



ANNUAL REPORT

2012–2013



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OUR VISION

THE McCORD MUSEUM CELEBRATES OUR PAST AND PRESENT LIVES—OUR HISTORY, OUR PEOPLE, OUR COMMUNITIES.

A MUSEUM THAT MIRRORS THE WORLD

ACHIEVEMENTS AND THEMES THAT PROPEL MONTREAL ONTO THE GLOBAL STAGE. AN OPENNESS TO THE WORLD AND ISSUES IMPORTANT TO MONTREALERS AND TOURISTS.

AN INTELLIGENT MUSEUM THAT STIRS REFLECTION

A CURRENT TAKE ON TODAY’S ISSUES, ACHIEVEMENTS AND TOPICS.

CONTEMPORARY AND INTERACTIVE; IMMERSIVE EXPERIENCES

A MUSEUM THAT EXTENDS OUTSIDE ITS OWN WALLS, TO THE STREETS, THE SCHOOLS AND BEYOND.

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MESSAGE FROM THE CHAIR OF THE BOARD OF TRUSTEES



MONIQUE JÉRÔME-FORGET
CHAIR OF THE BOARD OF TRUSTEES

A handwritten signature in cursive script, reading "Monique Jérôme-Forget".

When I became Chair of the McCord Museum's Board of Trustees in June 2012, I knew it would be a challenging task, given the difficult economic times, particularly in the cultural sector. I also knew the McCord Museum, custodian of the history of Montreal and Quebec, was well managed and demonstrated exceptional dynamism and a real commitment to openness and renewal. It was therefore with enthusiasm that I agreed to take over from Line Rivard, who had shown outstanding leadership over the previous four years.

The year that ended on March 31, 2013, was an important one in the history of the Museum. Indeed, after several years of preparatory work, the McCord Museum Foundation was formally established, a critical step towards ensuring the Museum's sustainability. We also worked to build closer ties with the Stewart Museum, another important museum of Montreal history, with a view to a mutually beneficial merger in 2013.

The tough economic climate and countless government budget cuts over the past few years have added to the challenges facing the McCord Museum. I am proud that we have succeeded once again, despite these difficulties, in finishing the year with a balanced budget, without slowing the pace of our activities. Clearly, this would not have been possible without the exemplary leadership of our President and Chief Executive Officer, Suzanne Sauvage, the professionalism and commitment of her entire team, and the unwavering support of funding agencies, sponsors and our loyal donors.

I wish to thank the Ministère de la Culture et des Communications du Québec for the extra support provided for the Museum's operations. Thank you also to our other allies, particularly the Conseil des arts de Montréal, which understands the vital role the McCord Museum plays in Montreal. Finally, thank you to Line Rivard, who ably presided over the Board of Trustees for four crucial years of the Museum's development, as well as to Jean-Jacques Carrier, who has left the Board of Trustees to join that of the Foundation.

In closing, I am pleased to welcome two new members to the Board of Trustees, Pierre Trahan and Christiane Langevin. We look forward to benefiting from their insight and support in the year ahead.

MESSAGE FROM THE PRESIDENT AND CHIEF EXECUTIVE OFFICER



SUZANNE SAUVAGE
PRESIDENT AND CHIEF
EXECUTIVE OFFICER

Throughout the past year, the McCord Museum has continued to show dynamism and innovation, two qualities that have enabled it to move forward, even in difficult times.

The McCord Museum showcases the extraordinary richness of our history in an original way while reflecting a city open to the world.

The Museum is known for its uniqueness and is boldly creative in its initiatives to attract both Montrealers and visitors and offer them a new appreciation of their history.

We showcased ten major exhibitions in 2012-2013, including one dedicated to the great Neapolitan photographer Mimmo Jodice, who integrated several stunning photos of Montreal into his exhibition, *Sublime Cities*. This exhibition, the first of the internationally renowned photographer in Canada, boosted the profile of the McCord Museum and presented an ideal opportunity to strengthen our ties with Montreal's Italian community.

Our exhibitions have also allowed visitors to discover and appreciate our own collections. *Edward Curtis – Beyond Measure*, for example, enabled Museum visitors to admire, for the first time, an exceptional selection of photogravures depicting the lives of the First Peoples of North America. *Toys 3 – The Voyage* was the latest instalment in what has become a well-established holiday tradition. We also mounted our seventh consecutive outdoor exhibition, *Alexander Henderson – Living Landscapes*, which captured the attention of some 650,000 passers-by on McGill College Avenue. Another crowd favourite was *Cartooning Calamities!*, which explored all things catastrophic as seen through the eyes of 16 Quebec editorial cartoonists. All of these exhibitions showed the rich diversity of our collections and brought ever-increasing public recognition to the Museum.

The new *Artist-in-Residence* program was another notable initiative in 2012-2013. The program invites artists to align their personal interpretations and artistic practices with the Museum's collections, as did Marie-Claude Bouthillier with her work *Families*. Throughout the year, the Museum collaborated with Heritage Montreal, Montreal Fashion Week, and Les Belles Soirées de l'Université de Montréal. Our *Urban Forest* also attracted more than 125,000 visitors to Victoria Street next to the Museum, becoming an increasingly popular downtown destination during the city's festival season.

This year, more than 20,000 artefacts and documents were accepted by our Acquisitions Committee, highlighting, once again, the importance of our collections as a source of Montreal, Quebec and Canadian historical documentation.

In closing, I would like to extend my sincere thanks to our new Chair of the Board of Trustees, Monique Jérôme-Forget, our trustees, our volunteers, and the entire team at the Museum for their confidence and for the time, energy, and talent they dedicate to this institution. Every single one of them has helped make the McCord Museum the pride of Montreal, both at home and abroad.

ACHIEVEMENTS, SUCCESS, DYNAMISM

Founded in 1921 by passionate collector David Ross McCord, the McCord Museum is an invaluable resource for all facets of the social history and material culture of Montreal, Quebec and Canada.

The Museum's mission is to make history accessible to all, and 2012-2013 was a particularly successful year, not only because of the Museum's creativity and innovation, but also because of its dynamism and the breadth of its influence. During a year when history and culture were too often absent from the minds of decision makers, the Museum was able to remain focused on its mission while renewing itself and gaining increasing recognition as a key source of reference and insight for both Montrealers and visitors to the city.

The fact that the Museum has been able to maintain the pace of its activities within a general environment of budget cuts is an achievement in itself. That it has also surpassed its attendance records, with nearly 100,000 visitors to its galleries in 2012-2013, and presented ten major exhibitions, speaks volumes about the vibrancy of the Museum and the important role it plays locally and nationally.

The McCord Museum is carefully managed by a team of passionate people who understand the immense value of what has been entrusted to them. It succeeds in not only preserving the historical and cultural heritage of Montreal, but also in fascinating and enlightening an ever-growing number of citizens of all ages, from here and elsewhere, with its exhibitions. Such success is due in part to the Museum's original and imaginative approach.

REFLECTING A CITY OPEN TO THE WORLD

The Museum fulfills its mandate with enthusiasm and professionalism, preserving, conserving, and exhibiting its rich collections while creating dynamic links between the treasures it houses and artistic creations at home and abroad.

The McCord Museum was the first museum in North America to host a major exhibition of works by renowned photographer Mimmo Jodice. The curators understood that these photos, devoid of any space-time references, could have been taken a century ago or a century from now. Hundreds of visitors came to this unique exhibition and left with an even deeper appreciation of their Museum. It is also interesting to note that 10 of the 53 large-format photographs presented in the exhibition were taken in Montreal by Mimmo Jodice at

the request of the McCord Museum. They showed the city from both a new and a timeless perspective.

Similarly, the creation of the *Artist-in-Residence* program demonstrates the Museum's commitment to associating itself with the works of artists by inviting them to align their personal interpretations and artistic practices with the Museum's collections. The first artist chosen for this residence was Marie-Claude Bouthillier, who created *Families* for the occasion, a splendid exhibition that juxtaposed original works with selected objects from the Costume and Textiles and Decorative Arts collections.

With a constant focus on reaching more Montrealers, the McCord Museum transformed adjacent Victoria Street into the *Urban Forest*, a playful and magical oasis open to the public for the second year in a row. The number of visitors tripled in two years, with more than 125,000 people enjoying the *Urban Forest* in the summer of 2012.

