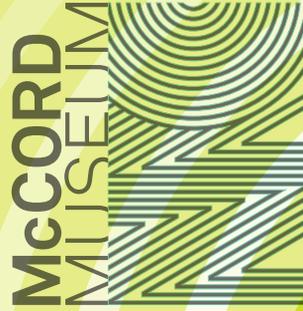


ANNUAL REPORT 2011/2012

OUR PEOPLE OUR STORIES





McCoRD MUSEUM ANNUAL REPORT 20112012

ROACH

1875-1925. GIFT OF MISS MABEL MOLSON.

M6706 © McCORD MUSEUM.



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OUR VISION

The McCord Museum celebrates our past and present lives—our history, our people, our communities.

OUR MISSION

Achievements and themes that propel Montreal onto the global stage. An openness to the world and issues important to Montrealers and tourists.

OUR THINKING

An intelligent Museum that stirs reflection. A current take on today's issues, achievements and topics.

OUR APPROACH

Contemporary and interactive; immersive experiences. A Museum that extends outside its own walls, to the streets, the schools and beyond.

THE **Mc**CORD MUSEUM



MISSION ACCOMPLISHED! These words come to mind spontaneously when I look back at the year that ended March 31. Mission accomplished, because we ended the year with a surplus, and, as a result of our efforts, the Government of Quebec agreed to increase our annual operating grant. The government's decision has allowed the Museum



to stabilize its financial situation, an important component of our five-year strategic plan. We are very grateful to Museum President and CEO Suzanne Sauvage and her entire team for achieving this and much more through their creativity,

energy and dedication. Their efforts have also increased the profile of the Museum within both the cultural community and among Montrealers of all backgrounds. Our Board of Trustees has also worked hard and raised awareness of the Museum throughout Montreal and beyond. Special thanks to Derek A. Price, an avowed history buff who has served on the Board for 20 years and whose unwavering support for the Museum was fittingly acknowledged with the 2011 Prix Art-Affaires de Montréal in the Business Volunteer category awarded by the Board of Trade of Metropolitan

Montreal and the Conseil des arts de Montréal. Sincere thanks as well to Sylvie Chagnon, who is stepping down from the McCord Museum Board after many years, for her significant contributions to the Museum on many levels. The McCord Museum could not have become the respected institution it is today without the invaluable contributions of its donors, sponsors and partners who put their trust in us—in particular, the Ministère de la Culture, des Communications et de la Condition féminine du Québec and the Conseil des arts de Montréal. Their support is vital in the pursuit of our mission, and we offer them our heartfelt thanks. History is an invaluable asset; it has much to teach us, and we must take care of it. The Museum strives to take this responsibility seriously, both as a witness to our world past and present and to honour those individuals and organizations that have written and continue to write our stories. It is wonderful to see more and more Montrealers, from a wide variety of backgrounds, coming to the Museum to explore the origins of their city and to take pride in our common heritage.

LINE RIVARD
CHAIR OF THE BOARD OF TRUSTEES



THE McCORD MUSEUM: OPEN TO THE WORLD

In 2011-2012, the McCord Museum drew much attention and praise for the diversity and quality of its exhibitions and for its innovative partnerships and initiatives that brought us closer to Montrealers. Photography figured prominently in the 10 exhibitions presented during the past year. More than 650,000 Montrealers and tourists alike discovered treasures from the Notman Photographic Archives in the works we selected for *Pieces of Pictures*, the sixth annual outdoor summer exhibition by the McCord Museum on McGill College Avenue. We exhibited works by contemporary Montreal photographers André Cornellier and Guy Glorieux, whose city is a source of inspiration to them. We also featured the photos of internationally renowned Canadian landscape and environmental photographer Edward Burtynsky, as well as works by the talented Lynne Cohen, whose camera captures strange, unsettling interiors. This year saw the opening of our new permanent exhibition, *Montreal – Points of View*, which showcases our rich collections to tell a compelling story about Montreal's fascinating past. The exhibition *Toys 2* treated Montrealers young and old to more treasures from our vast collection of over 11,000 toys. Like the previous year's *Toys 1*, the exhibition was a huge success with families and schools. Our desire to strengthen our connection with Montrealers was the impetus behind the Urban Forest, a colourful refuge next to the Museum on Victoria Street, created in collaboration with the Ville de Montréal, the borough of Ville-Marie, and Destination

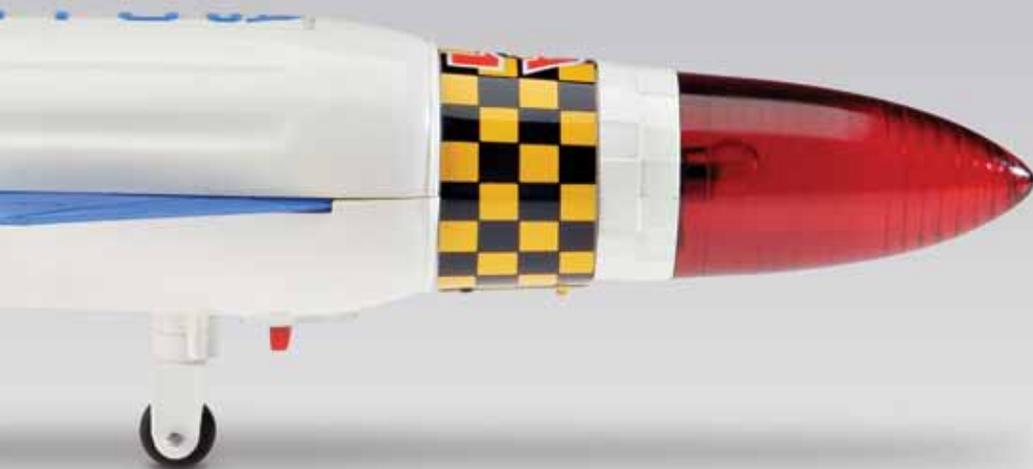
centre-ville, the downtown Montreal commercial development association. The street was closed to traffic for the summer, and we presented a variety of activities related to our collections, in a playful, welcoming environment. The initiative, which attracted more than 45,000 visitors, was honoured in November 2011 with an award for best design in urban integration from the Conseil régional de l'environnement de Montréal and the Coalition pour la réduction et l'apaisement de la circulation. We are also proud of our many partnerships, including one with the Mois de la photo, which enabled guest artist Luis Jacob to create an exhibition inspired by our Notman Photographic Archives. Another enviable partnership with the Art Gallery of Ontario brought the stunning Esther and Samuel Sarick collection of modern Inuit art to the McCord Museum for more than six months. To conclude, I would like to thank the donors who continue to enrich our collection and allow us to offer first class exhibitions and programming, the Museum's team with whom I have the privilege of working, our volunteers who continually demonstrate their commitment and enthusiasm, and our trustees who, led by Board Chair Line Rivard, put their trust and support in us as we achieve our ambitious objectives.

SUZANNE SAUVAGE
PRESIDENT AND CHIEF EXECUTIVE OFFICER

THE **M****c**CORD MUSEUM



A MUSEUM THAT EXPANDS OUR HORIZONS



SPACECRAFT

SPACECRAFT APOLLO 11. NOMURA. ABOUT 1969.

