

Telling Stories  
Bearing Witness  
Stimulating  
Engaging  
Living  
the Museum

McCord  
Stewart  
Museum  
Montréal

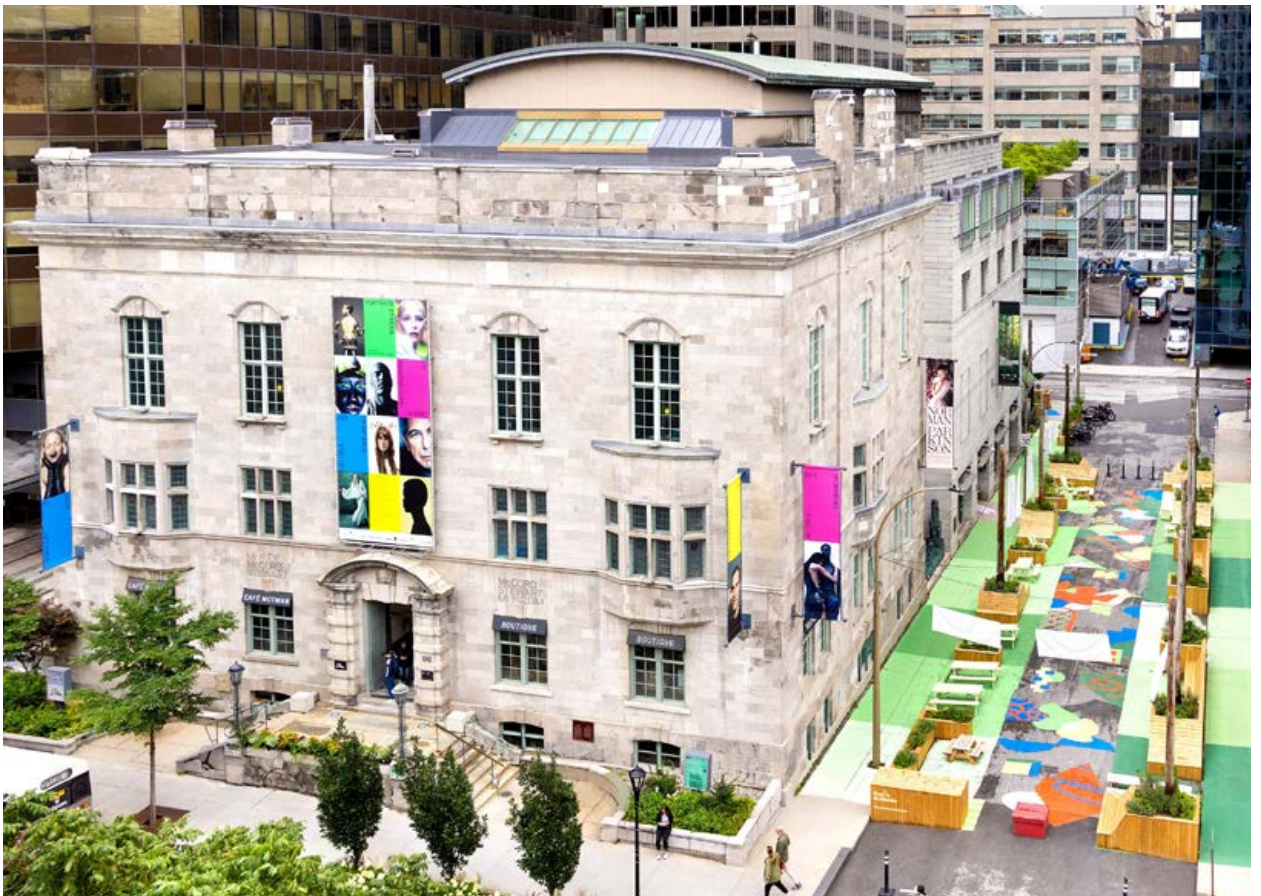
Annual Report  
2023–2024

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## About the Museum

A landmark in the heart of Montreal for over 100 years, the McCord Stewart Museum bears witness to the history of Quebec's metropolis as well as its influence in Canada and around the world, celebrating the vitality, creativity and diversity of the communities that make it up. The Museum amplifies their voices by interpreting and disseminating the remarkable heritage under its custody: six expansive collections of 2.5 million images, objects, documents and works of art that make it one of North America's leading museums. In keeping with its commitment to decolonization and sustainable development, it creates stimulating exhibitions and educational, cultural and community-engagement activities that look at the social history and contemporary issues affecting its audiences through a critical and inclusive lens, inspiring them to take action for a fairer society.



Façade of the McCord Stewart Museum, 2024. Laura Dumitriu © McCord Stewart Museum

# A Message from the Chair of the Board of Trustees



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James Duncan, *Montreal from St. Helen's Island*, 1838. Gift of Frederick Williams Taylor, M19845, McCord Stewart Museum

2023–2024 was a year full of significant events and achievements that reflect our ongoing commitment to promoting the social history of Montreal – and its influence in Canada and around the world – while amplifying the voices of individuals and communities.

At the start of the year, we welcomed Anne Eschapasse as the Museum's new President and CEO, whose vision aligns with the 2022–2027 Strategic Plan. Under her leadership, a number of important projects kicked off, including enhanced programming for families, the renewal of our aging infrastructure, and the development of a multi-year program of compelling and diverse exhibitions, drawing on the Museum's impressive collection.

The past year has also seen the renewal of the management team. Our warmest thanks go to Lucie Beaupré, Geneviève Lafrance and Philip Leduc, three pillars of the Museum team who concluded their careers at the Museum after contributing to its vitality and reputation for several decades thanks to their expertise and professionalism. We wish them a happy retirement and look forward to welcoming their respective successors.

Among this year's outstanding achievements, I would like to highlight the organization and presentation of the exhibition *Wampum: Beads of Diplomacy*, an ambitious project born of a rewarding partnership with the Musée du quai Branly–Jacques Chirac, in Paris, and built on solid decolonization practices and respectful relations with several nations in Quebec and beyond. Outstanding cultural, educational and community programming accompanied the exhibition, providing unprecedented access to these exceptional cultural objects while fostering a renewed appreciation of their historical significance and contemporary relevance. Our actions were recognized by the Canadian Museums Association's Outstanding Achievement Award for Social Impact.

The Museum also received the prestigious Richard Martin Exhibition Award for *Parachute: Subversive Fashion of the '80s*, presented in 2021–2022, making the Museum the only institution other than New York's Metropolitan Museum of Art to have won it four times. These awards underline the originality, creativity and academic rigour of our productions.

The Board of Trustees began reviewing the Museum's governance practices and policies in light of recommendations made by the Institute for Governance of Private and Public



Ghislain Picard

Organizations. This in-depth work, steered by the Governance and Human Resources Committee, reflects our desire to respect our relationships with historical partners and to adopt the most up-to-date practices, particularly in terms of diversity and performance.

Although the Museum has seen improving results in several areas of activity, it is also forced to reckon with a structural deficit related to the non-indexation of its public funding for over a decade, combined with sustained inflation in recent years and the integration of two vast collections since 2017. To support management in dealing with this concerning situation for the future of our institution, a new government relations task force has been set up within the Board of Trustees.

I would like to thank my colleagues on the Board of Trustees for their expertise and their inspiring, constructive contributions. Six new members – Jo-Ann Kane, Geoffrey Kelley, Britta Kröger, Karine Millaire, Guy Parent and Bettara Sonny – have recently joined our deliberations; we are delighted to welcome them and grateful for their collaboration. At the same time, we regret the departure of loyal, long-standing allies: Daniel Baer, Jean-Eudes Guy, Danielle Lavoie, Paul Raymond and Pierre Trahan have our sincere gratitude for their invaluable contribution and wise counsel on our Board and its various committees, and for their deep attachment to our institution.

I would also like to underline the indispensable support of the Museum Foundation, the Macdonald Stewart Foundation, McGill University, and the various levels of government that support the Museum and thereby contribute to the pursuit of its mission, in particular the Ministère de la Culture et des Communications du Québec and the Conseil des arts de Montréal.

Ghislain Picard



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



View of the exhibition *Wampum: Beads of Diplomacy*, 2023, Roger Aziz © McCord Stewart Museum

# A Message from the President and CEO



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# Fulfilling our role as an engaged and engaging museum

The year 2023–2024 ended with bright future prospects, confirming once again the Museum's vitality, uniqueness and status as a role model for other cultural institutions not just in Montreal, but all across Quebec and Canada. Despite the gloomy socioeconomic climate and summer season, attendance exceeded expectations in fall and winter. The number of visitors, while still below pre-pandemic levels, was up 10% from the previous year, with a substantial 19% increase in group visits. Families, in particular, responded positively to our enhanced year-round programming.

Our remarkable collections and the expertise of our Conservation teams were showcased in two major exhibitions, *Becoming Montreal – The 1800s Painted by Duncan* and *Wampum: Beads of Diplomacy*, both of which marked the culmination of several years' research. Produced under the joint curatorship of Christian Vachon, Curator, Documentary Art, and Director, Collections Management, and Laurier Lacroix, Professor Emeritus in Art History at the Université du Québec à Montréal, the retrospective on James Duncan – accompanied by an exhibition catalogue – shed new light on the city's urban expansion and the habits and customs of its residents between 1830 and 1880. For its part, the exhibition *Wampum: Beads of Diplomacy* – organized in partnership with the Musée du quai Branly - Jacques Chirac in Paris and in close cooperation with Indigenous elders, experts from several nations and the Seneca Art & Culture Center in New York State – explored the scope and multifaceted significance of these remarkable cultural belongings through a collection of 40 wampums (including 13 preserved by the Museum), archival documents, personal audiovisual recordings, historical objects and contemporary works of art. Thanks to support from Rio Tinto, the exhibition's presenting sponsor at the Museum, we were able to welcome 36 groups of Indigenous students along with their teachers and elders, all expenses paid. This exhibition and the many ancillary activities, including an international symposium, were produced under the direction of Jonathan Lainey, Curator, Indigenous Cultures, and marked a significant milestone in both the scope and impact of our reconciliation efforts. In fact, the exhibition received the Canadian Museums Association's Award of Excellence in the Social Impact category.



Anne Eschapasse © Bénédicte Brocard

Additional initiatives spoke to our commitment to Indigenous communities. The return of 11 ceremonial masks to the Haudenosaunee Confederacy was an especially important milestone for the Museum team, who responded to the request with diligence and consideration. In addition, as part of our partnership with the Contemporary Native Art Biennial, we welcomed multidisciplinary Kanien'kehá:ka artist MC Snow for a moving installation incorporating two of his most recent sculptures and cultural belongings from our Indigenous Cultures collection, as well as an inspired fashion show by designer Jason Baerg. Finally, our Restoration Department continued to develop innovative practices to help preserve cultural property, including informative sharing sessions with Indigenous elders.

Two other exhibitions featured prominently in our programming: *Hochelaga – Evolving Montreal*, a sensitive and intimate neighbourhood portrait created by photographer and director Joannie Lafrenière in the form of a multimedia installation, and *Swallowing Mountains*, which highlighted the stories and contributions of several generations of women living in Montreal's Chinatown. This last exhibition was developed by multidisciplinary artist Karen Tam as part of our Artist-in-Residence program. In addition to building connections with the Chinese community in Montreal, it was awarded an honourable mention by the Canadian Museums Association.



On another front, we were able to refresh our facilities with support from our private partners, mobilized by our Foundation. The Rossy Foundation provided generous financial assistance for the renovation of our group reception areas, while the refurbishment of the installations on Victoria Street, adjacent to the Museum, received critical funding from the OVI Funds – A Zhao-Ionescu Family Foundation, and additional financial support from Tourisme Montréal, the Borough of Ville-Marie and Montréal centre-ville. The introduction of sustainable practices, as formalized in both our *Sustainable Development Policy* and *Strategic Plan*, continues to guide all our projects and activities, from procurement to designing environmentally responsible exhibitions to organizing “green” events. This extensive undertaking is backed by the exemplary work of our Sustainable Development Committee.

As a private museum, the sustainability, pertinence and scope of our programs and offerings depend on a finely balanced budget equation combining subsidies, mainly from the Ministère de la Culture et des Communications du Québec and the Conseil des arts de Montréal, an annual contribution from the Museum Foundation and our own revenues. We were able to end the year with a slight deficit in fiscal 2023–2024 thanks to careful management of our operating budget, a small increase in our own revenues and the sustained efforts of our Foundation. This is a strong performance considering the many challenges the Museum continues to face: attendance levels still below pre-pandemic levels, high inflation, the non-indexation of public subsidies for many years and the generalized contraction of funding sources.

As the guardians of an exceptional historical, cultural and artistic heritage consisting of 2.5 million images, archives, works of art and cultural properties that embody the knowledge and memory of our diverse society, the Museum’s talented personnel put their expertise, ingenuity and enthusiasm to work to deliver an engaged and engaging approach to museology, with solid support from volunteers, the Indigenous Advisory Committee and institutional, commercial, community, academic and artistic partners. I wish to thank them for their confidence and dedication, which allow us to imagine new forms of participation in and access to this unparalleled collective resource, and to make the Museum a place of emotional intelligence, reflexivity and dialogue, in keeping with the needs and expectations of our audiences.

We would like to express our gratitude to all the public bodies who provided vital financial support: the Ministère de la Culture et des Communications, the Conseil des arts de Montréal, the Department of Canadian Heritage, the Ville de Montréal and Tourisme Montréal. I would also like to acknowledge the invaluable collaboration of our long-standing partners, McGill University and the Macdonald Stewart Foundation, with whom we continue our rewarding collaboration. Finally, I would like to acknowledge the crucial support of the chairs and members of the Boards of Trustees of the Museum and Foundation as well as the tireless work and dedication of their teams.



Anne Eschapasse  
President and CEO

# 2023–2024: The Year in Numbers

## A Year of Consolidation... and New Records!

# 525,000

on-and off-site visits

# 41,500

people took part in the cultural, family and community engagement activities

# 88%

of visitors consider the Museum to be an ally of Canada's Indigenous peoples and historically marginalized communities

# 540

young people from Indigenous communities participated in educational activities at the Museum

# 2 million

Web page views

# +13%

of self-generated revenues. New revenue record for the Museum Boutique (3rd consecutive year)

# 108,000+

visits to the Online Collections platform

# +19%

of group visits

# Strategic Plan



Find out in the following textboxes how each of the Museum's teams implements its strategic priorities on a daily basis:

- Digital
- Knowledge and Research
- Conservation
- Exhibitions
- Educations, Community
- Engagement and Cultural
- Programs
- Communications, Marketing and Visitor Experience



Silk evening coat (detail), about 1906. Gift of Euphemia G. Richardson, M971.54, McCord Stewart Museum

# Strategic Plan

## Vision 2022–2027

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**By 2027, the McCord Stewart Museum will be:**

- A museum that takes a critical and inclusive approach to presenting social history through its collections
  - A museum engaged in a process of decolonization
  - A museum that practices public engagement and fosters dialogue and social connection
  - A model of sustainability for the museum sector
- 

**The McCord Stewart Museum will be an agent of change for a more just society:**

- It offers a safe space for all.
- It has earned the trust of Indigenous peoples in Canada.
- It inspires visitors to deepen their awareness of and commitment to social justice.
- Staff are trained, engaged and empowered to further the Museum's objectives.

# Year 2 in Review: Leading Indicators

## 1 Becoming a safe space for everyone

Staff diversity: 15% are non-Caucasian and 23% report that they are from diverse backgrounds (target: 30% of staff from diverse backgrounds)

Composition of the Museum's Board of Trustees:	Composition of the Foundation's Board of Trustees:
• Diversity: 26% (target: 25%)	• Diversity: 13%
• Average age: 56 (target: 55)	• Average age: 54
• Representation of women: 43.5% (target: 50%)	• Representation of women: 53.45%

### Audience diversity

- 15% (summer 2023) and 18% (winter 2024) of post-visit survey respondents identify as diverse<sup>1</sup>
- 6% of groups come from Indigenous communities (target: 5%)
- 15% are 18–34-year-olds
- Growing numbers of family visitors (+9%)

### Review of the internal Equity, Diversity and Inclusion policy

Highlighting of corpora by artists from historically marginalized groups in our Online Collections

Amplification of the voices of historically marginalized community members for the purpose of interpreting collections and co-creating truly inclusive content, whether exhibitions (such as *Wampum: Beads of Diplomacy* and *Presence of the Past*), exhibition-related activities and exhibition launches (with presentations by elders), participation in selecting blog topics and collaborations with authors from diverse backgrounds, or content on other communication platforms (Indigenous Cultures webpage produced in collaboration with the Kanienkehá'ka and Northern Paiute artist, Leilani Shaw)

Reinterpretation of our collections to counter the invisibilization of marginalized communities

Acquisition of objects from diverse communities

Presentation of a summary version of Karen Tam's exhibition *Swallowing Mountains* at Chinatown House MTL (to reach audiences outside our walls)

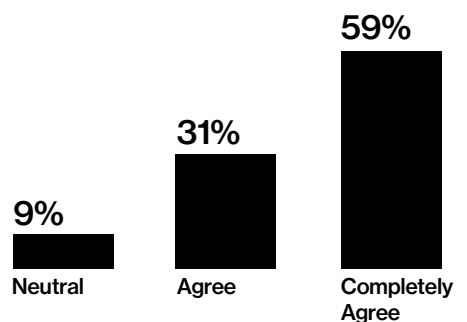
Modification of our procedures to better respond to the needs and requests of partners and specific audience segments (presentation of Jason Baerg's fashion show, scheduling changes, etc.)