STEEPED IN HISTORY, LOOKING TO THE FUTURE

Guardian and promoter of one of the largest historical collections in North America, the McCord Museum is also acutely aware of the ubiquity and effectiveness of online communication. The innovative application, *MTL Urban Museum*, launched by the Museum in 2011, won the Gold Award in the category Multimédi'Art Interactif at the International Audiovisual Festival on Museums and Heritage in October 2012.

Another highlight of 2012-2013 was the creation of the McCord Museum Foundation. The Foundation reflects the importance the Museum places on preserving and promoting its collections for future generations as well as its educational and cultural mission. Although the activities designed to strengthen the Museum's financial health are part of its DNA, the formal establishment of the Foundation is an important step in the institution's evolution. It demonstrates the McCord Museum's commitment to anchoring itself as strongly in the future as in the past.

NEW ACQUISITIONS

The McCord Museum collections are a global reference in the study of the material culture of Montreal, Quebec and Canada. The Museum accepted 111 donations in 2012-2013, for a total of 21,155 artefacts and 5.61 linear metres of textual documents. These donations are an important contribution to the collections, representing six times more artefacts and four times more textual documents than acquired in 2011-2012.

COLLECTIONS



01

ACQUISITIONS IN 2012-2013

COLLECTIONS	DONATIONS	ARTEFACTS/DOCUMENTS
ICONOGRAPHIC ARCHIVES (CARICATURES)	11	3,745
PHOTOGRAPHIC ARCHIVES	15	16,953
TEXTUAL ARCHIVES	12	5,61 LINEAR METRES
DECORATIVE ARTS	9	97
COSTUME AND TEXTILES	27	206
ETHNOLOGY AND ARCHAEOLOGY	2	6
PAINTINGS, PRINTS AND DRAWINGS	7	148
INTERCOLLECTIONS	28	(SET OUT ABOVE)
TOTAL	111	21,155 AND 5.61 LINEAR METRES

01 Thomas Richardson Auldjo (1808-1837) S. Caruson. About 1830
Gift of Ms. Lynnette C. Hammet, M2012.122.1 © McCord Museum



02

CONSERVATION

The Conservation Department plays a crucial role at the McCord Museum, preserving and protecting artefacts, photographs, and documents and preparing them for exhibition or transportation to other institutions on loan. In 2012-2013, the Department oversaw all activities related to preserving Museum collections (handling, storage, moving works and objects) and monitored the Museum environment and the treatment of artefacts. The Department examined various studies about museum microclimates and has applied this information to improve the conditions under which the Museum’s most delicate pieces are stored and displayed.



03

CULTURAL PROPERTY

This year, eight donations were recognized by the Canadian Cultural Property Export Review Board as being of exceptional interest and national importance. These donations included six portraits of the Cuthbert family, painted between the end of the 18th and beginning of the 19th centuries, the photographic archives of Jean-Paul Cuerrier (1918-1997), produced and collected at the *Au Lutin qui bouffe* restaurant in Montreal between 1945 et 1973, and editorial cartoons by Aislin (*The Gazette*), Bado (*Le Droit*), Fleg (*Yahoo!*), Jenkins (*The Globe and Mail*), Pascal (*The Gazette*) and R. Pier (*Journal de Montréal*).

LOANS TO OTHER MUSEUMS AND INSTITUTIONS

In 2012 and 2013, the Museum made 23 loans to other museums and institutions, for a total of 119 objects in circulation. Among the institutions that benefited were the American Textile History Museum, the Bostonian Society Old State House, The Metropolitan Museum of Art, the National Portrait Gallery of Washington and The Winnipeg Art Gallery.

LABORATORY

Thanks to the long-standing generosity of the Molson Foundation, the McCord Museum’s conservation lab has conserved thousands of artefacts over more than a decade, most recently more than 200 stunning pieces for the new permanent exhibition, *Wearing our Identity – The First Peoples Collection*. The Department’s research and work has allowed the Museum to show many important artefacts in the exhibition, including a Niisitapiikwan beaded dress, dating back to the turn of the 20th century, which had not been on display for a very long time.

SHARING OUR EXPERTISE

The Department also participated in several conferences and presentations at the McCord Museum as well as in workshops, annual conferences and meetings held by various institutes and professional associations. Details of these presentations can be found in the *Publications, Meetings and Conferences* section of this Report.

EXHIBITIONS

The Conservation Department played an integral role in preparing more than 800 objects for the exhibitions *Cartooning Calamities!*, *Toys 3 – The Voyage* as well as for the rotation of objects in the permanent exhibition, *Montreal – Points of View*.

LOANS

The Conservation Department handled 49 objects selected for loans to various institutions in Canada and abroad, in particular a military jacket worn by General Isaac Brock, destined for the National Portrait Gallery and a quilt dating from 1893, loaned to the American Textile History Museum in Lowell, Massachusetts. In addition, a canvas by Cornelius Krieghoff, a 17th-century kettle and an Iroquois cradleboard (baby carrier) were loaned to the Art and Exhibition Hall in Bonn, Germany.

02 Installation Sash, Marie-Claude Bouthillier, 2012 © McCord Museum
03 Dress, 1900-1940, 20th century, ACC1000 © McCord Museum

THE ARCHIVES AND DOCUMENTATION CENTRE: AN ACCESS POINT FOR THE ENTIRE COLLECTION

Researchers from all backgrounds can access the McCord Museum collections remotely through an online database or using a more comprehensive computerized catalogue available on site. The Archives and Documentation Centre also provides users with a library of 9,000 publications and specialized periodicals in addition to 2,000 titles in its collection of rare books. More than 750 fonds and archival collections are available to researchers, accounting for almost 267 linear metres of textual documents and more than 1.34 million photographic archives.

The Museum's Archives Centre is certified and receives an annual grant from the Bibliothèque et Archives nationales du Québec

(BAnQ) in support of its development efforts and to help provide access to a diversified public.

The Centre's personnel welcomed 400 researchers in 2012-2013, took part in close to 700 research projects, and answered some 1,700 requests received by e-mail, phone or mail. In addition, the staff led a number of guided tours of the Centre and made its resources available to numerous researchers in universities, Aboriginal communities and the Greater Montreal Area.

PUBLICATIONS AND MEETINGS

PUBLICATIONS

HÉLÈNE SAMSON, CURATOR,
NOTMAN PHOTOGRAPHIC ARCHIVES

SUBLIME CITIES/VILLE SUBLIMES - EXHIBITION CATALOGUE

To complement the exhibition, the Museum produced a bilingual catalogue of previously unpublished photos. Prepared under the direction of Hélène Samson, the work includes text by writer Dany Laferrière and a chapter entitled "The Sublimity of Jodice".

"LE LIVRE DEVRAIT CONJUGUER ÉLÉGANCE ET DISTINCTION"

This essay about the book *Portrait of a Period*, by J. Russell Harper and Stanley Triggs, appears in *Livres Québécois remarquables du XX^e*, which celebrates important Quebec books. It was published under the direction of Claude Corbo in 2012 by Presses de l'Université du Québec.

CYNTHIA COOPER, CURATOR,
COSTUME AND TEXTILES

DECORATIVE ARTS AND DESIGN

Ms. Cooper published five essays in 2012 in *Decorative Arts and Design: The Montreal Museum of Fine Arts' Collection - Volume II*, a book devoted entirely to the Decorative Arts and Design collection of the MBAM.

patrimoine de Montréal de l'UQAM as part of the five year project, *Montréal, plaque tournante des échanges*.

CHRISTIAN VACHON, CURATOR, PAINTINGS,
PRINTS AND DRAWINGS

Organization and facilitation of a study session on the Museum's collection of editorial cartoons in collaboration with the research group CASGRAM of UQAM, June 15, 2012.

Host and speaker at The Association of Canadian Editorial Cartoonists convention, held at the Museum, June 29 and 30, 2012.

Participation in the scientific committee of the *Autour de l'affiche: une perspective québécoise et patrimoniale* convention, organized by BAnQ, October 11 and 12, 2012.

CÉLINE WIDMER, CURATOR,
HISTORY AND ARCHIVES

Participation in the annual meeting of bursary partners of the Fonds de recherche du Québec – Société et culture, as a member of the Laboratoire d'histoire et de patrimoine de Montréal, May 17, 2012.

