



McCoRD
STEWART
MUSEUM

2015-2016 ANNUAL REPORT





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David W. Marvin,
Mural painters, downtown, about 1969-1970
 Gift of Mrs. David W. Marvin,
 MP-1978.186.1.3748 © McCord Museum



MONIQUE JÉRÔME-FORGET
 CHAIR OF THE BOARD
 McCORD STEWART MUSEUM

Monique Jérôme-Forget

MISSION ACCOMPLISHED!

Three years after the McCord and Stewart museums began the merger process, we are proud to say: mission accomplished! Thanks to the hard work and good will of both museum staffs, we have successfully integrated our personnel and programs. Both institutions have benefited from this stimulating synergy and the Museum has, once again, finished the fiscal year with a balanced budget.

With new exhibitions that highlight its impressive collection using a contemporary approach, the Stewart Museum is attracting more and more visitors to St. Helen's Island, while the McCord Museum is constantly enhancing its dynamic programming and innovative educational and cultural programs. The new McCord Stewart Museum is, first and foremost, a museum devoted to history; it therefore has an important educational role to play. The constraints imposed by our current buildings and locations unfortunately prevent us from fulfilling this role as fully as we would like. At the moment, the space available for learning activities can accommodate approximately 20,000 children. However, if we want to properly meet the demand, this capacity should be at least three times higher.

Advances achieved since the merger have shown that it is important to combine the two museums into a single, easily accessible location as soon as possible and significantly expand the floor space available for displaying our collections and accommodating our public. The McCord Stewart Museum is one of Montreal's major tourist attractions; as such, it is crucial to make it more accessible and more emblematic of its unique treasures. Combining our collections in a single, larger and more functional location would be more efficient and enable us to exhibit a more representative proportion of what we hold in storage. It would also save money on administrative costs. The Government of Québec and the Ministère de la Culture et des Communications have clearly understood this; consequently, they have given us a grant to create the operating and technical program for our proposed new museum. On behalf of my colleagues on the Board and everyone on the McCord Stewart Museum team, I would like to thank them for making it possible for us to take this first step towards realizing our vision for the future. I would also like to thank the Conseil des arts de Montréal for its encouragement and unwavering support.

Our highly professional President and Chief Executive Officer and her team have once again done a tremendous job; Suzanne Sauvage, a dedicated, exceptional manager, is supported by a team of outstanding professionals and all contribute enormously to the success of the McCord Stewart Museum. I would like to thank them wholeheartedly for the hard work and resourcefulness they have shown in implementing the merger of the two institutions. Thanks to them, our exhibitions have been both critical and popular successes, attracting media interest and thus further enhancing the Museum's public profile.

Finally, I would like to express my appreciation to the members of our Board of Trustees, who do such remarkable work, often behind the scenes. François Duffar has moved to the board of the McCord Museum Foundation, while four other trustees left the board during the past year: Salvatore Iacono, Christena Keon Sirsly, Alexandra Schwartz and Frederick Sneider. All deserve our sincere thanks for their dedication and vital contributions to the success of the McCord Stewart Museum, a museum that truly has, as the expression goes, the wind in its sails.

02



Horst directing fashion shoot with Lisa Fonssagrives, 1949. Photo by Roy Stevens / Time&Life Pictures/Getty Images



SUZANNE SAUVAGE
PRESIDENT AND CHIEF EXECUTIVE OFFICER,
McCORD STEWART MUSEUM

Suzanne Sauvage

CONGRATULATIONS ON A JOB WELL DONE

The merger of the McCord and Stewart museums was not only a stimulating challenge, it also provided numerous opportunities to clarify the new museum's mission and take steps to ensure that it is seen as emblematic of our city's rich history by Montrealers and visitors alike. The McCord Stewart Museum has become a major player in the Montreal cultural scene, as illustrated by its high-profile exhibitions and growing attendance. In fact, the Museum welcomed a record number of visitors to its two sites in 2015-2016. Furthermore, the quality and diversity of the sixteen exhibitions presented over the past year were recognized and praised by both the public and our peers across Canada and around the world. Several of these exhibitions were especially successful, namely *Horst: Photographer of Style*, which attracted over 70,000 visitors at the Museum. Other exhibitions that made 2015-2016 such a banner year were *Montreal Through the Eyes of Vittorio: 50 Years of City Life and Graphic Design*, devoted to the work of renowned Montreal poster designer Vittorio Fiorucci, and *D'Artagnan, Al Capone and the Others – Weapons and Legends* at the Stewart Museum, which featured 25 legendary characters, both real and fictional, and the weapons associated with them.

The Museum's ongoing commitment to innovation led it to develop citizenship programs that adequately reflect Montreal's cultural and social diversity; to this end, it participated in the citizen-led 25,000 Tuques Project, in co-operation with the Red Cross, to knit hats for Syrian refugees. The Museum donated a total of 8,000 knitted hats created on site or dropped off at the Museum. We also took part in an ephemeral museum pilot project at Viger Square, the Maison du Père and Accueil Bonneau, an initiative that gave many homeless people an opportunity to discover the history of their city. In addition, working with the Centre hospitalier de l'Université de Montréal (CHUM university hospital), we continued our intergenerational program *Sharing our Memories, our Stories*, which enables young people to meet with seniors and develop singular, productive relationships with them.

The Museum acquired over 7,000 artefacts and more than 10 linear metres of textual archives in 2015-2016. Since our storage space is already filled to capacity, the need for a larger facility is only becoming more obvious. Thanks to the support of the Quebec government, we are working on an operational and technical program to clearly define the needs to be addressed when developing our proposal for a new Museum site.

The competence and expertise of our curators and conservators means they are invited to publish across Canada and internationally. We are proud of their renown and achievements, particularly the publication, in co-operation with the Université du Québec à Montréal (UQAM), of the proceedings of *Collecting Knowledge: New Dialogues on McCord Museum Collections*, a 2013 colloquium that involved all of our curators.

I would like to express my sincere appreciation to all the members of our team for their dedication and commitment; in particular, I would like to thank those who worked on updating our Website, which was awarded a prize for best site, arts and culture, in the Boomerang digital competition organized by Infopresse. Finally, many thanks to the members of our Board of Trustees for their unwavering support and trust.

The year 2017 will mark the 375th anniversary of the founding of Montreal. We look forward to this celebration with confidence, convinced that our programming for this occasion will make Montrealers prouder than ever of their museum.

03



Le Conseiller des Dames et des Demoiselles.
Journal d'économie domestique et de travaux à l'aiguille, vol. 5, Paris, 1852.
 RB-2203 © McCord Museum

NEW ACQUISITIONS

The McCord Stewart Museum collection is one of Canada's largest sources of documents and artefacts for historical research. In 2015-2016, this collection was enhanced by 145 donations, for a total of 7,037 artefacts and 10.08 linear metres of textual documents.

CATEGORIES	DONATIONS	ARTEFACTS/DOCUMENTS
ICONOGRAPHIC ARCHIVES (CARICATURES)	12	1,868
PHOTOGRAPHIC ARCHIVES	12	3,476
TEXTUAL ARCHIVES	4	10.08 LINEAR METRES
DECORATIVE ARTS	23	284
COSTUME AND TEXTILES	30	785
ETHNOLOGY AND ARCHAEOLOGY	3	40
PAINTINGS, PRINTS AND DRAWINGS	13	557
INTERCOLLECTIONS	44	(SET OUT ABOVE)
STEWART COLLECTION	4	27
TOTAL	145	7,037 ARTEFACTS AND 10.08 LINEAR METRES

NEW ACQUISITION



Notman & Sandham, *Princess Louise Dragoon Guards*,
 Ottawa, 1879, composite photograph.
 Gift of Mrs. Diane Bourdeau, M2015.79.1 © McCord Museum



Cultural property:
Jack Beder, *Sherbrooke Street East, Montreal*, 1939.
Gift of André Valiquette,
M2015.51.5 © McCord Museum

CULTURAL PROPERTY

During the year 2015-2016, nine donations were recognized by the Canadian Cultural Property Export Review Board as being of outstanding significance and national importance. These donations included five paintings by Jack Beder (1909-1987), one of the most established members of a group of artists called “Jewish Painters of Montreal” who depicted the social realism of Montreal during the 1930s and 1940s.

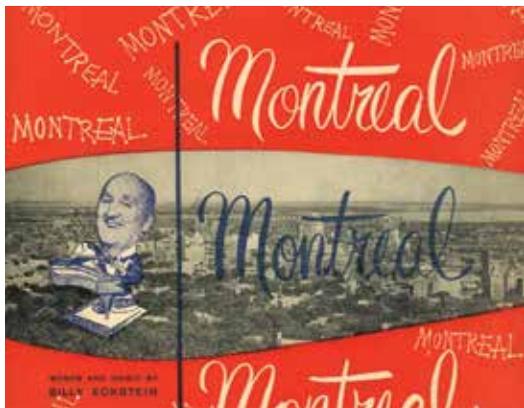


Dream Lift push-up bra,
Wonderbra, 1963.
Gift of Canadelle Limited Partnership
M2012.92.X © CNW Group/Wonderbra

**CANADELLE WONDERBRA COLLECTION,
GIFT OF CANADELLE LIMITED PARTNERSHIP**

In 2015, the McCord Museum received an exceptional donation: a large collection of Wonderbra samples from the Canadelle company in Montreal. The Museum selected 442 undergarments and bathing suits from among over 2,400 articles illustrating the history and evolution of women’s undergarments in the 20th century.

