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**POINTE-À-CALLIÈRE**  
**2019 ANNUAL REPORT**





# BUILDING MONTRÉAL, TOGETHER

**A symbol of quality.** Pointe-à-Callière is doing more than ever to accomplish its mission of bringing everyone to know and appreciate the Montréal of yesterday, today and tomorrow. The Museum has always distinguished itself by the originality and quality of its exhibitions, and this year the Quebec government made it an accredited museum. Our visitors can now be assured that the Museum applies internationally recognized standards in terms of museology practices, protecting its collection and displaying heritage artifacts.

This focus on excellence was acknowledged on numerous occasions during the year, as Pointe-à-Callière received several awards. The *Queens of Egypt* exhibition alone earned three distinctions for the Museum: an Award of Excellence from the Société des musées du Québec, a Tourism Excellence Award from the Alliance de l'industrie touristique, in collaboration with the Ministère du Tourisme du Québec, and a Distinction Award from Tourisme Montréal. *Generations MTL* received the Platinum Award at the Muse Creative Awards, an international competition, while the Canadian Museums Association presented an Award of Outstanding Achievement to Archéolab. québec, the online reference collection of Quebec archaeological artifacts, another Pointe-à-Callière achievement.

So it is no surprise that the Museum enjoyed exceptional attendance, with 504,793 visitors with 504,793 visitors – a wonderful indication of Montrealers' attachment to this site of such historical importance.

Two exhibitions took to the road in 2019: *Queens of Egypt*, made stops in Washington, DC and Kansas City and will return to the Canadian Museum of History in 2020, to the Canadian Museum of History, in Gatineau. *Fragments of Humanity. Archaeology in Québec* delighted visitors in several Quebec cities, including Sherbrooke, Gatineau and Chicoutimi.

For all these accomplishments and many more, I would like to salute the remarkable efforts of Francine Lelièvre, Executive Director of Pointe-à-Callière. On behalf of all the Board members, I thank her for her unflagging devotion to the Museum, along with its executive team and all its other employees whose contribution makes Pointe-à-Callière such a unique and fascinating institution.

I also offer my sincere thanks to the City of Montréal for its generous funding, and to all our public- and private-sector financial partners. Their essential support has helped make ours a leading Montréal museum. And lastly, my most heartfelt recognition to our visitors who have supported us for over 25 years. We are committed to continuing our tradition of excellence so that they will keep coming back for many more.



**Daniel Desjardins**  
Chair of the Board  
of the Société du Musée

**Montréal – Many different voices.** Pointe-à-Callière had an excellent year in 2019. After more than two years of hard work, the Museum opened its new multimedia show, *Generations MTL*. In an impressive immersive set, six characters tell us about their Montréal. *Building Montréal*, our permanent exhibition, was entirely revamped. A portrait gallery of Montrealers, virtual 18<sup>th</sup>-century historic figures, genealogy terminals and a timeline lead visitors through different periods as they learn about the day-to-day lives of the people who shaped our metropolis.

The Museum presented three world-class temporary exhibitions this year, on widely varying subjects. *Into the Wonder Room* introduces visitors to the fascinating world of curiosity cabinets, while *Dinner is Served! The Story of French Cuisine* invited them to explore French expertise in gastronomy and the culinary arts. *The Incas, Treasures of Peru*, for its part, took them on a journey to the heart of the Inca Empire and pre-Columbian civilizations.

The Museum made a variety of major acquisitions, enriching its ethnohistorical collections. They include a number of objects and documents that belonged to Louis-Joseph Papineau and his descendants. Generous donors allowed us to add rare books, old maps and prints to our collection. Lastly, the educational collection received props from the *D'Iberville* series broadcast on Radio-Canada and from *Hochelaga, terre des âmes*, a historical drama produced by François Girard.

