> site in 2021-2022, averaging 1.15 sessions per person; 43,764 page views
4,602	Downloads of the Musée McCord Museum app



Fashion at the Museum online activity.

Overall reach of 1,957,150 impressions across all social media!

Social media

Facebook

28,863	Followers
430,032	Impressions
7,086	Engagements
169	Shares

YouTube

640,151	Views
1,187,283	Impressions
28	Videos uploaded

LinkedIn

6,114	Followers
155,200	Impressions
4,210	Engagements
89	Posts

Instagram

11,929	Followers
82,423	Impressions
5,803	Engagements
36	Posts

Twitter

35,919	Followers
102,210	Impressions
36	Tweets

Data as of March 31, 2022.

Message from the Chair of the Board

The McCord Museum Foundation has pursued its mission by adapting to the new realities imposed by the pandemic, a situation that has meant an absence of in-person fundraising events for the second year in a row. Showing resilience, the team did whatever was necessary to stay in contact with the Foundation's donors and maintain our operations.

On October 13, 2021, celebrations were launched to commemorate the McCord Museum's 100th anniversary. To mark this landmark year, the Foundation created the Centennial Fund, a lasting legacy for the Museum. This endowment will generate annual revenues for the Museum in perpetuity, enabling it to organize major exhibitions and to preserve and disseminate its collection. This ambitious campaign was successful thanks to the generous companies, foundations and individuals who donated to the cause. We would like to thank the members of the Centennial Fund Cabinet for their commitment and their efforts to mobilize Montreal's business community to help reach our goal. We would also like to express our sincere appreciation to our major donor, Power Corporation of Canada, who matched the corporate donations.

In addition, the Foundation is proud to have helped fund the launch of the new *Online Collections* digital platform, thanks to the exceptional support of the Azrieli Foundation. This legacy project marking the centenary will make the Museum's collections available to all, for current and future generations.

The anniversary celebrations also included initiatives to improve access to the Museum itself: thanks to the support of BMO Financial Group, visitors enjoyed 100 days of free admission to the Museum to celebrate the first 100 days of the centenary year and, thanks to the Rossy Foundation, teens have enjoyed free admission to exhibitions since January 2022, and will continue to do so until the end of the calendar year.



With regard to internal governance, the Board's committees have continued their respective activities, notably the investment committee, which pursues the objective of financial growth to ensure the sustainability of the funds used to support the Museum. The value of our assets has continued to grow, reaching \$32,165,003 by the end of the fiscal year. Furthermore, the Board is very pleased to welcome two new trustees, Erin O'Brien and Pierre Webhi, who have quickly put their expertise to work.

We would like to express our sincere appreciation to Nathalie Lévesque, who retired in January after eight years of loyal service at the head of the Foundation. The Board would also like to recognize the work of the Foundation team and associates during the transition period. The McCord Museum Foundation is pleased to welcome its new Executive Director, Amélie Saint-Pierre, who took over in April 2022. Her goal is to carefully consider the options and plan fundraising events to support the Museum's 2022-2027 five-year strategic plan.

As we come to the close of this centenary year, the Foundation and its Board of Trustees warmly thank Montreal's business, cultural and philanthropic communities as well as the friends of the Museum who continue to support our activities and promote the collections of the McCord Stewart Museum.

A handwritten signature in black ink, appearing to read 'J.M. Lavoie'.

Jean-Michel Lavoie
Chair of the Board

100th anniversary of the Museum

To mark the Museum's 100th anniversary, the McCord Museum Foundation supported two initiatives to ensure the long-term sustainability of the Museum and its collections.

Online Collections

The Foundation is proud of the Azrieli Foundation's commitment to the project to improve online access to the Museum's collections. The new *Online Collections* platform offers open access to bilingual descriptions of over 140,000 objects, photographs and archival documents, along with 130,000 images that may be downloaded free of charge in the highest resolution available, with no restrictions on their use.



View of the Online Collections platform.



McCord Museum Centennial Fund

On October 13, 2021, the McCord Museum Foundation launched the Centennial Fund campaign to create a lasting legacy for the institution. This endowment will generate annual revenues for the Museum in perpetuity, enabling it to organize major exhibitions and to preserve and disseminate its collection.