Presentation of the Museum's textual archives at the ARTchives event held during the Blue Metropolis International Literary Festival, November 22 and 30, 2012

MEETINGS, SEMINARS AND PRESENTATIONS

CYNTHIA COOPER, CURATOR,
COSTUME AND TEXTILES

Participation in the Scholars' Roundtable at the Costume Society of America's national symposium in Atlanta, May 29 to June 12, 2012.

Collaboration in a research partnership led by Joanne Burgess of the Laboratoire d'histoire et de

ANNE MACKAY, HEAD, CONSERVATION

Participation in the 38th Annual Convention of the Canadian Association for Conservation (CAC), in Peterborough, May 24 to 26, 2012.

Presentation to members of the CAC Montreal region entitled "The Conservation of Totem Urbain: Une Histoire en dentelles," April 25, 2012.

IMPRESSIONS OF A CITY, MONTREAL THROUGH A PINHOLE

FEBRUARY 3 TO MAY 27, 2012

Produced in collaboration with UMA, la Maison de l'image et de la photographie, this exhibition displayed the work of photographer Guy Glorieux. It featured 18 black and white large-format photographs, some up to five metres in length, taken with a pinhole camera, a technique he has been working with for more than 12 years. With *Impressions of a City, Montreal Through a Pinhole*, Guy Glorieux invited viewers to “plunge into the heart of a landscape of monumental dimensions” and discover the many faces of the city, from new neighbourhoods to iconic places and buildings.



04

INUIT MODERN. THE ESTHER AND SAMUEL SARICK COLLECTION

FEBRUARY 24 TO SEPTEMBER 9, 2012

AN EXHIBITION FROM THE ART GALLERY OF ONTARIO

Inuit Modern traced the evolution of Inuit art in the 20th century through more than 138 works created by nearly 75 artists. Initially presented by the Art Gallery of Ontario, the exhibition featured sculptures, prints and drawings that immersed visitors in the very heart of a changing society. Through the eyes of some of the most illustrious artists of our century, the exhibition looked at the many upheavals Inuit have faced and their social, political and cultural consequences.



05

LYNNE COHEN

MARCH 20 TO MAY 6, 2012

This exhibition of 12 photographs by world-renowned photographer Lynne Cohen displayed her work from 1970 to 2011 touching on the theme of places that are unusual, but real. Distancing herself from documentary photography, which strives to preserve a record of a place or event, Cohen seeks instead to present scenes as she discovers them, without placing them in a socio-historical context. Visitors to the exhibit could identify artistic, social and political references in the choice of interiors photographed.



06

MIMMO JODICE SUBLIME CITIES

OCTOBER 11, 2012 TO MARCH 10, 2013

Mimmo Jodice Sublime Cities presented 53 large-format black and white photographs by Italian artist, Mimmo Jodice. The exhibition paid homage to some of the world's great cities: Naples, Rome, Venice, Moscow, Tokyo, New York, Boston, São Paulo, Paris, London, Lisbon, Berlin and, of course, Montreal. The Museum invited Jodice to Montreal to take a series of original photographs, 10 of which were integrated into the exhibition. Devoid of any space-time references or connection with current events, Mimmo Jodice's photographs offer a perspective that detaches these iconic locations from our current reality.

An illustrated exhibition catalogue, with a text by author Dany Laferrière, was produced by the McCord Museum and distributed in Canada by Gallimard Ltd.

The exhibition also enabled the Museum to build closer ties with Montreal's Italian community. Indeed, when some members of the community learned the Museum was planning to host the renowned Italian photographer for his first exhibition in Montreal, they quickly contacted friends in Naples, where the photographer was born, and asked them to help finance the exhibition. The Italian-Canadian Community Foundation of Quebec also contributed, enriching the Museum's collection with a beautiful photo of Mary, Queen of the World Cathedral taken by Mimmo Jodice.

An exhibition presented by the STM, with the support of Garofalo, Feudi di San Gregorio, Ritz-Carlton Montreal, Régis Côté, and les Belles soirées de l'Université de Montréal.

MARY PICKFORD
AND THE INVENTION OF THE MOVIE STAR

MAY 3 TO OCTOBER 14, 2012
TIFF BELL LIGHTBOX (TORONTO INTERNATIONAL FILM FESTIVAL)

Nicknamed “America’s Sweetheart,” Canadian Mary Pickford was more than a movie star; she was also a film industry pioneer. An independent producer and co-founder of *United Artists*, she was one of the most powerful women in the male-dominated Hollywood of her day. Universally admired, a fashion icon, and the face of a multitude of products, she became one of the earliest “stars” in the current sense of the term.

This exhibition, created primarily from the archives of the Rob Brooks Mary Pickford Collection and the TIFF Film Reference Library, offered a selection of 209 objects, including photos, film clips, movie posters and a range of merchandising products from the era.



08

EDWARD CURTIS –
BEYOND MEASURE

MAY 24 TO NOVEMBER 18, 2012

Born on February 16, 1868, in Whitewater, Wisconsin, Edward Curtis became interested in photography at an early age and particularly enjoyed photographing Native North Americans. In 1906, he undertook a large-scale project viewed by many as excessively ambitious: he set out to photograph North American Aboriginal peoples in order to document their way of life before, as many of his contemporaries assumed, it disappeared forever. In 1930, he completed his work, entitled *The North American Indian*. It is estimated that Curtis took about 40,000 photographic images of people belonging to 80 different nations.

The final 20-volume encyclopedic work also included 2,200 illustrations and accompanying texts. With this exhibition, the McCord Museum offered a selection of photogravures taken from these volumes.



09

CARTOONING CALAMITIES!

JUNE 20 TO JANUARY 27, 2013

Covering almost 150 years of current events, this exhibition presented a selection from the McCord Museum’s large collection of editorial cartoons. It explored all things catastrophic as seen through the work of 16 Quebec editorial cartoonists, including Chapleau, Aislin, Garnotte, Beaudet, Pascal and Godin. With an original take on the most topical of issues, the editorial cartoon has become one of the most effective journalistic tools for defending freedom of expression and for judging current actions and events. Through its unique perspective, the editorial cartoon provokes debate, arouses emotion, entertains, raises awareness, informs, and makes people think and above all, laugh!



10

TOYS 3 – THE VOYAGE

NOVEMBER 17 TO APRIL 28, 2013

For the third consecutive year, the Museum invited families, particularly those with 3 to 9-year-olds, to take part in a wonderful adventure and discover almost 200 toys from its collection. The latest installment of this yearly tradition offered a brand new concept: a playful and colourful voyage that led children, guided by a faithful canine companion and his friends, to the entertaining and surprise-filled Abracadabra, the fabulous land of toys!

This exhibition was made possible through the support of our partners Mamanpourlavie.com, Destination Centre-Ville, Gallimard, La Maison Théâtre et Rouge fm.



11

MARIE-CLAUDE BOUTHILLIER –
FAMILIES

DECEMBER 13, 2012 TO APRIL 14, 2013

Marie-Claude Bouthillier examined the formal and material relationships that connect painting, textiles and games. While participating in the new *Artist-in-Residence* program at the McCord Museum, she created an installation that linked original works with objects chosen from the Costume and Textiles and Decorative Arts collections of the Museum.

By juxtaposing historical artefacts with contemporary artwork inspired by motifs from the past, she explored and revealed the unstable relationships between craftsmanship and art and between the human body and memory.



12

HAITI: CHAOS AND DAILY LIFE
PHOTOGRAPHS BY BENOIT AQUIN

FEBRUARY 28 TO MAY 12, 2013

In his 40 oversized colour photos, Benoit Aquin offered a vision of Haiti today and looked honestly at the daily lives of Haitians as they coped with the chaos caused by the January 2010 earthquake. The photographs, taken by the artist over a number of visits, covered the three year period since the earthquake that left 220,000 dead, 300,000 injured and a million people homeless.

A number of excerpts from works by Haitian-born Montreal novelist Dany Laferrière, including quotes from his 2010 memoir, *The World is Moving Around Me*, complemented the exhibition and brought an additional perspective to Aquin’s photographs.

This exhibition was made possible through the support of our partners the Canada Council for the Arts, Encadrex, CECI and Galerie Hugues Charbonneau.