GIFT OF W. G. MCCONNELL. M2011.19.3.1-2

© McCORD MUSEUM.

2011/12 INREVIEW

A Museum that continues to evolve

The McCord Museum ended 2011-2012 with a highly enviable balance sheet, demonstrating steady progress towards achieving the strategic plan objectives established following the appointment of Suzanne Sauvage as President and CEO two years ago. In addition to consolidating its financial situation to ensure its future, the Museum introduced a series of initiatives aimed at enhancing its profile and making the institution more relevant for Montrealers, tourists and visitors from around the world. This strategic approach has produced excellent results, as will be seen throughout this Annual Report. The new energy demonstrated by the Museum team has led to a resurgence of enthusiasm among all those who support us—donors, sponsors, funding organizations and partners—along with the many volunteers who make the Museum a lively and stimulating place.

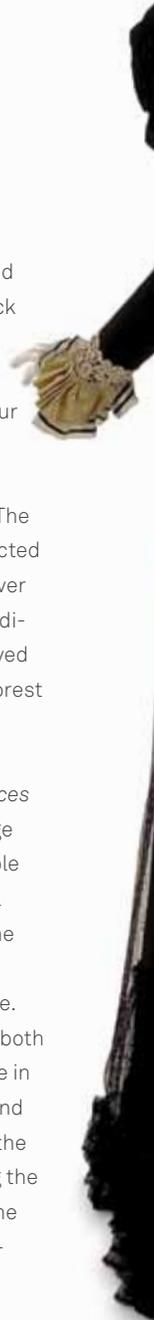
Remarkable growth

Attendance statistics show that the Museum now enjoys visibility and public awareness that reflect its importance in the life of Montreal and its residents. In refining its mission as a place where people congregate, share ideas and take part in activities, the Museum has become central to Montrealers seeking to understand and appreciate what constitutes the very essence of their city. Some of the 10 exhibitions presented in 2011-2012 were inspired by stories that enrich our city's past, while others focused on present-day Montreal, its concerns and its openness to the world.

BODICE

VERE GOOLD. ABOUT 1897-1898.
GIFT OF MRS. ISABEL BARCLAY DOBELL.
M970.25.1 © McCORD MUSEUM.

This fine balance between reflecting on the present and remembering the past struck a chord with our visitors, regardless of their age or origins, and made each of our exhibitions and activities a popular event that enjoyed extensive media coverage. The Museum's exhibitions attracted more than 80,000 visitors over the course of the year, in addition to the 45,000 who enjoyed the Victoria Street Urban Forest oasis and the 650,000 who appreciated our summer photography exhibition, *Pieces of Pictures*, on McGill College Avenue. Nearly 14,000 people took part in our educational activities, and more than one million people from all over the world visited our website. These figures demonstrate both the McCord Museum's place in the hearts of Montrealers and our growing recognition on the international scene; visiting the Museum is a must for anyone with an interest in this completely unique city.

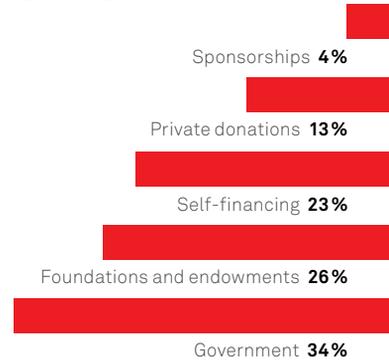




A Museum that is part of Montreal's very essence

Among the many museums and institutions that contribute to Montreal's charm and cultural richness, the McCord Museum is undoubtedly the one where visitors can best understand the city's history and development. But the Museum is also much more than that; it is a place where experts and amateurs come together for lectures, activities, films and stimulating debates that reflect upon who we are as a society and where we are headed. In this regard, 2011-2012 faithfully reflected our mission and our aspirations to celebrate our past and present—our history, our people, our communities.

THE McCORD MUSEUM REVENUE SOURCES



THE McCORD MUSEUM EXPENSES



COLLECTIONS/**ACQUISITIONS**



The McCord Museum is a global reference for the study of Canada's material culture

Every year, the Museum receives a large number of donations that are essential to enriching the collections made available to researchers and the general public, both at the Museum and online (www.mccord-museum.qc.ca). In 2011-2012, the Museum accepted 101 donations totalling 2,993 artefacts and 1.28 linear metres of textual documents. Eight of these donations were recognized by the



PORTRAIT OF
MRS BARTHÉLEMY GUGY
BORN JEANNE-ÉLIZABETH
TEISSIER DE LA TOUR, (1747-1828),
ATTRIBUTED TO LOUIS DULONGPRÉ,
ABOUT 1820. GIFT OF
MRS. DIANA S. PITFIELD.
M2011.42.2 © McCORD MUSEUM.

PORTRAIT OF
MRS JAMES STEVENSON
BORN MARIA-ÉLISABETH GUGY,
(1801-1877), ATTRIBUTED TO
LOUIS DULONGPRÉ, ABOUT 1820.
GIFT OF MRS. DIANA S. PITFIELD.
M2011.42.1 © McCORD MUSEUM.



SIR WILLIAM JOHNSON'S
ROYAL PROCLAMATION
1763 ROYAL PROCLAMATION, 1763.
GIFT OF M. LOUIS PAYETTE. M2011.33.3
© McCORD MUSEUM.

Canadian Cultural Property Export Review Board as being of exceptional interest and national importance, including the following: the photo album of William Watson Ogilvie's travels in Europe and the Middle East (1867-1868); a copy of Sir William Johnson's Royal Proclamation (1763); two paintings attributed to Louis Dulongpré (about 1820); the Margot Campbell and Serge G. Morin collection of Inuit art; and editorial caricatures by Aislin (two instalments), Garnotte and Serge Chapleau.



THE McCORD MUSEUM
ACQUISITIONS IN 2011-2012

	DONATIONS	ARTEFACTS / DOCUMENTS
Iconographic Archives (caricatures)	6	1 470
Photographic Archives	12	1 272
Textual Archives	11	1,28 linear metres
Decorative Arts	20	107
Costume and Textiles	17	50
Ethnology and Archaeology	2	68
Paintings, Prints and Drawings	12	26
Intercollections	21	(set out above)
Total	101	2 993 and 1,28 linear metres

Loans to other museums and institutions

In 2011-2012, the Museum made 19 loans to other museums and institutions, for a total of 92 objects in circulation. Organizations to which objects were loaned included Pointe-à-Callière, the Montreal Museum of Archaeology and History, the Ojibwe Cultural Foundation, the Aanischaaukamikw Cree Cultural Institute, the Montreal Museum of Fine Arts, the Musée national des beaux-arts du Québec, and the National Gallery of Canada.



MON PAYS... C'EST L'HIVER!
SERGE CHAPLEAU, 1972. GIFT BY
M. SERGE CHAPLEAU. M2011.100.1
© McCORD MUSEUM.

KNOW LEDGE/ RESEARCH

**The Archives and
Documentation Centre:
a unique, accessible
resource**

Researchers from across the world can access the Museum's collections via an online database. An exhaustive computer catalogue is also available on site. More than 8,000 specialized periodicals can be consulted at the Centre, along with more than 2,000 titles in its rare books collection. More than 740 archival fonds and collections are also available to researchers. In total, they represent close to 263 linear metres of textual documents, in addition to more than 1,340,000 photographic archives.