SEVERAL REMARKABLE DONATIONS



Montreal, Montreal, Montreal,
Sheet music by Willie Eckstein, 1945.
Gift of the Estate of Paul Viau
P767/B3,2 © McCord Museum



Charles C. Gurd,
1475 des Pins Avenue West, Montreal, 1974.
Gift of Charles C. Gurd,
M2015.36.355P2 © McCord Museum

**FONDS WILLIE AND KITTY ECKSTEIN,
GIFT OF THE ESTATE OF PAUL VIAU**

William Eckstein (1888-1963) was a prominent pianist on Montreal’s cultural scene during the first half of the 20th century. A pioneering musician, he was very influential in his time. The documents preserved in this fonds provide a record of the professional activities of this pianist born in Point St. Charles, his colleagues, his concerts and achievements, as well as his personal life.

**PHOTOGRAPHS FROM THE “MONTREAL MANSIONS
PROJECT,” GIFT OF CHARLES C. GURD**

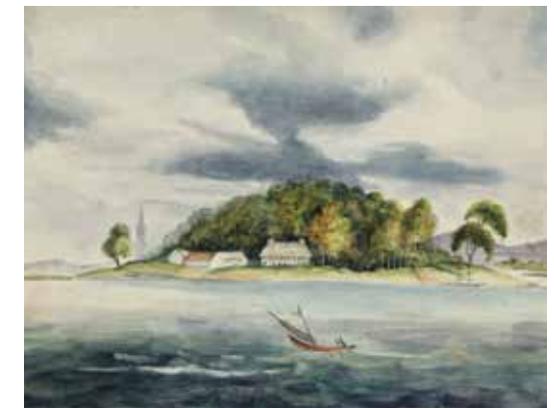
Taken in 1974, these photographs by Charles Gurd document the architecture, furnishings and décor of several prestigious Montreal mansions that, from 1900 to 1930, were home to prominent, influential individuals associated with the history of Canada and Montreal. This gift includes over 2,000 images in the form of original prints, modern prints, negatives and digital images.



Sugar bowl,
Burlington Glass Works, 1875-1909.
Gift of the Estate of Léonard Dupuis
M2015.120.34.1-2 © McCord Museum

**A COLLECTION OF CANADIAN GLASSWARE,
GIFT OF THE ESTATE OF LÉONARD DUPUIS**

This array of 50 pieces of pressed glass was selected from among nearly 1,000 objects collected by Léonard Dupuis in Quebec and Ontario over more than thirty years. For his collection, Mr. Dupuis focussed on objects representative of the Canadian pressed glass industry and oil lamp production.



Phoebe Seaton,
Saint Helen's Island, 1831-1832.
Gift of Eryll Fabian,
M2015.48.1.77 © McCord Museum

**SEATON ALBUM,
GIFT OF MRS. ERYLL FABIAN**

This album was a gift from Tunbridge Wells, England. The vast majority of its 120 watercolours and drawings were created by the donor’s great-great-grandmother, Phoebe Seaton, during a stay on St. Helen’s Island from 1830 to 1832. Phoebe was accompanying her husband, Thomas Seaton, who was working as the doctor for the British army troop stationed on the island.



Object loaned to the Sherbrooke Fusiliers regimental museum:
Cuirassier helmet of Lt. Col. Charles Westley MacLean, 13th Scottish Light Dragoons, 1904-1936, 1970.100.9 © Stewart Museum



Object loaned to the Agnes Etherington Art Centre:
Nunavimut doll, 1945-1950, Purchase of the Canadian Guild of Crafts, ACC5919.1-2 © McCord Museum

LOANS TO OTHER MUSEUMS

The McCord Museum made or renewed 10 loans in 2015-2016, for a total of 34 objects in circulation. Among the museums to benefit were the Canadian Museum of History in Gatineau, the Agnes Etherington Art Centre in Kingston and the Confederation Centre of the Arts in Charlottetown.

For its part, the Stewart Museum made or renewed 16 loans, for a total of 72 objects in circulation. Several institutions, including the Montreal Museum of Fine Arts, the Château Ramezay, the Musée de la civilisation, the Sherbrooke Fusiliers regimental museum and the Marguerite-Bourgeoys Museum, have displayed these loans.



“Opera” section of the exhibition *Montreal Through the Eyes of Vittorio: 50 Years of City Life and Graphic Design*.

BORROWED OBJECTS

For the presentation of the exhibitions *Montréal – Points of View*, *Wearing Our Identity – The First Peoples Collection*, *Love in Fine Fashion*, *Camp Fires: The Queer Baroque of Léopold Foulem*, *Paul Mathieu and Richard Milette*, *Montreal Through the Eyes of Vittorio: 50 years of city life and graphic Design*, *Mister Rabbit’s Circus*, *Decolonial Gestures or Doing it Wrong? Refaire le chemin* and the upcoming *Notman – A Visionary Photographer*, the McCord Museum borrowed 272 objects over the year 2015-2016. The exhibition devoted to poster designer Vittorio required the Museum to process 162 borrowed objects, posters and documents.

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THE ARCHIVES AND DOCUMENTATION CENTRE PROVIDES ACCESS TO THE McCORD STEWART MUSEUM'S COMBINED COLLECTIONS

The McCord Stewart Museum's Archives and Documentation Centre is an essential reference for researchers from many fields. This wealth of information can be accessed in two ways: by consulting the online database or by using the computerized catalogue available on-site at the Museum, which is even more complete. Users of the Archives and Documentation Centre also have access to a library of 9,000 reference works, specialized periodicals and the 2,300 or so titles in its rare book collection. In addition, researchers can consult more than 780 archival fonds and collections comprising more than 285 linear metres of textual documents and over 1.3 million photographic archives.

The Museum's Archives Centre is certified by the Bibliothèque et Archives nationales du Québec (BAnQ); as such, it receives an annual grant to support its efforts to develop archival collections and make them accessible to a wide public.

Over the year 2015-2016, the Centre's staff welcomed 425 researchers on-site for a total of nearly 600 research visits and answered approximately 1,750 requests by telephone, email or mail. The staff also led several guided tours of the Centre and made its resources available to a number of researchers, notably from universities, First Nations communities and the local community.

SHARING OUR EXPERTISE PUBLICATIONS, PRESENTATIONS AND PARTNERSHIPS

The McCord Museum is always proud to share its knowledge and expertise with other institutions and the public. Staff from the Collections and Research and Conservation departments publish articles, present scholarly papers at colloquia and workshops, and collaborate with academic and other communities.

Selected Presentations

Christian Vachon, Curator, Paintings, Prints and Drawings, presented a paper entitled "La collection de caricatures politiques du Musée McCord : accès et valorisation" at a one-day discussion forum entitled *Le patrimoine politique du Québec : un état des lieux des traces documentaires* organized by BAnQ and the Société du patrimoine politique du Québec (SOPPOQ) on May 22, 2015.

Hélène Samson, Curator, Notman Photographic Archives, presented a paper entitled "Artiste en résidence au Musée McCord : le cas de Kent Monkman," at the colloquium *Collections: They're Back!*, organized by the Groupe de recherche et réflexion CIÉCO : Collections

et impératif événementiel / The Convulsive Collections, held at the Musée d'Art de Joliette on March 19, 2016.

Cynthia Cooper, Head, Collections and Research, and Curator, Costume and Textiles, presented a paper entitled "Love in Fine Fashion: A Fresh Approach to an Exhibition of Wedding Dresses," at the ICOM Costume Committee Annual Meeting, on the theme Exhibitions and Interpretation, held in Toronto September 8 to 13, 2015. Following the Toronto event, the Museum hosted a post-conference tour on September 15 for fifteen international attendees, featuring presentations and workshops by several members of the Collections and Research and Conservation staff.

Scholarly Publications

The Museum published the proceedings of the colloquium *Collecting Knowledge: New Dialogues on McCord Museum Collections* held in 2013. Seven members of the Museum's staff contributed to this publication, which was edited by Joanne Burgess, Cynthia Cooper, Céline Widmer and Natasha Zwarich, and published by Éditions Multimondes.

Anne MacKay, Head, Conservation, in February 2016 published an article entitled "The Frame in Context: The Seagram Cities of Canada Collection at the McCord Museum" in *The Journal of Canadian Art History*, Vol. XXXV: 2.

Céline Widmer, Curator, History and Archives, co-authored an article with Nicolas Bednarz entitled "Archives au pluriel : le Montréal de 1914-1918. L'expérience d'une création collaborative et multidisciplinaire," in Lemay, Y. and Klein, A. (eds.), 2015, *Archives et créations : nouvelles perspectives sur l'archivistique. Cahier 2*, Montreal, QC: Université de Montréal, École de bibliothéconomie et des sciences de l'information (EBSI).