Since education is a central focus at Pointe-à-Callière, we are pleased to have more and more school groups visiting the Museum. We are constantly thinking about children, by making our exhibitions accessible and enjoyable with discovery booklets for them and offering unique theatrical entertainment and all kinds of original, eye-opening activities.

None of this would be possible without a motivated team brimming with ideas, and committed partners. Thanks to the unflagging support of the city of Montréal, our Board members and our many sponsors, contributors and employees, we can offer our visitors from near and far an experience that appeals to their curiosity and desire to learn. My gratitude and admiration to them all!



**Francine Lelièvre**  
Executive Director



# WELCOME HOME!

**Generations MTL**, the new multimedia show at Pointe-à-Callière, takes an entirely new approach to evoking the highlights of Montréal history. It's a must-see introduction to any visit to the Museum. Six characters, men and women from different cultural communities, talk about *their* Montréal and the one their ancestors knew. As these modern-day Montrealers tell their stories, audiences learn about the connections between their personal experiences and the overarching history of the people who have built our city, yesterday and today. Viewers are whisked away on a true trip back in time, from the earliest First Nations peoples to the 21<sup>st</sup>-century metropolis.

Technology makes it possible to offer viewers an impressive and immersive sound and visual experience of the past and present. The designers created a spectacular set in the newly renovated space overlooking authentic archaeological remains of Montréal. Images of Montréal of yesterday and today are projected on different backgrounds, including fabric surfaces suspended above the early foundations, where the characters in the show come to life. A series of screens on the sides and ceiling, ringed by strips of LED lights, splinter the space into fragments of history. Needless to say, installing this set called for immense technical know-how to protect these unique historic remains.

**At times, images from different periods are superposed to help viewers recognize the locations where historic events occurred.**

It took meticulous research to track down all the many archival images depicting Montréal in days gone by. Different graphic and animation techniques, including combined images using spectacular special effects, were used to enhance and support the visual elements of the show, from paintings to illustrations, photos and videos. At times, images from different periods are superposed to help viewers recognize the locations where historic events occurred – an original way of conceptualizing history.

It's a show everyone should watch (again and again) to better understand the events and people that have shaped modern-day Montréal.



Frédérique Menard Aubin

## THE MAKING OF GENERATIONS MTL

- The projection surfaces consist of **40 fragments** of different sizes that cover **390 square metres** (nearly 4,200 square feet).
- **22 perfectly synchronized video projectors** are required to cover the entire surface area.
- The **17-minute** show tells the story of Montréal from the earliest First Nations peoples to the present.
- It took almost **two years** to produce the new multimedia show, involving **some 60 people** (scriptwriters, lighting specialists, writers, musicians, programmers, actors, composers, prop managers, architects, engineers and others).

## INTERNATIONAL RECOGNITION

Pointe-à-Callière and the multimedia production firm TKNL won four international awards for *Generations MTL*:

- The **Platinum award in the Experiential and Immersive category** at the 2019 **MUSE Creative Awards**, recognizing design and creativity professionals.
- The **Triumph award in the Cultural category** and the **Ascent award in the History category** at the **2019 NYX Video Awards**, saluting the world's best visual productions.
- The **Canopus award in the Online Video category** at the **2019 Vega Digital Awards**, recognizing top talent in the video and digital fields.

Frédérique Menard Aubin











A WORLD FIRST

# FEASTING ON FRENCH CUISINE AT THE MUSEUM

**Dinner is Served! The Story of French Cuisine, June 6 to October 13, 2019.** Over the summer, this original exhibition took on the challenge of highlighting, illustrating and explaining the intangible heritage that is the French meal, a subject that has seldom been addressed in museums around the world. Visitors journeyed across centuries to explore the particularities of French cuisine – the quality of its ingredients, the know-how of its artisans, its regional specialities and its traditions, as well as current trends. Video projections introduced them to political figures, artists, and great chefs who have shaped or even revolutionized the country's culinary arts.