The Foundation warmly thanks the greater Montreal community, which helped make the Centennial Fund initiative a success. Over 75 companies and foundations as well as 551 individuals donated to ensure the continued development and stability of the McCord Stewart Museum.

Major patron of the corporate component

Thank you to our major patron of the corporate component, Power Corporation of Canada, who generously agreed to match the corporate donations.



Major Donors - Centennial Fund

Air Canada
Anonymous (1)
Anne-Marie and Mitch Garber Family Foundation
BFL Canada
Business Development Bank of Canada
Caisse de dépôt et placement du Québec (CDPQ)
Canderel
CIBC Capital Markets
Deloitte
Intact Financial Corporation
Jan Kriff and Karen Green
Jean-Michel Lavoie and Scott Yetman
Mise sur toi
Polar Foundation
RBC Foundation
Rogers Communications
Saputo
Scotiabank
Société des alcools du Québec
Societe Generale of Canada
Sun Life Quebec
TFI International

See the list of donors on pages 56 to 59.

Centennial Fund Cabinet

The McCord Museum Foundation would also like to thank the members of the Centennial Fund Cabinet for their commitment and involvement in the Centennial Fund corporate campaign.



Bitia Cattelan,
WCPD Foundation



Vincent Delisle,
CDPQ - Liquid Markets



Maria Della Posta,
Pratt & Whitney Canada



Jiad Ghossoub,
CIBC Capital Markets



Jean-Michel Lavoie,
Sun Life



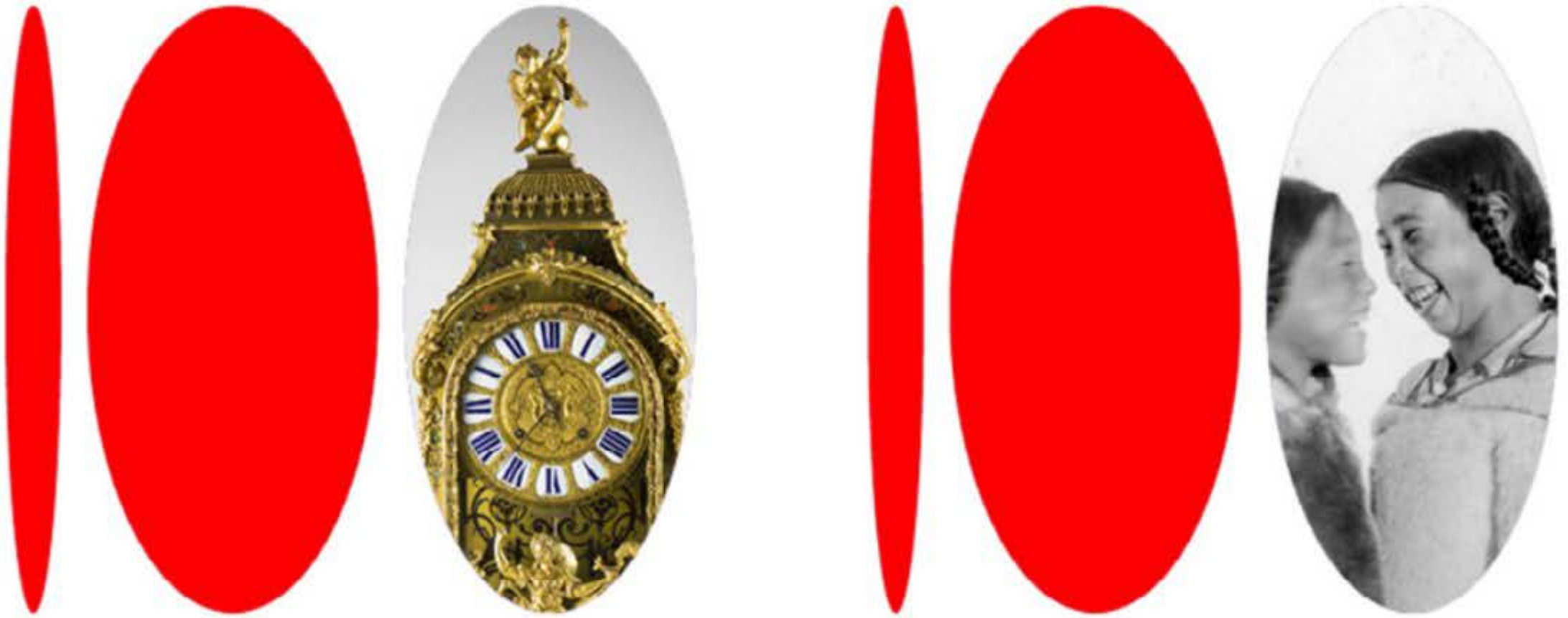
Nathalie Lévesque,
McCord Museum
Foundation