Christian Vachon, Curator, Paintings, Prints and Drawings, selected the illustrations and wrote the preface for *Cinquante ans de caricatures en environnement*, a book published by Éditions Écosociété and launched at the McCord Museum on April 16, 2015.

Other Publications

Book *Montreal Through the Eyes of Vittorio*
This work by Marc Choko, curator of the exhibition *Montreal Through the Eyes of Vittorio: 50 Years of City Life and Graphic Design* and Professor Emeritus, UQAM School of Design, was co-produced with the Museum's teams to mark the exhibition. It can be purchased at the Museum Boutique. Montreal, Éditions de l'Homme, 2015.

05



Purse (detail)
Métis, 1880-1890.
Gift of Julien F. Gaudet.
ME988.136.6 © McCord Museum



During treatment



After treatment

Pierre Granche,
Totem urbain – Histoire en dentelles, 1992.
Art and architecture integration policy,
Government of Quebec,
M992.112.1.1-2 © Pierre Granche Estate /
SODRAC -
Photo credit: McCord Museum

CONSERVATION

The Conservation Department is critical to the Museum's mandate because its mission is to preserve the collections and maintain the highest environmental standards for the storage, handling and transport of museum objects. In addition, the Department's conservators undertake treatment on objects from the Museum's collections and conduct scientific research on conservation issues.

During the summer of 2015, the Department supervised major restoration work on *Totem Urbain : Histoire en Dentelles*, a public art sculpture created in 1992 by Pierre Granche. Nestled in an exterior bay on the west side of the Museum, it had been damaged by falling ice in the early spring. The treatment, carried out by conservation company CSMO (Conservation of Sculpture, Monuments and Objects), restored the work to its original splendour while improving its overall stability and the system for securing its component parts.

As it does every year, the Conservation Department also lent its expertise to the planning and mounting of the Museum's various exhibitions, treating more than 400 objects for the exhibitions *Montreal - Points of view*, *Mister Rabbit's Circus*, *Decolonial Gestures or Doing it Wrong? / Refaire le chemin* and *Wearing Our Identity - The First Peoples Collection*. In the case of *Wearing Our Identity - The First Peoples Collection*, several ethnological objects taken out of storage for the first time underwent major treatment; this vital operation contributed a great deal to the understanding of these objects, thanks to the specific conservation techniques used.

06



VIVA PEDRO

Vittorio,
Viva Pedro, 1976.
Judith Adams Collection,
photo credit: Richard Max-Tremblay



Folding fan,
1850-1875.
Gift of Esther Kerry,
M976.45.2 © McCord Museum



Bandolier bag,
Anishinaabe, 1900-1919.
Gift of C. S. Rackstraw,
ME954.1.24 © McCord Museum

EXHIBITIONS AT THE McCORD MUSEUM

MONTREAL – POINTS OF VIEW

PERMANENT EXHIBITION – SINCE SEPTEMBER 2011

Montreal - Points of View explores ten different facets of Montreal's history, from its earliest residents (before the arrival of Europeans) to the city of today with its metro and skyscrapers. Visitors are invited to discover iconic districts, pivotal moments in the city's history and the people who marked its development. The exhibition makes use of new media, incorporating touch screens, listening stations and podcasts that provide visitors with access to additional content on some of the objects on display. In short, it offers a contemporary look at a fascinating multi-faceted city.

A work created by internationally renowned contemporary artist Kent Monkman as part of the Museum's 2013 Artist in Residence program has been added to the exhibition. This contemporary work was inspired by images in the McCord Museum's Notman Photographic Archives collection.

**WEARING OUR IDENTITY.
THE FIRST PEOPLES COLLECTION**

PERMANENT EXHIBITION – SINCE MAY 2013

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

Contemporary works are added to the exhibition twice a year. Chosen by curator Nadia Myre, a member of the Algonquin Nation in the Kitigan Zibi Anishinabeg community, these works enable First Peoples to demonstrate their desire to preserve and revive their ancestral cultural values while continuing to create and innovate. This year, contemporary artists Rebecca Belmore and Scott Benesiinaabandan both presented works of identity art.

Rebecca Belmore, a renowned Canadian artist, has been drawing inspiration since 1987 from the social and political situations—both past and present—facing Aboriginal peoples. Working across photography, video, documented performance and printmaking, Scott Benesiinaabandan addresses ideas of reclamation, sovereignty and global Indigeneity as expressed through cultural crisis/conflict and political manifestations.



HORST: PHOTOGRAPHER OF STYLE

MAY 14 TO AUGUST 23, 2015

Produced by London's Victoria and Albert Museum, this travelling exhibition was the first major retrospective of the works of Horst P. Horst (1906-1999), a legendary artist and recognized master of light, form and composition. Working mainly in Paris and New York, he was one of the most influential fashion and portrait photographers of the 20th century. Horst's photos appeared in countless issues of *Vogue* magazine.

The exhibition featured more than 250 vintage shots that transcend time. In addition to the photographs, the retrospective displayed sketchbooks, a short film, archival footage, contact sheets and magazines, as well as eight haute couture dresses from celebrated designers like Chanel, Molyneux, Lanvin, Schiaparelli, Maggy Rouff and Vionnet. Also included were a number of less well-known aspects of Horst's work: nude studies, travel shots from the Middle East, patterns created from natural forms, interiors and portraits. Finally, the exhibition chronicled his creative process and artistic influences. A North American exclusive.

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Muriel Maxwell,
American Vogue cover,
Horst P. Horst, 1 July 1939
© Condé Nast / Horst Estate

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CAMP FIRES: THE QUEER BAROQUE OF LÉOPOLD L. FOULEM, PAUL MATHIEU AND RICHARD MILETTE

APRIL 10 TO AUGUST 16, 2015

This provocative exhibition brought together some 60 works by three internationally renowned Francophone ceramic artists from Montreal, united by their common experience and a critical discourse on gay identity. The three ceramic artists share a post-modern predilection for humour, appropriation and pastiche as well as social and cultural criticism. For more than 30 years, they have explored the theme of “camp,” an artistic sensibility that emerged in the 20th century alongside queer exuberance.

Richard Milette, *Guasparre*, 2000. Collection of the artist, photo credit: © Richard Milette

Léopold L. Foulem *Bicycle Seat Blue and Yellow*, 1977. Collection of the artist, photo credit: © Toni Hakenscheid



AFTER FACEB00K: IN LOVING MEMORY <3

SEPTEMBER 10, 2015, TO JANUARY 10, 2016

As part of its 14th edition, whose theme was *The Post-Photographic Condition*, Le Mois de la Photo à Montréal presented, in partnership with the Museum, an installation created by two young artists using images from Facebook to explore the continuity of life after death on Facebook. This project focussed on the economic, political and social issues associated with sharing images on Facebook as well as the paradigm shift in contemporary photography with the rise of social media.

After Faceb00k, *In Loving Memory <3*, 2015 Installation of Mois de la Photo à Montréal © McCord Museum



MONTREAL THROUGH THE EYES OF VITTORIO: 50 YEARS OF CITY LIFE AND GRAPHIC DESIGN

SEPTEMBER 25, 2015, TO APRIL 10, 2016

The works of internationally celebrated Italian-born poster artist Vittorio Fiorucci (1932-2008), who helped brand the landscape of Montreal for generations, bear witness to almost a half century of life in his adopted city. Vittorio's highly distinctive art is defined by his simple shapes, vibrant colours, enigmatic characters and playfulness. More than 125 posters, photos, illustrations and comic strips took visitors on a journey through the cultural and social milestones of our city from the 1960s to the end of the 20th century. Right up to the end of his life, Vittorio continued to work in a variety of fields—culture, art, economics, commerce, values and lifestyle—leaving behind a major body of work.

Vittorio, *Italian Film Week*, 1964. Judith Adams Collection, photo credit: Richard Max-Tremblay

Vittorio, *Women's Lib*, 1976. Judith Adams Collection, photo credit: Richard Max-Tremblay

Lucien Ménard, *Vittorio*, 1970. © Lucien Ménard



MISTER RABBIT'S CIRCUS

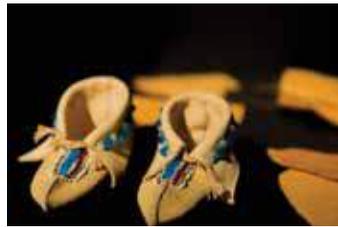
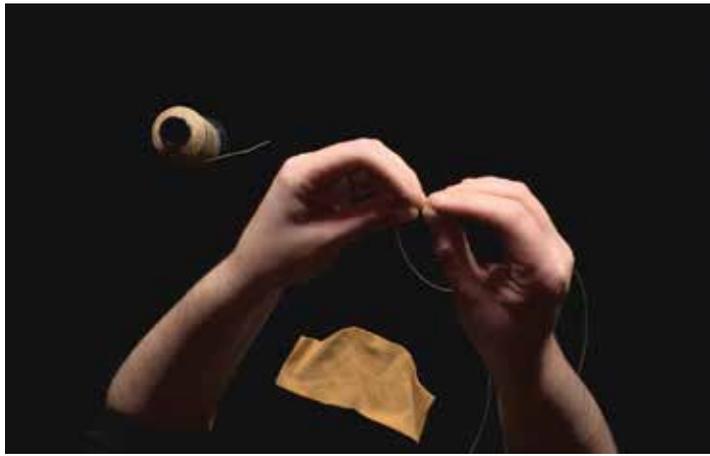
NOVEMBER 1, 2015, TO APRIL 17, 2016

For this exhibition inspired by the popular children's book series *Monsieur Lapin*, published by Éditions Les 400 coups, children ages 3 to 9 could indulge their sense of adventure in a search that led them through some 200 toys and objects from the Museum's collections. Some props disappeared the evening of the big circus premiere, so Mister Rabbit asked the children to help him find the missing items along with the thief.