Systematic use of inclusive writing

Easier access to Museum spaces for various activities (free or preferential rates for organizations from marginalized communities)

Funding for inclusive projects by partners (*Looking after Our Stories in Montreal/Tiohtiá:ke*, hosting of francization groups)

90% of respondents felt comfortable, confident and respected when visiting the Museum. This figure rises to 93% for respondents who reported being a member of a historically marginalized community.



<sup>1</sup> Data from the McCord Stewart Museum survey conducted in winter 2024.

## 2 Earning the trust of Indigenous peoples in Canada

Hosting of 11 groups from various communities given direct access to the collections (more than 150 cultural belongings readied on request)

Return of 11 sacred masks to the Haudenosaunee Confederacy

Use of Indigenous names and words wherever appropriate and desired by our Indigenous partners

Enhancement of the Online Collections platform with the addition of over 6,000 new records, and review of titles to expand use of Inuktitut place names

Revision of photographic documentation of Indigenous belongings to include shots of production techniques, a key piece of information in preserving knowledge

Conservation of previously non-existent information (e.g., emotions) in cultural property documentation

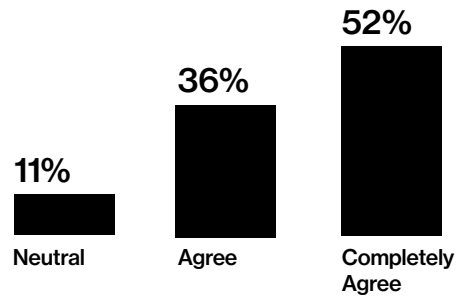
Development of close relations with communities involved in the wampum tradition, highlighting their knowledge and perspectives and facilitating access to cultural goods and to the exhibition (private pre-opening event, welcoming of over 20 groups at no charge, symposium, brochure available in French, English and Kanien'kehá:ka, etc.)

Efforts to treat exhibition subjects in a decolonial manner (e.g., *Becoming Montreal – The 1800s Painted by Duncan*)

Change in mentality to encourage the “care” and use of our collections with help from members of the communities of origin

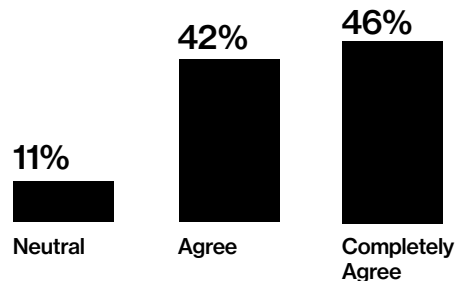
Free access to the Museum for Indigenous individuals (over 600 people for individual visits and 1,475 people for group visits)

88% of respondents consider the Museum to be an ally of Canada's Indigenous peoples and historically marginalized communities (52% completely agreed and 36% agreed).



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

88% of respondents believe that the Museum helps raise awareness of inequalities between the groups that make up our society.



\* Data from the McCord Stewart Museum survey conducted in winter 2024.

## **4 Training staff, giving them the necessary resources and securing their buy-in**

### **Program objectives**

Encourage individuals to examine how they think and act

Facilitate understanding of personal and Museum colonialist biases

Enhance understanding and sensitivity to Indigenous realities

Provide appropriate tools for decolonizing personal and Museum practices

Strengthen the ability to contribute to the Museum's decolonization

### **Achievements**

Implemented action plans to address the issue in each department

Implemented the 2023–2024 Annual Training and Support Plan for staff and the Board of Trustees (McCord Stewart Campus), and conducted surveys\* to evaluate the plan

### **Training sessions**

Total of eight, including three on sustainable development and two field trips

Participation: average of 45 people (51% of staff, compared to 56% in 2022–2023). Participation was not mandatory for all staff

Average Net Promoter Score (NPS): 31 (18.9 in 2022–2023)

### **Inclusion toolbox**

Toolbox used by 75% of respondents (73% in 2022–2023)\*

Bulletin board used by 83% of respondents (65% in 2022–2023)\*

Internal resource persons consulted by 35% of respondents (23% in 2022–2023)

Tools and resources deemed useful and appropriate by 60% to 87% of respondents (50% to 70% in 2022–2023)\*.

### **The teams' key findings**

Time: Co-creation takes time and proceeds at a slower pace

Importance of communication between Museum teams and other institutions, since the new practices developed are implemented immediately

Receiving and responding to request from communities:

- Large number of requests
- Limited Museum resources (time, human and financial resources, and collections), despite perceptions to the contrary
- Maintaining relationships after projects that are often one-off events

Biases :

- Risk of bias in trying to avoid bias
- Risk of generalization bias: Community members are not homogeneous. Taking a case-by-case approach is becoming the norm.

Inclusive writing: Making this a spontaneous reflex requires constant attention

Adopting the right words: This is a work in process. Here are a few of the words now favoured at the Museum:

- "Indigenous cultural belongings" rather than "objects"
- "Changes" rather than "damage" to collections (resulting from use)
- Conservation "care" rather than "treatment"



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Raising awareness of the requirements associated with decolonization and sustainability initiatives: Whether with audiences, partner organizations or granting organizations, raising awareness is essential to:

- Expand consideration of more targeted initiatives and take account of different viewpoints
- Communicate and actively explain our approach

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Recruiting candidates from diverse backgrounds, which requires getting closer to our communities and learning more about their needs

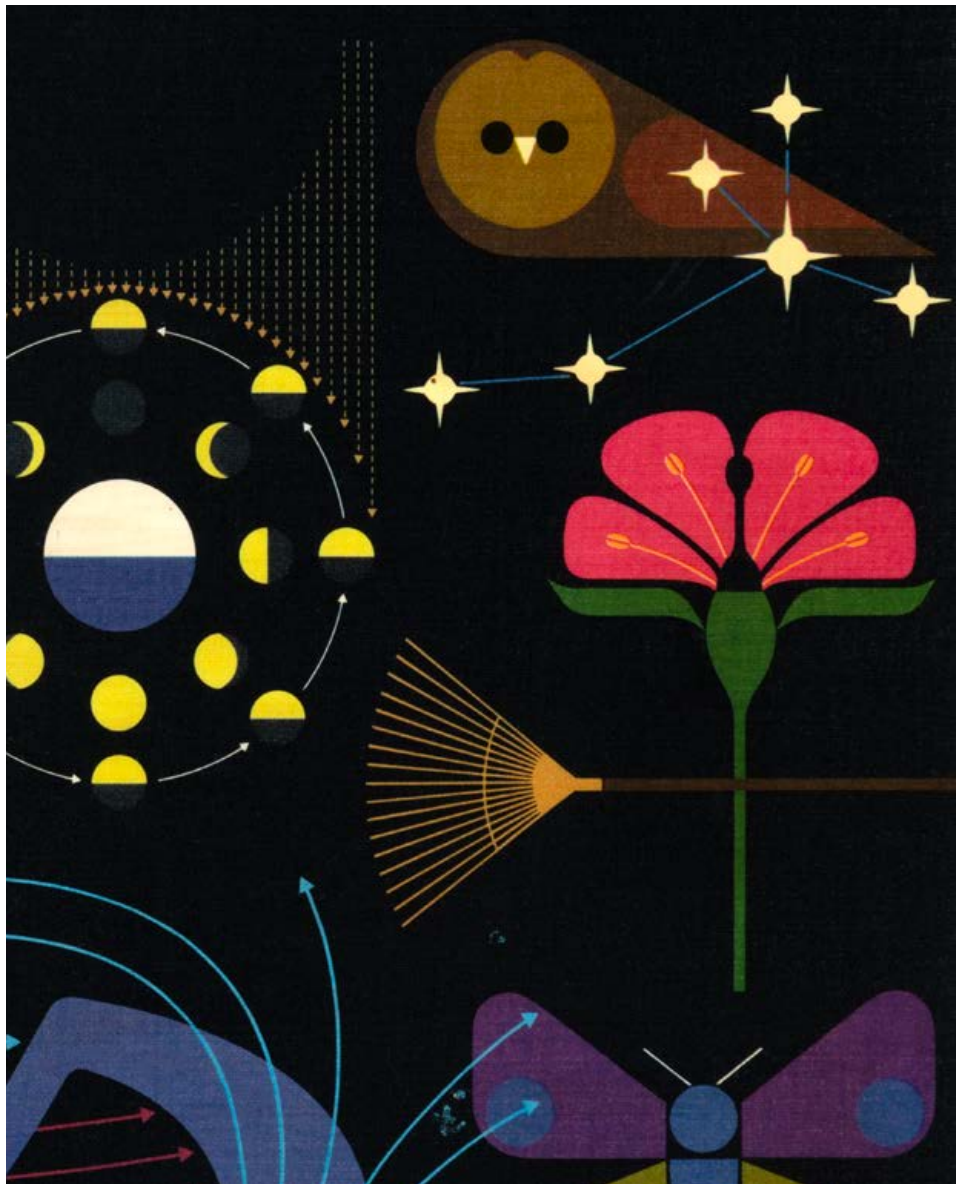
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\*Methodology: The surveys, which were conducted online for a couple of weeks after training sessions, received between 19 and 37 responses (for an average of 27), representing an average response rate of 52%. A year-2 in review survey covering the entire program was also conducted online between April 12 and 25, 2024; 25 responses were received, for a response rate of 26%.



Collections technician Lorie-Anne Chamberland prepares a photography stand for a doll's dress, 2024, Roger Aziz © McCord Stewart Museum

# Sustainability



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The United Nations' 17 Sustainable Development Goals (SDGs) are a call to action to promote prosperity while protecting the planet. The McCord Stewart Museum supports these goals through actions designed to foster a greater commitment to social justice and environmental protection.

## **Sharing expertise: A key to collaboration (SDG 17)**

The year 2023–2024 was marked by the sharing of knowledge, with six public presentations, two blog articles and four staff training sessions, not to mention external representations and individual consultations with peers. These exchanges, which inspired and provided new tools for the museum community's agents of change, also included mentoring for emerging professionals. Two examples: the Museum welcomed intern Ikram-Malek Ghilaci from the UQAM Master's program in Environmental Sciences, and it participated in two student projects as part of the Circular Economy seminar, with the collaboration of Emmanuel B. Raufflet and Anaïs Del Bono at HEC Montréal. They have our thanks.

## **Public presentations**

Martine Couillard, Head, Government and Institutional Relations, delivered a presentation titled "Governance, institutional policies, and action plans" during the seminar "Museum ecologies: museums and professional practices in the era of socio-ecological transition," part of the M.A. in Museology program at UQAM, on February 6, 2024.

Caroline Truchon, Project Manager, Exhibitions, took part in the round table discussion "From carbon offsetting to eco-design: different possible strategies" as part of the "Série qui outille" (a seminar organized by Culture Montréal and HEC Montréal's Chair in Arts Management) on November 24, 2023.

Couillard and Truchon presented a talk titled "Concerted transition to responsible sourcing" at the Acfas conference, which focused on the theme "Museums in transition: building expertise in sustainable development" in Montreal on May 10, 2023. Additionally, they conducted a virtual presentation "Eco-design and waste management of exhibitions" at the McCord Stewart Museum as part of the intermuseum sustainable development training course, "Reducing the ecological footprint of museums: projects, best practice and tools," on September 15, 2023.

Pascale Grignon, Senior Director, Marketing, Culture and Inclusion, gave a virtual presentation on "Becoming an agent of change for social justice" at The Inclusive Museum international conference in Vancouver, from September 18 to 20, 2023.

## **Data collection: An essential component of the process (SDGs 12 and 13)**

Regular data collection, including weighing waste materials, tracking staff and visitor travel and analyzing building energy consumption, continues with a view to providing a more accurate picture of the Museum's overall carbon footprint.

## **Responsible sourcing in action (SDG 12)**

Teams have started using the tools developed as part of the responsible procurement approach implemented last year. Each of the Museum's departments was invited to contact its suppliers and start a conversation about their environmental vision and practices, as well as the sustainability of the products used. A total of 27 supplier sheets and 4 product sheets were created and analyzed by the Sustainable Development Committee. Following this review, certain adjustments will be made to make the tools more effective. In the year ahead, creating product sheets will receive special attention.

## **Innovation: At the heart of eco-design (SDG 12)**

New initiatives supporting and formalizing the eco-design approach to exhibitions were rolled out, in addition to documentation of the processes involved. Research into printed matter to identify new materials was undertaken within the team, as well as through calls for public participation and student projects. Further details on the Museum's eco-design approach and guidelines were incorporated into agreements with scenographers. The scenography for *Norman Parkinson: Always in Style* preserved almost the entire layout of the previous exhibition, *Wampum: Beads of Diplomacy*. This avoided the need to move furnishings and optimized the reuse of existing walls. An initial eco-design assessment was added at the end of the exhibition, and data on this initiative will be evaluated in the coming months. Finally, Caroline Truchon, Project Manager, Exhibitions, and Co-Manager, Sustainable Development, joined MUSÉCO, a new eco-design community of practice for Quebec museums.

## Auditing plastics: The first museum in Quebec (SDG 12 and 14)

The McCord Stewart Museum is pleased to be part of the plastic reduction program run by Ocean Wise, at the invitation of the International Council of Museums (ICOM) Canada. In recent months, the team has documented the Museum's plastic footprint through an audit that includes a characterization of waste materials, and has performed an inventory and analysis of its departments' procurement practices. A report and accompanying action plan will guide efforts to raise awareness and improve plastic consumption habits at the Museum.



# Collections Management



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The McCord Stewart Museum is committed to expanding and enhancing one of Canada's most remarkable collections of documents and objects for social history research in a critical and inclusive manner. Following a three-year moratorium to revise its acquisition policies in response to the

significant growth of its collections, two acquisition committees were met in fiscal 2023–2024. A total of 51 gifts were received and distributed among the following collections:

<b>Collections</b>	<b>Gifts</b>	<b>Total</b>
Archives	2	177.5 linear cm
Documentary Art	10	669
Miscellaneous collections	14	Distributed
Dress, Fashion and Textiles	9	51
Material Culture	4	33
Indigenous Cultures	1	3
Photography	11	5,279
<b>Total</b>	<b>51</b>	<b>6,035 objects/works of art and 177.5 cm of textual archives</b>

Since 2019, the Museum has made streamlining exercises a part of its collection procedures. Deaccession is recognized as a sound and necessary practice in good collections management, and one aspect of this practice is the restitution of Indigenous cultural belongings. On December 2, 2023, 11 ceremonial masks from the Indigenous Cultures collection were returned to the community of Kahnawà:ke, under the responsibility of the Haudenosaunee Mohawk Trail Longhouse. They were received with a ceremony that included prayers, dancing, singing

and a meal at the longhouse, which Anne Eschapassee, President and CEO, and Ghislain Picard, Chair of the Board, were privileged to attend as Museum representatives. They were thanked by many of the Indigenous people in attendance, who expressed their deep gratitude.

Shown are 2 of the 11 containers used for packing and transporting the sacred masks to Kahnawake. In 1992, at the request of community authorities, these masks were placed in similar boxes for storage in the Museum's new facility, ensuring they remained unseen; this valid request was honoured until the masks were returned.



Transport packaging for the ceremonial masks to be brought to Kahnawake © Christian Vachon

# Making the Indigenous Cultures Collection More Accessible

The Collections Management Department is working to decolonize our Indigenous Cultures collections by making it more accessible. In cooperation with the Collection and Research Department and Conservation Department, new internal procedures were implemented to facilitate and document on-site consultation by researchers and Indigenous artists.