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14

MONTREAL – POINTS OF VIEW

PERMANENT EXHIBITION

This permanent exhibition presents ten snap shots of Montreal's history from its first inhabitants, well before the arrival of the Europeans, to the modern metropolis of today with its metro and skyscrapers. The exhibition features Montreal's iconic neighbourhoods, key moments in its history and the people who shaped its development.

Starting with contemporary Montreal, the visitor is invited to discover a piece of the city's history through nine specific locations that still hold traces of the past. Anchored in the present, these sites serve as symbols and shed light on significant milestones in Montreal's history.

The McCord Museum took advantage of a rotation of objects, a necessary step in the preservation and conservation of artefacts, to revitalize *Montreal – Points of View*. Since December 2012, the exhibition has offered visitors a completely new experience. While respecting the initial approach of the exhibition and its urban narrative, the Museum has designed a space from which a number of arteries extend, each

focusing on themes related to the history of the city and its social and economic development. The hub of the exhibition is “Montreal today.” It now includes video clips of experts offering fascinating insights into the city and current photos of the various Montreal sites featured throughout the exhibition. The result is a more structured and therefore more meaningful visit. The Saint-Laurent Boulevard artery has also undergone a transformation. A short film conveys the liveliness of this unique and legendary street and explores the contribution that immigration has made to our culinary, athletic and cultural traditions.

The newly configured exhibition also offers easier-to-read information for a highly rewarding museum experience.

This project was made possible through a financial contribution from the Ministère de la Culture et des Communications du Québec and with the support of Tourisme Montréal

ADOPT-AN-ARTEFACT PROGRAM DONORS

LUCKENBOOTH BROOCH
(1750-1800)
ADOPTED BY DEIRDRE STEVENSON

SERAPH, SCULPTURE OF A SIX-WINGED
ANGEL OF THE HIGHEST ORDER (1773-1820)
ADOPTED BY THE McINNIS FAMILY

CAGE CRINOLINE (ABOUT 1867)
ADOPTED BY
ALEXANDRA SCHWARZ

WATERCOLOUR OF MONTREAL FROM THE
MOUNTAIN, BY RICHARD DILLON (1800)
ADOPTED BY CYNTHIA GORDON

EMBROIDERED VELVETEEN SLIPPERS
(VERS 1800)
ADOPTED BY BERTRAND LICART

PHOTO OF JEAN BAPTISTE RICE, MOHAWK
RIVER PILOT, BY WM. NOTMAN (1868)
ADOPTED BY DR. YOLANDE PRÉNOVEAU

BEADED EVENING DRESS(1925-1930)
ADOPTED BY
EMMANUELLE GATTUSO

MOHAWK SILVER ARMBAND (1800-1830)
ADOPTED BY ANNE-MARIE MACLELLAN
AND SERGE LENIS

“IN OLD ARIZONA” MOVIE PROGRAM,
PRESENTED AT THE PALACE THEATRE (1929)
ADOPTED BY RENÉ MALO

LETTER FROM DANIEL DE RÉMY DE
COURCELLES, GOVERNOR OF NEW FRANCE,
TO THE SUPERIOR OF THE SÉMINAIRE
DE MONTRÉAL, FRANÇOIS DOLLIER
DE CASSON (1672)
ADOPTED BY JEAN-JACQUES CARRIER

MONTREAL FROM ST. HELEN'S ISLAND, BY
JAMES DUNCAN(1852-1853)
ADOPTED BY ALAN KLINKHOFF

3D VIEW-MASTER STEREOVIEWER,
MODEL E (1957)
ADOPTED BY ROLAND LESCURE

COMMEMORATIVE SILVER TROWEL (1859)
ADOPTED BY SYLVIA
AND RICHARD CRUESS



15

ALEXANDER HENDERSON –
LIVING LANDSCAPES

OUTDOOR EXHIBITION

For a seventh consecutive year, the Museum presented its outdoor exhibition on McGill College Avenue. *Living Landscapes*, by photographer Alexander Henderson, enabled passers-by to admire 25 large-format 19th-century photographs of some of Canada's most stunning landscapes. Alexander Henderson (1831 – 1913) was particularly drawn to the bustle of Montreal as a source of inspiration. The newly constructed railway, however, allowed him to also explore other regions of Quebec, and he was one of the first photographers to travel across Canada from coast to coast. In 1892, he was named manager of the Canadian Pacific photography department and helped capture the Canadian West on film. His breathtakingly beautiful prints show scenery from across the country.

This exhibition was made possible through the support of Canadian Pacific, BMO Financial Group, Astral, Rio Tinto Alcan, Ivanhoé Cambridge, Ville de Montréal, Place Ville Marie, Place Montréal Trust and le Centre Eaton.



16

14 Tramway crossing under construction, Ste. Catherine and St. Lawrence St., Montreal, QC, 1893, Wm. Notman & Son, 1893 II-102021 © McCord Museum
15 Spring flooding, near Montreal, QC, about 1865, Alexander Henderson. About 1866, 20th century. MP-0000.308.5 © McCord Museum
16 Alexander Henderson - Living Landscapes © McCord Museum

IN 2012-2013, THE EDUCATION DEPARTMENT FOCUSED ON RECRUITING MORE VOLUNTEER GUIDES, RESTRUCTURING THE TRAINING OF FACILITATORS, INCREASING THE NUMBER OF VISITORS, IMPROVING ACCESS TO THE MUSEUM AND RENEWING EDUCATIONAL ACTIVITIES. THESE EFFORTS HAVE PAID OFF WITH THE DEPARTMENT WELCOMING 16,801 VISITORS TO THE MUSEUM, INCLUDING 7,826 FROM ELEMENTARY SCHOOLS AND 1,454 FROM HIGH SCHOOLS.

SCHOOL PROGRAMS

For the past decade, The J. Armand Bombardier Foundation and the Great-West, London Life and Canada Life group have enabled the Museum to offer free educational programs to elementary and high school students. They also provide online educational tools to more than 56,000 children and teachers every year.

The TELUS Montreal Community Board allowed 1,500 students to participate free of charge in *iMontreal: The Collector* where they imagined themselves as 21st-century pioneers, piecing together clues about artefacts during an interactive, technology-driven class visit.

The Museum also offered thematic tours of its permanent exhibition, *Montreal – Points of View* and custom-made tours of temporary exhibitions, *Inuit Modern*, *Mary Pickford and the Invention of the Movie Star*, *Edward Curtis – Beyond Measure*, *Cartooning Calamities!*, *Mimmo Jodice – Sublime Cities*, *Toys 3 – The Voyage*, and *Haiti: Chaos and Daily Life* by Benoit Aquin. For the exhibition *Toys 3 – The Voyage*, the Education Department created a fun-filled tour where children could embark on an expedition full of surprises. Almost 1,400 students and teachers took part in this activity from November 2012 to March 2013.

In addition, a new awareness-raising activity, *Education Behind the Scenes*, was a resounding success with future teachers. More than 200 students from the Université de Montréal, the Université du Québec à Montréal (UQAM) and Bishop's University attended the activity and discovered the resources offered by the Museum.

OUTREACH

More than 500 people took part in the *Photographer's Workshop*, a school outreach activity. The Museum's education kits were redesigned to better respond to the needs of teachers and parents.

Seven schools from the Lester B. Pearson School Board took part in the project *A Portrait of My Canada*, which allowed some 30 grade ten students to express their visions of Canada through artistic creation. The Museum's website offers a virtual tour of their works.

The Education team joined educational and cultural action professionals from the Société des musées québécois (SMQ) on retreats focused on the themes of *Mediation and Interdisciplinarity* and *Mediation and New Technologies*. The team also took part in two research projects. The first was twofold:

one component, entitled *Working and Living in Montreal in 1900*, was conducted in collaboration with the Université du Québec à Trois-Rivières (UQTR), the Commission scolaire de Montréal (CSDM) and the RECITUS network, and was aimed at the primary school level; the second component, designed for the high school level, was entitled *Historical Thinking and Mobile Technology at the Museum and in the Urban Milieu*. The second research project consisted of evaluating how Aboriginal and non-Aboriginal groups perceived the exhibition *Edward Curtis – Beyond Measure* in partnership with Virginie Soulier, a PhD student in Museology at UQAM.

An online resource entitled *Les Rendez-vous du Musée McCord 2.0* was launched in August 2012 for French language teachers. Using video clips and worksheets, students delve into Quebec culture and explore McCord Museum collections while learning the French language. These activities were made possible with the financial support of the Programme de promotion du français lors d'événements culturels (PFAC) of the Secrétariat à la politique linguistique du gouvernement du Québec.