Brett Miller,
Canderel



Suzanne Sauvage,
McCord Stewart
Museum



Visual of the 100th anniversary of the Museum:

François Le Doux, decorative clock (detail), 18th century. Collection of the Lake St. Louis Historical Society, 1975.59.47, McCord Stewart Museum

Captain George E. Mack, *Two girls laughing* (detail), about 1925. Gift of Mrs. R. Mack, M20107.71, McCord Stewart Museum

Major Donations

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

Project	Impact	Donor
Access programs		
Free entry for children	4,922 children ages 12 and under visited the Museum, free of charge.	Fondation J.A. DeSève
Free Wednesday evenings	4,381 visitors enjoyed access to the Museum's exhibitions and cultural activities.	BMO Bank of Montreal
100 Free Days	For 100 days, 52,199 people enjoyed free admission to the Museum as part of the celebrations marking its 100 th anniversary.	BMO Financial Group
Free entry for teens	537 teens ages 13 to 17 visited the Museum's exhibitions free of charge from January to March 2022. Free entry continues until the end of December 2022.	Rossy Foundation
A day camp for all	10 underprivileged immigrant children were able to attend day camp at the Museum in the summer of 2022.	McCord Stewart Museum employees
Education, community engagement and cultural programs		
Subsidized school tours	Over 10,000 students of all ages visited the Museum with their class, either virtually or in person.	Canada Life Hylcan Foundation
Educational activities on Indigenous cultures	875 underprivileged Montreal elementary students took part in tours and educational workshops, free of charge.	Rossy Foundation
<i>A Week at the Museum</i>	4 classes of underprivileged elementary students spent a week at the Museum following their school curriculum.	Energy Valero
<i>Sharing Our Memories, Our Stories</i>	50 or so teens and seniors participated in virtual inter-generational workshops.	Zeller Family Foundation Luc Maurice Foundation

Program for French learners	1,947 new immigrants participated in French-language tours and workshops, both at the Museum and online, free of charge.	Caisse de dépôt de placement du Québec (CDPQ)
Conservation		
John Redpath Fonds (P085)	Digitization, editing of fonds description and online publication of four accounting registers and correspondence related to the professional and personal activities of this legendary entrepreneur (1823-1854).	Mark W. Gallop
Diggers & Weeders Garden Club Fonds (P697)	Treatment of recent additions to the fonds, editing of fonds description. Digitization, description and online publication of a scrapbook documenting the club's activities between 1939 and 1974.	Mark W. Gallop
McCord Family Fonds (P001)	Transcription of digitized archives about David Ross McCord's search to find an institution to house his collection before the Museum's founding (1896-1921).	Mark W. Gallop
Hart Family Fonds (P013)	Transcription of some of the digitized correspondence of Ezekiel Hart, a member of one of the first Jewish families to settle in the province of Quebec (1789-1839).	Mark W. Gallop



A week at the Museum, Roger Aziz © McCord Stewart Museum



A week at the Museum, Roger Aziz © McCord Stewart Museum

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Julie Laurence

Members

Sandra Ferreira
Nathalie Lévesque
Elisabeth Starenkyj (guest)
Manon Vennat

The McCord Museum Foundation would like to express its warm appreciation to Nathalie Lévesque for her service to the Board of Trustees and the Investment, Audit and Governance committees.