Special collection access requests from Indigenous groups, Indigenous individuals and marginalized communities:

- Eight requests concerning 68 cultural belongings made to the Archives and Documentation Centre
- Three requests covering 87 objects made for special events (e.g., *Never Was Average* and *Basketry* projects)

Consultation requests from other museums for exhibitions that:

- Contribute to the off-site dissemination of properties from the Indigenous Cultures



© Josianne Venne

collection: forthcoming loan to the National Gallery of Canada for the *Winter on our Shared Lands* exhibition

- Focus on subjects related to decolonization and indigenization: loans to the Montreal Museum of Fine Arts for the *Music Born of the Cold* and *Parall(elles): A History of Women in Design* exhibitions

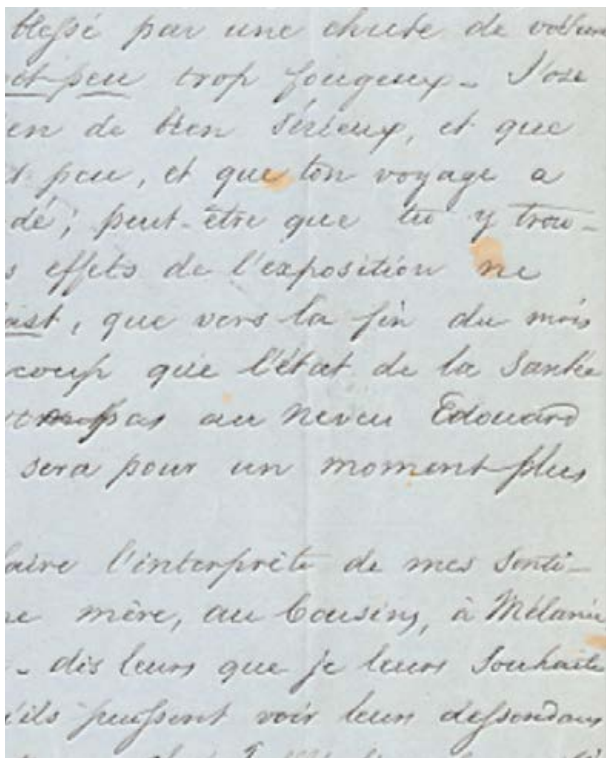


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# Recent Acquisitions

## Archives

The Leclère (P731) and Turgeon (P732) family fonds and the James Frobisher McGill Desrivières fonds (P733) were enriched by an archival donation of a fine assortment of documents collected by two scholars, Marguerite Leclère and her husband Isaïe Nantais, secretary of the Quebec geographical commission from 1941 to 1960. Among the most interesting documents is a wealth of correspondence from explorer, fur trader and author Gabriel Franchère (Montreal, 1786 – Saint Paul, Minnesota, 1863). It consists of letters he sent between the 1840s and 1860, primarily from New York, Milwaukee and Saint Paul, to his nephew Charles Laberge (1827–1874), a lawyer, journalist and Liberal politician. Also included is Laberge's correspondence with other members of the Franchère family, including a series of letters from his cousin Sophia (Franchère) Lane, who lived in Brooklyn around 1870. Both sets of correspondence are of great interest for the history of Francophone migration in North America.



Letter from Gabriel Franchère to Charles Laberge (detail), New York, July 16, 1853. Gift of Aude Nantais Picher Tremblay, Turgeon Family fonds P732, McCord Stewart Museum

## Documentary Art

The watercolour entitled *Victoria Skating Rink* (page 26) depicts an indoor skating rink that officially opened on Drummond Street in 1862. The rink hosted skating parties attended by governors general of Canada, including Prince Arthur, and other prominent personalities during the winter carnivals of the 1870s and 1880s. Although it is dated the following year, the identical decor and banners clearly depicts the same event. Photographers William Notman and James Inglis both produced magnificent composite photographs of the 1870 parade of costumed skaters in this very location. In both cases, the skating rink is seen from the left, as shown by the position of the large arches supporting the vaulted ceiling, festooned with numerous flags and banners. Frederic Marlett Bell-Smith's work has the same subject, but this time seen from the right. Although it is dated the following year, the identical decor and banners suggest that it probably depicts the same event. Bell-Smith's composition is just as complex and masterful as those of the photographers, but his work is entirely painted and not a photographic montage. The artist seems to have been inspired by the two rival composite photos, drawing on alternative representations of the same costumed figures to reconstruct the event in his own fashion. Although there are questions surrounding the work's design, it remains an interesting discovery because it offers a new perspective on the 1870 skating carnival. It might also help us better understand Inglis's representation, for which we have the original paste-up and a number of proofs of various sizes.



Silver porringer, about 1749. Gift of Ian Crain, M2023.111, McCord Stewart Museum



## Dress, Fashion and Textiles

In 1959, the Kul-e-Tuk-brand parka made its commercial debut, with the press labelling it the first truly Canadian garment since the Red River Coat. Promoted as a trademarked innovation of Kiddies' Togs Manufacturing Company Ltd. in Montreal, the Kul-e-Tuk parka was a near-instant success and a cold-weather outer-wear style that endured until the 1980s. Erased from the triumph and profits of the Kul-E-Tuk parka, however, were the Inuit people from whom the design was appropriated. The complicated history of the Kul-E-Tuk parka involves Montreal's garment manufacturing industry, DuPont Canada, the Hudson's Bay Company, winter sports, Canadian identity and Cold War-era colonial projects in the Arctic.

These two Kul-e-Tuk-brand parkas were manufactured by designer Lydia Sperlich's brand Lydia of Montreal and date from the mid-1960s. Lydia of Montreal was one of several Kul-e-Tuk official licensees and manufactured woman's styles of the parka.

The Kul-e-Tuk parka is an ongoing research project of Alexis Walker, Associate Curator, Dress, Fashion and Textiles. Walker has carried out extensive documentary, oral history and object-based research in both the McCord Stewart's Indigenous Cultures and Dress, Fashion and Textiles collections. She has identified and purchased several Kul-e-Tuk parkas for men, women and children from vintage resellers, all of which will be acquired by the Museum in 2024-2025.



Lydia of Montreal, Parka Kul-e-Tk, 1963.  
Purchase, M2021.9.2, McCord Stewart Museum



Lydia of Montreal, 1965, Parka Kul-e-Tuk.  
Purchase, M2021.9.3, McCord Stewart Museum

## Material Culture

The French-made silver porringer (page 24) was probably received as a gift on the occasion of the 1749 marriage of Jean-Baptiste-Philippe d'Estimauville, Baron of Beaumouchel, and Marie-Charlotte d'Ailleboust, in Louisbourg. The body of the bowl is engraved with the spouses' coats of arms – the d'Estimauville family shield (three silver martlets) on the left and the Bertrand shield (three gold trefoils) on the right – stamped with a count's crown. Although it was not the usual practice, Marie-Charlotte

d'Ailleboust appears to have taken her father's name, but the coat of arms of her mother's line (Bertrand): a rare occurrence, but not without precedent. The bowl itself, a shallow, two-handled receptacle used for morning broth or for feeding new mothers or the sick, was a popular wedding gift in the 17th and 18th centuries.



Frederic Marlett Bell-Smith, *Victoria Skating Rink*, 1871. Gift of Richard Renaud, M2022.111, McCord Stewart Museum



Pincushion, Haudenosaunee, second half of the 19th century. Gift of Michael Leblanc, M2020.411, McCord Stewart Museum

## Indigenous Cultures

Although the McCord Stewart Museum's collection currently includes 14 beaded pincushions, this is the only one with this particular boot shape, even though it was very popular in the last quarter of the 19th century. At the time (1850–1930s), the sale of highly esthetic handcrafts to tourists was in full swing. The pincushion shown here fills this particular gap in our collection and expands the range of shapes represented.

The McCord Stewart Museum collects Indigenous handcrafts made for tourists from the 19th and early 20th centuries. Among the objects produced in this particular historical and economic context were beaded pincushions. They sometimes featured symbols and designs geared to Victorian tastes and their target customers. The boot shape of this pincushion is an eloquent illustration of this trend.



Joannie Lafrenière, *Pawnshop, promenade Ontario*, 2022, ink jet print. Purchase, M2023.36.7, McCord Stewart Museum

## Photography

For the second instalment of the *Evolving Montreal* photographic commission, photographer and filmmaker Joannie Lafrenière created an intimate, colourful portrait of Hochelaga-Maisonneuve. Since moving there in the early 2000s, the artist has maintained a deep affection for the borough's streets and the people who call it home. Out of the hundreds of images produced for the commission, 50 were selected for the Museum's Photography collection. This selection includes a few portraits of notable inhabitants as well as many urban

scenes capturing the neighbourhood's streets, architecture and businesses as they appeared in the years 2020–2022. The images highlight both what remains of this originally working-class neighbourhood and how it has transformed through gentrification. Many of these images were presented as part of Joannie Lafrenière's exhibition *Hochelaga – Evolving Montreal*, which ran from March 31 to September 10, 2023.

# Museum Loans

During the 2023–2024 fiscal year, the Museum signed or renewed 22 loan agreements covering a total of 75 objects in circulation. Museums benefiting from these agreements include the Art Gallery of Alberta, the Art Gallery of Ontario, the Montreal Museum of Fine Arts, Pointe-à-Callière and the National Gallery of Canada.

These Huron-Wendat shoes were loaned to the Montreal Museum of Fine Arts as part of the exhibition *Parall(elles): A History of Women in Design*.



Shoes, Huron-Wendat, 19th century.  
Gift of Mlles Lambe, M16946.1-2, McCord Stewart Museum

This Dene dog blanket is on loan to the National Gallery of Canada for its permanent galleries of Indigenous and Canadian art.



Dog blanket, Dene, 1878–1900. Gift of Dr John L. Todd, ME927.1.8.2, McCord Stewart Museum

# Loans for exhibitions

In 2023–2024, as part of its activities supporting the exhibitions presented by the Museum (whether completed, in progress, forthcoming or permanent/in rotation) and in cooperation with the Conservation Department, Collections Management borrowed or returned 298 objects and documents featured in the following exhibitions:

Exhibition	Number of objects
<i>Indigenous Voices of Today: Knowledge, Trauma, Resilience</i>	12
<i>Alexander Henderson – Art and Nature</i>	49
<i>Becoming Montreal – The 1800s Painted by Duncan</i>	19
<i>Hochelaga – Evolving Montreal – Joannie Lafrenière</i>	88
<i>Mother Memory Cellophane – Séamus Gallagher</i>	19
<i>Wampum: Beads of Diplomacy</i>	66
<i>Swallowing Mountains – Karen Tam</i>	88
<i>Presence of the Past – MC Snow</i>	2
<i>Costume Balls: Dressing Up History, 1870–1927</i>	9



View of the exhibition *Becoming Montreal: The 1800s Painted by Duncan*, 2023, Laura Dumitriu © McCord Stewart Museum

*Becoming Montreal: The 1800s Painted by Duncan*, ran from June 2, 2023, to April 21, 2024. A total of 7 museum institutions and

5 lenders contributed 49 works to the exhibition. The Museum's own collections also provided 60 works and a rare book.

# Donations to the Collections

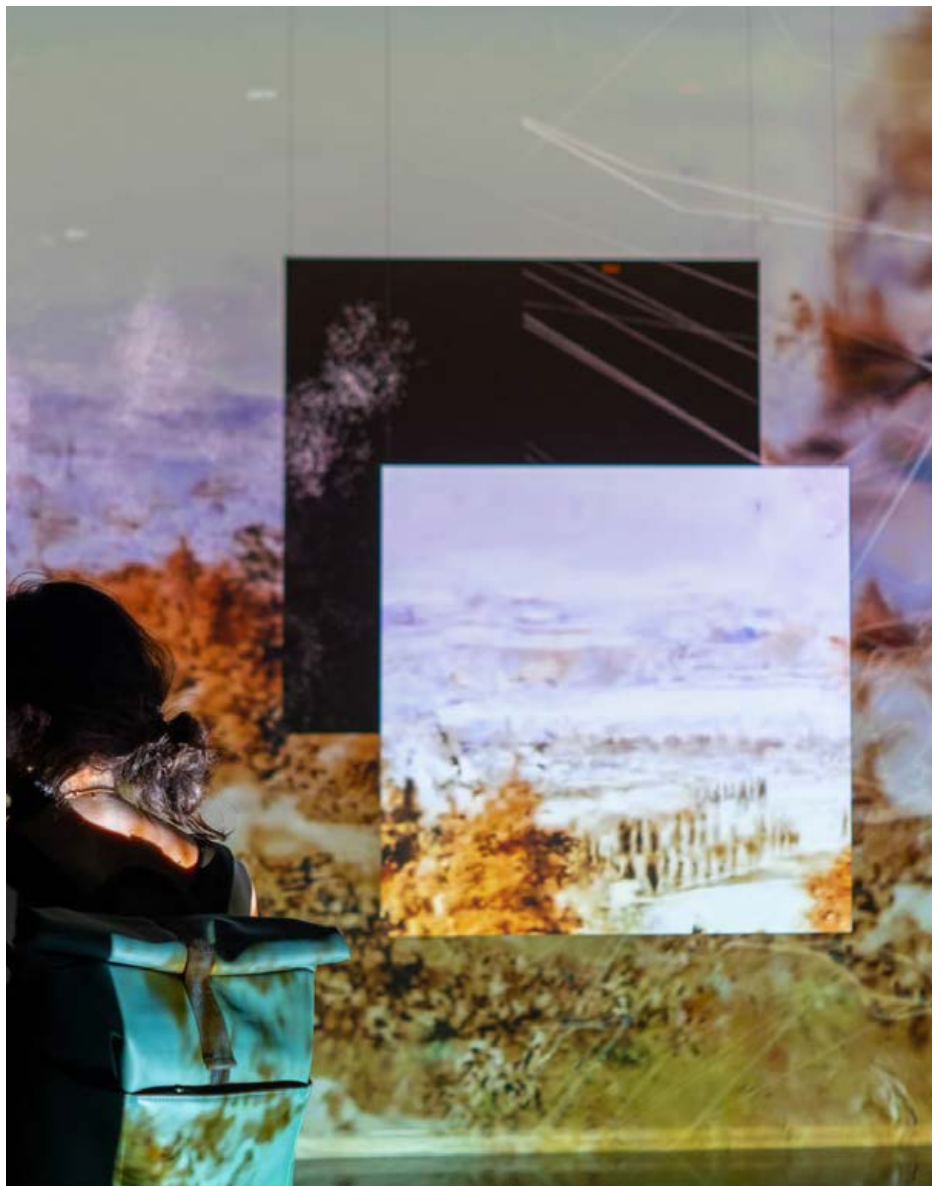
Jean-Luc Allard and Lucie Surprenant  
Estate of F. F. Angus  
Yves Beauregard  
Sylvina Bellemare  
Suzanne Bourdon  
Louise Brind'Amour, granddaughter of Marie Anna  
Attala Leclerc  
K. Lois Brown  
Claude L. Casgrain  
Centaur Theatre in memory of Mary Winifred  
Thomas  
Serge Chapleau, cartoonist  
John Ciongoli  
Ian Crain  
Michel Desjardins  
Estate of Sylvie Gagné  
Cynthia Gordon  
Elizabeth House  
Pierre Jutras  
Family of Camille Kelly  
Family of Fernande Lacoste-Robitaille  
Joannie Lafrenière  
David Ledoyen  
Family of Lt. Col. William Leggat

David R. Longden  
Lise Marcotte  
Anne McKim Mackintosh  
Daniel McTavish  
Helen Meredith  
Élaine Normandeau  
Michael J. Ogilvie  
Janine Boily Pelletier  
Nicola Pelly  
Yolande Racine  
Carolyn and Richard Renaud  
Margaret Marie Crosbie Rogers  
Tania Rolland  
Terry Scott in memory of Denis P. Lachapelle  
Missionary Franciscan Sisters of the Immaculate  
Conception  
Ruben Toledo  
Aude Nantais Picher Tremblay in memory of  
Marguerite Leclère and Isaïe Nantais  
Stanley G. Triggs  
Dick Walsh  
Carmen Doyon Ward  
Henry Wiseman  
Jennifer Yeo



Claire Beaugrand-Champagne, *Ngo Huu Thien Family Receiving Welcome Gifts, Pont-Viau, 1980.*  
Gift of Claire Beaugrand-Champagne, MP-1981.69.15, McCord Stewart Museum © Claire Beaugrand-Champagne

# Digital



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## Resonance blog: A reflection of our engagement

The blog is a living platform, with articles and videos offering rich and diverse perspectives on Montreal's social history and the Museum's collections. This year, 26 articles and 16 videos were posted. Over the past year, half of the articles posted were written by external contributors, reflecting the Museum's vision of inclusion and diversity.

The articles *Embellishing Birchbark: All Bark, and Some Bite* and *Pique Your Interest with Porcupine Quills*, both written by Conservator Sonia Kata, were the most read. The video capture of the *McCord Stewart Discoveries, 2023 Edition* series and the interview with artist Karen Tam in connection with the exhibition *Swallowing Mountains* were the most viewed. As of March 31, 2024, the blog had been visited 51,377 times.

## Online Collections: Ever-expanding offerings

The Online Collections platform continues to grow, providing an ever more rewarding visitor experience. In addition to facilitating access to our collections and promoting learning, it plays a crucial role in preventive conservation by reducing the handling of fragile, one-of-a-kind objects and documents. Descriptions of over 160,300 objects are available on the platform for viewing, complemented by more than 154,600 royalty-free images and documents that can be downloaded in the highest resolution available. This year, the platform was visited nearly 109,000 times.

*Thanks to the generous support of the Azrieli Foundation and Canadian Heritage, the team was able—for the third year in a row—to digitize and put online more than 3,800 historical objects and documents, totalling almost 4,000 images and PDFs.*



Pierre-Étienne Locas and Alexis Curodeau-Codère, 2023, Roger Aziz © McCord Stewart Museum

This major undertaking includes the online posting of 237 watercolours by artist Anna Lois Dawson Harrington (1851–1917), primarily depicting landscapes in Petit-Métis (now Métis-sur-Mer), along with two sketchbooks by Elizabeth Simcoe (1762–1850) illustrating the landscapes she saw in the Niagara region in 1795 and then on her final voyage up the St. Lawrence River en route to Quebec City, where she set sail for England in 1796.

The platform team also added the logbook kept by Robert L. Ridley during his stay in the Canadian North in summer 1920, along with nearly 900 photos that he took, mostly between 1913 and 1920, at Hudson Bay and in northern Alberta and Manitoba, where he was responsible for setting up fur-trading posts.