FAMILY ACTIVITIES

The 2012 day camp welcomed 173 campers, with half of the participants experiencing both of this year's themes, *Heroes of History* and *First Nations History*. The *Sunday Workshop* was made more flexible to better adapt to families with several children. With themes that changed alongside the seasons, these workshops attracted close to 1,500 people in 2012-2013.

A program of special activities was created for children's birthday parties with the themes *Totem*, *Search for the Lost Talisman* and *Beautiful Beads*. Another special activity complementing *Toys 3 – The Voyage* brought more than 400 children to the Museum to celebrate birthdays.

Parents and Tots, a monthly gathering of parents with children 18 months and under, allowed 496 young parents to share a special moment at the Museum and introduce their toddlers to an interactive cultural experience.

The program for the 2013 spring break focused on the theme of travel, inspired by the exhibitions *Toys 3 – The Voyage* and *Mimmo Jodice – Sublime Cities*. These family activities attracted 1,383 participants.

CITIZENSHIP PROGRAMS

Once again, the Museum offered the mentoring program *Alter-Echo* to 15 to 18-year-olds to help integrate young people from Montreal's cultural communities. The participants met with mentors from the Museum and the broader cultural world and reflected on identity and their place in society, in history and in the city. The project culminated in an exhibition where they displayed their work from creative workshops. The project is part of a partnership with *Citizenship and Immigration Canada* and three other museums: the Scarborough Museum (Toronto), the Markham Museum (Markham) and the Surrey Museum (Vancouver).

The ARTchives project, offered in collaboration with the Blue Metropolis International Literary Festival, had 120 high school students explore the Museum's archives with History and Archives Curator, Céline Widmer. The students were also given a guided tour of the permanent exhibition,

IN 2012-2013, THE McCORD MUSEUM CONTINUED TO EXPAND ITS NEW PROGRAM OF CULTURAL ACTIVITIES FOR ADULTS. THE NUMBER OF INSTITUTIONS COLLABORATING WITH THE PROGRAM HAS GROWN STEADILY SINCE 2011 AND NOW INCLUDES HERITAGE MONTREAL, LES BELLES SOIRÉES DE L'UNIVERSITÉ DE MONTRÉAL, THE CINÉMATHÈQUE QUÉBÉCOISE, THE INTERNATIONAL FESTIVAL OF FILMS ON ART, AND THE FIRST PEOPLES' HOUSE OF MCGILL UNIVERSITY.

ACCESSIBILITY IS A MAJOR MUSEUM PRIORITY AND THROUGH THE GENEROSITY OF THE BANK OF MONTREAL, OUR DOORS REMAIN OPEN TO THE PUBLIC FREE OF CHARGE ON WEDNESDAY EVENINGS WITH A PLETHORA OF CULTURAL ACTIVITIES BEING OFFERED, FROM MOVIES TO LECTURES.

LECTURES/CONVERSATIONS

This program fosters exchanges between the public and the Museum's curators, guest experts and artists whose work is linked to the collections. Generally, the lectures are informal, with time for dialogue and debate, and are usually presented in the J.A. Bombardier Theatre.

BLUE METROPOLIS AT THE McCORD - APRIL 2012

As part of the Blue Metropolis Montreal International Literary Festival, Will Straw, Director of the McGill Institute for the Study of Canada, and freelance journalist Kristian Gravenor drew inspiration from photos in the McCord Museum collections to tell the story of crime writing in Quebec from 1940 to the present.

REBINDING THE NORTH AMERICAN INDIAN – EDWARD CURTIS – SEPTEMBER 2012

Iroquois artist Jeff Thomas and Abenaki sociologist Guy Sioui-Durand took part in this conference held during the *Edward Curtis – Beyond Measure* exhibition, where they discussed Curtis' masterpiece *The North American Indian*.

Montreal – Points of View. Their artistic creations inspired by the archives theme were displayed at the Museum on April 25.

The project TOTEM, created by two artists and GUEPE (a group of naturalist-educators and environment professionals), brought 380 underprivileged pre-school children to the Museum on two occasions.

A Hydro-Quebec sponsorship enabled the Education Department to offer spring break activities and school holiday activities, as well as transportation, free of charge to school child care services in low income areas. Through the program, entitled *Adventure is Afoot at the McCord Museum, presented by Hydro-Quebec*, the Department offered free admission to the Museum for 2,000 young visitors. In addition, 356 people took part in guided tours and activities linked to the *Montreal – Points of View* exhibition, adapted to visitors learning French.

MUSIC, SOUND, CINEMA – SEPTEMBER 2012

Two Montreal historians of cinema, Will Straw and Lloyd Whitesell, joined pianist Gabriel Thibaudeau to talk about silent film and the brilliant career of Mary Pickford, the first *movie star* and the first woman to become a film director in Hollywood.

LES BELLES SOIRÉES – OCTOBER 2012

As part of Les Belles Soirées de l'Université de Montréal, Hélène Samson, Curator of the Notman Photographic Archives, discussed the breadth of Edward Curtis' photography, which documented life in Aboriginal communities in the American West. The conference was followed by a tour of the *Edward Curtis – Beyond Measure* exhibition.

CITY TALKS

OCTOBER 2012, JANUARY, MARCH AND JUNE 2013

This new four-part series, presented by the McCord Museum and Heritage Montreal, looked at the social history and the changing urban landscape of Montreal. The talks were bilingual and presented by leading Montreal thinkers and creative minds. The series was made possible with the generous support of Jean Raby and Goldman Sachs Gives.



FILM SCREENINGS

The Museum launched a new program of monthly film screenings in 2012-2013. Presented on the first Saturday of every month, the screenings are based on the McCord Museum collections and its permanent and temporary exhibitions. The films shown over the past year included *Edward Curtis: Coming to Light* and *Mimmo Jodice*.

MARY PICKFORD FILMS

Many movie lovers came out each Friday throughout September 2012 for silent film screenings accompanied on the piano by Gabriel Thibaudeau. The films were presented in collaboration with Cinémathèque québécoise.

GAROFALO ITALIAN NIGHTS (PART OF THE MIMMO JODICE – SUBLIME CITIES EXHIBITION)

In November, the spotlight turned to Italian cinema. Every Wednesday evening that month, the Museum presented a film related to Naples, the birthplace of Mimmo Jodice. The program included documentaries about Naples and short fictional films by young Neapolitan filmmakers. The screenings were followed by wine and pasta tastings, courtesy of Garofalo Pasta.

SPECIAL EVENTS

ITALIAN FASHION AT THE McCORD MUSEUM – FEBRUARY 2013

Inspired by the Museum's Costume and Textiles collection and particularly Italian fashion, this event was offered as part of Montreal Fashion Week 2013. Professor John Potvin of Concordia University launched his new book, *Giorgio Armani: Empire of the Senses*, following a presentation of the Museum's collection by Cynthia Cooper, Head, Collections and Research, and Curator, Costume and Textiles.

NUIT BLANCHE IN MONTREAL – MARCH 2, 2013
SUSPENDED NARRATIVES - MONTREAL DECADES

Building on the resounding success of last year's event, the McCord Museum worked again with the artists' collective Mere Phantoms for the 10th edition of the Nuit Blanche in Montreal. The event featured an interactive installation inspired by iconic places in Montreal.

INTERNATIONAL FESTIVAL OF FILMS ON ART (FIFA) – MARCH 14 TO 24, 2013

The McCord Museum proudly joined with the 31st Annual International Festival of Films on Art (FIFA) to screen several films in the FIFA program in the J.A. Bombardier Theatre.

PICTURING HAITI CIRCA 2013 – MARCH 2013

Political scientist and filmmaker Frantz Voltaire and museologist Marie-Luce Vendryes discussed the social, economic and political challenges of conserving Haiti's cultural and artistic heritage after 2012. The conference was held in conjunction with the exhibition *Haiti: Chaos and Daily Life* by photographer Benoit Aquin.