François Le Doux, decorative clock, 18th century. Collection of the Lake St. Louis Historical Society, 1975.59.47, McCord Stewart Museum

Donors and Partners

13

Thank you to our donors

In Memoriam Donations

The late Jean Saint-Cyr †

Stéphane Bélanger
Claude Benoît
Nicole Grenier and Jiao Trihn
Skip Kerner
Catherine Lackenbauer
Jocelyn Lanctôt
Jane Leduc
Nathalie Melançon
José Parent
Henry Roth
André Saint-Cyr and Louise Crépeau
Jacques Tremblay

The late Thomas R.M. Davis †

CN
Mark Curley
Sarah Dougherty
Victor and Barbara Drury
Malcolm Edward McLeod
Beverly Hargraft
Jean-Michel Lavoie and Scott Yetman
Rachel Levy
Esther Schubert
Lorraine Mei Sullivan

Centennial Fund

Major patron

\$500,000 and more

Power Corporation of Canada

Benefactors

\$50,000-\$99,999

Caisse de dépôt et placement du Québec (CDPQ)

RBC Foundation

Saputo

Société Générale Capital Canada

Philanthropists

\$25,000-\$49,999

Air Canada

Anne-Marie and Mitch Garber Family Foundation

BFL CANADA

Canderel

CIBC Capital Markets

Deloitte

Intact Financial Corporation

Mise sur toi Foundation

Scotiabank

Sun Life Québec

TFI International

Major donors

\$10,000-\$24,999

Anonymous (1)

Business Development Bank of Canada (BDC)

Jan Krijff and Karen Green

Jean-Michel Lavoie and Scott Yetman

Polar Foundation

Rogers Communications

Société des alcools du Québec (SAQ)

Donors

\$250-\$9,999

Margot Adair

Derek Anderson and Josie Hails

Anonymous (29)

Karen Aziz

Daniel Baer and Johanne Larrissey

Grégoire Baillargeon

Bax Investments

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Richard Gervais and Marie Chevrier in memory of
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Mariella Pandolfi
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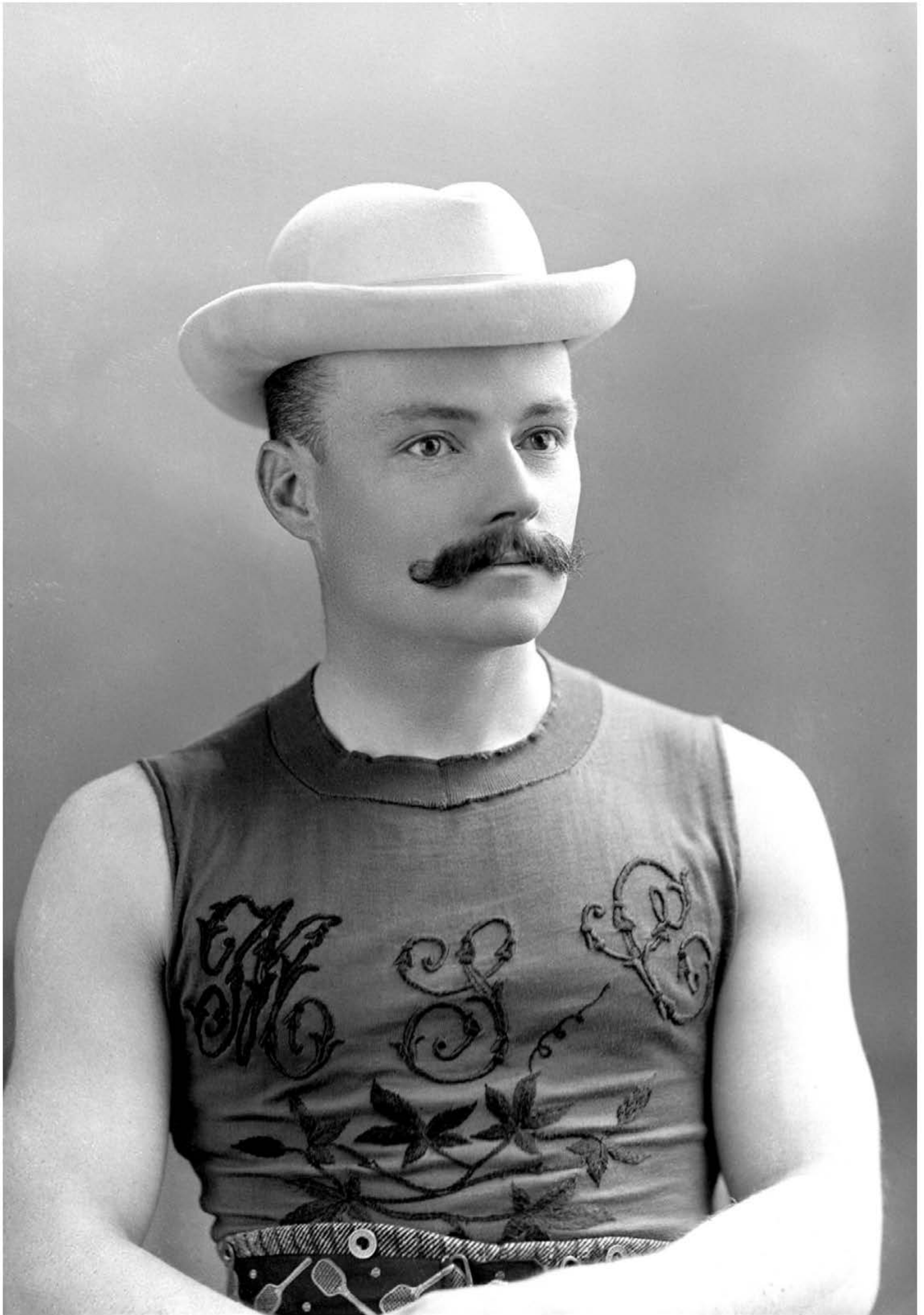
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Robert Auchmuty Sproule, *Nelson's Monument, Notre-Dame Street looking west, Montreal, 1830*.
Gift of David Ross McCord, M302, McCord Stewart Museum