A set of over 440 photographs, taken mainly by brothers Charles and John Smeaton, also show magnificent views of Montreal and Quebec City in the second half of the 19th century. A final photographic corpus consisting of over 260 photographs by Edith Mather (1925–2017) was also added. It bears witness to the major construction and demolition projects that transformed Montreal's architectural landscape in the 1960s and 1970s and immortalizes many views of the city that have long since disappeared.

One project that proved very popular was the digitization of a fashion doll from the early 1860s. Christened Lily Darboy by its owner,

the doll boasts a lavish trousseau of over 300 accessories!

With support from the Aide au virage numérique program of Bibliothèque et Archives nationales du Québec (BAnQ), the team also digitized and put online more than 2,100 cartoons by Michel Garneau, aka Garnotte. The drawings were originally published in *Le Devoir* between 2001 and 2013; every morning, the newspaper's readers were eager to see the cartoon of the day!

Putting more than 6,000 fragile and unique objects and documents online facilitates access to our collections while simultaneously reducing handling requirements. By implementing sustainability practices like this one, we can help ensure the collections' optimal preservation. In addition, the team also published two blog articles, The Role of Creativity in Eco-Design and A Pivotal Year for Sustainable Development, describing the various strategies adopted by the Museum's teams to reduce the institution's environmental impact.

This year, half of the articles posted on the blog were written by external contributors, reflecting the Museum's vision of inclusion and diversity. Cultural Exploration Lab: Active Reflection, by Edith Bélanger, and Many Questions Come to Mind, by Frank Mackey, are eloquent examples.



Doll booklet, *Marquoir de la poupée modèle no.1*, 1863. Gift of the Palazi-Raby family, M2010.10.1156, McCord Stewart Museum



Photographer Roger Aziz at work in the Museum, 2023, Laura Dumitriu © McCord Stewart Museum

# Knowledge and Research



William Notman, *Robert S. Duncanson, Artist, Montreal, 1864*. McCord Stewart Museum, I-11978.1

# Archives and Documentation Centre

The Archives and Documentation Centre provides access to all McCord Stewart Museum collections. Researchers from every discipline can access these collections in two ways, either by using the Online Collections platform or by consulting the computerized catalogue available at the Museum, which is more complete. The Centre also boasts a library containing 9,000 reference works, specialized periodicals and some 3,500 titles in its rare book collection. In addition, researchers can consult over 850 archival fonds and collections totalling nearly 342 linear metres of textual documents and over 2.15 million photographs, including the *La Presse* newspaper fonds, estimated to contain 856,800 negatives.

The Museum's Archives and Documentation Centre is certified by Bibliothèque et Archives nationales du Québec (BAnQ). It receives an annual grant to support its efforts to develop archival collections and make them more accessible to a wide audience.

In 2023–2024, the Centre welcomed 134 researchers for a total of 212 research sessions. The Centre was also visited by 13 groups totalling 157 people. Our personnel responded to roughly 1,090 research requests made online, by mail, by email or by telephone. They continued to make inquiries on behalf of users too remote to visit the Museum, which included conducting ad hoc research in our archives to take photographs. These activities helped make the Museum's resources available to researchers from a wide variety of milieus, including academia, the arts, media and Indigenous communities.

The major digitization projects undertaken in recent years have greatly facilitated remote access to our archival collections by boosting opportunities for online consultation.



Edith H. Mather, Album from the series "My City, Montreal," Volume 1, 1966-1985. Gift of Edith H. Mather, M2012.113.1.11-66, McCord Stewart Museum

## Sharing our expertise

The McCord Stewart Museum is always proud to share its knowledge and expertise with professionals, other organizations and the general public. The personnel of our Collections and Research Department and Conservation Department present scholarly papers at seminars and symposiums, publish articles and catalogues, collaborate with academia and other communities and supply content to the media.

## Colloquiums and symposiums

This year, the McCord Stewart Museum organized a two-day symposium and the second edition of a half-day colloquium, both of which were held in person and disseminated live on Zoom.

Working in collaboration with McGill University, the Museum presented the international symposium “Around Wampum: Stories and Perspectives” on February 22 and 23, 2024. The event brought over a dozen Indigenous, Quebec, Canadian and foreign experts to Montreal for an unparalleled opportunity to share experiences, research and traditional or scholarly knowledge on the subject. Held in both French and English, the event drew 160 in-person participants and over 700 more online. The symposium was made possible by support from Power Corporation of Canada.

On March 22, 2024, the McCord Stewart Discoveries event featured lectures by four curators on recent research projects. The event drew 80 attendees, and the lectures remain available online.

## Research presentations outside our walls

The Museum's curators also continued to present their research to various audiences, including participants in scientific symposiums, university research groups and special interest groups.

Alexis Walker, Associate Curator, Dress, Fashion and Textiles, was invited to present a lecture entitled “Parachute and 121 Wooster Street, SoHo, New York” at SHIFT: A Virtual Conference on the Ecologies of Fashion, Form and Textile. The conference was organized by Griffin Art Projects in North Vancouver, British Columbia, and took place on October 21 and 22, 2023.

Cynthia Cooper, Head, Collections and Research, and Curator, Dress, Fashion and Textiles, was invited to the Antiques Forum held from February 23 to 28, 2024, in Colonial Williamsburg, Virginia. There she gave her talk “From Virginia to Quebec City: The Unlikely Travels of an 18th-Century Dress.”

Zoë Tousignant, Curator, Photography, presented “Photographic Crimes: Research in the Aftermath of the ‘Affaire Duclos’” at the conference of the Universities Art Association of Canada (UAAC/AAUC), held at the Banff Centre for Arts and Creativity in Alberta on October 21, 2023.

Two curators were invited to speak at the symposium/summer school event “Les gens de Montréal, 16<sup>e</sup>-18<sup>e</sup> siècles : histoire, archéologie et muséologie à l'ère des humanités numériques et des sciences participatives,” held at Pointe-du-Buisson from June 9 to 16, 2023. Jonathan Lainey, Curator, Indigenous Cultures, presented “Montréal autochtone du 16<sup>e</sup> au 18<sup>e</sup> siècle,” and Mathieu Lapointe, Curator, Archives, presented “Transcrire, oui, mais comment ? Expériences et questionnements récents au sujet de la transcription participative d'archives au Musée McCord Stewart.”

## Museum publication

*James Duncan (1806–1881) – Painter of Montreal* is the first monograph devoted to James Duncan. A total of 178 works and illustrations recount the artist's career, offering a unique immersion in 19th-century Montreal. The book also includes three essays that enrich our understanding of Duncan's work, including one by Christian Vachon, Curator, Documentary Art. The 210-page book is edited by Suzanne Sauvage and Laurier Lacroix and distributed by the McCord Stewart Museum.

## Other publications

Jonathan Lainey is the author of the chapter “Autochtones et non-Autochtones : savoir pour se rapprocher” in *Ce que savoir veut dire*, edited by Guillaume Lamy (Septentrion, 2024, pp. 57–62).

for several awards. For example, Zoë Tousignant presented the 2024 Scotiabank New Generation Photography Award in cooperation with the National Gallery of Canada in November 2023.

Caroline Bourgeois, Conservation Assistant, and Alexis Walker published *Collaboration and Creativity in the Curatorial Practice and Mounting Solutions for the McCord Stewart Museum's Exhibition Parachute: Subversive Fashion of the '80s* in the proceedings of the Considering Costume: The Conservation of Apparel, Adornment and Accessories: 14th North American Textile Conservation Conference, published in fall 2023.

## Serving the research community

The members of the Museum team also contribute to the activities of various scientific communities.

In September 2023, Zoë Tousignant joined the editorial team of the art history journal *RACAR* as French-language review editor.

As in years past, staff members served on juries for various master's and doctoral theses, as well as



Fashion doll, *Mademoiselle Lily Darboy*, 1863-1866. Gift of the Palazi-Raby family, M2010.10.11, McCord Stewart Museum

# Conservation



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Dress worn by Andrée Bétique as "The Countess d'Estaing" in 1927. Gift of Suzanne Bernardin, MMQ1993.19.02, McCord Stewart Museum

The Conservation Department is essential to the museum's mandate. The Department preserves the museum's collections, maintains the appropriate physical environment for the collections, and enforces the highest standards for the handling, storage and transport of their contents. In addition, the Department's conservators and conservation assistants carry out treatments on objects and Indigenous cultural belongings from the Museum's collections and conduct scientific research on conservation-related subjects. One example is the multi-year study of the historical use of pesticides in museum collections, conducted in partnership with the Canadian Conservation Institute. Another example was prompted by the upcoming exhibition *Costume Balls: Dressing Up History, 1870-1927* and led to the designing of a research project to investigate the damaging effects of heavy-metal particles used in processing silk fabric during the early 20th century, using an XRF spectrometer.



Detail of a conservation treatment © McCord Stewart Museum

During the planning, mounting and dismantling of the Museum's recent exhibitions, notably *Wampum: Beads of Diplomacy*, *Norman Parkinson: Always in Style*, *Presence of the Past* from artist MC Snow and the permanent exhibition *Indigenous Voices of Today: Knowledge, Trauma, Resilience*, the Conservation Department provided condition assessments, care and recommendations for all objects on display, whether from the Museum's collections or on loan. The Conservation staff also worked on artefacts to be featured in the Museum's upcoming exhibitions, including an extensive multi-year care strategy laying the groundwork for the 2024 exhibition *Costume Balls: Dressing Up History, 1870-1927*. Over the last year, the conservation laboratory processed 670 artefacts and created 51 custom-made mannequins in the course of these activities.

This year, the Conservation Department acquired a new Web-based application – Conservation Studio, by Gallery System – to improve and manage conservation documentation related to the treatments performed.

Over the course of the year, the Department maintained its basic preventive conservation activities. It continued to monitor environmental conditions in the Museum's galleries and storage areas and pursued implementation of an integrated pest management program.

Finally, the Conservation Department works in close collaboration with the Department of Collections Management to facilitate loan requests and participate in the Deaccessions and Acquisition committees. The Conservation Department also continues to devote significant resources to enhancing public access to the Indigenous Cultures collection.

Sara Serban, Conservator, and Caterina Florio, Head, Conservation, organized the Northwest Coast Artistic Traditions: Considerations in the Care of Haida, Tlingit and Kwakwaka'wakw Weavings workshop. Presented at the Museum from October 16 to 20, 2023, it featured a week of exchanges between two Indigenous weavers and various specialists in research and conservation from the McCord Stewart Museum and Musée du quai Branly - Jacques Chirac à Paris.



Glimpses of a collaborative project dedicated to artistic weaving practices of the Northern Northwest Coast © McCord Stewart Museum



# Exhibitions



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The year 2023–2024 was one in which the Museum deepened its roots in the community and actively participated in the discussion and analysis of contemporary issues. Committed to its mission of examining social history through a plural, critical and sensitive lens, the Museum has positioned itself through its exhibitions as a facilitator and agent of change, creating a safe space where individuals from Indigenous and marginalized communities feel free to express themselves. With these goals in mind, it has developed rich, moving and people-focused programming that reflects a wide range of perspectives.

Artist Karen Tam's exhibition *Swallowing Mountains* explored a little-known part of Montreal's history by paying tribute to the women of Montreal's Chinatown at the turn of the 20th century. In a colourful setting enhanced by items from the Museum's collection and works by the artist, the exhibition recounts the resilience of these women isolated by the controversial *Chinese Immigration Act*, while simultaneously highlighting the vibrancy of the Montreal Chinese community. In an equally colourful display, photographer and video artist Joannie Lafrenière invited museumgoers to explore her Hochelaga through an immersive exhibition, punctuated by photos and personal stories, that captured the beauty of the endearing individuals who marked her two decades of life in the heart of the borough.

The *Becoming Montreal* exhibition showcased the work of artist James Duncan through more than 100 watercolours portraying mid-19th-century Montreal. Bearing witness to the city's development, Duncan's work transported viewers to a bustling Montreal where residents from many different backgrounds rubbed shoulders. The exhibition also provided the impetus for the creation of a brand-new digital work that reinterpreted Duncan's paintings in a virtual three-dimensional format.

The Museum is continuing its work of decolonization and engagement with Quebec's Indigenous communities. The permanent exhibition *Indigenous Voices of Today: Knowledge, Trauma, Resilience* continues to move visitors and set the benchmark for other Quebec museums. We were even able to refresh this signature exhibition by rotating over 64 cultural belongings. For the first time in recent history, *Wampum: Beads of Diplomacy*, developed and co-produced with the Musée du quai Branly - Jacques Chirac in Paris, brought over 40 wampum belts together in a single exhibition space. This historic event gave the public a better appreciation for the central role played by wampums, as uniquely Indigenous

cultural belongings, in building diplomatic relationships in northeastern North America. In addition, the exhibition was enhanced with audiovisual recordings from artists, experts and community members, reflecting a variety of Indigenous perspectives on wampums. On March 1, 2024, Kanien'kehá:ka artist MC Snow's exhibition *Presence of the Past* was launched as part of a first collaboration between the Museum and the Contemporary Native Art Biennial. Following in the footsteps of the artist-in-residence, MC Snow drew inspiration from items in the Museum's Indigenous Cultures collection to create two original works that reflect the traditions, emotions and knowledge embodied in the material heritage of his community.

In keeping with the Museum's 2022 Sustainable Development Policy, the Exhibitions Department maintained its focus on eco-design when developing projects for 2023–2024. Picture rails, display cases, pedestals and frames from the Museum's own inventory were reused in exhibitions, avoiding the need to manufacture new display elements. New media such as recyclable cardboard were also incorporated into our exhibitions to reduce the environmental footprint of graphic production.



View of the exhibition *Swallowing Mountains*, 2023, Laura Dumitriu © McCord Stewart Museum

## ***Swallowing Mountains*** **Exhibition by Karen Tam** February 17 to August 13, 2023

As part of its Artist-in-Residence program, the Museum presented the exhibition *Swallowing Mountains* from multidisciplinary artist Karen Tam. Her work featured historical accounts of women's lives in Montreal's Chinatown at the turn of the 20th century and explored the relative silence of public archives on the topic. It also explored the mismatch between the historical attraction to chinoiserie and Japonisme and the realities of Chinese women living in Canada.

The year 2023 marked the 100th anniversary of the *Chinese Immigration Act*, which banned virtually all forms of Chinese immigration to Canada. Combined with a head tax, this policy led to a significant imbalance in the proportion of women in Chinese Canadian communities, as they were unable to join their husbands here. Despite their under-representation in the 19th and early 20th centuries, Chinese women had a significant impact on Chinatown's vitality and economy. The exhibition *Swallowing Mountains* pays homage to the many contributions of the women who lived and worked in the neighbourhood over the past century and a half.

This immersive installation, which comprised items from the Museum's collection, works created by the artist, and objects and photographs belonging to members of the Chinatown community, marked an unprecedented collaboration between the Montreal Chinese community and McCord Stewart Museum. The Canadian Museums Association rewarded that remarkable achievement with an honourable mention in the Exhibitions category at its 2023 Awards of Outstanding Achievement.

**“Enabling visitors to distinguish between international politics and the richness of our diversity is undoubtedly the real triumph of this exhibition, as well as of Karen Tam’s tireless artistic work over the last 20 years.”**

– Éric Clément, *La Presse*

**“Underpinning [the exhibition] is a seemingly contradictory vision: in addition to being inclusive and community-building, it is both tinged with nostalgia and optimistically forward-looking.”**

– Jérôme Delgado, *Le Devoir*



View of the exhibition *Hochelaga*, 2023, Laura Dumitriu © McCord Stewart Museum

## ***Hochelaga – Evolving Montreal*** **Exhibition by Joannie Lafrenière** March 31 to September 10, 2023

In this exhibition, photographer and filmmaker Joannie Lafrenière offered an intimate look at Montreal’s Hochelaga district, with video, photography and poetry intertwining in a meandering walkabout dotted with personal encounters. The artist maintains a deep affection for the streets and alleys of Hochelaga, where she has lived for 18 years, but even more so for its people. Known for the intimate relationships she forges with the subjects of her films and photos, Lafrenière introduced viewers to the colourful and endearing characters who crossed her path and who, in her opinion, personify the beating heart of Hochelaga.

“Through this intimate portrait of my neighbourhood, I wanted to give a dignified voice both to Hochelaga’s forgotten and marginalized residents as well as to the notable figures who crossed my path over the last two decades I spent there. My intention was to highlight their beauty and uniqueness without masking the harshness of the experience imprinted in their features, bodies and hearts so that I could show people both what is left of this working-class neighbourhood and what is being transformed as it gentrifies.”

The Museum presented the exhibition as part of its *Evolving Montreal* photographic commission program, which supports documentaries that look at the transformation of various Montreal neighbourhoods through a unique lens.