The Museum's Archives Centre is certified and receives an annual grant from the Bibliothèque et Archives nationales du Québec (BANQ) to support its archive collection development efforts and to maintain public access.

The Centre's personnel welcomed close to 600 researchers in 2011-2012 and answered some 750 requests by e-mail, phone or Canada Post. The staff also led a number of guided tours of the Centre and made its resources available to numerous researchers in universities, Aboriginal communities and the Communauté métropolitaine de Montréal.





DRESS
CHRISTIAN DIOR, ABOUT 1959.
GIFT OF MRS. ALAN J. WATERS.
M973.98 © McCORD MUSEUM.

The McCord Museum shares the knowledge of its curators and researchers

Throughout 2011–2012, the Museum shared the knowledge and expertise of its curators and researchers with other institutions and with the public, through various publications, colloquia, meetings and symposia organized both in-house and elsewhere.

PUBLICATIONS
90 Treasures, 90 Stories, 90 Years

For the exhibition *90 Treasures, 90 Stories, 90 Years*, in celebration of its 90th anniversary, the Museum published a 268-page catalogue by the same title. The Museum's curators worked diligently to prepare this collective work, which featured 90 particularly significant objects, images and manuscripts from the Museum's collections.

Fashion Design in Canada

Cynthia Cooper, Head, Collections and Research, and Curator, Costume and Textiles prepared an online article for the *Canadian Encyclopedia* website, a publication of the Historical-Dominion Institute.

Removal of metal soaps from brass beads on a leather belt

Anne MacKay, Chief Conservator, contributed to a study also authored by Ute Werner, Lyndsie S. Selwyn, W. Ross McKinnon and Tara Grant, published in *Studies in Conservation*, Vol. 57, No 1, 2012.

COLLO QUIA/MEE TINGS

**Guislaine Lemay, Curator,
Ethnology and Archaeology, and
Interim Curator, Decorative Arts**

Ms. Lemay gave a presentation entitled "History of the McCord Decorative Arts Collection" as part of the course *Studies in the History of Craft and the Decorative Arts* taught by Elaine Paterson at Concordia University, October 18, 2011.

She also presented Museum research as part of the course *Histoire et fonctions des musées* taught by Caroline Truchon at Université de Montréal, November 16, 2011.

Ms. Lemay led group discussions with Inuit elders on ancient Inuit objects in the Museum's collection. These meetings, organized in collaboration with the Avataq Cultural Institute, the Quebec Northern Module and McGill doctoral student Marie-Pierre Gadoua, took place on November 30 and December 14, 2011, and on January 18, March 21 and April 18, 2012.

Anne MacKay, Chief Conservator

Ms. MacKay made a presentation at the annual meeting of the American Institute for Conservation in Philadelphia in June 2011.

Ms. MacKay also taught an online course entitled *Restoration Theories and Methods from 1945*

to the Present Day on the website of the Hornemann Institute, Hildesheim, Germany.

**Denis Plourde, Conservation
Technician**

Mr. Plourde hosted a workshop at the Montreal Museum of Fine Arts, February 14, 2012: *Les dos coussinés et le doublage suivant la méthode dite "Cami-lining" pour les peintures sur toile.*

**Hélène Samson, Curator,
Notman Photographic Archives**

Ms. Samson gave a presentation entitled "Travels by W.W. Ogilvie 1876-1868, l'histoire d'un album photographique et de son acquisition par les Archives photographiques Notman", at Photographie, mobilité, intermédialité, a

SHOES

*HOSTESS UNIFORM, BRITISH PAVILION,
EXPO 67. ROGER NELSON. 1967.
GIFT OF THE BRITISH PAVILION,
EXPO 67. M967.98.3.1-2
© McCORD MUSEUM.*





VELOCIPEDE
1870-1900. M994X .2.43
© McCORD MUSEUM.

colloquium held at Université de Montréal on April 8 and 9, 2011.

She also screened *La Collection des amoureux du petit cochon*, a video by Michel Campeau, at the Cinémathèque québécoise, May 4, 2011. Ms. Samson conducted the lecture entitled “Les Archives photographiques Notman et les expositions photographiques au Musée McCord”, as part of the course *Histoire de l’art et Études cinématographiques* taught by Suzanne Paquet, Université de Montréal, October 6, 2011.

She also took part in a radio interview entitled “William Notman of Montreal, Part I and Part II”, on the CBC Radio program *Ideas* on February 22 and 23, 2012.

Christian Vachon, Curator, Paintings, Prints and Drawings

Mr. Vachon made a presentation on the Museum’s collection of editorial cartoons to students in the *Caricature et satire graphique dans les arts visuels* course taught by Dominic Hardy, UQAM, March 14, 2012.

Céline Widmer, Curator, History and Archives Ms. Widmer conducted a one-hour lecture, “*Place aux femmes*”, March 7 and 8, 2012, as part of *Archives à voix haute*. The lecture was presented four times over the two-day span.

She was also interviewed on the program *Mise à jour*, Canal Vox, March 27, 2012, and discussed what should be celebrated for Montreal’s 375th anniversary.



VIEWER
VIEW-MASTER, SAWYER'S INC. 1957.
GIFT OF MRS. HÉLÈNE BOUCHER.
M2011.27.2.1-3
© McCORD MUSEUM.

M^{THE}**McC****CORD**
MUSEUM

A MUSEUM
THAT MAKES
HISTORY



AMAUTI, NUNAVUT, 1925-1935. ME997.3 © McCORD MUSEUM.

EXHIBITIONS 2011/12



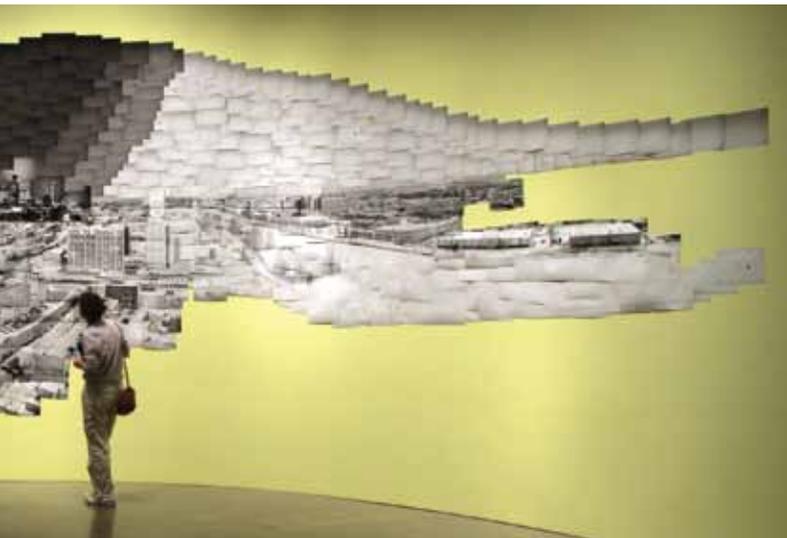
MONTREAL PANORAMA WORKS BY PHOTOGRAPHER **ANDRÉ CORNELLIER** APRIL 8 TO OCTOBER 16, 2011 *Montreal Panorama*, a unique and monumental work created by Montreal artist and photographer André Cornellier, comprised more than 1,300 photographs selected from some 5,000 images and revealed a city in evolution. To create this work, Cornellier drew inspiration from a panorama created in 1896 by the Wm. Notman & Son Studio, which photographed Montreal from every angle. Cornellier created a 360-degree season-shifting panorama from a viewpoint located only a few blocks from the chimney where the Notman Studio's photographer had perched 100 years earlier.