OUTDOOR ACTIVITIES

URBAN FOREST, VICTORIA STREET – MAY TO SEPTEMBER 2012

Enchanted by the success of its *Urban Forest* in 2011, the McCord Museum decided to revitalize the concept in 2012. Victoria Street was closed to traffic once again and transformed into a playful and surprising urban forest, awash in purple, with the help of the landscape architecture firm, Wanted Landscape. Artist-in-Residence Geneviève Moisan created an installation in the form of a dome inspired by landscape photographs from the Museum's collection. Every Wednesday evening there were concerts featuring young artists such as Donzelle, Ben Shemie and Adam and the Amethysts. The design attracted many visitors and neighbours, happy to find a place to picnic or take a break from the hectic pace of the city. More than 125,000 people visited the site during the summer.

THE MARKETING AND COMMUNICATIONS DEPARTMENT CONTINUED ITS INITIATIVES TO ATTRACT MORE VISITORS TO THE MUSEUM AND TO INCREASE SELF-GENERATED REVENUES. THESE EFFORTS HAVE PAID OFF, AND WE ARE PROUD TO REPORT THAT THE MUSEUM WELCOMED CLOSE TO 100,000 VISITORS IN 2012-2013.

COMMUNICATIONS

The exhibitions *Toys 3 – The Voyage*, *Mary Pickford and the Invention of the Movie Star*, *Mimmo Jodice – Sublime Cities*, and *Cartooning Calamities!* were supported by major communication campaigns, which greatly contributed to their success. In a second partnership with the STM, a campaign was launched to publicize *Mimmo Jodice – Sublime Cities*. The other exhibitions and activities also benefited from a considerable amount of public relations work as well as efforts to reach target communities, notably Haitian Montrealers for the exhibition *Haiti: Chaos and Daily Life* by Benoit Aquin.

The McCord Museum received unprecedented press coverage, making the front pages of the Arts and Entertainment sections of the daily newspapers in addition to being featured in the electronic media and on numerous websites and blogs.

A wide variety of communication tools were developed for various Museum services, such as the McCord Museum Foundation and the Education Department. Our in-house graphics department created a brand new design for the programming brochure to more fully promote the exhibitions and activities offered by the Museum.

MEDIA PARTNERSHIPS

The Museum’s valuable media partnerships have boosted its profile and visibility. Special thanks go to Astral, Journal 24h, Le Devoir,

Historia, Mamanpourlavie.com, Cogeco Métromédia, Rouge FM, The Gazette, Vie des Arts and La Vitrine culturelle.

SOCIAL MEDIA AND THE WEB

The number of visits to the Museum’s website surpassed 1.1 million in 2012-2013, and fans of its dynamic Facebook page surpassed 4,000. The Museum has more than 2,500 followers on Twitter @MuseeMcCord, a way of maintaining its relationship with visitors and the public.

The Museum’s Flickr page displays 216 new images from its collections, archives and exhibitions, and has received 700,000 visitors. The YouTube portal has provided a tool for promoting videos related to the Museum, a sort of virtual gallery seen by 87,000 viewers. Almost 2,800 digital images of artefacts are available through the online resource Keys to History.

In addition, five editions of the Museum’s newsletter were sent to almost 3,000 subscribers.

The *McCord Museum Application* has 3,707 users, and the cutting-edge application *MTL Urban Museum* has received 5,996 visits and been downloaded 1,817 times. The Museum is proud of winning the Gold Award in the category Multimédi’Art Interactif for *MTL Urban Museum* at the 2012 International Audiovisual Festival on Museums and Heritage.

STATISTICS

MCCORD MUSEUM WEBSITE	MORE THAN 1.1 MILLION VISITS
FACEBOOK	4 ,000 FRIENDS
TWITTER	2 500 FOLLOWERS
FLICKR	216 NEW IMAGES, ALMOST 700,000 VISITS
YOUTUBE	MORE THAN 87,000 VIEWS OF OUR VIDEOS WITH LINKS TO THE MUSEUM
MCCORD MUSEUM APPLICATION	3,707 VISITS
MTL URBAN MUSEUM	5,996 VISITS, 1,817 DOWNLOADS
KEYS TO HISTORY	ALMOST 2,800 NEW DATABASE ENTRIES IN THIS ONLINE EDUCATIONAL RESOURCE

BOUTIQUE

After two years of repositioning and reorganization, the Boutique is now seeing the results of its efforts. It surpassed its revenue and profitability targets in 2012-2013, with revenues up 21% from the previous year, a full 5% higher than targeted.

Products related to the exhibitions, particularly those linked to *Mimmo Jodice – Sublime Cities*, were very popular, as were the creations of Montreal artisans and authentic Aboriginal products. Representing close to 29% of sales, online purchases of photos from the Museum’s collections still represent a significant portion of Boutique revenues.

ROOM RENTALS

Every week, various organizations rent rooms at the McCord Museum to hold cocktail receptions, conferences, annual meetings and even Christmas parties. This clientele includes both non-profit organizations and major corporations, such as Genivar, The Gazette and Cascades. These organizations are attracted by the location of the Museum, in the heart of the business district, its exceptional beauty, the flexibility of the space available and the expertise of the Marketing and Communications team in organizing events.

ATTRACTING TOURISTS

Building ties with the tourism industry, particularly developing business partnerships with incoming agencies and travel wholesalers, has been a priority this year. The Museum also presented its activities and services to selected clientele, including seniors, conference delegates and professional associations.

MUSEUM MEMBERSHIP PROGRAM

The Museum increased its membership by 76% between April 2012 and March 2013. This was due largely to a promotion to attract student members and a partnership with the magazine *Vie des arts*.

SPONSORSHIPS

THE MUSEUM HAS BEEN FORTUNATE IN RECEIVING THE SUPPORT OF MANY INVALUABLE PARTNERS, WHO FULFILL THEIR OWN BUSINESS OBJECTIVES WHILE ENABLING THE MUSEUM TO SUCCEED.

HISTORIA AND TOURISME MONTRÉAL

UMA, LA MAISON DE L'IMAGE ET DE LA PHOTOGRAPHIE

THE STM, CONSULATE GENERAL OF ITALY IN MONTREAL, FEUDI DI SAN GREGORIO, GROUPE RÉGIS CÔTÉ, GAROFALO, RITZ-CARLTON MONTREAL AND UNIVERSITÉ DE MONTRÉAL

DESTINATION CENTRE-VILLE, GALLIMARD AND LA MAISON THÉÂTRE

ENCADREX

BMO BANK OF MONTREAL, BOTA BOTA, THE MONTREAL EATON CENTRE, IVANHOÉ CAMBRIDGE, PLACE MONTRÉAL TRUST, PLACE VILLE-MARIE, RIO TINTO ALCAN AND SITQ – CAISSE DE DÉPÔT ET PLACEMENT DU QUÉBEC

TOURISME MONTRÉAL, TOURISME QUÉBEC, DESTINATION CENTRE-VILLE, GROUPE DYNAMITE INC., FIRST CAPITAL ASSET MANAGEMENT AND PAPILLON

HYDRO-QUÉBEC

TELUS

CAISSE DE DÉPÔT ET PLACEMENT DU QUÉBEC, DAVIES WARD PHILLIPS & VINEBERG , JOE BEEF, GAROFALO, GATTUSO INC., THE GAZETTE AND TREASURY WINE ESTATES