**“Under Joannie Lafrenière's perceptive gaze, the Hochelaga district springs to life before our very eyes, sparkling with a thousand lights, transforming and asserting itself in a cascade of vivid colours that is the photographer’s gift to us.”**

– Jean-François Nadeau, *Le Devoir*



© McCord Stewart Museum



View of the exhibition *Becoming Montreal: The 1800s Painted by Duncan*, 2023, Thibault Caron © McCord Stewart Museum

***Becoming Montreal – The 1800s  
Painted by Duncan***  
**June 2, 2023, to April 21, 2024**

For the first time, this exhibition brought together about a hundred of James Duncan’s remarkable watercolours. A true chronicler of his time, Duncan documented Montreal’s evolution over the five decades he was active, from 1830 to 1880. His works offer unique insight into the 19th-century city. The exhibition presented a wide range of perspectives, which, once combined, provide a vivid impression of Montreal and the daily life of the people who lived there. Duncan showed us the length and breadth of the island as well as the aspects that characterized Canadian life and Montreal’s urban landscape. The artist was particularly interested in local customs and painted the hustle and bustle of the streets, where city dwellers went about their daily business. Sensitive to the changing seasons, he celebrated the colours of fall and was especially inspired by winter.

By way of an epilogue, the digital artwork studio Iregular reinterpreted Duncan’s watercolours in the form of AI-generated images, depicting a reconstructed world and dreamscapes of a Montreal that no longer exists. What would the world look like through the eyes of someone whose entire reality is modelled on an artist’s illustrations? That is the question that Iregular sought to answer by

bringing artificial intelligence to bear on Duncan’s works from the collection. Using this input and a generative program, the studio produced a 3D virtual world of computer-generated images consisting of topographical strata and superimposed reliefs. The result is a unique, constantly changing experience that creates shifting dreamscapes based on Duncan’s work.

**“[...] a very rich anthology of remarkable portraits of the city before the dawn of photography, just as it was starting to transform [...].”**

– Stéphane Baillargeon, *Le Devoir*



© McCord Stewart Museum



View of the exhibition *Mother Memory Cellophane*, 2023, Laura Dumitriu © McCord Stewart Museum

***Mother Memory Cellophane***  
**By Séamus Gallagher**  
September 8, 2023, to February 4, 2024

Produced in partnership with MOMENTA Biennale de l'image, this theatrical exhibition was inspired by the Dupont company's 1939 presentation of Miss Chemistry, a female model designed to personify chemistry and serve as a living advertisement for the global launch of nylon stockings at the New York World's Fair. Inspired by the words *mother*, *memory* and *cellophane*, ranked in 1940 as the most beautiful words in the English language, Séamus Gallagher created a mashup of stereotypical femininity and synthetic material culture in a drag reincarnation of Miss Chemistry – or more accurately, her ghost. By reviving yesterday's "world of tomorrow" in a kaleidoscope of projections and lenticular images, the artist explored the contemporary sense of a future in ruins. In the process, he invited us to embrace and perhaps even slip into history's unfulfilled promises, just like a nylon stocking.

The 2023 edition of MOMENTA Biennale de l'image – *Masquerades: Drawn to Metamorphosis*, created by curator Ji-Yoon Han – shed light on the dynamics of visibility and invisibility that define relationships between self and other and between humans and their environment, whether plant, animal or technological.



Inside the exhibition *Wampum: Beads of Diplomacy*, 2023, Thibault Caron © McCord Stewart Museum

***Wampum: Beads of Diplomacy***  
**October 20, 2023, to March 10, 2024**

This exhibition of unprecedented scope, developed and co-produced with the Musée du quai Branly - Jacques Chirac in Paris, showcased 40 wampum belts from public and private collections in Quebec, Canada and Europe, some of them for the first time in North America. Wampums, remarkable objects made from shell beads, were exchanged for over two centuries – from the early 17th to the early 19th centuries – at diplomatic meetings between Indigenous and European nations in northeastern North America.

As powerful cultural and political symbols in Indigenous societies, wampums convey messages and knowledge that need to be heard. These precious belongings are material witnesses to the sacred principles and agreements governing relationships between nations, and the bearers of stories. They deserve to be better understood. This exhibition sought to give audiences a better grasp of wampums' crucial role in Indigenous-European relations, the relationship between these belongings and geopolitical issues in Canadian history, and their continuing influence and significance today.

The participation of contemporary Indigenous voices in the exhibition – in the works of artists Hannah Claus, Nadia Myre, Teharihulen Michel Savard and Skawennati, and in the video

recordings from members of several nations, who share their stories – highlights the continuing importance of wampum in Indigenous cultures today.

Offering unprecedented access to wampum belts from around the world, *Wampum: Beads of Diplomacy* was a place of discovery, connection, dialogue and sharing for the Indigenous communities of the St. Lawrence Valley and Great Lakes.

**“A fascinating exhibition [...]”**  
 – Marie-Claude Di Lillo, *Le Devoir*



© McCord Stewart Museum



Inside the exhibition *Presence of the Past*, 2024, Thibault Caron © McCord Stewart Museum

***Presence of the Past***  
**Exhibition by MC Snow**  
 March 1 to August 18, 2024

In this exhibition, Kanien'kehá:ka artist MC Snow explored the emotions and messages conveyed by Kanien'kehá:ka belongings from the Museum's Indigenous Cultures collection through two original works. Keen to highlight the importance of researching and preserving Indigenous cultural belongings, MC Snow and Jonathan Lainey, Curator, Indigenous Cultures, selected over 40 objects from the collection to accompany the works, including pottery, cradleboards, dolls and arrows. By juxtaposing these objects with contemporary representations of his reflections on the past, MC Snow explored the visceral emotions he feels in their presence, thereby drawing attention to the ways in which they convey meaning. *Presence of the Past* focused on metaphors – evoking truth, care, protection, transmission and memory – to create visual poetry rooted in oral tradition.

This was the first exhibition to be co-produced with the Contemporary Native Art Biennial (BACA), thanks to the participation of curators Michael Patten, Director and President of BACA, and Lori Beavis, Executive Director of Daphne.



© McCord Stewart Museum





Holidays at the Museum launch day, 2023, Thibault Caron © McCord Stewart Museum

## Ogilvy's Mechanical Christmas Windows

For the fifth year running, Ogilvy's mechanical Christmas window displays were displayed both inside the McCord Stewart Museum and outside, on the corner of Sherbrooke and Victoria streets, pedestrianized and decorated for the occasion. Custom-designed in 1947 by German toymaker Steiff, the displays transport spectators to a Bavarian setting where a host of handmade animals come to life. Similar to displays at major department stores around the globe, including Macy's in New York and Galeries Lafayette in Paris, these windows are among the last of their kind in North America. They were bequeathed to the McCord Stewart Museum by Holt Renfrew in March 2018 in order to preserve this iconic Montreal tradition.

The Museum is proud to continue this holiday tradition, which has delighted Montrealers of all ages for over 75 years!

## The Castle Ball

This year, for the first time, a sumptuous doll castle was added to the indoor window display to make the holiday season even more magical!

From the private collection of Liliane Stewart (1928–2014), Montreal philanthropist and wife of Stewart Museum founder David. M Stewart (1920–1984), this enchanting castle portrays an 18th-century ball where guests dance in their finest attire. This richly decorated piece replicates the Baroque furnishings found in 18th-century German palaces!

**"A beacon of holiday cheer"**  
– CBC News

# Permanent Exhibition

## ***Indigenous Voices of Today: Knowledge, Trauma, Resilience*** Permanent exhibition since September 2021

This McCord Stewart Museum permanent exhibition is central to the institution's identity and, in 2023–2024, still stands as one of the country's most seminal exhibitions. Part of an effort to encourage dialogue and foster greater mutual understanding, it offers opportunities for meaningful connection. The exhibition set the benchmark in Quebec and Canada for collaboration between Indigenous and non-Indigenous communities.

Curator Elisabeth Kaine (1955–2022) gathered the stories presented in the exhibition in an extensive consultation process that was conducted between 2010 and 2018 and involved 800 people from the 11 Indigenous

nations in Quebec. The stories explore the still little-known knowledge of Indigenous peoples in Quebec and Canada, the deep wounds they bear and their incredible resilience.

Roughly a hundred meticulously selected items from the Museum's Indigenous Cultures collection are rounded out by over 80 texts and videos. In 2023, 64 new objects were added to the exhibition in an annual rotation carried out for preservation purposes. These cultural belongings were carefully chosen by Innu Jean St-Onge of the Uashat Shaputuan Museum, which disseminates Innu culture. His approach was inspired by Indigenous ways of understanding the world through direct observation.



View of the exhibition *Indigenous Voices of Today*, 2021, Roger Aziz © McCord Stewart Museum

## Partner Exhibition



View of the SDGQ exhibition, Marc H. Choko Scholarships, 2024, Catherine Morellon  
© McCord Stewart Museum

## Annual student poster competition held by the SDGQ and Marc H. Choko March 12 to 31, 2024

Fifteen posters on the theme “Housing is a right!” were selected from among the submissions to the annual design competition of the Société des designers graphiques du Québec (SDGQ) and displayed in the McCord Stewart Museum Atrium.

For the 2023–2024 edition, the SDGQ elected to join forces with the Front d’action populaire en réaménagement urbain (FRAPRU), which holds that housing is a basic and essential right that should be fully accessible to everyone.

The annual competition celebrated its 10th anniversary in 2023 and is open to anyone enrolled in a college or university graphic design program recognized by the Quebec government. It aims to give emerging designers a chance to develop their skills and encourage them to work in the field of poster design, particularly in support of causes promoting the common good. The McCord Stewart Museum has been the official presenter of the competition since its inception. First prize for 2023 went to Gabriel Sherrer for his poster *Pow*.

## Outdoor Exhibition



View of the exhibition *Building Montreal* on McGill College Avenue, 2023, Roger Aziz  
© McCord Stewart Museum

## *Building Montreal* – Photography exhibition on McGill College Avenue June 16 to October 15, 2023

Presented on McGill College Avenue (between De Maisonneuve Boulevard and President-Kennedy Avenue), the exhibition *Building Montreal* offered a fresh new look at the shifting urban landscape of a constantly evolving metropolis. It featured 25 large-format historical photographs from the Museum’s Photography collection illustrating key phases and projects in the development of Montreal’s infrastructure from the 1850s to the 1980s. Chronicling the evolution of urban planning and civil engineering, the images from another era are also reminders of the countless people who have played a part in building Montreal. Although they are frequently a source of headaches for Montrealers, construction sites nevertheless bear witness to the city’s vitality and growth over the decades.

# Education, Community Engagement and Cultural Programs



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The year 2023–2024 was notable for the scope of the outreach and accessibility programs surrounding the exhibition *Wampum: Beads of Diplomacy* and for the enhancement of family programming throughout the year. Outreach activities designed to promote the Museum’s mission, projects and practices included the Education, Community Engagement and Cultural Programs team’s contribution to an international study day organized by the Groupe de recherche sur l’éducation et les musées (on the theme of engaged museums and participatory audiences), and a round table on inclusion and accessibility at the annual conference of the Société des musées du Québec. Discussions on decolonization practices took place during a presentation at the International Symposium on Cultural Citizenship, as well as during a study day at the Université de Montréal Intercultural Relations Research Laboratory summer school.

Always guided by the principles of openness and inclusion, the team focused on numerous collaborations and partnerships, both new and long-standing. In addition, two major projects begun in 2023–2024 will be completed in 2024–2025: the renovation and redesign of the Museum’s educational spaces, and the development of a policy governing its education, community engagement and cultural programs.

In regard to group visits and attendance at cultural and community engagement activities, the Department reached over 41,500 individuals of all ages. Of this number, 25,584 people were participants in group visits and workshops, including 12,719 children from preschool, elementary and secondary schools, 1,241 students in French language classes, and 4,946 people from a college or university. We also welcomed 1,475 members of Indigenous communities as part of group visits, primarily in connection with the *Wampum: Beads of Diplomacy* exhibition.

The Department’s programs received essential support from the Rossy Foundation, the Fondation J.A. DeSève, Rio Tinto Alcan, Power Corporation of Canada, the Caisse de dépôt et placement du Québec, Canada Life, the Zeller Family Foundation, the Valero Energy Foundation, the Hylcan Foundation, the Fondation Pierre Mantha and TFI International.

## Educational programming

The programming surrounding the temporary exhibition *Wampum: Beads of Diplomacy* distinguished itself in 2023–2024, not least for its success on the accessibility front. It consisted of four online workshops, produced in cooperation with La cabane à culture and attended by over 1,200 students from elementary schools across Quebec, as well as on-site tours and workshops for high-school students and the general public. The workshops were co-created with Wendat artist and educator Sonia Gros-Louis. In one of the year’s notable success stories, the Accessibility and Free Admission Program, funded by Rio Tinto, enabled 540 young people from Indigenous communities (some of them remote) to take part in educational activities at the Museum, with all expenses paid by the Museum and its partners. Positive feedback from schools and partner organizations confirms the need for such initiatives and their positive impact.

New projects included a workshop entitled “Fashion, the Body and Society,” held in collaboration with Youth Fusion’s fashion design program for high-school students enrolled in student retention programs. The workshop’s goal is to introduce young people to the history of fashion and its social dimensions while capitalizing on the Museum’s Dress, Fashion and Textiles collection. The Online Collections platform makes various items from the collection visible to the youngsters. It was also introduced to them as a valuable resource for the remainder of their learning path, enabling the students to peruse the Museum’s collection and find inspiration for the fashion collection they have to create by the end of the school year.

“Your welcome and presence during the tour were remarkable. Our Kiuna students felt the respect shown to their First Nation (Abenaki) and enjoyed being able to connect with the wampums you brought together.”

– Julie Depelteau, Academic Advisor, Kiuna College, Odanak

“I am writing to express my gratitude for the tour of the exhibitions *Wampum: Beads of Diplomacy* and *Indigenous Voices of Today* at the McCord Stewart Museum yesterday. It was an enriching and stimulating experience for all of us. [...] Thank you for your commitment to promoting culture, dialogue and sharing, and to facilitating access for everyone to cultural events like this. You’re doing a remarkable job. *Tiawenhk.*”

– Audrey Eberlé, Assistant Director and Curator, Huron-Wendat Museum, Wendake



Objects Tell Their Stories classroom activity, 2023, Thibault Caron @ McCord Stewart Museum

Projects in partnership with A Montréal School for All continued in 2023–2024.

In January 2024, four elementary classes from disadvantaged schools spent a week at the Museum for a school project on Indigenous cultures.

For the first time, the Museum welcomed students from the English-language school system as part of their French classes. Numerous activities in the classroom and at the Museum, including a visit to *Wampum: Beads of Diplomacy*, gave the children a chance to learn more about Indigenous history and cultures as well as to advance their language and writing skills. The week ended with a grand opening attended by parents.

Finally, the UMITEMIEU project, developed with Uhu Labos nomades and launched in 2021, was rolled out in the community of Kuujuaq between April 16 and 25 in cooperation with Kativik Iisarniliriniq. The goal: to document over 30 objects and help make the collections of the Museum and Avataq Cultural Institute more accessible.

## Community engagement programming

*The Hochelaga - Evolving Montreal* exhibition was a particularly successful component of this year's community engagement lineup. Working in collaboration with artist Joannie Lafrenière, the Maisonneuve library and Rue de la poésie, the Museum team proposed the "Poésie croisée" community engagement project to four neighbourhood organizations. A series of poetry and photography workshops culminated in a collaborative exhibition presented for three months at the library and at seven public sites across the neighbourhood, as well as in the production of a collaborative book. The Museum welcomed over a hundred residents and beneficiaries from several neighbourhood organizations for the festivities. These initiatives helped make the Museum more accessible to vulnerable groups and made the exhibition easier to access and to identify with.

Various other community engagement events were organized, including a discussion on men's fashion with Never Was Average. A total of 300 people took part in the activities, both inside and outside our walls.

## Cultural programming

The Museum's programming included events connected with temporary exhibitions like *Swallowing Mountains*.

For example, the Museum offered guided tours in the company of artist Karen Tam and Guislaine Lemay, Curator, Material Culture. Several discussion sessions were organized to give Montreal's Chinese community a greater voice, including "Cultural Reappropriation and Identity Construction among Immigrants and Adoptees from China," and a screening of the documentary *Big Fight in Little Chinatown* followed by a discussion with the director. Finally, artist Karen Tam held a workshop for families on the subject of wishing trees.

A number of cultural activities were also organized in connection with the exhibition *Becoming Montreal - The 1800s Painted by Duncan*. They ranged from a lecture with Christian Vachon and Laurier Lacroix, the exhibition's curators, to a tour of Iregular's digital artwork with artist Daniel Iregui, the company's founder. Two drawing and watercolour activities were also offered with Urban Sketchers during the Nuit blanche event.



Nuit Blanche, Watercolour Workshop with Urban Sketchers Montréal, 2024, Remi Hermoso @ McCord Stewart Museum

Thanks to financial support from the U.S. Embassy and consulates in Canada, the Museum marked Black History Month by hosting anthropologist Sheila S. Walker for an activity that served as a platform for reflecting on the global African diaspora, presented in collaboration with the Black History Month Round Table. On February 9 and 10, in partnership with the Festival Afropolitain nomade and Afromuseum, the Museum provided the setting for the return of the international and intercultural creative residency involving four African, Indigenous and Canadian artists, part of an intersectional creation project focusing on women's musical knowledge.