THE INDIAN ACT REVISITED MAY 20 TO AUGUST 7, 2011 The first collective contemporary art exhibition produced by the Huron-Wendat Museum, *The Indian Act Revisited* featured works by eight Aboriginal artists from various regions of Quebec and across Canada. Moving and satirical, the works explored the serious consequences of this legislation, more than a century old, on the daily life of First Nations peoples.

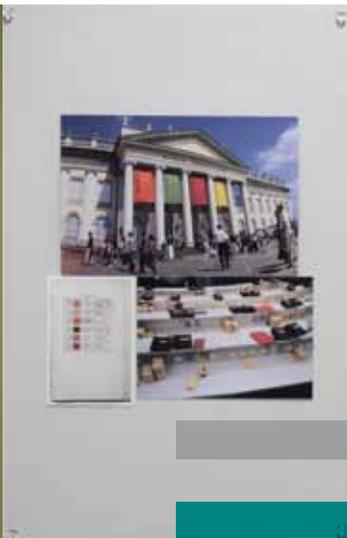
ELECTRIC TRAMS

ELECTRIC TRAMS, ST. CATHERINE ST., MONTREAL (DETAIL), 1895. WM. NOTMAN & SON. PURCHASED BY THE ASSOCIATED SCREEN NEWS LTD. II-111369 © McCORD MUSEUM.





ANDRÉ CORNELLIER
PANORAMA MONTRÉAL, 2011.
ARTIST'S COLLECTION.



LUIS JACOB
FROM L'ALBUM X, 2011.
© McCORD MUSEUM.

THE EYE, THE HOLE, THE PICTURE WORKS BY MULTIDISCIPLINARY ARTIST LUIS JACOB

SEPTEMBER 2 TO NOVEMBER 20, 2011 The result of a collaboration between Le Mois de la photo à Montréal and the McCord Museum, this exhibition was designed by artist, curator and author Luis Jacob, whose artistic practice focuses on many different forms, subjects and mediums. The exhibition consisted of two works by Jacob: *Album X*, published in 2010, which presented finely cut-out images from various print sources; and *Cabinet (Montreal)* (2011), assembled from the Notman Photographic Archives collection. *The Eye, the Hole, the Picture* engaged viewers in a rich visual reflection on the way we see and pigeonhole things, our fear of the void, and the image as fertile ground for intersubjectivity.

MONTREAL — POINTS OF VIEW SINCE

SEPTEMBER 16, 2011 The McCord's latest permanent exhibition is a must for anyone seeking to discover or rediscover Montreal and its stories. Presenting 10 facets of the city's history, from its first inhabitants (before the arrival of the Europeans) to the modern metropolis of today with its métro and skyscrapers, the exhibition presents some of Montreal's iconic neighbourhoods, key moments in its history, and the people who shaped its development. The exhibition transports visitors into the very heart of the city, with an original design that features a huge recomposed panorama of Montreal. It also includes touchscreen stations where visitors can view the perspectives of ten historians on the development of the city's emblematic sites and can even join in this dialogue by recording their own impressions of the city.

EXHIBITIONS 2011/12



EDWARD BURTYNSKY: OIL OCTOBER 6, 2011, TO JANUARY 8, 2012 This exhibition, organized by the Corcoran Gallery of Art in Washington D.C., featured 56 large colour photos by celebrated Canadian photographer Edward Burtynsky on the subject of oil. Burtynsky's careful, detailed work examined the relationships between man, nature and industry, with gigantic landscapes illustrating the places where oil is produced and distributed. The photographer's lens captured the impact of oil production on our lives and its hold on people, cities, landscapes and the environment. These stunning images conveyed a social and environmental message that was both disturbing and thought-provoking.

TOYS 2 NOVEMBER 18, 2011, TO MARCH 11, 2012 *Toys 2*, the sequel to the exhibition *Toys* presented last year, invited children and their parents to see hundreds of toys and enter a fascinating world of discovery while on the hunt...for mice! Designed primarily for children aged three to nine, *Toys 2* featured a cat-and-mouse game, nursery rhymes and four entertaining themes—a fun way to view more than 200 toys selected from the Museum's collection.

EDWARD BURTYNSKY
ALBERTA OLD SANDS, FORT McMURRAY,
ALBERTA, CANADA, 2007. COURTESY OF THE
NICHOLAS METIVIER GALLERY, TORONTO.





QUVIANATULIAK TAKPAUNGAI
WOMAN HOLDING BRAIDS, GIFT OF SAMUEL
AND ESTHER SARICK, TORONTO, 1996.
© DORSET FINE ARTS.



GUY GLORIEUX
SUN LIFE BUILDING AND
DORCHESTER SQUARE, MONTREAL, 2008.
ARTIST'S COLLECTION.

**IMPRESSIONS OF A CITY, MONTREAL THROUGH A
PINHOLE BY PHOTOGRAPHER GUY GLORIEUX**

FEBRUARY 3 TO MAY 27, 2012 This exhibition presented 18 large black-and-white photographs, some up to five metres long, taken by Guy Glorieux using a pinhole camera. Glorieux has been working with this technique for more than 12 years, using a rudimentary camera consisting of a box pierced with a tiny hole of about 1.5 millimetres in diameter. The hole allows light to enter and slowly imprints an image on paper or photographic film placed at the back of the box. Using an intriguing visual concept, the exhibition examined the effects of time on a city.

**INUIT MODERN THE ESTHER AND SAMUEL SARICK
COLLECTION FEBRUARY 24 TO SEPTEMBER 3,**

2012 Featuring more than 138 works by nearly 75 artists, this exhibition traced the evolution of 20th century Inuit art through four periods. It examined the many upheavals the Inuit have faced and evaluated their social, political, economic, cultural and artistic repercussions. The sculptures, prints and drawings selected from the Esther and Samuel Sarick collection attest to the originality and quality of the work of some of the most illustrious artists of our century. The McCord Museum was the only other museum in Canada to present this exhibition after its initial showing at the Art Gallery of Ontario.



WAGON
MORTON E. CONVERSE COMPANY,
ABOUT 1913. M2001.26.21
© McCORD MUSEUM.



EXHIBITIONS 2011/12

LYNNE COHEN MARCH 20 TO MAY 6, 2012

Twelve photographs by Lynne Cohen depicted unusual places that are nonetheless real and offered a rich overview of her work from 1970 to 2011. This world-renowned Canadian photographer is interested in the aesthetics of interiors. Her works give the impression that the scene depicted was arranged or prepared by the artist beforehand, but, surprisingly, these spaces are photographed as she finds them. The strength of Cohen's work lies in the strangely artificial mood of the interiors she chooses to immortalize, without placing them in a socio-historical context.