© Geneviève Després

© Geneviève Després

© McCord Museum



© Nadia Myre

**DECOLONIAL GESTURES OR DOING IT WRONG?
REFAIRE LE CHEMIN**

FEBRUARY 18 TO MAY 29, 2016

For this year's Artist in Residence program, the Museum hosted Algonquin multidisciplinary artist Nadia Myre, who drew inspiration from textual archives in the collection to create her work. Instructions for the creation of four Aboriginal-inspired objects, taken from Victorian (1837-1901) women's periodicals, were read aloud to the artist, who followed them with no prior knowledge of what they described. The resulting works were exhibited next to objects drawn from the Museum's ethnological collection. In addition, the public had access to four tablets with recordings

of the instructions the artist heard. Several original Victorian women's magazines were also displayed in the exhibition so visitors could read some descriptions of Aboriginal-inspired objects, along with a series of small photographs from the Museum's Photographic Archives collection illustrating women from the Victorian era wearing or using these items. Visitors could therefore discover both the creations of Nadia Myre and the ethnological objects behind their design.



**STUDENT POSTERS FROM THE SOCIÉTÉ DES DESIGNERS
GRAPHIQUES DU QUÉBEC DESIGN COMPETITION**

MARCH 16 TO APRIL 3, 2016

The 16 posters in this exhibition were selected from among the submissions to the second edition of the Société des designers graphiques du Québec (SDGQ) design competition for the Marc H. Choko Scholarships. This competition is open to students registered in a Quebec CEGEP or university graphic design program; its aim is to develop their skills and interest in poster design, while at the same time promoting a cause for the common good. This year's theme, mental health and artistic expression, was presented in collaboration with Les Impatients, a support organization.

© McCord Museum

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**OUTDOOR EXHIBITION
DAVID W. MARVIN: STREET CHRONICLES – 1965-1975**

MCGILL COLLEGE AVENUE BETWEEN DE MAISONNEUVE AND
PRESIDENT-KENNEDY, JUNE 12 TO OCTOBER 19, 2015

David Wallace Marvin (1930-1975) captured the Montreal of the 1960s and 1970s when the city was undergoing a major transformation in terms of both architecture and urban planning. The exhibition displayed street scenes in the downtown area and in working-class neighbourhoods like Griffintown. Offering glimpses of day-to-day life, decaying buildings juxtaposed against skyscrapers, humorous notes or sometimes surprising images, each photo was a story of a street as told by one of its residents.

David W. Marvin,
*Women and children outside grocery,
De La Gauchetière Street West, Chinatown,
about 1968.*
Gift of Mrs. David W. Marvin,
MP-1978.186.1.1371 © McCord Museum

David W. Marvin,
*Kids from Pointe-Saint-Charles, Centre Street,
about 1971.*
Gift of Mrs. David W. Marvin,
MP-1978.186.1.2821 © McCord Museum



**TRAVELLING EXHIBITION
HAIDA – LIFE. SPIRIT. ART.**

ARCHAEOLOGICAL MUSEUM OF THESSALONIKI IN GREECE,
OCTOBER 26, 2015, TO APRIL 20, 2016

In 2006, working with renowned Haida artist Robert Davidson, the McCord produced and circulated the exhibition *Haida Art: Mapping an Ancient Language*. Featuring over 80 masterpieces from the McCord's collection, this travelling exhibition explored the culture and visual vocabulary of the Haida. In recognition of the Museum's unique contribution, the Canadian Museum of History joined forces with the McCord and the Haida Gwaii Museum to design an exhibition aimed at an international audience. *Haida – Life. Spirit. Art.* is the product of this partnership, providing an overview of the Haida experience of today as well as Haida art, both past and present.

Haida Art, Mapping an Ancient Language,
ceremonial staff, masks and rattles,
19th century.
© McCord Museum

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Billfold (detail), about 1690,
The Lake St. Louis Historical Society Collection,
1983.6 © Stewart Museum

HISTORY AND MEMORY

PERMANENT EXHIBITION – SINCE 2011

Created in 2011, the permanent exhibition *History and Memory* encompasses over 500 artefacts, images, archival documents, rare books and old maps from the Museum's vast collection. From the voyages of exploration to the Lower Canada Rebellion, the exhibition illustrates key moments in our history and demonstrates the tremendous influence of European civilizations in New France and North America.



W. Scheuer,
*The Island Park – A family party
under the trees* (detail),
Canadian Illustrated News, August 5, 1876.
1970.586 © Stewart Museum

**OUTDOOR EXHIBITION
ST. HELEN'S ISLAND – ILLUSTRATED CHRONICLES**

JUNE 20 TO OCTOBER 12, 2015

For the first time in its history, the Stewart Museum offered visitors an outdoor exhibition in the Museum's courtyard. This exhibition of vintage prints recounted the various functions of St. Helen's Island, which, thanks to its strategic location, has played an important role in the history of Quebec. Originally occupied by Aborigines, over the years it has been a family estate, a military fort and, for the past 140 years, a park for residents of Greater Montreal. A peaceful haven since the last quarter of the 19th century, it offers a piece of the country in the heart of the city for picnics, festivals, strolling,

sports and play. Taken from the Stewart Museum's collection, the 16 prints in the exhibition originally appeared in period newspapers such as *Canadian Illustrated News*, *The Dominion Illustrated* and *L'Opinion publique* and depict the incredible vitality of this unique site in the midst of the St. Lawrence.



Cup hilt rapier (detail), about 1600.
The Lake St. Louis Historical Society Collection,
1974.23.50 © Stewart Museum

D'ARTAGNAN, AL CAPONE AND THE OTHERS – WEAPONS AND LEGENDS

FEBRUARY 25 TO NOVEMBER 1, 2015

This exhibition was designed to display the Museum's incredible collection of weapons. Organized around emblematic characters, it enabled visitors to understand or question the importance of weapons in our society. This entertaining exhibition featured characters inspired by the collective imagination, accompanied by some one hundred weapons and objects from the Museum's collection. Historical figures and fictional characters from both classic and contemporary literature like Don Quixote, Lucky Luke, Blackbeard, James Bond and Che Guevara were called into action to offer a different perspective on their weapons of choice. The weapons selected, several of which were exhibited for the first time, are veritable timeless works of art.



Carole Landreville,
A Canadian St. Nicholas, 2002.
Liliane M. Stewart Collection © Stewart Museum

SANTAS ARE TAKING OVER THE STEWART MUSEUM

NOVEMBER 14, 2015, TO JANUARY 4, 2016

This holiday exhibition featured some 40 Santa figurines, handmade by Canadian and American artists, in a variety of settings. The exhibition was accompanied by crafts, storytelling and films and featured a doll house entitled *The Castle Ball*. Created in 1975 in Germany by Rudolf Szálasi, this richly decorated fairy tale castle replicates the Baroque interiors found in 18th-century German palaces.



Robert Bonnard,
*The three Royal Princes of France
playing trictrac*, about 1693.
The Lake St. Louis Historical Society Collection,
1981.116.29 © Stewart Museum

THE HALL OF GAMES

FEBRUARY 10, 2016, TO MARCH 22, 2017

Just like people, games have a story to tell and this playful space offers a snapshot of their history. Artefacts of our ancestors' leisure pursuits, they reflect the human need for amusement. According to Friedrich Schiller, author of the legendary theory of play in 1794, "A person is only ever fully a human being when he [or she] plays." From that moment on, games were seen as an essential freedom in the societies in which they were played.

The *History and Memory* exhibition features a very special display case of old toys and games and the Hall of Games invites both children and adults to play with reproductions of old-fashioned games.



Raye Copelan,
Clown puppet, about 1950,
Peter Puppet Playthings Inc.
Gift of Susan Jane Lustgarten,
M985.156.4.1-3 © McCord Museum



© McCord Museum



© McCord Museum

McCord Museum
EDUCATIONAL PROGRAMS

Facing a drop in the number of school groups due to the teachers' union boycott of cultural activities in 2015-2016, the Education Program team decided to broaden its clientele by focussing on community activities and special projects. This strategy proved successful and the Education team worked with 18,999 visitors at the museum and through its outreach programs.