Activities carried out with Indigenous partners included hosting Atikamekw artist Marie-Claude Nequado for an educational activity on the creative act and the healing process, as part of the National Day of Truth and Reconciliation. A Museum delegation then took part in the march with the artist, in cooperation with the Restorative Justice Service Centre. In addition, a literary evening with authors Michel Jean and Shayne Michael was presented in partnership with Éditions Hannenorak. Finally, in February, at the invitation of the Contemporary Native Art Biennial, the Museum hosted and co-presented a fashion show by multidisciplinary Métis artist Jason Baerg in parallel with his exhibition *Kisewâtisiw\_miyootootow - S/he is Mercifully Respectful*, presented at the Art Mûr gallery. The event, created by curators Jason Baerg and Armando Perla (Chief Curator at the Textile Museum of Canada), featured the contribution of Anishinaabe artist Caroline Monnet.

This year, the Museum significantly enhanced its family offerings. For instance, it organized a brand-new event for children ages 5 to 9 called a "Hat Party," where youngsters have a chance to discover the Museum and take part in a creative workshop, without forgetting time for cake and presents, of course. During the holiday season, the Museum held numerous activities for families, complementing the Ogilvy store windows and ongoing exhibitions. For example, a specially designed family tour was organized for the *Becoming Montreal: The 1800s Painted by Duncan* exhibition, after which families were invited to create a winter-themed work using a variety of materials to decorate a collaborative window display. Along with its Sunday workshops, the Museum added

Family Saturdays, featuring tours and activities with tie-ins to ongoing exhibitions. Last but not least, our summer day camp on the alternating themes of portraiture, entitled "Face to Face," and landscapes, entitled "All the Colours of Montreal," were attended by 195 youngsters ages 5 to 9.

In summer 2023, the Museum presented a series of eight Musical Wednesdays concerts that put the scope and diversity of Montreal's cultural scene in the spotlight. In cooperation with the Société pour l'action, l'éducation et la sensibilisation environnementale de Montréal (SAESEM) and Éco-quartier Ville-Marie de Peter-McGill, kiosks and two eco-responsibility awareness workshops were held during the summer. Finally, graduates of the École supérieure de mode put on two lunchtime fashion shows in the Urban Forest.

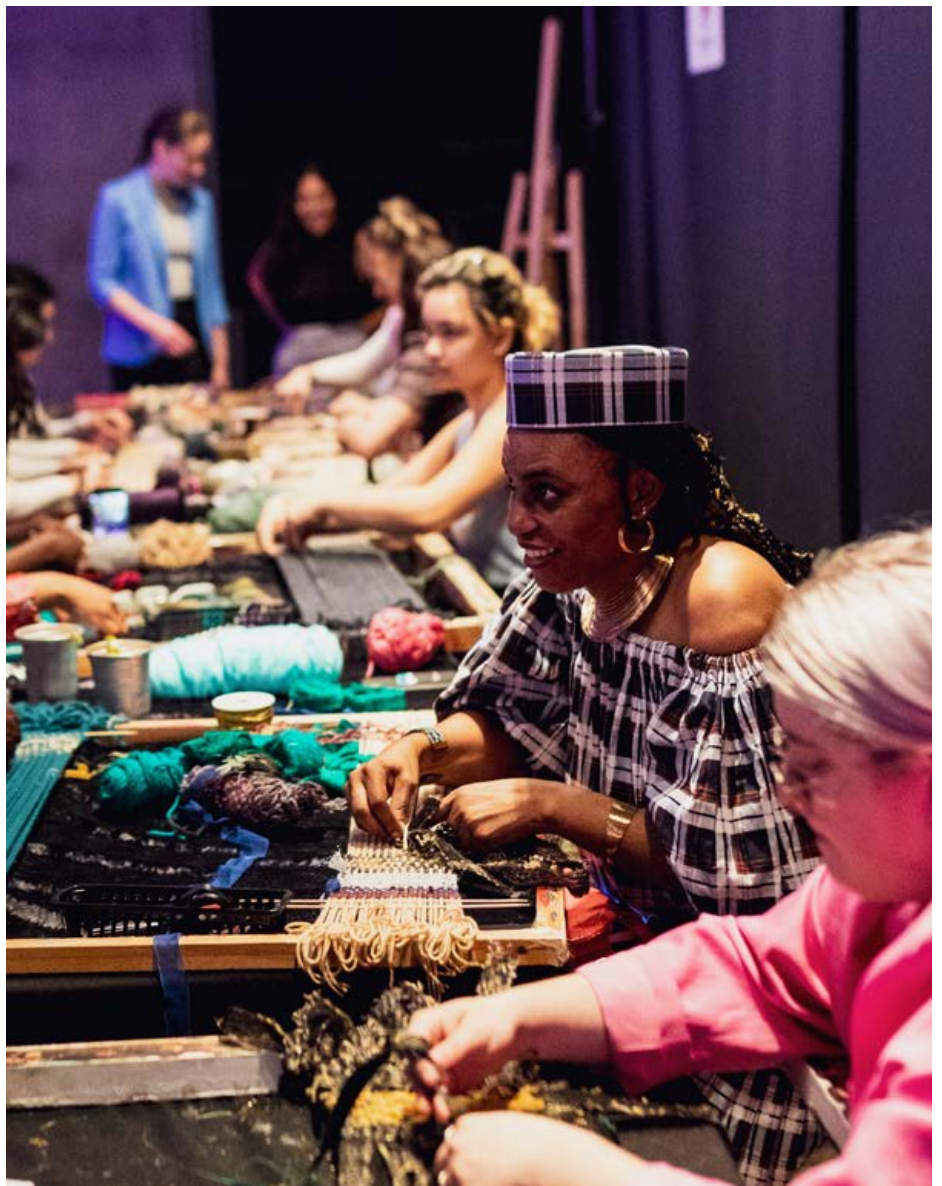
Other series and one-off or recurring events were also added to the program, including City Talks (Héritage Montréal), McCord Stewart Discoveries, the International Festival of Films on Art (FIFA) and more. In all, 72 events (lectures, round tables, workshops, concerts, special tours, screenings and outdoor activities) took place during the year, reaching close to 7,300 people, including 2,570 during Nuit blanche. Family activities were attended by almost 2,700 people, while more than 3,200 people took part in guided tours.



*Kisewâtisiw\_miyootootow - S/he is Mercifully Respectful* Fashion Show by Jason Baerg, 2024 @ Michael Patten



# Communications, Marketing and Visitor Experience



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Fiscal 2023–2024 saw just under 175,000 people visit the Museum. The number of attendees jumped to over 525,000 if its off-site programs, including the Urban Forest and the outdoor exhibition on McGill College Avenue, are counted. These figures represent 10% growth in attendance at the Museum and 5% growth for all programs combined.

Totalling just over \$1.72 million, self-generated revenues also grew substantially, surpassing those of the previous year by 13% and those of 2019–2020, the pre-pandemic baseline, by close to 27%.

An unprecedented exercise was carried out in fiscal 2022–2023 to better understand the Museum’s target audiences and their motivations. Henceforth, the personas “Encyclopedia,” “Heart,” “Root,” “Activist” and “Hedonist” will help guide program development as well as our marketing and communications strategies.

In addition, an overhaul of the Department’s structure aimed at improving task distribution and efficiency – particularly within the Marketing team, now grouped together with Public Services under the same manager (Antonin Gélinas) – paved the way for hiring a part-time reservations coordinator. The changes also made it possible to add a new part-time digital communications resource to the Communications team.



Children’s Birthday Hat Party, 2023, Thibault Caron © McCord Stewart Museum

## Getting inspired and sharing best practices

The Museum has also been active in the international research group Future Museum, which addresses the fundamental questions of the relevance of museums, audience development, the role and place of digital technology in institutions, and the development of new sources of revenue. Four working sessions attended by Pascale Grignon, Senior Director, Marketing, Culture and Inclusion, were held during the year – one each in Paris and Helsinki and two virtual sessions.

## Communications

In keeping with the 2022–2027 Strategic Plan, Catherine Morellon, Head, Communications, led a project to clarify the Museum’s positioning, which is based on four pillars:

- Telling Montreal’s stories
- Bearing witness
- Stimulating
- Engaging

These four pillars provided a base on which to develop a better statement of what makes the Museum unique, a new boilerplate description, a revisited logo, a new communications platform and a revised strategic grid, which have all been in place since April 2024.

In addition to producing wonderful promotional campaigns (for exhibitions such as *Becoming Montreal – The 1800s Painted by Duncan*, *Wampum: Beads of Diplomacy* and *Hochelaga – Evolving Montreal*), the team played a major role in attracting large numbers of families during the holiday season – which was moved up as a result of the teachers’ strike – and spring break.

Press coverage also reached new heights. A press conference was held on February 5 to present the vision of Anne Eschapassee, the Museum’s President and CEO since April 2023, to the major media.

In addition, several initiatives designed to decolonize our practices and ensure they are sustainable over the long term were introduced or maintained during the fiscal year:

- Hosting Montreal’s Chinese community in May 2023 for Quebec’s only official celebration of Asian Heritage Month, organized by Winston Chan, an active member of the community
- Creation and launch of a Web page devoted to content and activities related to Indigenous cultures, in collaboration with Kanien’kehá:ka and Northern Paiute artist Leilani Shaw
- Creation, online dissemination and print distribution of a brochure in three languages

(English, Kanien’kehá:ka and French) for a *Wampum: Beads of Diplomacy* exhibition tour

- Continued investment of 20% of our advertising budget in Indigenous media
- Amplification of the voices of Indigenous representatives at exhibition launch events and of artists from various cultural communities by means of video interviews supported by advertising investments in social media
- Support for local media by suspending advertising purchases on Meta and reinvesting in local media
- Organization of a special evening – an inclusive, festive and sustainable fashion market – during Montreal Fashion Week

## The Year 2023–2024: Digital Engagement by the Numbers

### Online public activities

<b>28</b>	Newsletters
<b>42</b>	Blog posts (articles and videos on our collections and programming)
<b>2,100</b>	Participants in online cultural activities
<b>160,800</b>	Social media interactions
<b>189,300</b>	Views of videos on our YouTube channel, representing over 2,700 hours of content

### Website\*

<b>465,000+</b>	Museum website visitors
<b>2,000,000</b>	Page views
<b>680,000+</b>	Log-ins
<b>108,300</b>	Online Collections platform consultations
<b>51,700</b>	Museum blog views
<b>19,300+</b>	EncycloFashionQC website visits
<b>74,000+</b>	Visits to the online ticketing service

Note: 90% of people who visited the website between September 25, 2023, and March 31, 2024, consented to the collection of online traffic data.

# Marketing

## Public services

The Box Office and Boutique saw their respective revenues increase by 5% and 8% this year, compared with the previous year. The Boutique set a new record for the third year running, with revenues of \$560,000. Initiatives contributing to decolonization and sustainability included the following:

- A 50% discount on Museum admission was offered on June 21 and September 30 to mark the International Day of the World's Indigenous People and the National Day of Truth and Reconciliation, and to help make Indigenous cultural programming as widely accessible as possible.
- Museum admission remains free for the members of Indigenous communities, whether individuals or groups. This measure has become increasingly popular every year: more than 600 people took advantage of it between April 2023 and March 2024 for individual visits, and 1,475 for group visits between April 2023 and March 2024.
- New relationships were developed with local and Native suppliers to the Boutique.
- The Boutique team reviewed its procedures in order to reduce transportation by grouping orders and to cut down on plastic packaging.
- The Museum has shown its support to various non-profit organizations by distributing more than 200 tickets or complimentary memberships as prizes in raffles or auctions during fundraising events. This proactive approach allows the institution to actively engage with the community and make a positive contribution to its local environment.

By the end of its first full year of operation, Café Notman's products were satisfying the needs and wishes of Museumgoers. In fiscal year 2023–2024, it took in double its pre-pandemic revenues.

## Membership program

Although the number of members remained stable (at nearly 4,000), Membership Program revenues climbed by 42% thanks to an increase in rates and a reduction in available

discounts. The result was record revenues of more than \$100,000.

The sustainability initiatives introduced by the team included switching from plastic to cardboard cards. In addition, the adoption rate for the digital card, launched last year, jumped from 25% to nearly 50% by the end of the fiscal year.

## Client development

Thanks to the team's sustained efforts and excellent service, the 2023–2024 fiscal year ended with record results in terms of both the number of visits (over 25,000) and group revenues (over \$130,000).

We exceeded our goal of having Indigenous groups account for 5% of all our visitor groups, thanks to the *Wampum: Beads of Diplomacy* exhibition and the keen interest it sparked in Indigenous communities.

The resumption of children's parties in fall 2023 proved a success. A total of 14 young people celebrated their birthdays at the Museum.

Finally, in 2023–2024, the proportion of tourists visiting the Museum returned to levels similar to those preceding the pandemic, at 40%.

## Room rental

Fiscal year 2023–2024 saw room rentals return to pre-pandemic levels, both in terms of the number of events hosted in the Museum's halls and the revenues generated. Nearly 2,500 people visited the Museum for renter-organized events.

Every year, the Museum offers its spaces free of charge to four Indigenous organizations and at a preferential rate to organizations from other historically marginalized communities.

The team developed a guide to environmentally responsible events that has since been used as a model by other institutions.



Children's Birthday Hat Party, 2023, Thibault Caron © McCord Stewart Museum

# Visitor Experience

Throughout the year, the team continued its ongoing assessment of the experiences of various client segments (individuals and groups) and of the impact of their visits. It also surveyed Members, evaluated the Museum's reputation in the Montreal and Quebec markets, and conducted a study on the origin of Museum visitors.

Overall, public satisfaction is very high, with a net promoter score that remains above 70 – an excellent result.

The team also organized four meetings of the Interdepartmental Visitor Experience Committee to announce the findings and identify ways to enhance the visitor experience. The results were also presented to all staff at two meetings.



In the exhibition *Becoming Montreal: The 1800s Painted by Duncan*, 2024, Rémi Hermoso © McCord Stewart Museum

## Sponsorships and Media Partnerships

Sponsorship revenues grew 8% from the previous year and were 51% higher than in fiscal 2019–2020, the pre-pandemic baseline.

The Museum wishes to thank its partners, who share its values and objectives and are such a big part of its success.

## La Presse: 10 Years of Photos That Made the News

A novel exhibition was organized to mark the 10th anniversary of *La Presse+*. Presented from May 5 to 14, 2023, at the J. Armand Bombardier Theatre, *La Presse: 10 Years of Photos That Made the News* showcased the remarkable work of the famous daily's photojournalists.

Initiatives	Partners
Annual media partners	<i>La Presse, Le Devoir, The Gazette, Vie des arts</i>
<i>Natu-natshishkueu: The Adventure of Connection</i>	Hydro-Québec (Presenting Sponsor)
City Talks urban tours and lectures	Ivanhoé Cambridge (Presenting Sponsor)
Corporate partner	BNP Paribas
Hotel partners	Hôtel Le Cantlie Marriott Château Champlain
<i>Indigenous Voices of Today: Knowledge, Trauma, Resilience</i> exhibition	ICI Radio-Canada (Presenting Sponsor) TD Bank Group (Collaborating Sponsor) Panasonic (Major Sponsor) Ubisoft (Partner)
<i>Hochelaga – Evolving Montreal</i> exhibition	Royal Photo, <i>Fugues</i>
The Urban Forest on Victoria Street	Borough of Ville-Marie, Montréal centre-ville, Papillon Ribbon & Bow, XP_MTL, Les Aventures du cœur de l'île
<i>Becoming Montreal – The 1800s Painted by Duncan</i> exhibition	<i>La Presse</i> (Presenting Sponsor)
Annual exhibition on McGill College Avenue: <i>Building Montreal</i>	BMO Financial Group (Presenting Sponsor) Astral Media (Collaborating Sponsor) Borough of Ville-Marie, XP_MTL
<i>Wampum: Beads of Diplomacy</i> exhibition	Rio Tinto (Presenting Sponsor of the exhibition at the McCord Stewart Museum)
<i>Holidays at the McCord Stewart Museum</i> programming and Ogilvy Christmas mechanical windows	iÖGO nanö (Presenting Sponsor) <i>The Gazette</i> (Major Partner) Montréal centre-ville, XP_MTL, Borough of Ville-Marie



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Borough of Ville-Marie, Ville de Montréal  
 Canadian Museums Association  
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 Conseil des arts de Montréal  
 Consulat général de France  
 Événements Attractions Québec  
 Montréal en lumières Festival  
 Ministère de la Culture et des Communications  
 du Québec  
 Canadian Heritage  
 Terra Foundation for American Art  
 Tourisme Montréal  
 McGill University



Eaton's Children's Menu, 1971. Gift of David Lank, Menus and Gastronomy Collection C285, C285/B1,1, McCord Stewart Museum



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The McCord Stewart Museum also wishes to  
thank Melissa Mollen Dupuis, Jean-Eudes Guy,

Danielle Lavoie, Paul Raymond and Pierre Trahan for their dedication to the Board of Trustees and its committees.