The exhibition also told the mouth-watering story of French cuisine through nearly a thousand exceptional objects, most of them on exclusive display, and rarely shown together in one place. Visitors could admire gold and silver pieces, exquisite porcelain and glassware, kitchen accessories used in French homes in the 18<sup>th</sup> century and collectibles from prestigious French museums as well as the House of Hermès, Christofle and the Crystal manufacture of Saint-Louis. A Second Empire silver-plated centrepiece over two metres long, an incredibly fine and complex crystal chandelier, an actual Napoléon III table, and Marie-Antoinette's bosom basin or "breast bowl" were just a few of the items that entranced visitors.

When was the fork first introduced? What is the difference between *service à la française* and *service à la russe*? How did a widow improve upon champagne, a bottle of which is opened every two seconds somewhere in the world? Foodies, seasoned and amateur cooks, as well as fans of the culinary arts were able to satisfy their curiosity and better understand how important French gastronomic heritage is for our cuisine here and around the world. This exhibition produced by Pointe-à-Callière even impressed a number of French institutions, including Sèvres – Cité de la céramique, one of its main lenders, which will



Caroline Thibault

present the show in 2020–2021, and La Cité du Vin, in Bordeaux, where it will appear afterwards.

While *Dinner is Served! The Story of French Cuisine* was running, the Museum organized a host of fun activities for lovers of good food and wine. Games, a huge outdoor picnic, lectures, art workshops and wine-tasting sessions attracted visitors of all ages. Pointe-à-Callière also collaborated with TV5 Québec Canada and TV5MONDE to offer original and interactive content on Instagram, with historical clips, recipes from different periods and savoury anecdotes.

**Video projections introduced visitors to political figures, artists, and great chefs who have shaped or even revolutionized France's culinary arts.**



Caroline Thibault

Caroline Thibault

## OTHER EXHIBITIONS

# VOYAGES AROUND THE GLOBE



Caroline Bergeron

## UNUSUAL AND AMAZING DISCOVERIES

**Into the Wonder Room, February 13, 2019 to January 10, 2021.**

In the 16<sup>th</sup> and 17<sup>th</sup> centuries, they were all the rage among European aristocrats, who displayed in them the most exceptional and rare items they had found on their travels to far-off lands. What were they? Curiosity cabinets, singular showcases that Pointe-à-Callière explored with its *Into the Wonder Room* exhibition.

Visitors could admire unusual items like the lower molar of a *Tetralophodon longirostris*, an elephant-like mastodon that lived 10 million years ago, samurai armour from the Edo period, or a mummified cat from ancient Egypt. There was no lack of marvels in these curiosity cabinets, truly the ancestors of today's sciences and museums.

The route through the exhibition led visitors past different displays, each more spellbinding than the next. One room was full of objects reputed to have strange powers, like the “unicorn horn” (in reality, a narwhal tusk), much prized in the Middle Ages. The highlight of the exhibition was a huge installation



Caroline Bergeron



Caroline Bergeron

showcasing natural wonders, including scores of multicoloured butterflies and birds, and spectacular manmade creations. Seven collectors from Montréal and elsewhere in Quebec also shared their consuming passions for dolls, toy cars, vintage plush toys and other collectibles.

The exhibition brought together objects from the collections of the Musée des Confluences in Lyon, France as well as several museums in Quebec and elsewhere in Canada.

## ALONG THE INCA ROADS

**The Incas, Treasures of Peru, from November 27.** A North American exclusive, the exhibition took visitors on a stunning journey deep into Andean and Peruvian cultures to reveal the secrets of the Inca Empire, its power, its mysterious rituals and customs and, above all, its remarkable artistic achievements. In addition to the Incas, the exhibition looked at six civilizations with a major influence on this culture in the areas of farming, pottery, metallurgy, sculpture and weaving.