School Programs

The Museum develops fun, interactive school programs aimed at elementary, high school, college and university students. *Montreal Soundscape*, an audio game played on a digital device (iPad) has become increasingly popular with students in Grades 5 to 11. Children ages 5 to 9 years old enjoyed activities designed especially for them, notably *Mister Rabbit's Circus*, a visit that included fun events, a treasure hunt and stories featuring the adventures of the beloved hero of the book series published by Les 400 coups. The Museum also continued its joint initiative with *École montréalaise pour tous*, working on three cultural mediation projects. The Museum has been able to maintain its school programs thanks to the financial support of two loyal donors, the J. Armand Bombardier Foundation and the Great-West Life, London Life and Canada Life group.

Outreach Programs: Promising Growth

The intergenerational project *Partageons notre mémoire et nos histoires*, which now includes additional neighbourhoods, enabled nearly 80 enthusiastic teen volunteers to meet with 527 French- and English-speaking seniors. The project benefits from the valuable assistance of several Montreal residences and the Little Brothers organization, as well as support from the Centre hospitalier de l'Université de Montréal (CHUM university hospital) and funding from the Foundation of Greater Montréal and the Drummond Foundation.

Family Activities

The Adventure at the Museum, presented by Hydro-Québec and motherforlife.com, remains a key draw for Montreal families, who are given backpacks filled with materials to enhance their Museum visit. In the past year, approximately 500 school day care students from underprivileged neighbourhoods participated in Museum activities free of charge, thanks to the support of our sponsors. *Sunday Workshops* attracted 2,659 individuals and the 2015 summer day camp welcomed 204 campers during its two thematic weeks (*The Rhythms of First Peoples* and *Photo Fun*). Some 318 children celebrated at birthday parties held at the Museum. *Parents and Tots*, the monthly get-together for parents of children 18 months and younger, enabled young parents to share a special moment at the Museum with their little ones. The 2015 spring break activities were inspired by the exhibitions *Mister Rabbit's Circus* and *Wearing Our Identity - The First Peoples Collection*; 2,443 participants took part in storytelling, treasure hunts, crafts and a chance to play vintage board games as part of the Festival Montréal Joue.

Citizenship Programs

In collaboration with the Red Cross, the Museum participated in the citizen-led 25,000 Tuques Project to knit hats for Syrian refugees. In addition to hosting over 134 knitters, the Museum was a drop-off site for donated hats and collected a total of some 8,000 knitted hats. The Museum also updated its guided tours adapted for visitors learning French, a growing clientele.

Moreover, the Museum delivered a number of civic activities to groups with specific needs, notably an ephemeral museum pilot project in Viger Square and four on-site workshops at the Maison du Père and Accueil Bonneau; these activities, which attracted 174 participants, were organized with the help of the Native Friendship Centre of Montreal and EXEKO, an organization specialized in the management of socio-cultural projects.



CULTURAL ACTIVITIES

Cultural programming at the McCord Museum was enhanced by new partnerships, notably with the Schulich School of Music, Black History Month and the multidisciplinary show *Archives au plural*. Our long-standing partnerships with Heritage Montreal (*City Talks* series), the Blue Metropolis International Literary Festival, the International Festival of Films on Art, the Fantasia International Film Festival, the Festival Montréal Joue and Les Belles Soirées de l'Université de Montréal were once again highly successful.

LECTURES /CONCERTS / FILM SCREENINGS

Schulich@McCord: The Next Generation of Chamber Musicians

Some of today's most promising young musicians performed at four concerts organized by McGill University's prestigious school of music.

Exhibition-related lectures

As part of the lecture series featuring curators and/or guest artists, the After Faceb00k collective discussed its creative process during a panel discussion led by the curator and attended by journalist Fabien Deglise. In addition, Susanna Brown of the Victoria & Albert Museum and curator of the *Horst: Photographer of Style* exhibition came to Montreal to give a lecture, and Marc Choko discussed the preparatory work required to put together the exhibition *Montreal Through the Eyes of Vittorio: 50 years of city life and graphic Design*. In association with the latter exhibition, a panel discussion of the 1950s Montreal arts scene was organized in collaboration with the National Film Board.

© McCord Museum



Fashion at the Museum

The *Horst: Photographer of Style* exhibition was the subject of a panel discussion, film screenings and a lecture on the legendary photographer.

Tea at the McCord

Four meetings of *Tea at the McCord* were presented in 2015-2016, including two about recent acquisitions: the fonds of pianist-composer Willie Eckstein and the Canadelle Wonderbra collection.

SPECIAL EVENTS

Archives au pluriel: le Montréal de 1914-1918

Presented on two evenings in May 2015, this multidisciplinary show about the First World War was produced by the Museum, in collaboration with the City of Montreal Archives. The author, musicians, actors and director worked in concert with city archivists and members of the Museum to bring archival materials to life in a new way.

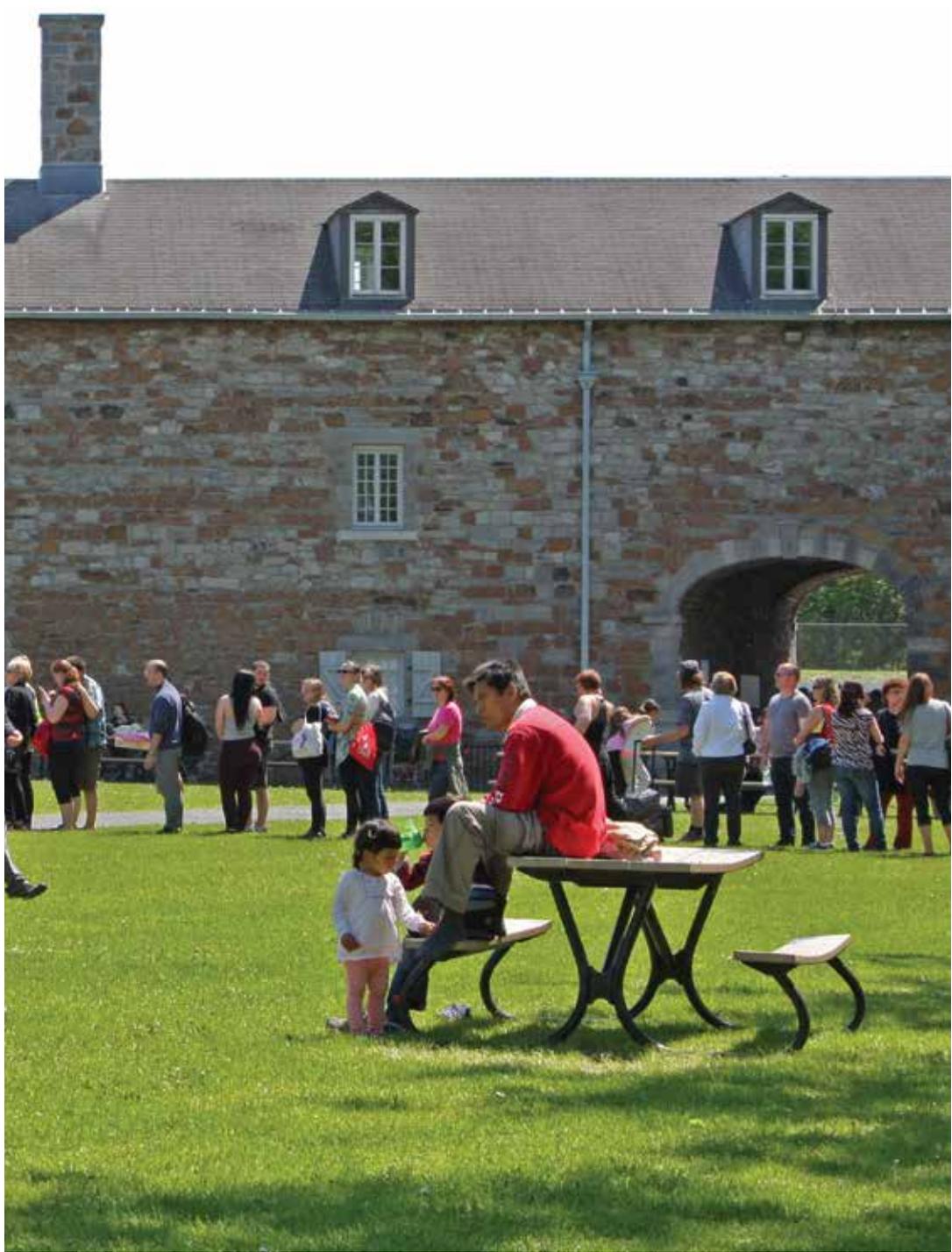
The Urban Forest 2015

Festooned in blue and pink and augmented with new activities (namely eight concerts in partnership with Pop Montréal and a yogathon), the 5th edition of the Urban Forest, created with the help of landscape architect firm WANTED, attracted over 200,000 visitors.