SCOTIABANK

MONTREAL – POINTS OF VIEW

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

MIMMO JODICE – SUBLIME CITIES

TOYS 3 – THE VOYAGE

HAITI: CHAOS AND DAILY LIFE BY BENOIT AQUIN

FOR THE ANNUAL OUTDOOR EXHIBITION ON MCGILL COLLEGE AVENUE

THE URBAN FOREST ON VICTORIA STREET

THE PROGRAM ADVENTURE IS AFOOT AT THE MCCORD MUSEUM

THE APPLICATION MTL URBAN MUSEUM

WINE AND FOOD AT THE MUSEUM

YOUNG MCCORD ACTIVITIES



18 Place Avenue, on the corner of Léo Pariseau, Montreal, 2009 © Guy Glorieux

McCORD MUSEUM
STATEMENTS OF OPERATIONS AND CHANGES IN FUND BALANCES
YEARS ENDED MARCH 31, 2013 AND MARCH 31, 2012

	OPERATING FUND (\$)	CAPITAL ASSETS FUND (\$)	ENDOWMENT FUND (\$)	2013 (\$)
Revenue				
Government of Quebec (Note 4)	3,250,532	55,592	-	3,306,124
Government of Canada (Note 5)	6,416	4,980	-	11,396
Other grants	71,512	-	-	71,512
The Montreal Arts Council	74,200	-	-	74,200
Ville de Montréal	33,500	-	-	33,500
Contributed services (Note 3)	59,830	-	-	59,830
Foundation grants (Note 14)	627,717	42,004	-	669,721
Investment income	513,017	-	-	513,017
Visitor services	336,681	-	-	336,681
Admissions	354,388	-	-	354,388
Fundraising	828,941	-	-	828,941
Sponsorship	162,941	-	-	162,941
Rental	61,852	-	-	61,852
Other	83,250	-	-	83,250
	6,464,777	102,576	-	6,567,353
Expenses				
Administration	1,081,696	-	-	1,081,696
Visitor services	379,068	-	-	379,068
Interest on long-term debt	20,525	8,653	-	29,178
Building and security	1,039,414	-	-	1,039,414
Collection (note 3)	977,389	-	-	977,389
Education programs	674,641	-	-	674,641
Exhibitions	1,467,510	-	-	1,467,510
Development, marketing and communications	817,861	-	-	817,861
Amortization of capital assets	-	201,750	-	201,750
	6,458,104	210,403	-	6,668,507
(Deficiency) excess of revenue over expenses before the undernoted items				
	6,673	(107,827)	-	(101,154)
Change in the fair value of investments	385,988	-	-	385,988
Excess (deficiency) of revenue over expenses				
	392,661	(107,827)	-	284,834
Fund balances as at March 31, 2012	99,952	3,059,400	10,731,495	13,890,847
Endowment contributions	-	-	-	-
Interfund transfers (Note 6)	(509,302)	86,263	423,039	-
Fund balances as at March 31, 2013	(16,689)	3,037,836	11,154,534	14,175,681

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	OPERATING FUND (\$)	CAPITAL ASSETS FUND (\$)	ENDOWMENT FUND (\$)	2012 (\$)
Revenue				
Government of Quebec (Note 4)	1,946,614	56,341	-	2,002,955
Government of Canada (Note 5)	16,058	-	-	16,058
Other grants	73,728	-	-	73,728
Montreal Urban Community	70,000	-	-	70,000
Ville de Montréal	60,000	-	-	60,000
Contributed services (Note 3)	59,420	-	-	59,420
Foundation grants (Note 14)	638,380	42,312	-	680,692
Special Foundation grants (Note 14)	950,000	-	-	950,000
Investment income	415,189	-	-	415,189
Visitor services	297,079	-	-	297,079
Admissions	340,412	-	-	340,412
Fundraising	843,384	-	-	843,384
Sponsorship	235,900	-	-	235,900
Rental	150,715	-	-	150,715
Other	54,627	-	-	54,627
	6,151,506	98,653	-	6,250,159
Expenses				
Administration	1,010,516	-	-	1,010,516
Visitor services	360,338	-	-	360,338
Interest on long-term debt	2,663	15,653	-	18,316
Building and security	942,974	-	-	942,974
Collection (note 3)	795,804	-	-	795,804
Education programs	672,651	-	-	672,651
Exhibitions	1,315,316	-	-	1,315,316
Development, marketing and communications	1,035,709	-	-	1,035,709
Amortization of capital assets	-	191,429	-	191,429
	6,135,971	207,082	-	6,343,053
(Deficiency) excess of revenue over expenses before the undernoted items				
	15,535	(108,429)	-	(92,894)
Change in the fair value of investments	(259,435)	-	-	(259,435)
Deficiency of revenue over expenses				
	(243,900)	(108,429)	-	(352,329)
Fund balances as at April 1, 2011	(551,411)	3,115,525	11,679,062	14,243,176
Endowment contributions	-	-	-	-
Interfund transfers (Note 6)	895,263	52,304	(947,567)	-
Fund balances as at March 31, 2012	99,952	3,059,400	10,731,495	13,890,847

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McCORD MUSEUM
STATEMENTS OF FINANCIAL POSITION
AS AT MARCH 31, 2013, MARCH 31, 2012 AND APRIL 1, 2011

	OPERATING FUND (\$)	CAPITAL ASSETS FUND (\$)	ENDOWMENT FUND (\$)	TOTAL MARCH 31, 2013 (\$)	TOTAL MARCH 31, 2012 (\$)	TOTAL APRIL 1, 2011 (\$)
Assets						
Current assets						
Cash	230,880	-	-	230,880	431,432	249,998
Amounts receivable	168,700	-	-	168,700	131,002	209,677
Grants receivable (Note 10)	1,969,039	45,653	-	2,014,692	151,217	241,144
Due from The McCord Museum Foundation	77,547	-	-	77,547	-	-
Due from Other Funds (Note 3)	-	-	1,020,811*	-	-	-
Inventory	119,380	-	-	119,380	122,322	97,778
Prepaid expenses	86,867	-	-	86,867	89,217	73,560
	2,652,413	45,653	1,020,811	2,698,066	925,190	872,157
Grants receivable (Note 10)	312,661	98,210	-	410,871	552,186	187,359
Investments (Note 13)	-	-	10,133,723	10,133,723	10,923,277	11,325,565
Capital assets (Note 7)	-	3,303,833	-	3,303,833	3,352,846	3,491,971
	2,965,074	3,447,696	11,154,534	16,546,493	15,753,499	15,877,052
Liabilities						
Current liabilities						
Accounts payable and accrued liabilities	722,425	-	-	722,425	518,508	499,531
Government remittances	134,265	-	-	134,265	110,130	110,916
Due to Other Funds (Note 3)	1,020,811*	-	-	-	-	-
Deferred revenue (Note 8)	245,939	-	-	245,939	253,209	272,268
Current portion of long-term debt (Note 10)	545,662	45,653	-	591,315	135,173	187,356
	2,669,102	45,653	-	1,693,944	1,017,020	1,070,071
Long-term debt (Note 10)	312,661	98,210	-	410,871	552,186	187,359
Deferred contributions (Note 11)	-	265,997	-	265,997	293,446	376,446
	2,981,763	409,860	-	2,370,812	1,862,652	1,633,876
Fund balances						
Invested in capital assets	-	3,037,836	-	3,037,836	3,059,400	3,115,525
Externally restricted (Note 12)	-	-	10,813,034	10,813,034	10,813,034	11,313,034
Internally restricted (Note 12)	-	-	341,500	341,500	(81,539)	366,028
Unrestricted	(16,689)	-	-	(16,689)	99,952	(551,411)
	(16,689)	3,037,836	11,154,534	14,175,681	13,890,847	14,243,176
	2,965,074	3,447,696	11,154,534	16,546,493	15,753,499	15,877,052

* These amounts are not included in the total column because they offset each other.

Excerpt of the 2012-2013 financial statements. A complete version is available on the McCord Museum website: www.mccord-museum.qc.ca/annualreports



19 Photograph, The Bouncer: Montreal Snowshoe Club, c. 1886
Wm. Notman & Son, VIEW-2426, McCord Museum



JEAN RABY
CHAIR OF THE BOARD OF TRUSTEES

A handwritten signature in dark ink, appearing to read "Jean Raby".



KATHRYN MULLER, PH.D.
EXECUTIVE DIRECTOR

A handwritten signature in dark ink, appearing to read "Kathryn Muller".

Thank you! Your generosity allowed the McCord Museum Foundation to raise more than \$950,000 this year and support priorities ranging from education and free cultural programming to conservation and curatorial work. You will see in our retrospective of the past year numerous examples of how your investments have made a real impact on protecting, preserving, and promoting our shared heritage.

Philanthropy has defined the McCord Museum since its inception, when David Ross McCord first donated his collection to McGill University in 1919. At various moments in the Museum's history, the generosity of Montrealers and others has contributed significantly to the preservation of our institution and its collections. Today, our generous supporters, encompassing long-time donors as well as those new to our cause, continue this legacy of supporting the history of our community here in Montreal and, through the wide scope of our collections, in Quebec and North America more broadly.

Supported by an independent Board of Trustees which is committed to the Museum's mission, the McCord Museum Foundation's goal is two-fold: grow our annual fundraising initiatives by building lasting and impactful relationships with our donors; manage and increase our endowment so that the Museum can continue to thrive for generations to come.