OUT **DOOR** EXHIBITION

PIECES OF PICTURES JUNE 17 TO OCTOBER 16,

2011 For the sixth consecutive year, the Museum presented an outdoor exhibition on McGill College Avenue, enchanting tourists and Montrealers alike with the remarkable riches of the Notman Photographic Archives, a jewel among its collections. The outdoor exhibition *Pieces of Pictures* featured a series of photographs of various Montreal neighbourhoods, taken on glass plates between 1860 and 1930 and blown up into large reproductions for the public to enjoy. Each photo was accompanied by an enlargement of a revealing detail hard to discern with the naked eye. By delving deeper into the images, visitors were able to discover surprising elements hidden in these archival photos.

LYNNE COHEN
UNTITLED, 2011.
CHROMOGENE PRINT.
COLLECTION GIVERNY CAPITAL.

SAUCEBOAT
JOHN RIDGWAY, 1830-1855.
PURCHASED BY MRS. MARGARET DEVOLPI.
MC988.1.58.1-3 © McCORD MUSEUM.

CON SERVA TION



Expertise, rigour and enhancement of the collections The Conservation department plays a crucial role at the McCord, where the artefacts and documents must not only be conserved and protected but also prepared for an exhibition or transported to another institution for a loan. In 2011-2012, the teams in this department prepared more than 650 objects for the exhibitions *Montreal – Points of View*, *Toys 2* and *Luis Jacob – The Eye, the Hole, the Picture*; 610 of these objects came from the Museum's own collections and 46 were borrowed from other institutions. They also provided advice and opinions on conservation challenges, supervised the packing of artefacts, and performed conservation work on 37 objects for eight loans to various

institutions in Quebec, elsewhere in Canada and in the United States. Work on two old anonymous portraits (circa 1681) of Charles Lemoyne de Longueuil and his wife, Claude-Élisabeth Souart d'Adoncourt, was completed by the Centre de conservation du Québec, and three major works by artists Richard Dillon and Henry Bunnett were treated externally, in preparation for the exhibition *Montreal – Points of View*. Lastly, with a generous donation from D. Miles Price and the Council for Canadian American Relations, the conservation team conducted extensive research and did major work on a rare wooden chair decorated with porcupine quills.

THE McCORD MUSEUM

RATTLE

HAIDA GWAI (QUEEN CHARLOTTE ISLANDS).
1800-1850. GIFT OF DR. GEORGE MERCER
DAWSON. ME892.12.2 © McCORD MUSEUM.



A MUSEUM
IN SYNERGY WITH
ITS COMMUNITY



THE MUSEUM'S EDUCATIONAL MISSION

The McCord Museum's educational programs continue a long tradition of museum education for school, family and adult audiences, welcoming visitors of all ages. The Museum offers specially-designed activities for these audiences and makes connections between history and society, both formally and informally, while also collaborating with interns and university students. After welcoming new members to its team in the last fiscal year, the Education Department developed a new approach, drawing on the Museum's solid foundation in education, which produced excellent results: in 2011-2012, the Department welcomed 13,912 visitors hungry in their quest for knowledge, including 6,947 elementary and 3,692 secondary students. These initiatives were made possible with support from the Great-West Life Assurance Company, the J.A. Bombardier Foundation, and the TELUS Montreal Community Board.

School programs As part of its school programs, the Museum offered à la carte tours of the new permanent exhibition *Montreal – Points of View* and the temporary exhibitions *Montreal Panorama* by André Cornellier, *Edward Burtynsky: OIL*,

Luis Jacob – The Eye, the Hole, the Picture; and *Impressions of a City, Montreal Through a Pinhole* by Guy Glorieux. Existing school programs such as *Aboriginal Dance and Drumming* and *Once Upon a Time in 1905* also incorporated the new permanent exhibition into their already successful teaching methods. From November 2011 to March 2012, *Toys 2* was accompanied by an activity called *Toy Story*, which delighted the young and old alike with a custom-built igloo; some 760 students and teachers took part. We also rented out our educational kits to 18 schools, with and without the services of our facilitators.

Les rendez-vous du Musée McCord, developed in collaboration with the Commission scolaire de Montréal and the Secrétariat à la politique linguistique du Québec, is an activity aimed at facilitating the integration of newcomers into Quebec society. These sessions, offered in French, focused on Quebec's rich cultural traditions and attracted 713 participants during the year. Our **Family Sundays** activity series for children aged 3 to 12, which featured topics associated with the seasons and the exhibitions currently in the galleries, attracted 912



MARIONETTE

THE FROG FROM THE FROG PRINCE.

M. J. BURKE. 1940-1979.

GIFT OF MRS. M. J. BURKE.

M979.152.12

© McCORD MUSEUM.

people in 2011-2012. Participants in activities such as *The Bottle Hunt is On!*, *Surviving in the Great North* and *Travelling on the Tea Road* explored such far-ranging topics as the environment, First Peoples, and cultural diversity from original and entertaining angles that captured the attention of both toddlers and their parents. Another activity program was offered during Spring Break, March 6 to 9, 2012, entitled *Journey to the Land of the Midnight Sun*; 1,211 people followed animals from the Far North through the *Inuit Modern* and *Toys 2* exhibitions, took part in a printmaking workshop, and met Inuk singer Beatrice Deer, who presented songs, tales and stories in an intimate setting.

Parents and Tots Since 2006, the Museum has offered parents of children aged 18 months and under a monthly get-together with activities designed especially for toddlers, featuring touch and play boxes. In 2011-2012, 585 parents and their little ones took part in these activities, which fascinated the children and inspired a sense of wonder in their parents.

CULTURAL ACTIVITIES



CULTURAL ACTIVITIES — ADULTS

In 2011-2012, the McCord Museum launched a new program of cultural activities aimed at adults. Both entertaining and stimulating, these activities provided the public with an opportunity to discover and explore the various aspects of our collections and our exhibitions. As well, we developed new partnerships with the Montreal Fashion and Design Festival, the McGill School of Continuing Studies, the Avataq Cultural Institute, and the SBC Galerie d'art contemporain. The Museum's cultural activities for adults include lectures and conversations with curators, researchers and artists, film screenings and retreats.

LECTURES/CONVERSATIONS This program fosters exchanges between the public and the Museum's curators and guest experts from various fields. The lectures are informal, with time for dialogue and debate, and are usually presented in the J.A. Bombardier Theatre or the Research Centre.

Lecture, Edward Burtynsky, October 2011. This artist and environmentally committed citizen spoke enthusiastically to Montrealers about his work. The lecture was made possible with support from the Claudine and Stephen Bronfman Family Foundation.

Lecture, Images and Environment, November 2011. Three McGill professors shared their interpretations of the exhibition *Edward Burtynsky: OIL* and their views on the current state of the environment and possible models for improvement. The lecture was presented in association with the McGill School of Continuing Studies.

Conversation with Luis Jacob, November 2011. For this public discussion about his exhibition *The Eye, the Hole, the Picture*, the Toronto artist talked about his interest in historical collections and described his exploration of the Notman Photographic Archives.