Financial Statements

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The McCord Stewart Museum

Statement of operations and changes
in fund balances
Year ended March 31, 2022

	2022 (\$)	2021 (\$)
Revenue		
Government of Québec	4,582,276	4,311,689
Government of Canada	1,312,472	2,468,098
Other grants	47,776	81,881
Conseil des arts de Montréal	155,464	138,437
Ville de Montréal	70,866	55,866
Macdonald Stewart Foundation grants	692,004	943,001
The McCord Museum Foundation grants	2,538,914	1,324,275
Investment income	211,039	105,400
Visitor services	513,353	217,229
Admissions	586,303	213,945
Sponsorship	237,406	29,985
Rental income	10,742	15,448
Other	28,218	26,562
	10,986,833	9,931,816
Expenses		
Administration	1,902,296	1,717,558
Building and security	1,528,918	1,681,856
Collections	2,014,178	1,563,351
Education, Community Engagement and Cultural Programs	731,370	696,314
Exhibitions	1,650,756	1,261,121
Marketing and communications	1,170,212	1,182,009
Visitor services	775,871	381,690
Interest on long-term debt	34,449	45,542
Amortization of capital assets	394,687	271,328
	10,202,737	8,800,769
Excess (deficiency) of revenue over expenses before the following	784,096	1,131,047
Change in fair value of investments	(49,929)	229,509
Excess (deficiency) of revenue over expenses	734,167	1,360,556
Fund balances, beginning of year	6,038,768	4,678,212
Fund balances, end of year	6,772,935	6,038,768

	2022 (\$)	2021 (\$)
Assets		
Current assets		
Cash	1,262,723	2,945,126
Accounts receivable	252,325	109,229
Grants receivable	180,736	184,857
Due from The McCord Museum Foundation	107,254	20,718
Due from The McCord Museum Foundation	2,200,000	2,200,000
Inventory	139,462	248,757
Prepaid expenses	159,151	78,701
	4,301,651	5,787,388
Grants receivable	811,638	911,593
Investments	2,067,196	2,020,523
Due from The McCord Museum Foundation	–	2,200,000
Capital assets	4,386,229	3,841,035
Collections	1	1
	11,566,715	14,760,540
Liabilities		
Current liabilities		
Accounts payable and accrued liabilities	1,018,045	1,043,471
Government remittances	21,581	23,108
Deferred revenue	2,490,951	3,998,948
Current portion of long-term debt	99,955	98,556
	3,630,532	5,164,083
Deferred revenue	–	2,200,000
Long-term debt	811,638	911,593
Deferred contributions	351,610	446,096
	4,793,780	8,721,772
Fund balances		
Invested in capital assets	4,162,627	3,522,947
Internally restricted	2,210,559	2,254,894
Unrestricted	399,749	260,927
	6,772,935	6,038,768
	11,566,715	14,760,540