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Guy Parent, incoming Chair  
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Anne Eschapasse  
Jacob Lithgow  
Jean-Pierre Ouellet  
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Anne Eschapasse  
Cynthia Gordon (guest)  
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Yvon Lemay (guest)  
Ghislain Picard  
Jean-Claude Poitras  
Karine Rousseau (guest)  
Christian Vachon (guest)

## **Government Relations Working Group**

David Veillette, Chair  
Déborah Cherenfant  
Anne Eschapasse  
Geoffrey Kelley  
Britta Kröger  
Thomas Leslie

# Museum and Foundation Teams



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## Executive Management

### **PRESIDENT AND CHIEF EXECUTIVE OFFICER**

Anne Eschapasse

Executive Assistant to the President and Chief  
Executive Officer

Marion Laberge

Head, Government and Institutional Relations

Martine Couillard

## Collections

### **Head, Collections and Research, and Curator, Dress, Fashion and Textiles**

Cynthia Cooper

Curator, Indigenous Cultures

Jonathan Lainey

Curator, Archives

Mathieu Lapointe, Ph. D.

Curator, Material Culture

Guislaine Lemay

Curator, Photography

Zoë Tousignant, Ph. D.

Curator, Documentary Art

Christian Vachon

Associate Curator, Dress, Fashion and Textiles

Alexis Walker

Associate Curator, Photography

Hélène Samson, Ph. D.

Junior Archivist

Anouk Pavladeau

### **Head, Conservation**

Caterina Florio

Conservators

Sonia Kata

Gabriela Rosas

Sara Serban

Estelle Brunet\*

Associate Conservator

Anne MacKay

2D Conservation Assistant

Denis Plourde

3D Conservation Assistant

Caroline Bourgeois

Conservator

Camille Lafrance\*

Conservation Technician

Amélia Desjardins

### **Director, Collections Management**

Christian Vachon

Head, Collections Management

Karine Rousseau

Cataloguing Coordinator

Geneviève Déziel

Junior Cataloguer

Charlotte Beyries\*

Assistant, Collections Management

Camille Deshaies-Forget

Photographers

Roger Aziz

Laura Dumitriu

Archivist

Ana Luiza Colares Prasser

Reference Archivist, Archives and

Documentation Centre

Heather McNabb, Ph. D.

Collections Management Technician

Lorie-Anne Chamberland

Senior Technician, Collections Management

Jean-Christophe Chenette

Collections Management Technician

Anne-Sophie Kuentz\*

Senior Technician, Collections Management

Josianne Venne

### **Head, Digital Outreach, Collections and Exhibitions**

Stéphanie Poisson

Coordinator, Digital Outreach, Collections and  
Exhibitions

Anne-Frédérique Beaulieu-Plamondon

Digital Integration Technician

Mélissa Legros\*

\* Under contract

## Programs

### Head, Exhibitions

Geneviève Lafrance (outgoing)  
François Vallée (incoming)

Senior Project Managers, Exhibitions  
Catherine K. Laflamme  
Caroline Truchon, Ph. D.

Publication Assistant  
Nathalie Houle\*

### Chief Technician, Exhibitions

John Gouws

### Technicians, Exhibitions

Mélissa Jacques  
Olivier LeBlanc-Roy  
Patrick Migneault  
Philippe Bélanger\*  
Joëlle Blanchette\*  
Siloë Leduc\*  
Lyndon Polan\*

### Head, Education, Community Engagement and Cultural Programs

Maria-Luisa Romano

Project Manager, Community Relations  
Leïla Afriat

Project Managers  
Clara Chouinard  
Elysa Lachapelle

Team Leader  
Laëticia Perray

Coordinator  
Fadila Mehdi\*

Cultural Mediators  
Joanna Abrahamowicz  
David Brassard  
Marianne Connell  
Maximilien Lafrance-Liebman  
Louis Lalancette  
Romy Lepage  
Renata Paciullo Ribeiro  
Leah Watts

Day Camp Coordinator  
Caroline Alinec\*  
Day Camp Animators  
Thomas D'Amours  
Erika Schmidt (Intern)  
Hiba Tydrini (Intern)

Officer, Visitor Experience  
Ashley Morris\*

Junior Technician, Urban Forest Teardown  
Maria Tarakci\*

## Marketing, Communications and Visitor Experience

### SENIOR DIRECTOR, MARKETING, CULTURE AND INCLUSION

Pascale Grignon

Head, Communication and Digital Engagement  
Catherine Morellon

Senior Advisor, Digital Engagement  
Sabrina Lorier

Officer, Digital Engagement  
Philippe Bergeron

Officer, Public Relations  
Marc-André Champagne

Officer, Publicity and Promotions  
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Graphic Designer  
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Anne-Marie Beaudet (outgoing)

Head, Marketing and Visitor Experience  
Antonin Gélinas (incoming)

Officer, Client Development and Group Reservations  
Lison Cherki

Officer, Membership and Visitor Experience  
Maïa Mendilaharzu

Coordinators, Rentals and Events  
Léna Ilmane (outgoing)  
Maria-Del-Mar Sarmiento (incoming)

Coordinator, Group Reservations  
Charles-Antoine Goulet

Senior Clerk, Boutique  
Dragoslava Pujic

Senior Clerk, Admissions  
Laurence Williams (outgoing)  
Noémie Harari (outgoing)  
Guillaume Ranger (incoming)

\* Under contract

Clerks, Public Services  
Marine Andrieux  
Tessa Brenan  
Sophie Granger  
Raphaëlle Kelly  
Romane Lacas  
Cédric Lamonde-Boulet  
Melissa Legros  
Laurence Niro  
Cénéri Pissot  
Noémie Rochefort

## Operations

### **DIRECTOR, ADMINISTRATION AND FINANCE**

Philip Leduc (outgoing)  
Philippe Castaigne (incoming)

### **Head, Human Resources**

Lucie Beaupré

Senior Officer, Talent and Culture  
Marine Lemaitre

Human Resources Officer  
Marilyne Ouedraogo

### **Head, Accounting**

Volha Laiter

Accounting Analyst  
Yan Chuan Pan

Technicians, Accounting and Administration  
Linda Geczo (outgoing)  
Zhi Tian Zhuang (incoming)

### **Head, Information Technology**

Kévin Bocquart

CRM Specialist  
Kiriakos Galatis

Technical Coordinator (Audiovisual)  
Julien Pouliot\*

### **Building and Security**

Building Manager  
Mario Lafond

Security Manager  
David Dupéré

Maintenance Technician  
Claudio Pacheco

Mechanical Technician  
Dominique Granger

## Volunteers

### **Education, Community Engagement and Cultural Programs**

Luca Brown  
Carole Lafleur  
Barry Lazar  
Harvey Levinson  
Laurence Rajotte

### **Marketing**

Frédéric Cespedes Dionne  
Liu Maynard  
Sean Mc Lean  
Malena Mendilaharzu  
Rosalie Mercier  
Laurence Rajotte  
Calvin Rodon  
Alba Sieurac  
Jeffrey St-Pierre  
Christopher Tandu  
Mayna Zoila Tessier-Briones

### **Collections**

Kathryn Banham  
Jill Johnson  
Susan Nish

## Interns

Chloé Bel  
Sakoianonhawi Curotte  
Nickacia Forrester  
Agatha Lambert  
Clémentine Lohrer  
Antonia Mappin Kasirer  
Chantal Pimpinella  
Charafeddine Said Ziani  
Marie-Provence St-Yves  
Yonger Xie

Officers, Sustainable Development  
Rafaelle Dion-Truax  
Ikram-Malek Ghilaci

\* Under contract

## Foundation

### EXECUTIVE DIRECTOR, McCORD MUSEUM FOUNDATION

Amélie Saint-Pierre

Senior Officer, Annual Campaign and  
Planned Giving  
Pierre Poirier

Officer, Events and Special Projects  
Minh Bui

Officer, Philanthropic Development and Major  
Gifts  
Anne-Marie Merkly

Coordinators  
Marianne St-Laurent-Lévesque  
Samira Srour\*

Interns  
Jules Bonnet  
Natalia Garcia Hernandez

\* Under contract



Wm. Notman & Son, *Mrs. McGill's Dogs, Montreal, Quebec*, 1913. McCord Stewart Museum, II-200375



# Foundation



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

## A Year of Recovery and Consolidation

Following a three-year hiatus, 2023–2024 saw the return of the Foundation’s signature benefit events, namely the Museum’s Grand Ball and the Sugar Ball (which marked its 11th edition in spring 2023). Major gifts also enabled the realization of several projects with significant potential for the Museum. Thanks to these initiatives, the Foundation was able to remit \$2,865,010 to the Museum, enabling it to advance its mission of preserving and disseminating our cultural heritage through its exhibitions and innovative programs.

This year, the Foundation was able to resume some of the established practices appreciated by our donors. They included our Recognition Cocktail, an event that celebrates donors’ generosity in the company of the Museum’s conservation teams. It also featured a moving presentation from one of the Foundation’s major donors, Mr. Marc H. Choko. The eagerly awaited celebration highlighted the success of the annual “Donate to Amplify Their Voices” campaign.

The committees continued their respective missions in the area of internal governance. The Investment Committee, which is responsible for ensuring the sustainability of our financial support for the Museum, set itself the additional task of developing a sustainable investment policy as part of its upcoming work. Our shareholders’ equity ended the fiscal year up slightly, at \$31.9 million.

We would like to acknowledge and thank three members of the Board of Trustees who completed their terms of office in September 2023, following many years of dedication and hard work. They are Claude Gendron, who was a member of various committees over the years (including the Capital Projects Committee) and served as Interim Chair from February 1 to September 15, 2020; Bitá Cattelan, a major Montreal philanthropist who played an active role in our fundraising events; and Manon Vennat, who, after many years as a director and then as outgoing Chair of the Museum Board of



Jean-Michel Lavoie



Amélie Saint-Pierre

Trustees, brought her nearly 12 years of active service to the Foundation (including a stint on the Governance Committee) to a close. The Board was also delighted to welcome two new directors, Jiad Ghossoub and Félix Rhéaume.

Among the major philanthropic projects currently under way is the complete renovation of the Museum’s educational space, thanks to generous support from the Rossy Foundation. This major project will double our ability to welcome school groups by fall 2024. We are also working to support the complete refurb-

bishment of Victoria Street, which will be given a facelift this summer.

In closing, we would like to salute the remarkable dedication of the members of the Foundation and Museum Boards of Trustees, as well as the members of our committees (including the Young McCord Philanthropist Committee). We also wish to acknowledge the energy and professionalism of the Foundation team and express our gratitude to the companies, private foundations and individuals who have so generously supported the Foundation's mission. Thanks to your confidence and generosity, we are able to continue playing an active role in ensuring the Museum's success.



**Jean-Michel Lavoie**  
Chair of the Board of Trustees



**Amélie Saint-Pierre**  
Executive Director



Grand Ball, 2023, Éric Carrière © McCord Stewart Museum



Sugar Ball, 2023, Elias Touil © McCord Stewart Museum

# Major Gifts

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

Donor	Project	Impact
<b>Accessibility Programs</b>		
Fondation J.A. DeSève	Free admission for children	This program allowed thousands of children aged 12 and under to visit the Museum free of charge, nurturing their intellect, encouraging them to stay in school and helping them develop skills for life.
Rossy Foundation	Free admission for 13–17 year olds	To date, 2,708 teens have enjoyed free access to our exhibitions and activities.
BMO Financial Group	Free Wednesday evening admission and summer activities	A total of 4,592 visitors took part in exhibitions and cultural activities, exploring their own histories and Montreal's diverse communities.
Azrieli Foundation	Online collections	Completion of phase 1 of the user-friendly online platform providing access to thousands of the Museum's objects, photographs and archival documents.
Rio Tinto	Access to the exhibition <i>Wampum: Beads of Diplomacy</i>	36 school groups and Indigenous community members of all ages visited the wampum exhibition and took part in related workshops.
<b>Education, Community Engagement and Cultural Programs</b>		
Canada Life Fonds Pierre Mantha	Subsidized school visits	Support for students of all ages via online and in-person visits to their class. An experience that encourages learning and open-mindedness, while tackling historical and current issues.
Rossy Foundation	Educational programs on Indigenous cultures	Thousands of elementary and high school students from underprivileged Montreal schools took part in free educational tours and workshops.
Rossy Foundation	Strengthening Montreal Fund	Support for the Museum's education program to enhance the experience, spark curiosity and, ultimately, encourage young Montrealers to stay in school. This support is especially focused on refurbishing the education room, due to start in 2024.

Valero Energy TFI International René Malo Foundation	My week at the Museum	Three classes from underprivileged schools were able to pursue their studies at the Museum.
Hylcan Foundation	Access to the wampum exhibition	Support for school groups from Indigenous communities to visit the wampum exhibition.
Power Corporation of Canada	International symposium "Around Wampum: Histories and Perspectives"	Support for the organization of the international symposium on wampum, which brought together a dozen Indigenous, Quebec, Canadian and international specialists.

### Conservation and Restoration

Mark W. Gallop	James Murdoch fonds (P589)	Digitization and online publication of this fonds of a Scottish weaver who immigrated to Quebec in 1820 and who is important for the history of textiles in Quebec.
	Mitchell family fonds (P044)	Biographies of the members of this Afro-descendant family who lived in the Eastern Townships in the 19th century have been improved, translated and put online.
	Alexander Henderson fonds (P433)	Enhancement and translation of the biography of photographer Alexander Henderson, and online publication of his letters to his daughter Polly, accompanied by transcriptions.
	William John Watts fonds (P663)	Digitizations and transcriptions of the papers of politician William John Watts are available online, along with a table of contents.
	Reed family fonds (P056)	Digital transcription of the handwritten inventory of Hayter Reed's papers, and preparation for the digitization of documents relating to his work as Deputy Superintendent General of Indian Affairs.
Zeller Family Foundation	Support for the restoration of costumes to be displayed in the exhibition <i>Costume Balls: Dressing Up History, 1870-1927</i> opening November 2024.	Restoration of 19th and 20th century costumes from the Museum's collection.

## Strong Support from TD Bank Group

This year, thanks to the support and generosity of TD Bank Group, through TD Ready Commitment, a new position of Curatorial Assistant, Indigenous Cultures will be open to members of recognized Indigenous communities (First Nations, Métis and Inuit). Under the supervision of the Curator, Indigenous Cultures, the

incumbent will be responsible for collaborating on research, acquisition and dissemination projects related to the Museum's Indigenous Cultures collection. It is an opportunity for this person to develop key skills in the museum field.

## Foundation Activities

### 2023–2024 annual fundraising campaign

Launched last fall, our *Donate to Amplify Their Voices* fundraising campaign invited foundations, corporations and the public to generously support the McCord Stewart Museum's initiatives.

We wish to express our warmest thanks for your dedication, which has helped make the Museum the ideal setting for coming together, exchanging views and disseminating our rich historical and cultural heritage.

### 2023 staff fundraising campaign

Thanks to the solidarity and generosity shown by the Museum's staff through our in-house fundraising campaign, we will be able to hold eight Hat Parties for children from immigrant families in conjunction with the Centre social d'aide aux immigrants (CSAI).

Many thanks to all the teams at the McCord Stewart Museum and its Foundation for this major mobilization effort.



Wm. Notman & Son, M. G. Conway and Friends, Montreal, Quebec, 1901. II-138423-P1, McCord Stewart Museum

## Planned giving: Be the star of our stories!

People who have a passion for social history and want to help the Museum showcase its exceptional collections with a planned gift – whether through a will, a life insurance policy, publicly traded securities or another means – are especially important to the McCord Museum Foundation. That’s why, in 2023, we created the Legacy Builders’ Circle, a group of people eager to pass on their values of engagement and build a brighter future for future generations, drawing on

the stories of yesterday and today. It is with those goals in mind that nine individuals left us bequests in their wills, proof of the confidence that donors and their families place in our institution.

The McCord Stewart Museum is a private, not-for-profit institution that relies heavily on the generous support of donors for its operations and long-term survival. These donations help finance its ongoing activities:

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## Exhibitions and collections

---

12 exhibitions presented in 2023–2024

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670 objects restored

---

2.5 million objects, images and documents preserved in our storerooms

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160,000 objects, images and documents accessible online (up 20,000 from 2021)

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Over 4,000 digitized objects, documents and works of art, for a total of more than 5,200 images

---

5,488 objects and 284.70 linear cm of catalogued textual archives

---

Archives consulted by 1,115 people, including many specialists

---

## Cultural programming

---

Over 41,500 participants of all ages in the Museum’s activities, all programs combined

---

72 lectures, roundtables, workshops, concerts, special tours, screenings and outdoor activities during the year, reaching 7,276 people, including 2,570 during Nuit blanche

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## Educational activities for families and adults

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Family activities were attended by 2,664 people, while 3,225 people took part in our guided tours

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## Public engagement activities

---

Roughly 300 people took part in public engagement activities both inside and outside the Museum

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## Group visits

---

Almost 25,600 people took part in group visits and workshops:

- 12,719 preschool, elementary and high-school students
  - 1,241 francization students
  - 4,946 college and university students
  - 1,475 members of Indigenous communities (mainly for the *Wampum: Beads of Diplomacy* exhibition)
-

## Benefit Events

The year 2023 marked the return of the Museum's and Foundation's two signature benefit events, the Grand Ball and the Sugar Ball.

New this year: Committed to implementing its Sustainable Development Policy, the Museum took concrete steps toward holding an environmentally responsible benefit event. Among other initiatives, staff chose local suppliers committed to reducing their environmental impact.