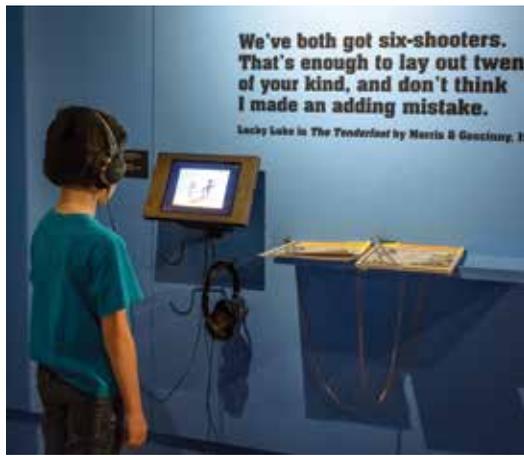
Nuit Blanche 2016 - Night Comes to Life: Music at the Museum

Participants in this annual event visited the Museum to hear live performances by emerging artists that were linked to exhibition themes. Beatrice Deer, The Handclaps, Jeffrey Piton and VoxA4 shared their inspiration with nearly 1,700 visitors.

© McCord Museum



© Stewart Museum



Claude Roy photographie
© Stewart Museum

© Stewart Museum

STEWART MUSEUM

EDUCATIONAL PROGRAMS

The Stewart Museum continued to enhance its educational programs by organizing original activities and entering into new partnerships, while maintaining quality and increasing its promotional efforts. It continued its joint initiatives with Parc Jean-Drapeau, Les Belles Soirées de l'Université de Montréal, Montreal Museums Day and Les Journées de la culture, and entered into a new partnership with the Québec Intercultural Storytelling Festival to offer visitors an even more enriching experience.

SCHOOL PROGRAMS

The Museum streamlined its school programs by organizing four activities for preschool and elementary students (Grades 1 to 6), three for high school and college students, and one for students learning French. Educational activities also included a tour of the exhibition *D'Artagnan, Al Capone and the Others – Weapons and Legends*, a new tour called *1940-1943, Montréal lieu de captivité* that examined the use of St. Helen's Island as an internment camp during the Second World War, and three winter activities (curling, snowshoeing and a Christmas activity). Each tour highlighted the Museum's collection or the heritage of St. Helen's Island.

The Museum also entered into a partnership with boat operator Le Petit Navire to enable students to travel to the Museum via the river, as well as with Montreal on Wheels, a company that will offer a bike tour on the history of St. Helen's Island. The agreement between the Stewart Museum and *École montréalaise pour tous* was also extended for the presentation of *Voyages historiques et contes fantastiques*, a project for students from disadvantaged areas.

ACTIVITIES FOR THE GENERAL PUBLIC

The Museum's courtyard activities change with the seasons: in the summer, it hosts outdoor exhibitions and offers places to relax and picnic, while during the winter, it features a curling rink.

Activities for day camps

Thanks to a partnership with the Aquatic Complex of Parc Jean-Drapeau, nearly 2,000 young campers took advantage of a museum-pool summer package, which has been renewed for the year 2016-2017.



© Stewart Museum

Activities and self-guided tours for families

The Museum designed two self-guided tours for families to complement visits to the exhibitions *Santas Are Taking Over the Stewart Museum* and *D'Artagnan, Al Capone and the Others – Weapons and Legends*. Storytelling and craft activities were also presented on weekends and during the winter school break in the Hall of Games, a new play area that opened in February 2016. Families greatly appreciated the outdoor activities like curling and snowshoeing offered on winter weekends.

Guided tours/Talks

The Museum offers year-round guided group tours of its exhibitions, St. Helen's Island and the military depot, upon reservation. Talks entitled *Chapters of our history* are also presented to the general public on weekends, as part of the permanent exhibition.

Cultural activities

Throughout the year 2015-2016, the Stewart Museum organized a number of cultural activities in association with its exhibitions, notably programming dedicated to the temporary exhibition *D'Artagnan, Al Capone and the Others – Weapons and Legends*.

Insurrection at the Stewart Museum

This thematic tour to mark National Patriots Day enabled the Museum to showcase its extensive collection of artefacts associated with the 1837-1838 Lower Canada Rebellion.

Crossing swords at the Stewart Museum

For Les Journées de la culture, fencing master Jean-François Gagnon, a choreographer for stage and screen, led a participatory workshop on choreographed sword fighting.



© Stewart Museum

The Métis Meet the Mi'kmaq

Mi'Kmaq storyteller Robert Seven Crows sat down with Métis storyteller Ron Evans to trade stories, myths and personal experiences as part of the Québec Intercultural Storytelling Festival.

Ghosts of the Museum

D'Artagnan and Halloween: this flashlight tour of the exhibition was enhanced by the sound of cannon fire, stories about ghosts that have haunted the Fort, a lantern-lit walk and a story.

D'Artagnan and the Others Celebrate Halloween

On Halloween weekend, children were invited to dress up as their favourite hero. All participants enjoyed storytelling and a mask-making workshop.

Santas are Taking Over the Stewart Museum

Various activities to complement this exhibition were organized, notably a craft activity, storytelling and an observation game to help children discover more about the characters.

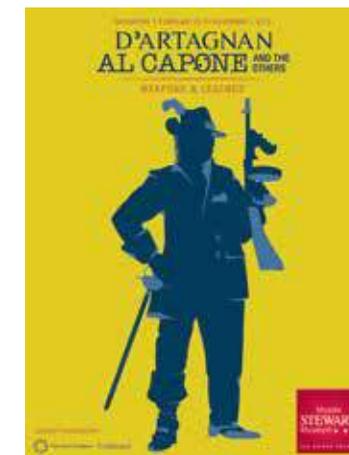
Playing at the Museum

Families were invited to come and play at the Museum during the week of spring break; activities included old-fashioned curling, snowshoeing and access to the *Hall of Games*.

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Léopold L. Foulem,
So Many Men So Little Time, 1993-1997.
 Collection of the artist, photo credit: © Richard Milette



© McCord Museum
 © McCord Museum
 © Stewart Museum

RECORD ATTENDANCE

The year 2015-2016 was noteworthy for a marked increase in the number of visitors, with both museums surpassing their annual attendance goals by 25%. The McCord Museum welcomed 155,000 visitors, an all-time high, while the Stewart Museum had 22,500.

TICKET SALES, BOUTIQUES AND ROOM RENTALS

The McCord Museum's ticket revenues were lower than anticipated, due to a decrease in average revenue per visitor. Measures have been taken to remedy the situation in the coming year. For its part, the Stewart Museum surpassed its ticket revenue objectives, doubling its revenues compared to the preceding year.

The gift shops in both museums generated good revenues, as did room rentals. The McCord Museum boutique experienced one of its strongest years ever, with revenues of nearly \$300,000 and good profitability. Meanwhile, in its first full year of operation, the Stewart Museum gift shop outperformed its sales and room rental objectives by 300%.

MEMBERSHIP

The number of Museum members remained stable, but the breakdown of the membership changed significantly: Young McCord members now make up 20% of all members, while they only represented 4% in 2013.

COMMUNICATIONS

The large number of visitors recorded for the year can be explained, in part, by the exhibitions *Horst: Photographer of Style* and *D'Artagnan, Al Capone and the Others – Weapons and Legends*, as well as the popular *After Hours at the McCord*. These initiatives were supported by major communication campaigns as were the exhibitions *Montreal Through the Eyes of Vittorio: 50 years of city life and graphic Design*, *Mister Rabbit's Circus* and *Santas Are Taking Over the Stewart Museum*.

Both museums also increased their focus on digital communications: the McCord Museum launched a brand-new Website in July 2015 while the Stewart Museum adapted its site for mobile platforms.

DIGITAL PLATFORMS

Over 2.75 million interactions were recorded across the various digital platforms.

	McCORD MUSEUM	STEWART MUSEUM
MUSEUM WEBSITE	1,233,489 VISITS	107,040 VISITS
NEWSLETTER	16,000 SUBSCRIBERS	1,517 SUBSCRIBERS
FACEBOOK	12,000 FOLLOWERS	2,322 FOLLOWERS
TWITTER	24,000 FOLLOWERS	1,007 FOLLOWERS
INSTAGRAM	1,800 FOLLOWERS	N/A
PINTEREST	199 FOLLOWERS	N/A
FLICKR	1,075,520 VIEWS	N/A
YOUTUBE CHANNEL	81,213 VIEWS	2,549 VIEWS
TRIPADVISOR	RATED 38 OUT OF 338 ATTRACTIONS IN MONTREAL RATING OF 4 OUT OF 5 CERTIFICATE OF EXCELLENCE	RATED 120 OUT OF 338 ACTIVITIES IN MONTREAL RATING OF 4 OUT OF 5
MTL URBAN MUSEUM APP	3,647 VISITS AND 1,981 DOWNLOADS	N/A

MEDIA PARTNERSHIPS

The McCord Museum and Stewart Museum’s media profile and visibility have increased significantly, thanks to the following valuable media partners: Le Journal 24 h, The Gazette, Le Devoir, motherforlife.com, Cogeco Métromédia, Vie des Arts, La Vitrine, Urbania, Zoom Media, Fugues, Tourisme Montréal, Bell Media and Astral Media.