This year has been a time of expansion and renewal for the Foundation, and we would especially like to thank Past Chair Derek Price, who has dedicated significant time and effort over several decades to ensuring the Museum's posterity, and other former trustees, particularly Tim Brodhead, David Lank, Jill Price, and Deirdre Stevenson. Their leadership and prudent investment management combined with the generosity of our donors have ensured that the Foundation can today contribute one third of the Museum's annual operating budget. Thank you for your passion, dedication and for your continued support.

THE ESSENTIAL SUPPORT OF DONORS

This year, you responded in great number to our annual appeal for support, and we finished the year with a record number of donations – 651 in total! Thank you – every single donation, no matter the size, helps us support the Museum priorities described here that touch you, our public. Your generosity has grown our annual fundraising support by more than 52% since 2009-2010 to more than \$250,000 this fiscal year. We are immensely grateful.

To illustrate the power of one donation, picture Guislaine Lemay, Curator of Ethnology and Archaeology, working with our exhibition team to select the most stunning and historically fascinating artefacts for our upcoming First Peoples Gallery, opening in May 2013. One item in particular was missing to make this exhibition on Aboriginal clothing complete: a Northwest Coast Button Blanket historically made from the prized Hudson's Bay Company green wool blankets and worn ceremonially. The generosity of an anonymous donor allowed Guislaine to commission a blanket from Maxine Matilpi, a talented Kwakwaka artist who styled it with the crests of her family: a large sun and a Sisiutl (or two-headed serpent), a warrior crest that has the ability to turn into a magical war canoe. This single donation allowed the Museum to acquire a missing piece for its collection and supported an Aboriginal artist dedicated to keeping her culture and traditions alive. Thank you.



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ADOPT-AN-ARTEFACT

For the second year in a row, the Adopt-an-Artefact program was a tremendous success, with thirteen objects on display in *Montreal – Points of View* finding 'parents' among our donors. The program supports the Museum's core mandate of conservation and targets the preservation of more than 30% of artefacts in our collection that are badly damaged and in need of critical treatment. Thank you!

YOUR LEGACY AT THE MUSEUM

This year, the Museum lost one of our most steadfast volunteers when Joan McKim, a familiar face around the McCord since 1978, passed away after a long life of volunteerism and dedication to her community. Joan catalogued well over 20,000 artefacts between 1982 and 2000 alone and even continued volunteering for the Museum via e-mail after her 2006 move to Toronto. She was a remarkable individual, an esteemed colleague and volunteer, and a loyal donor who left the Museum a generous bequest, thus ensuring that her legacy will live on forever.

FUNDRAISING REPORT

The McCord Museum Foundation organizes various activities every year, where it builds new alliances, raises funds and wins recognition. In addition to contributing significantly to the Museum's financial needs, these festive occasions offer donors, sponsors and friends of the McCord Museum a chance to learn more about our exhibitions, achievements and staff.

For this year only, the proceeds from our fundraising events, more than \$389,000, have been included in the Museum's financial statements due to the Foundation's transition.

YOUNG McCORD

In order to encourage young people to support the Museum, the Foundation created the Young McCord Circle for donors under 40. The circle is for young professionals who are passionate about Montreal history and culture. They support the Museum through volunteering and philanthropy, notably through the annual Sugar Ball.

FUNDRAISING AND RECOGNITION EVENTS

ANNUAL BALL 2012	400 PEOPLE DANCED, CELEBRATED AND TOOK PART IN A DRAW FOR 15 EXTRAORDINARY PRIZES. THE SALE OF 45 TABLES BROUGHT IN \$307,000.
SUGAR BALL 2012	730 YOUNG PROFESSIONALS AND 10 PARTICIPATING LOCAL BUSINESSES RAISED \$56,000 IN REVENUES.
WINE AND FOOD AT THE MUSEUM	200 WINE LOVERS FEASTED ON OYSTERS AND PASTA DURING AN EVENING SPONSORED BY 3 GENEROUS DONORS. THE EVENING BROUGHT IN \$43,000.
TEA AT THE McCORD	THIS FREE EVENT, PRESENTED 5 TIMES DURING THE YEAR, PROVIDED A VALUABLE OPPORTUNITY TO INTERACT WITH CURATORS.
CURATORS' COCKTAIL	109 GENEROUS DONORS LISTENED TO 5 CURATORS AND 1 CONSERVATOR TELL THE STORY OF 1 LOVE-STRUCK COUPLE, THE LILY DARBOY DOLL SHOES, ABORIGINAL MINIATURES AND OTHER ARTEFACTS FROM 4 CONTINENTS.

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Stella Scalia, Chantal Leblanc, Line Rivard, Roland Lescure, Marie-Laure Guillard, Christiane Langevin, Charles Flicker and Claire Lefavre. Committee members not in photo, Grégoire Baillargeon, Michelle Setlakwe and Lorna Telfer

THE McCORD MUSEUM FOUNDATION
STATEMENTS OF OPERATIONS
10-MONTH PERIOD ENDED MARCH 31, 2013 AND YEAR ENDED MAY 31, 2012

	2013 (\$)	2012 (\$)
Revenue		
Investment income	1,518,648	(698,657)
Fundraising		
Annual campaign	248,797	-
Major gifts	303,555	1,000
Fundraising events	56,124	-
	2,127,124	(697,657)
Expenses		
Investment management fees	52,724	43,996
Administration	244,211	49,842
Fundraising		
Annual campaign	11,803	-
Fundraising events	12,477	-
Donor recognition	10,652	-
Contributions made to the McCord Museum (Note 7)	796,767	1,589,380
	1,128,634	1,683,218
Excess (deficiency) of revenue over expenses	998,490	(2,380,875)

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STATEMENTS OF CHANGES IN NET ASSETS
10-MONTH PERIOD ENDED MARCH 31, 2013 AND YEAR ENDED MAY 31,2012

	ENDOWMENT (\$)	UNRESTRICTED (\$)	TOTAL (\$)
Balance, as at June 1, 2011	-	14,374,984	14,374,984
Deficiency of revenue over expenses	-	(2,380,875)	(2,380,875)
Balance, as at May 31, 2012	-	11,994,109	11,994,109
Excess of revenue over expenses	-	998,490	998,490
Endowment contributions	15,000	-	15,000
Balance, as at March 31, 2013	15,000	12,992,599	13,007,599

STATEMENTS OF FINANCIAL POSITION
AS AT MARCH 31, 2013, MAY 31, 2012 AND JUNE 1, 2011

	MARCH 31 (\$)	MAY 31 (\$)	JUNE 1 (\$)
Assets			
Current assets			
Cash	225,532	79,107	116,862
Commodity taxes receivable	25,909	5,463	9,190
Prepaid expenses	78,828	-	-
	330,269	84,570	126,052
Long-term investments (Note 4)	12,826,030	11,919,539	14,263,432
	13,156,299	12,004,109	14,389,484
Liabilities			
Current liabilities			
Accounts payable and accrued liabilities	36,153	10,000	14,500
Due to the McCord Museum	77,547	-	-
Deferred revenues	35,000	-	-
	148,700	10,000	14,500
Net assets			
Endowment	15,000		
Unrestricted	12,992,599	11,994,109	14,374,984
	13,007,599	11,994,109	14,374,984
	13,156,299	12,004,109	14,389,484

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STATEMENTS OF CASH FLOWS
10-MONTH PERIOD ENDED MARCH 31, 2013 AND YEAR ENDED MAY 31, 2012

	2013 (\$)	2012 (\$)
Operating activities		
Excess (deficiency) of revenue over expenses	998,490	(2,380,875)
Adjustment for: Change in fair value of investments	(1,120,420)	1,128,632
	(121,930)	(1,252,243)
Changes in non-cash operating working capital items		
Commodity taxes receivable	(20,446)	3,727
Prepaid expenses	(78,828)	-
Accounts payable and accrued liabilities	26,153	(4,500)
Deferred revenue	35,000	-
Due to the McCord Museum	77,547	-
	(82,504)	(1,253,016)
Financing activities		
Endowment contributions	15,000	-
	15,000	-
Investing activities		
Purchase of investments	(758,092)	(2,047,675)
Disposal of investments	972,021	3,262,936
	213,929	1,215,261
Net cash inflow	146,425	(37,755)
Cash position, beginning of period	79,107	116,862
Cash position, end of period	225,532	79,107

Excerpt of the 2012-2013 financial statements. A complete version is available on the McCord Museum website: www.mccord-museum.qc.ca/annualreports

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