Inuit Art and Culture: The Beauty of Utility, February 2012. Guislaine Lemay, the Museum's Curator, Ethnology and Archaeology, Louis Gagnon, curator and director of the Museology Department of the Avataq Cultural Institute, and Marie-Pierre Gadoua, researcher and McGill doctoral student in Inuit studies, presented the findings of their research in collaboration with elders from various Inuit communities as part of this bilingual conference presented in collaboration with the Avataq Cultural Institute. The presentation was made possible with support from Elisa Labelle-Trudeau and J. Gaétan Trudeau.



URBAN FOREST
2011, MARYLIN AITKEN.
© McCORD MUSEUM.

Enduring Style at the McCord Museum,

February 2012. This evening of film and fashion, inspired by renowned couturiers Hubert de Givenchy and Cristobal Balenciaga, was prepared in partnership with Montreal Fashion Week. In addition to viewing two documentaries about these celebrated designers, the audience learned about the Museum's extensive collection of costumes and textiles through a talk given by Cynthia Cooper, Head of Collections and Research, and Curator of Costume and Textiles.

CREATIVE PROJECTS AND ACTIVITIES FOR THE GENERAL PUBLIC

These activities, which took place inside and outside the Museum, invited the public to discover the McCord's exhibitions and collections from the perspective of guest artists and researchers.

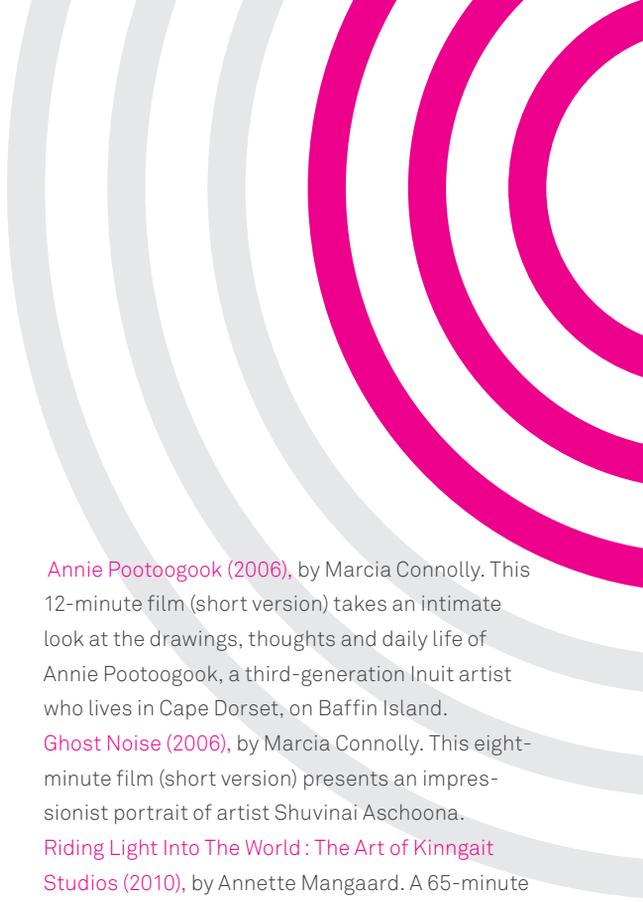
Urban Forest, Victoria Street, Summer 2011. This spectacular, entertaining space, designed by landscape architect Paula Meijerink in collaboration with landscape architect France Cormier and architect Thierry Beaudoin, brought Victoria Street to life. The street was closed to traffic for the summer, and various activities were presented in connection with the Museum's collections. There was a giant collage inspired by the Notman Photographic Archives as well as a participatory project in the form of large wampum belt, created by the Algonquin artist Nadia Myre.

Montréal au rythme du temps, as part of the ninth edition of *Nuit blanche* à Montréal, February 3, 2012. Inspired by the new permanent exhibition *Montreal – Points of View* and by photos of Montreal, this unique evening was hosted by artists and musicians Christian Carrière and Frank O'Connor and by Mere Phantoms, a Montreal-based collective of video projection and shadow theatre artists. The public was invited to create a ghost town against the backdrop of improvised music and spectacular visual effects.

Archives à voix haute: Place aux femmes, March

2012. Using texts, photos, films and music, eight archivists from different backgrounds stepped back in time to revisit Quebec women's historic march toward full recognition as persons. A thoughtful look at the past, this activity brought to life situations and events that inspired future generations.

State of Denial, March 2012. This new production by the Teesri Duniya Theatre, presented in connection with the exhibition *Montreal – Points of View*, examined the experience of immigrants and refugees in Montreal East.



CAMERA
EASTMAN KODAK.
1903-1906.
M971X.30.1.1-3
© McCORD MUSEUM.

FILM SCREENINGS In the past year, the J.A. Bombardier Theatre became a venue for the public screening of films that explored the topics found in exhibitions *Edward Burtynsky: OIL and Inuit Modern*. Presented on Wednesday evenings and Saturday afternoons, these screenings gave audiences the opportunity to view classic films as well as works by young filmmakers.

In connection with *Edward Burtynsky: Oil Marée noire* (2008), by Montreal filmmaker Robert Cornillier: A look at the environmental disaster triggered by the 1989 Exxon Valdez oil spill in Alaska and its effect on nearby communities.

***Gasland* (2010)**, by Josh Fox: A film about American communities affected by the shale gas extraction process known as fracking.

***Manufactured Landscapes* (2006)**: Photographer Edward Burtynsky observes the impact that oil extraction has had on various landscapes around the world.

The screening of these three films was made possible by the generosity of the Claudine and Stephen Bronfman Family Foundation.

In connection with *Inuit Modern*

***The Living Stones/Pierres vives* (1958)**, by John Feeney. A 34-minute documentary shot in the Inuit community of Kincaid (Cape Dorset) on Qikiqtaaluk (Baffin Island). Nominated for an Oscar in 1958.

***Annie Pootoogook* (2006)**, by Marcia Connolly. This 12-minute film (short version) takes an intimate look at the drawings, thoughts and daily life of Annie Pootoogook, a third-generation Inuit artist who lives in Cape Dorset, on Baffin Island.

***Ghost Noise* (2006)**, by Marcia Connolly. This eight-minute film (short version) presents an impressionist portrait of artist Shuvina Aschoona.

***Riding Light Into The World: The Art of Kinngait Studios* (2010)**, by Annette Manguard. A 65-minute film about the development of the Cape Dorset artistic community, which has become an international capital of Northern art.

The screening of these four films was made possible by the generosity of Elisa Labelle-Trudeau and J. Gaétan Trudeau.

OUTLOOK FOR 2012-2013 As part of our revitalized cultural activities, the Museum is developing new partnerships, notably with Heritage Montreal, Les Belles Soirées de l'Université de Montréal, and McGill University's PACE (Project for Learning in Retirement). A new Artist-in-Residence project will provide a contemporary artist with an opportunity to explore the Museum's collections and prepare an exhibition inspired by historic artefacts.