SPONSORSHIPS

McCORD MUSEUM	
HYDRO-QUÉBEC (PRESENTING SPONSOR), MOTHERFORLIFE.COM (COLLABORATING SPONSOR)	THE ADVENTURE AT THE MUSEUM
NATIONAL BANK (PRESENTING SPONSOR), DIGITAL SPRING, INVASION COCKTAIL, LA FACE CACHÉE DE LA POMME, RAPHAËL BISTROT BAR À VINS, DA PONTE TRAITÉUR, COMMUNAUTIQUE, LEBOOTH	AFTER HOURS AT THE MCCORD
IVANHOÉ CAMBRIDGE (COLLABORATING SPONSOR)	MTL URBAN MUSEUM (APPLICATION)
DESTINATION CENTRE-VILLE, ARRONDISSEMENT VILLE-MARIE, FIRST CAPITAL REALTY, PAPILLON RIBBONS	URBAN FOREST ON VICTORIA STREET
FUGUES (PRESENTING SPONSOR), MONTREAL PRIDE, ALTERHEROS	EXHIBITION CAMP FIRES
CHANEL, ELLE QUÉBEC, LOEWS HÔTEL VOGUE, OGILVY, FUGUES, STM, FESTIVAL MODE&DESIGN, BOLLINGER, RODEO STUDIO, TOURISME MONTRÉAL	EXHIBITION HORST: PHOTOGRAPHER OF STYLE
BMO FINANCIAL GROUP (PRESENTING SPONSOR), ASTRAL MEDIA (COLLABORATING SPONSOR), ARRONDISSEMENT VILLE-MARIE, BUSAC, THE GAZETTE	ANNUAL EXHIBITION ON MCGILL COLLEGE
ASTRAL MEDIA, INFOPRESSE, PANORAM’ITALIA, STM, ITALIAN CULTURAL INSTITUTE, CENTRE LEONARDO DA VINCI, NATIONAL CONGRESS OF ITALIAN-CANADIANS, OPÉRA DE MONTRÉAL, NFB	EXHIBITION MONTREAL THROUGH THE EYES OF VITTORIO: 50 YEARS OF CITY LIFE AND GRAPHIC DESIGN
LES ÉDITIONS 400 COUPS, DESTINATION CENTRE-VILLE/ MONTREAL SANTA CLAUS PARADE, STM, TOURISME MONTRÉAL	EXHIBITION MISTER RABBIT’S CIRCUS
STEWART MUSEUM	
SOCIÉTÉ DE LA COMPAGNIE FRANCHE DE LA MARINE, GALLIMARD, JABS	EXHIBITION D’ARTAGNAN, AL CAPONE AND THE OTHERS – WEAPONS AND LEGENDS
GALLIMARD	EXHIBITION SANTAS ARE TAKING OVER THE STEWART MUSEUM



© The Rear Mirror Photography

 © The Rear Mirror Photography

 © Elias Touil

MCCORD AFTER HOURS

For its second year, *After Hours at the McCord* offered a revamped format that proved very popular. Presented by the National Bank, these events combining cocktails and culture attracted 2,092 attendees in 2015-2016 and became self-financing.

TOURISM DEVELOPMENT

The McCord Museum was a featured stop last summer on a new Gray Line city tour. It also raised its profile at the downtown tourist information office. Thanks to funding from Tourisme Montréal, the exhibitions *Horst: Photographer of Style* and *Mister Rabbit’s Circus* were promoted in markets outside the province. In addition, the McCord Museum joined the new Golden Square Mile Tourism Development Society.

SUSTAINABLE DEVELOPMENT

The McCord Stewart Museum strives to act responsibly both socially and environmentally, notably by eliminating waste and using its resources intelligently; for example, museographic and interpretative elements are passed on to other institutions and materials are used for more than one exhibition.

AWARDS AND HONOURS

The Museum won a number of prestigious awards last year: Boomerang Award for Website or application, arts and culture category, 2015; Coup d’Éclat Award for Website and strategy, Société des Attractions Touristiques du Québec, 2015; 2015 Certificate of Excellence, TripAdvisor; Certificates of Typographic Excellence from the Type Directors Club awarded to Paprika Communications for the posters and invitations of the exhibition *Montreal Through the Eyes of Vittorio: 50 Years of City Life and Graphic Design*, 2015; and Grafika Awards to recognize the best Quebec graphic design projects of the year: awards for *Mister Rabbit’s Circus* (Cossette) and *Montreal Through the Eyes of Vittorio: 50 Years of City Life and Graphic Design* (Paprika), with the latter also winning a Grand Prize, February 2016.

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Jack Beder,
Self-portrait, 1938.
Gift of André Valiquette,
M2015.51.1 © McCord Museum

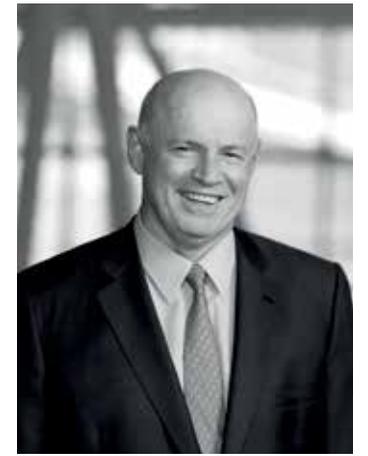
MESSAGE FROM THE FOUNDATION'S CHAIR OF THE BOARD AND THE EXECUTIVE DIRECTOR

The primary mission of the Foundation is to raise funds to support the activities of the McCord, a private, non-profit museum whose continued existence depends largely on the support of the Montreal community. Created four years ago, the Foundation is privileged to count on a dynamic team of professionals, faithful trustees, dedicated volunteers and generous, loyal donors. The Foundation is in charge of all the Museum's fundraising initiatives and is responsible for providing sound and effective management to grow the funds raised. To take advantage of this expertise, the Museum transferred management of its endowment fund to the Foundation last April.

Despite economic ups and downs in 2015-2016, the Foundation succeeded in its efforts to provide the Museum with ongoing financial support. Thanks to the continued generosity of our donors—businesses, individuals and private foundations—we were able to contribute \$1,516,519 to the McCord Museum. This sum, which will primarily be used to help the Museum maintain its high-quality, diversified programming, came from three main sources:

- \$543,330 from various fundraising events and activities;
- \$365,789 from major gifts;
- \$607,400 generated by the endowment fund.

The Foundation's financial support of the Museum would not be possible without the combined efforts of all our contributors and partners. We would like to express our sincere appreciation to the members of our Board of Trustees for their invaluable experience and expert advice, our volunteers for their time and effort, and all the members of our team for their expertise and dedication. Together, these contributors enable us, year after year, to reach our objectives and help the Museum effectively fulfil its mission. Their support, in time and money, helps keep our social history alive and well and ensures that future generations will be able to enjoy this essential institution.



DANIEL FOURNIER
CHAIR OF THE BOARD

Daniel Fournier



NATHALIE LÉVESQUE
EXECUTIVE DIRECTOR

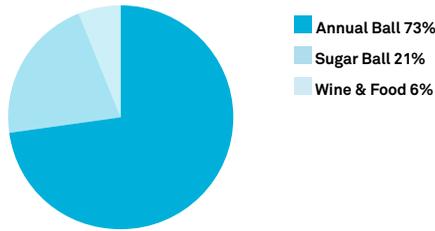
Nathalie Lévesque

FUNDRAISING ACTIVITIES

The Foundation's various fundraising activities enable it to support the Museum's current operations and exhibitions, as well as its numerous educational programs and cultural activities.

FUNDRAISING EVENTS

The Foundation raises funds from three sources: major gifts, fundraising events and the Annual Giving Campaign, which for the first time included a crowdfunding component. Some 684 gifts representing a total amount of \$260,257 were received during the annual campaign; we are pleased to report that this means the number of donors grew by 11%.



Needless to say, all the funds raised from our donors have a direct, positive impact on our various clientele, as illustrated by the following:

- 15,000 children ages 12 and under visited the Museum, free of charge
- 10,000 people visited the Museum free of charge on Wednesday evenings
- 500 seniors with reduced mobility or suffering from Alzheimer's explored the Museum's collections from home, thanks to the intergenerational program

By helping to finance the McCord Museum's current operations, gifts also enabled it to:

- preserve 1.5 million objects, images and documents in its vaults
- allow 810,000 individuals to consult our collections online
- set a new attendance record, with 155,000 visitors
- digitize and upload 17,000 historic objects, images and documents
- introduce 9,500 students on school visits to the history of Montreal and Canada
- allow 2,300 individuals to consult the Museum's archives and experts
- restore 400 artefacts
- host 65 presentations, panel discussions, film screenings and free fine arts workshops
- produce 9 exhibitions

CURATORS' COCKTAIL

More than 150 generous donors took part in this annual donor appreciation event featuring some of our most recent acquisitions, specially selected and presented by our curators.

VOLUNTEER PROGRAM

Over the past year, 72 volunteers helped the Foundation by working tirelessly on various committees to coordinate and help maximize the revenues of its fundraising activities, facilitate meetings with potential donors and encourage the next generation of philanthropists.