### The Grand Ball

On May 4, 2023, the Grand Ball's guests were treated to an elegant and prestigious benefit that transported them into a unique black-and-white universe. Evoking the contrasts between past and future, Dick Walsh – the artistic director of the 2023 Grand Ball and the man behind the magic – gave everyone a truly exceptional event.



Committee and co-chairs: (from left to right) Bitu Cattelan, Elisabeth Starenkyj, Pierre Wehbi, Jean-Michel Lavoie, Amélie Saint-Pierre, Anne Eschapasse, Rodrigue Lussier, CFA, FSA, FICA, Nathalie Deshaies, Robert Szokup, MBA. Missing from the photo: Andrea Soueidan, Museum's Grand Ball, 2023. Elias Touil © McCord Stewart Museum

### Thank you to our partners and donors:

#### Philanthropic partners

Caisse de dépôt et placement du Québec  
Sun Life

#### Prestige tables:

Fiera Capital Corporation  
Azrieli Foundation  
TD Bank Group

#### Goods and services partners:

Arsenal Contemporary Art  
Distillerie de Montréal  
Société des alcools du Québec

### The Sugar Ball

Held on Saturday, May 6, the Sugar Ball delighted its 600 attendees with a high-energy benefit event. The famous sweets table, the midnight snack and the party ambience enhanced by DJs from the Del Arte collective all helped make the event a resounding success. Organizing committee members gave generously of their time and energy to deliver an unforgettable evening.



Young McCord Philanthropist Committee: (from left to right): Zoé Trahan, Charlotte Routhier, Jiad Ghossoub, Ingrid Boghossian, Jacynthe Potvin, William Van Sevenant, Marc-André Charron, Stéphanie Kutteh, Audrey Tourangeau, Jacob Lithgow, Eran Stysis, Amélie Saint-Pierre, Jean-Michel Lavoie, Maria-Gabriela Garcia-Rousiouk. Missing from the photo: Catherine McGilton and Stéphanie Marleau-Crépin. Sugar Ball, 2023. Elias Touil © McCord Stewart Museum

#### Presenter

BNP Paribas

#### Partner

CIBC

#### Goods and services partners

Arsenal Contemporary Art  
Bevo  
Dinette Marcella  
Distillerie de Montréal  
Euro-excellence  
Ferreira Café  
Guerlain  
Holt Renfrew Ogilvy  
Le Richmond  
Regal Confections

#### Donors (\$1,000 to \$5,000)

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Franklin Templeton  
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Wellington



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McCord Stewart Museum

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Pierre Wehbi

## Governance Committee and Human Resources

Julie Laurence, Chair

Sandra Ferreira

Félix Rhéaume

Amélie Saint-Pierre

Elisabeth Starenkyj

The McCord Museum Foundation would like to express its warm appreciation to Bitá Cattelan and Claude Gendron for their commitment to the Board of Trustees.

# Fundraising Campaign 2023-2024

## Major Donations

BMO Financial Group  
Canada Life  
Valero Énergie  
THE OVI FUND - A Zhao-Ionescu Foundation  
Azrieli Foundation  
Zeller Family Foundation  
Hylcan Foundation  
J.A. DeSève Foundation  
René Malo Foundation  
Rossy Foundation  
Pierre Mantha Fonds  
Mark W. Gallop  
TD Bank Group  
Power Corporation of Canada  
Rio Tinto  
TFI International

## Corporate and Foundation Donations

Anonymous (1)  
Barbara and Melvin Schloss Foundation  
Bax Investments  
Céline and Jacques Lamarre Foundation  
Erin O'Brien and George Priniotakis Foundation  
Grant Family Foundation  
Hay Foundation  
Lilith Holdings, in memory of C. Robin Molson  
Strideco Holdings  
Leonard and Alice Cohen Family Foundation  
Moe Levin Family Foundation  
McCarthy Tétrault Foundation  
Phyllis Lambert Foundation  
Polar Foundation  
R. Howard Webster Foundation  
Tyringham Investments

## One-time Donations

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Sophie Beaudoin  
James and Michèle Beckerleg  
Robert Bélanger  
Dominique Bellemare  
John Blachford  
James and Diana Bouchard  
Freda and Irwin Browns  
Michel Brutti  
Jean-Jacques Carrier  
Lucie Charbonneau  
Gilles and Sigrid Chatel  
James Cherry  
Marc Choko and Marie-Claude Bourdon  
John Collyer

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Greg Dalianis  
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Armand Des Rosiers  
Pierre Dozois  
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David Gawley and Linda Leith  
Cynthia Gordon  
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Donald Haslam  
Joan Ivory  
Peter and Gail Johnson, in honour of  
Cynthia Gordon  
Denise Jussaume  
Jo-Ann Kane  
Michal Kuzmicki  
Julie Laurence  
Jean-Michel Lavoie and Scott Yetman  
Gilbert and Tina Lee  
Suzanne Legge and R. Jeffrey Orr  
Linda and Peter Leus  
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Nadia Luong  
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Julie Keith and Richard W. Pound  
William Prevost  
Jean-Denis Proulx  
Anne Raby  
Félix Rhéaume  
Sylvie Rochon, in memory of Gilles Rochon  
Bruno Ronfard  
Geraldine Routh  
Lise Roy  
Amélie Saint-Pierre

Gilles Salvas  
Suzanne Sauvage  
Bhasker and Satinder Shetty  
Gerry Shadeed and Bente Christensen  
Elisabeth Starenkyj  
Deirdre Stevenson  
John Thompson  
Samuel Tirer  
Zoe Faust Trahan  
Catherine and Adam Turner, in honour of  
    Doug Deruchie  
Gérald Henri Vuillien  
Mary Wells  
Christopher Wiegand  
Henry and Melodie Yates

Thank you also to our 623 donors who gave less than \$250.

## Monthly Donations

Leila Afriat  
Madeleine André  
Theresia Botez Marquard  
Caroline Bourgeois  
Christine Brassard  
Isabelle Briclot  
David Clendenning  
Aileen Desbarats  
Laeticia Engunda  
Joan Foster  
Micheline Fournier  
Marie-Lucie Grégoire  
Corinne Isambert  
Christl Jemelka  
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Marion Laberge  
Louise Laplante  
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Suzanne Leyrolles  
Leigh MacKenzie Taylor  
Gerzain Maldonado  
Duncan Marvin  
Anne-Marie Merkly  
François Morin  
Frédéric Morrisseau  
Armand Parent  
Brooks Piper  
Mary Poland  
Richard Renaud  
Terry Scott

## Donations to ensure accessibility to the Children's Hat Party Staff Campaign

Anne-Frédérique Beaulieu Plamondon  
Philippe Bergeron  
Kévin Bocquart  
Caroline Bourgeois  
Minh Bui  
Philippe Castaigne  
Annabelle Collard  
Cynthia Cooper  
Martine Couillard  
Anne-Marie Demers  
Camille Deshaies-Forget  
Amélia Desjardins  
David Dupéré  
Anne Eschapasse  
Caterina Elvira Florio  
Kiriakos Galatis  
Linda Geczo  
Antonin Gélinas-Raymond  
John Gouws  
Dominique Granger  
Pascale Grignon  
Marion Laberge  
Elysa Lachapelle  
Mario Lafond  
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Catherine Morellon  
Sandra Nadeau Paradis  
Marilyne Ouedraogo  
Claudio Pacheco  
Yan Chuan Pan  
Laeticia Perray  
Denis Plourde  
Pierre Poirier  
Stéphanie Poisson  
Dragoslava Pujic  
Maria Luisa Romano  
Karine Rousseau  
Sara Serban  
Samira Srouf  
Zoë Tousignant  
Caroline Truchon  
Christian Vachon  
François Vallée  
Alexis Walker

## Donations–Spring-Summer 2023

Anonymous (4)  
Derek Anderson  
Rose Bidler  
Birks Family Foundation  
Suzanne Bisailon  
Janine Bombardier  
Micheline Brunelle  
Marcel Caya and Thérèse Bussièrès  
Fiera Capital Corporation  
Madeleine Charlier, in memory of Dusty Solomon  
Vineberg  
Eve de Lamirande  
Elizabeth Anthea Downing  
Ginette Ducharme and Serge Julien  
Forster, McGuire & Co.  
Gestion J.I.C.A.  
Marina Gusti  
Jean E. and Lucille Douville Foundation  
Richard Harnois  
Mel and Ann Hodes  
Peter Howick  
Eric Klinkhoff  
Charles Lapointe  
Jean-Luc Lauture  
Michael and Kelly Meighen, in memory of George  
MacLaren  
MFS Investment Management Canada  
Pierre Morin and Josée Dupont

Baijayanta Mukhopadhyay  
Madeleine Panaccio and William Tresham  
Robert Parizeau  
Pierre Desmarais Belvédère Foundation  
Wakeham Pilot  
Miriam Roland  
Valerie Pasztor Foundation

Thanks also to the 1,940 donors who gave less than \$250.

## Recognition Cocktail

### Partners

Fleurs Marie Vermette  
Mosaïq Vins et Spiritueux  
Olive Orange

The McCord Stewart Museum Foundation has made every effort to ensure the accuracy of the information provided. If an error has occurred, please accept our apologies and send your corrections to [fondation-mccord@mccord-stewart.ca](mailto:fondation-mccord@mccord-stewart.ca).



Wm. Notman & Son, *Mr. H. Song and Family, Montreal, Quebec, 1913*. McCord Stewart Museum, II-198453

# Financial Statements



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	2024 (\$)	2023 (\$)
<b>Revenue</b>		
Government of Québec	4,327,607	4,321,315
Government of Canada	171,658	533,258
Other grants	100,942	164,641
Conseil des arts de Montréal	110,000	112,013
Ville de Montréal	60,533	111,998
Macdonald Stewart Foundation grant	692,000	692,000
McCord Museum Foundation grant	2,869,184	3,086,631
Investment income (loss)	26,575	(152,074)
Visitor services	673,577	612,347
Admissions	787,980	714,485
Sponsorship	217,000	159,594
Rental income	63,255	31,370
Other	109,039	54,716
	<b>10,209,350</b>	<b>10,442,294</b>
<b>Expenses</b>		
Administration	2,099,436	2,048,975
Building and security	1,338,000	1,429,179
Collections	1,904,106	1,950,065
Education, Community Engagement and Cultural Programs	1,039,074	897,681
Exhibitions	1,643,080	1,434,526
Marketing and Communications	1,415,600	1,368,434
Visitor services	856,337	735,146
Interest on long-term debt	21,754	30,954
Amortization of capital assets	348,382	412,934
	<b>10,665,769</b>	<b>10,307,894</b>
(Deficiency) excess of revenue over expenses	<b>(456,419)</b>	<b>134,400</b>
Fund balances, beginning of year	5,507,335	6,772,935
Withdrawal	–	(1,400,000)
<b>Fund balances, end of year</b>	<b>5,050,916</b>	<b>5,507,335</b>

	2024 (\$)	2023 (\$)
<b>Assets</b>		
<b>Current assets</b>		
Cash	2,494,483	1,908,044
Accounts receivable	237,105	354,746
Grants receivable	127,149	393,728
Due from the McCord Museum Foundation	–	9,308
Inventory	228,983	203,854
Prepaid expenses	263,665	199,637
	<b>3,351,385</b>	<b>3,069,317</b>
Grants receivable	597,364	506,200
<b>Capital assets</b>	<b>3,945,681</b>	<b>4,207,880</b>
Collections	1	1
	<b>7,894,431</b>	<b>7,783,398</b>
<b>Liabilities</b>		
<b>Current liabilities</b>		
Accounts payable and accrued liabilities	1,372,795	1,033,135
Government remittances	–	35,698
Due to the McCord Museum Foundation	165,207	–
Deferred revenue	462,209	226,674
Current portion of long-term debt	105,120	305,438
	<b>2,105,331</b>	<b>1,600,945</b>
Long-term debt	597,364	506,200
Deferred contributions	140,820	168,918
	<b>2,843,515</b>	<b>2,276,063</b>
<b>Fund balances</b>		
Invested in capital assets	3,842,151	4,076,252
Internally restricted	374,775	624,775
Unrestricted	833,990	806,308
	<b>5,050,916</b>	<b>5,507,335</b>
	<b>7,894,431</b>	<b>7,783,398</b>

	2024 (\$)	2023 (\$)
<b>Operating activities</b>		
(Deficiency) excess of revenue over expenses	(456,419)	134,400
Adjustments for		
Amortization of capital assets	348,382	412,934
Amortization of deferred contributions	(28,098)	(182,692)
	<b>(136,135)</b>	<b>364,642</b>
Changes in non-cash operating working capital items	742,496	(144,423)
	<b>606,361</b>	<b>220,219</b>
<b>Investing activities</b>		
Purchase of capital assets	(86,183)	(234,585)
Purchase of investments	–	(2,366,053)
Disposal of investments	–	4,433,249
	<b>(86,183)</b>	<b>1,832,611</b>
<b>Financing activities</b>		
Proceeds from grants receivable	175,415	92,446
Repayment of long-term debt	(109,154)	(99,955)
Withdrawal	–	(1,400,000)
	<b>66,261</b>	<b>(1,407,509)</b>
Net increase in cash	586,439	645,321
Cash, beginning of year	1,908,044	1,262,723
<b>Cash, end of year</b>	<b>2,494,483</b>	<b>1,908,044</b>



# The McCord Museum Foundation

## Statement of operations Year ended March 31, 2024

	2024 (\$)	2023 (\$)
<b>Revenue</b>		
Fundraising		
Annual campaign	210,324	176,873
Major gifts	717,239	763,763
Centennial Fund campaign	37,500	304,026
Fundraising activities	539,330	–
Conseil des arts de Montréal	19,733	5,262
Allocation of wage subsidy	–	15,739
Investment income (loss)	4,090,615	(266,805)
	<b>5,614,741</b>	<b>998,858</b>
<b>Expenses</b>		
Investment management fees	110,026	124,430
Administration	498,585	413,504
Fundraising		
Annual campaign	13,436	36,608
Donor recognition	18,777	18,642
Fundraising activities	393,316	429
Centennial Fund campaign	–	214
Contributions to the McCord Stewart Museum	3,004,404	3,007,091
	<b>4,038,544</b>	<b>3,600,918</b>
Excess (deficiency) of income over expenses	1,576,197	(2,602,060)

# The McCord Museum Foundation

## Statement of changes in net assets Year ended March 31, 2024

	Internally restricted (\$)	Unrestricted (\$)	2024 Total (\$)	2023 Total (\$)
Balance, beginning of year	1,837,602	29,416,847	31,254,449	32,456,509
Excess (deficiency) of revenue over expenses	–	1,576,197	1,576,197	(2,602,060)
Contribution	–	–	–	1,400,000
Balance, end of year	1,837,602	30,993,044	32,830,646	31,254,449

# The McCord Museum Foundation

Statement of financial position  
as at March 31, 2024

	2024 (\$)	2023 (\$)
<b>Assets</b>		
Current assets		
Cash	1,136,746	2,135,412
Accounts receivable	13,580	8,871
Sales taxes receivable	18,857	28,667
Due from the McCord Stewart Museum - operations	165,207	–
Prepaid expenses	223,017	228,384
	<b>1,557,407</b>	<b>2,401,334</b>
Investments	31,869,770	29,159,084
	<b>33,427,177</b>	<b>31,560,418</b>
<b>Liabilities</b>		
Current liabilities		
Accounts payable and accrued liabilities	84,517	142,223
Due to the McCord Stewart Museum–operations	–	9,308
Deferred revenue	512,014	154,438
	<b>596,531</b>	<b>305,969</b>
Commitments		
<b>Net assets</b>		
Internally restricted	1,837,602	1,837,602
Unrestricted	30,993,044	29,416,847
	<b>32,830,646</b>	<b>31,254,449</b>
	<b>33,427,177</b>	<b>31,560,418</b>

# The McCord Museum Foundation

Statement of cash flows  
Year ended March 31, 2024

	2024 (\$)	2023 (\$)
<b>Operating activities</b>		
Excess (deficiency) of revenue over expenses	1,576,197	(2,602,060)
Adjustment for:		
Change in fair value of investments	(3,410,185)	602,008
	<b>(1,833,988)</b>	<b>(2,000,052)</b>
<b>Changes in non-cash operating working capital items</b>		
Accounts receivable	(4,709)	(8,871)
Sales taxes receivable	9,810	(2,416)
Prepaid expenses	5,367	(228,384)
Accounts payable and accrued liabilities	(57,706)	121,621
Due to the McCord Stewart Museum – operations	(174,515)	(97,947)
Deferred revenue	357,576	153,938
	<b>(1,698,165)</b>	<b>(2,062,111)</b>
<b>Investing activities</b>		
Net disposal of investments	699,499	4,603,911
<b>Financing activities</b>		
Due to the McCord Stewart Museum – annuity	–	(2,200,000)
Contribution from the McCord Stewart Museum	–	1,400,000
	–	(800,000)
Net (decrease) increase in cash	(998,666)	1,741,800
Cash, beginning of year	2,135,412	393,612
<b>Cash, end of year</b>	<b>1,136,746</b>	<b>2,135,412</b>

McCord Stewart Museum  
[musee-mccord-stewart.ca/en](http://musee-mccord-stewart.ca/en)  
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