BREADTH



A MUSEUM IN STEP WITH ITS TIME Throughout 2011-2012, the McCord Museum website continued to be a virtual destination that attracted visitors and researchers from around the world. The statistics provided by Google Analytics show that 1,001,106 Internet users visited our site, an increase of nearly 7 percent over the previous year. Large numbers of Internet users also visited the Museum virtually through other sites or Web applications, as shown by the following statistics: More than 500,000 visits on Flickr; more than 90,000 visits on the Museum's YouTube channel; 2,286 Facebook friends; 2,671 visits to the McCord Museum app, available from the App Store since September 2011; 1,743 downloads and 5,740 visits to the *MTL Urban Museum* app, also available at the App Store since September 2011. This application, created as part of the new permanent exhibition *Montreal – Points of View*, offers a unique opportunity to discover Montreal's iconic sites and superimpose historical images over current scenes of urban life. The Museum also added 300 new entries to the *Keys to History* website database, an online resource that contains more than 137,000 images and artefacts.

MARKETING AND COMMUNICATIONS Throughout the year, the Marketing and Communications Department supported the Museum's rich, varied programming with creative, original ad campaigns, ongoing media relations, and the search for partners and sponsors, while providing logistical support for the Foundation's fundraising events. The exhibition *Edward Burtynsky: OIL*, which helped make Montrealers aware of the effects of oil on our lives, provided an opportunity for the Museum to develop a special partnership with the Société de transport de Montréal (STM) on the occasion of its 150th anniversary. The contest to win a weekend eco-retreat in Orford, presented in connection with the exhibition, gave the lucky winners the opportunity to enjoy a stay at the Auberge Aux 4 Saisons d'Orford. These initiatives contributed in their own way to the outstanding media coverage garnered by the exhibition. The exhibition *Toys 2*, which also enjoyed extensive media coverage, led to a partnership agreement with *Maman pour la vie* and the Destination centre-ville Santa Claus Parade, during which roaming "mice" interacted with parade-goers and invited families to visit the McCord Museum. Ogilvy's magnificent Christmas window, which featured the exhibition theme of *Cats and Mice*, captured children's attention and enhanced the visibility of *Toys 2*.



CUIRASS
17TH CENTURY. GIFT OF
MR. DAVID ROSS McCORD.
ADOPTED BY MARIELLA PANDOLFI.
M17674 © McCORD MUSEUM.

A few months earlier, from May to September 2011, the exhibition *90 Treasures, 90 Stories, 90 Years* also inspired a spectacular window display at Ogilvy.

Media partnerships To raise awareness of the McCord, media partnerships were signed or renewed with *Astral*, *Le Devoir*, *The Gazette*, *Historia*, *Le Journal 24h*, *La Presse*, TELUS, *Vie des Arts*, and the platform *Maman pour la vie*.

Newsletter Launched in August 2011, the Museum's newsletter is an especially effective way to communicate and build loyalty. It is sent out every other month to people with an interest in the Museum and its current exhibitions and activities.

The Studio Established in the spring of 2011 by Marketing and Communications, the Studio aims to meet the creative needs of the Museum's various departments at a reasonable cost; two graphic designers work part-time, and there has been strong growth in the demand for their services.

The Boutique The Boutique took advantage of the Museum's repositioning to update the products it offers. Now featuring authentic Aboriginal works and products created by Montreal artisans, the Boutique strives to offer merchandise related to

the Museum's collections and exhibitions. With new artisans, themes and promotions regularly featured, the Boutique has become a lively, inviting place throughout the year. The space was rearranged to make it more appealing and friendly, the Boutique's visibility was improved, both inside and outside the Museum and on its website, and a new sales team was added to optimize customer service and achieve sales goals.

Room rentals Room rentals for various events are a major source of funding for the Museum: revenues of close to \$50,000 were generated between April 2011 and March 2012, a full 7 percent higher than the objective. Many companies and organizations used the Museum for their annual meetings or other events.

Museum Membership Program The number of Museum members also increased by 67 percent between April 2011 and March 2012. The Museum now has 1,119 members, including 755 recruited in the past year. This growth follows a complete overhaul of the membership program and the introduction of more effective visitor communications campaigns as part of celebrations for the Museum's 90th anniversary.

THE **Mc**CORD MUSEUM FOUN **DATION**

The McCord Museum Foundation was officially created in March 2012, following an especially eventful year. The Foundation's new Executive Director, Kathryn Muller, and Development Coordinator, Natacha Lachaine, oversaw the planning and organization of the ambitious Annual Fund and Major Giving campaigns with a host of new, donor-centric communications tools. The popular **Tea at the McCord**, launched at a donor's suggestion in May 2011, continues to give donors and members alike an opportunity to engage with the Museum's curators and learn about the fascinating research their generosity helps support. **The 2011 Museum Ball** welcomed Montreal Mayor Gérald Tremblay as its Honorary Patron and François Côté, President of TELUS Québec and TELUS Health and Financial Solutions, as its Honorary President. With the invaluable help of a dedicated committee of volunteers led by Elise Nesbitt, the Roaring Twenties Ball honoured the Museum's 90th anniversary by raising almost \$280,000. A new wine tasting evening, **Wine and Food at the Museum**, also proved tremendously popular, raising almost \$50,000 for the Museum.



ADOPT AN ARTEFACT

This year, the Foundation launched a brand new program for donors who wish to preserve a piece of Montreal on display in the Museum's new permanent exhibition. By adopting an artefact, donors support the Museum's core mandate of conservation and ensure that yesterday's treasures will live on for future generations.

BROOCH

ABORIGINAL: MI'KMAQ, 1750-1800.
GIFT OF MR. DAVID ROSS McCORD.
M2 © McCORD MUSEUM.

STATEMENT OF OPERATIONS AND CHANGES IN FUND BALANCES

YEAR ENDED MARCH 31, 2012

	Operating Fund	Restricted Fund	Capital Assets Fund	Endowment Fund	Total 2012	Total 2011
	\$	\$	\$	\$	\$	\$
Revenue						
Government of Quebec (note 3)	1,946,614	-	56,341	-	2,002,955	1,730,541
Government of Canada (note 4)	16,058	-	-	-	16,058	40,365
Other grants	73,728	-	-	-	73,728	46,418
The Conseil des arts de Montréal	70,000	-	-	-	70,000	70,000
Ville de Montréal	60,000	-	-	-	60,000	42,670
Contributed services (note 2)	59,420	-	-	-	59,420	59,320
Foundation grants (note 12)	638,380	-	42,312	-	680,692	758,676
Special Foundation grants (note 12)	950,000	-	-	-	950,000	150,000
Investment income	431,237	-	-	-	431,237	435,937
Auxiliary services	297,079	-	-	-	297,079	367,774
Admissions	340,412	-	-	-	340,412	394,408
Fundraising	843,384	-	-	-	843,384	874,164
Sponsorship	235,900	-	-	-	235,900	142,116
Rental	150,715	-	-	-	150,715	188,354
Other	38,579	-	-	-	38,579	65,485
	6,151,506	-	98,653	-	6 250,159	5,366,228
Expenses						
Administration	1,063,487	-	-	-	1,063,487	946,588
Auxiliary Services	352,415	-	-	-	352,415	387,501
Interest on long term debt	2,663	-	15,653	-	18,316	30,304
Building and security	942,974	-	-	-	942,974	948,471
Collection (note 2)	795,804	-	-	-	795,804	896,952
Education Programs	619,680	-	-	-	619,680	392,339
Exhibitions	1,315,316	-	-	-	1,315,316	845,916
Development, marketing and communications	1,043,632	-	-	-	1,043,632	827,284
Amortization of capital assets	-	-	191,429	-	191,429	241,309
	6,135,971	-	207,082	-	6,343,053	5,516,664
(Deficiency) excess of revenue over expenses before the undernoted items	15,535	-	(108,429)	-	(92,894)	(150,436)
Unrealized appreciation in fair value of investments	(259,435)	-	-	-	(259,435)	489,700
Excess (deficiency) of revenue over expenses	(243,900)	-	(108,429)	-	(352,329)	339,264
Fund balances, beginning of year	(551,411)	-	3,115,525	11,679,062	14,243,176	13,582,376
Restatement	-	-	-	-	-	321,536
Interfund transfers	895,263	-	52,304	(947,567)	-	-
Fund balances, end of year	99,952	-	3,059,400	10,731 495	13,890,847	14,243,176