	2022 (\$)	2021 (\$)
Operating activities		
Excess of revenue over expenses	734,167	1,360,556
Adjustments for:		
Amortization of capital assets	394,687	271,328
Amortization of deferred contributions	(94,486)	(98,672)
Change in fair value of investments	49,929	(229,509)
	1,084,297	1,303,703
Changes in non-cash operating working capital items	(1,735,737)	1,531,104
	(651,440)	2,834,807
Investing activities		
Purchase of capital assets	(939,881)	(523,483)
Capital funding contributions received	–	52,432
Purchase of investments	(414,830)	(137,341)
Disposal of investments	318,228	57,822
	1,036,483	(550,570)
Financing activities		
Proceeds from grants receivable	104,076	47,594
Repayment of long-term debt	(98,556)	(90,095)
	5,520	(42,501)
Net (decrease) increase in cash	1,682,403	2,241,736
Cash, beginning of year	2,945,126	703,390
Cash, end of year	1,262,723	2,945,126

The McCord Museum Foundation

Statement of operations Year ended March 31, 2022

	2022 (\$)	2021 (\$)
Revenue		
Fundraising		
Major gifts	838,207	491,995
Centennial Fund campaign	1,069,813	–
Relaunch campaign – pandemic	45,949	640,918
Other	–	475,000
Allocation of wage subsidy	59,207	133,320
In-kind contributions	–	9,806
Investment income	2,659,652	6,602,411
	4,672,828	8,353,450
Expenses		
Investment management fees	136,600	121,897
Administration	333,682	330,466
In-kind contributions	–	9,806
Fundraising		
Relaunch campaign – pandemic	5,759	91,679
Centennial Fund campaign	35,966	–
Contributions to The McCord Stewart Museum	2,599,767	1,311,020
	3,111,774	1,864,868
Excess of revenue over expenses	1,561,054	6,488,582

The McCord Museum Foundation

Statement of changes in net assets Year ended March 31, 2022

	Internally restricted (\$)	Unrestricted (\$)	2022 Total (\$)	2021 Total (\$)
Balance, beginning of year	419,295	30,476,160	30,895,455	24,881,873
Excess of revenue over expenses	–	1,561,054	1,561,054	6,488,582
Endowment derecognition	–	–	–	(475,000)
Transfers	1,069,813	(1,069,813)	–	–
Balance, end of year	1,489,108	30,967,401	32,456,509	30,895,455

The McCord Museum Foundation

Statement of financial position
As at March 31, 2022

	2022 (\$)	2021 (\$)
Assets		
Current assets		
Cash	393,612	953,166
Sales taxes receivable	26,251	24,719
Current portion of investments	2,200,000	2,200,000
	2,619,863	3,177,885
Investments	32,165,003	32,294,865
	34,784,866	35,472,750
Liabilities		
Current liabilities		
Accounts payable and accrued liabilities	20,602	11,577
Due to The McCord Stewart Museum – Operations	107,255	20,718
Deferred revenue	500	145,000
Current portion of the due to The McCord Stewart Museum – annuity	2,200,000	2,200,000
	2,328,357	2,377,295
Due to The McCord Stewart Museum – annuity	–	2,200,000
	2,328,357	4,577,295
Commitments		
Net assets		
Internally restricted	1,489,108	419,295
Unrestricted	30,967,401	30,476,160
	32,456,509	30,895,455
	34,784,866	35,472,750

	2022 (\$)	2021 (\$)
Operating activities		
Excess of revenue over expenses	1,561,054	6,488,582
Adjustment for:		
Realized gains on investments	(2,842,604)	(314,200)
Unrealized change in fair value of investments	(1,865,603)	(5,704,009)
	584,053	470,373
Changes in non-cash operating working capital items		
Accounts receivable	–	19,187
Sales taxes receivable	(1,532)	1,139
Prepaid expenses	–	46,296
Accounts payable and accrued liabilities	9,025	(859)
Due to The McCord Stewart Museum – Operations	86,537	(33,096)
Deferred revenue	(144,500)	(516,000)
	533,583	(12,960)
Investing activities		
Purchase of investments	(23,668,996)	(3,073,247)
Disposal of investments	24,775,859	5,977,783
	1,106,863	2,904,536
Financing activities		
Due to The McCord Stewart Museum – annuity	(2,200,000)	(2,200,000)
Net (decrease) increase in cash	(559,554)	691,576
Cash, beginning of year	953,166	261,590
Cash, end of year	393,612	953,166



McCord Museum
100 Years Young

McCord Stewart Museum

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