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Missing from the photo: David Archer | Adèle Lasne | Adamo Mariani | Jordana Loporcaro



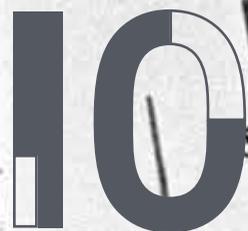
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Missing from the photo: Amanda Fritz, secretary | Adèle Lasne | Marine De Montaignac | Blandine Myard



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David W. Marvin,
Man walking on Murray Street, Griffintown, about 1970.
 Gift of Mrs. David W. Marvin,
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THE McCORD MUSEUM OF CANADIAN HISTORY AND THE DAVID M. STEWART MUSEUM
 COMBINED STATEMENT OF OPERATIONS AND CHANGES IN FUND BALANCES
 YEAR ENDED MARCH 31, 2016 (UNAUDITED)

	McCORD MUSEUM (\$)	STEWART MUSEUM (\$)	2016 TOTAL (\$)	2015 TOTAL (\$)
Revenue				
Government of Quebec	4,050,082	-	4,050,082	4,095,633
Government of Quebec – loan repayment	25,505	6,276	31,781	36,441
Government of Canada	18,528	-	18,528	34,457
Other grants	48,642	5,440	54,082	42,251
The Montreal Arts Council	100,000	-	100,000	101,563
Ville de Montréal	59,850	2,505	62,355	44,505
Contributed services	67,800	-	67,800	70,560
Grants from the Stewart Foundation	1,300,000	-	1,300,000	1,300,000
Grants from the McCord Museum	-	1,418,750	-	-
Grants from the McCord Foundation	1,569,003	-	1,569,003	1,364,437
Grants from the McCord Foundation – acquisitions	55,261	-	55,261	2,775,252
Investment income	658,882	-	658,882	504,320
Auxiliary services	359,104	12,510	371,614	291,076
Admissions	505,079	72,662	577,741	514,504
Fundraising	-	3,830	3,830	151,870
Sponsorship	141,275	-	141,275	208,929
Rental	78,851	46,370	125,221	102,992
Other	405,985	5,577	411,562	158,046
	9,443,847	1,573,920	9,599,017	11,796,836

Expenses				
Administration	1,359,176	326,515	1,685,691	1,532,508
Visitor services	442,531	47,490	490,021	433,661
Interest on long-term debt	25,505	6,276	31,781	36,441
Building and security	1,178,287	434,286	1,612,573	1,487,577
Collections	1,310,259	191,697	1,501,956	1,326,847
Collections - acquisitions	14,621	-	14,621	2,775,752
Education programs	595,092	208,515	803,607	785,367
Exhibitions	1,575,288	109,355	1,684,643	1,705,325
Development, marketing and communications	927,049	239,765	1,166,814	987,101
Amortization of capital assets	244,191	11,488	255,679	313,078
Contributions to the Stewart Museum	1,418,750	-	-	150,000
	9,090,749	1,575,387	9,247,386	11,533,657
Excess (deficiency) of revenue over expenses before the following	353,098	(1,467)	351,631	263,179
Change in fair value of investments	(415,022)	-	(415,022)	739,121
(Deficiency) excess of revenue over expenses	(61,924)	(1,467)	(63,391)	1,002,300
Fund balances, beginning of year	16,083,184	236,171	16,319,355	15,317,055
Fund balances, end of year	16,021,260	234,704	16,255,964	16,319,355

THE McCORD MUSEUM OF CANADIAN HISTORY AND THE DAVID M. STEWART MUSEUM
COMBINED STATEMENT OF FINANCIAL POSITION
AS AT MARCH 31, 2016 (UNAUDITED)

	McC <small>ORD</small> MUSEUM (\$)	STEWART MUSEUM (\$)	2016 TOTAL (\$)	2015 TOTAL (\$)
Assets				
Current assets				
Cash	783,786	117,249	901,035	647,044
Accounts receivable	208,051	33,725	241,776	431,888
Grants receivable	307,132	106,854	413,986	1,316,775
Due from the McCord Foundation	131,507	-	131,507	81,603
Due from the McCord Museum	-	214,842	-	-
Inventory	173,927	-	173,927	135,428
Prepaid expenses	61,100	3,876	64,976	59,807
	1,665,503	476,546	1,927,207	2,672,545
Restricted investments				
Grants receivable	-	-	-	73,886
Investments	1,165,395	-	1,165,395	575,916
Capital assets	12,781,217	-	12,781,217	13,140,059
Collections	3,917,362	86,077	4,003,439	4,103,857
	-	1	1	1
	19,529,477	562,624	19,877,259	20,566,264

Liabilities				
Current liabilities				
Bank overdraft	177,876	-	177,876	177,778
Accounts payable and accrued liabilities	524,208	159,732	683,940	822,123
Government remittances	166,611	32,916	199,527	196,684
Due to the Stewart Museum	214,842	-	-	-
Deferred revenue	227,053	28,418	255,471	337,830
Current portion of long-term debt	253,666	106,854	360,520	1,251,774
	1,564,256	327,920	1,677,334	2,786,189
Long-term debt				
Deferred contributions	1,165,395	-	1,165,395	575,916
	778,566	-	778,566	884,804
	3,508,217	327,920	3,621,295	4,246,909
Fund balances				
Invested in capital assets	3,138,796	86,077	3,224,873	3,222,239
Externally restricted	10,813,034	-	10,813,034	10,813,034
Internally restricted	1,563,168	-	1,563,168	1,851,703
Unrestricted	506,262	148,627	654,889	432,379
	16,021,260	234,704	16,255,964	16,319,355
	19,529,477	562,624	19,877,259	20,566,264

THE McCORD MUSEUM FOUNDATION
STATEMENT OF OPERATIONS YEAR ENDED MARCH 31, 2016

	2016 (\$)	2015 (\$)
Revenue		
Fundraising		
Annual campaign	241,037	238,498
Major gifts	349,377	396,297
Major gifts for acquisitions	55,261	2,775,252
Fundraising events	946,653	766,509
Investment income	(435,654)	1,625,956
	1,156,674	5,802,512
Expenses		
Investment management fees	63,164	56,970
Administration	323,579	269,656
Fundraising		
Annual campaign	19,564	20,988
Fundraising events	403,766	268,348
Donor recognition	11,902	14,271
Capital campaign	274	106,072
Contributions to The McCord Museum of Canadian History		
Annual grant	1,461,258	1,479,695
Major gifts for acquisitions	55,261	2,775,252
	2,338,768	4,991,252
(Deficiency) excess of revenue over expenses	(1,182,094)	811,260

THE McCORD MUSEUM FOUNDATION
STATEMENT OF CHANGES IN NET ASSETS YEAR ENDED MARCH 31, 2016

	INTERNALLY RESTRICTED (\$)	UNRESTRICTED (\$)	ENDOWMENTS (\$)	2016 (\$)	2015 (\$)
Balance, beginning of year	25,000	14,963,622	625,000	15,613,622	14,177,362
(Deficiency) excess of revenue over expenses	-	(1,182,094)	-	(1,182,094)	811,260
Endowment contributions	-	-	-	-	625,000
Balance, end of year	25,000	13,781,528	625,000	14,431,528	15,613,622

THE McCORD MUSEUM FOUNDATION
STATEMENT OF FINANCIAL POSITION AS AT MARCH 31, 2016

	2016 (\$)	2015 (\$)
Assets		
Current assets		
Cash	135,551	90,223
Accounts receivable	99,333	409
Sales taxes receivable	110,843	78,137
Prepaid expenses	27,923	71,350
	373,650	240,119
Investments	14,528,659	15,633,713
	14,902,309	15,873,832
Liabilities		
Current liabilities		
Accounts payable and accrued liabilities	29,983	28,766
Due to The McCord Museum of Canadian History	131,507	81,603
Deferred revenue	309,291	149,841
	470,781	260,210
Commitments		
Net assets		
Internally restricted	25,000	25,000
Unrestricted	13,781,528	14,963,622
Endowments	625,000	625,000
	14,431,528	15,613,622
	14,902,309	15,873,832

THE McCORD MUSEUM FOUNDATION
STATEMENT OF CASH FLOWS YEAR ENDED MARCH 31, 2016

	2016 (\$)	2015 (\$)
Operating activities		
(Deficiency) excess of revenue over expenses	(1,182,094)	811,260
Adjustments for		
Realized gains on disposal of investments	(144,063)	(596,640)
Unrealized change in fair value of investments	1,164,157	(564,130)
	(162,000)	(349,510)
Changes in non-cash operating working capital items		
Accounts receivable	(98,924)	966
Sales taxes receivable	(32,706)	(30,007)
Prepaid expenses	43,427	(28,743)
Accounts payable and accrued liabilities	1,217	(11,836)
Due to The McCord Museum of Canadian History	49,904	1,856
Deferred revenue	159,450	128,141
	(39,632)	(289,133)
Investing activities		
Purchase of investments	(2,754,053)	(2,580,186)
Disposal of investments	2,839,013	2,210,000
	84,960	(370,186)
Financing activities		
Direct increase in net assets	–	625,000
Net increase (decrease) in cash		
Cash, beginning of year	90,223	124,542
Cash, end of year	135,551	90,223

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Detolle Corset for Mainbrocher, Horst P. Horst, 1939
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