BALANCE SHEET AS OF MARCH 31, 2012

	Operating Fund	Restricted Fund	Capital Assets Fund	Endowment Fund	Total 2012	Total 2011
	\$	\$	\$	\$	\$	\$
Assets						
Current Assets						
Cash	431,432	-	-	-	431,432	249,998
Amounts receivable	131,002	-	-	-	131,002	209,677
Grants receivables (note 8)	107,721	-	43,496	-	151,217	241,144
Due from Operating Funds (note 2)	183,395*	8,387*	-	-	-	-
Inventory	122,322	-	-	-	122,322	97,778
Prepaid expenses	47,140	-	-	-	47,140	56,122
Deferred costs	42,077	-	-	-	42,077	17,438
	1,065,089	8,387	43,496	-	925,190	872,151
Grants receivables (note 8)	408,323	-	143,863	-	552,186	187,359
Investments (note 11)	-	-	-	10,923,277	10,923,277	11,325,565
Capital assets (note 6)	-	-	3,352,846	-	3,352,846	3,491,971
	1,473,412	8,387	3,540,205	10,923,277	15,754,999	15,877,052
Liabilities						
Current Liabilities						
Accounts payable/accrued liabilities	628,638	-	-	-	628,638	610,447
Due to Other Funds (note 2)	-	-	-	191,782*	-	-
Deferred revenue	244,822	8,387	-	-	253,209	272,268
Current portion of long-term debt (note 8)	91,677	-	43,496	-	135,173	187,356
	965,137	8,387	43,496	191,782	1,017,020	1,070,071
Long term debt (note 8)	408,323	-	143,863	-	552,186	187,359
Deferred contributions (note 9)	-	-	293,446	-	293,446	316,446
	1,373,460	8,387	480,805	191,782	1,862,652	1,633,876
Fund balances						
Invested in capital assets	-	-	3,059,400	-	3,059,400	3,115,525
Externally restricted (note 10)	-	-	-	10,813,034	10,813,034	11,313,034
Internally restricted (note 10)	-	-	-	(81,539)	(81,539)	366,028
Unrestricted	99,952	-	-	-	99,952	(551,411)
	99,952	-	3,059,400	10,731,495	13,890,847	14,243,116
	1,473,412	8,387	3,540,205	10,923,277	15,753,499	15,877,052

* These amounts are not included in the total column because they offset each other. Excerpt of the 2011-2012 Financial Statements.

M^{THE}**McC****CORD**
MUSEUM

A MUSEUM
THAT BRINGS US
TOGETHER





DANCE STICK
NORTHERN PLAINS. 1865-1900.
GIFT OF MISS MABEL MOLSON.
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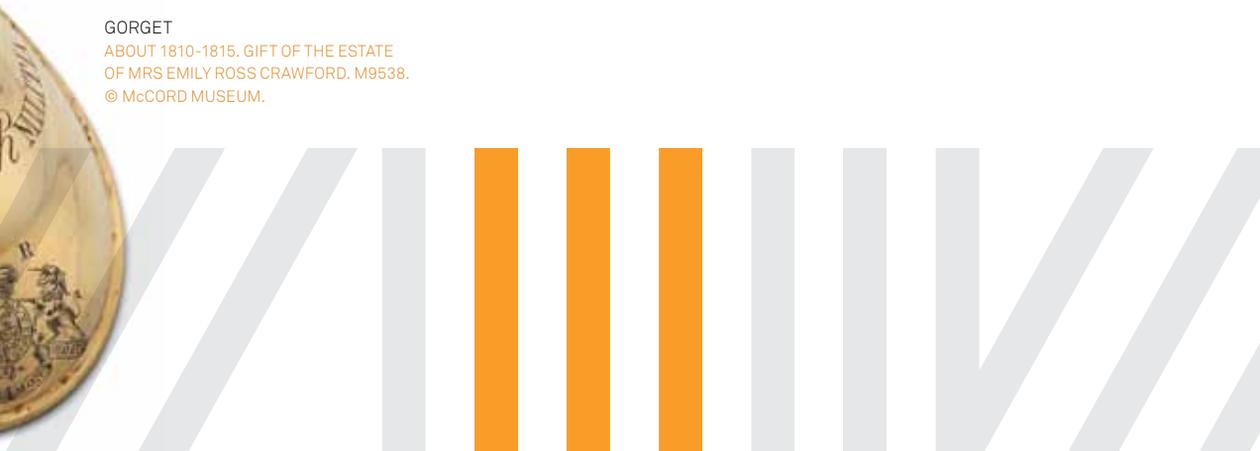
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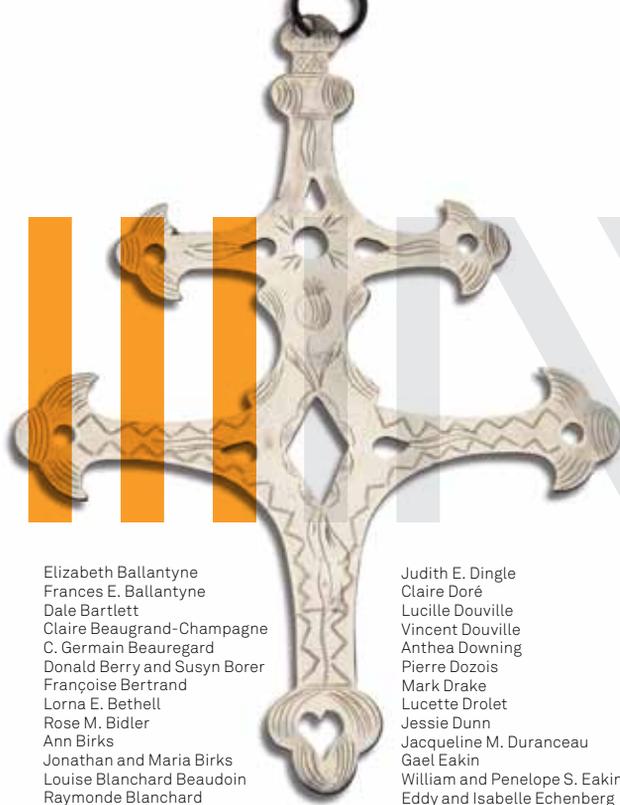
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