Textiles, a major Andean art form and source of inspiration for all other art forms, served as the exhibition's unifying thread. In fact the Museum was fortunate enough to be able to display some incredibly well-preserved textiles despite their being nearly 2,000 years old, as well as a number of magnificent items made from coloured feathers. Given their tremendous value and fragility, most of these pieces were on public view for the first time outside of Europe, making this a unique opportunity to admire them at Pointe-à-Callière. The Museum wishes to thank the Musée Art & Histoire de Bruxelles, a partner in this exhibition, for loaning many of the items from its collections.

The exhibition was designed for the whole family, and was a real hit with young visitors thanks to an activity booklet created especially for them, as well as the virtual loom where they could express their creativity and add a personal touch to a huge collective creation.

Caroline Bergeron









MÉTROPOLITAIN  
MONTREAL  
CANADA

**ILLUSTRATION**

In 1966, the Metropolitan Montreal Board of Metropolitan Montreal was established as the first metropolitan authority in Canada. It was created by the Metropolitan Act, which gave the Metropolitan Board the power to coordinate and coordinate the activities of the various municipalities in the Metropolitan Area.

**TRAINING POWER**

In the light of the Metropolitan Board's mission, it is essential to ensure that the Metropolitan Board has the necessary human resources to carry out its mandate. The Metropolitan Board has a training program for its employees, which includes training in the areas of public administration, human resources, and information technology.



# MONTREAL TALES

## LAUGHTER AND GOOD MEMORIES GUARANTEED

**La Petite Vie, December 5, 2018 to April 28, 2019.** To mark the 25<sup>th</sup> anniversary of this cult TV series, Pointe-à-Callière recreated the wacky world imagined by writer Claude Meunier in a highly colourful, interactive experience. Fans of the show – and there were many – grinned and chuckled as they strolled through the sets from the original production. They could try out the famous vertical bed used by Ti-Mé and Jacqueline, aka Popa and Moman, that mythic couple beloved of Quebec television viewers, the parents of a very odd family. Visitors could admire and even don the costumes and wigs worn by the Paré family, who tickled the fancy of millions of viewers glued to their screens for every episode.

Interactive terminals, video projections, display cases, a model of the filming studio and annotated scripts all added up to a unique experience for fans. The exhibition was a wonderful opportunity for them to learn more about the work of the creators behind the scenes, from set decorators to prop managers and costumers, and appreciate their know-how.



Caroline Bergeron

A number of special activities were held alongside the exhibition. Visitors were invited to the Paré's for the holidays. They could also enjoy a special *Nuit blanche* event featuring a non-stop screening of some of the best-loved *La Petite Vie* episodes and some entertaining activities. Families also had the opportunity to enter the bizarre world of the show during March break.

In creating its *La Petite Vie* exhibition, Pointe-à-Callière was inspired by the initial concept by Musée POP in Trois-Rivières. The Museum also received invaluable support from Avanti Groupe and Radio-Canada.



Romain Guilbault

**Building Montréal.** A new immersive and innovative timeline traces a fascinating portrait of 15 centuries of Montréal history. Artifacts, demographic data, interactivity, illustrations, historical anecdotes and surprising facts are all employed to tell the great Montréal story. The renewed permanent exhibition even looks ahead, as five Montréal personalities of various backgrounds tell us about their vision of the city's future.

Visitors can now chat in French or English with three virtual characters and ask them questions about their families, politics, education and life back in their day. The designers used cutting-edge voice recognition, artificial intelligence and real-time 3D animation technology to create this unique interface with the past.

The Gallery of Montrealers consists of over 1,000 photos of people of different origins and backgrounds. Pointe-à-Callière drew from its own archives, but also appealed to the public for photos of their families and communities showing day-to-day experiences or momentous events in their pasts. The result is a touching mosaic of portraits illustrating Montrealers' lives over the years. And since it's always absorbing to trace one's own lineage back through time, interactive terminals let visitors delve into a huge genealogical databank and track down the first Montrealer to bear their family name.

Lastly, the Museum restored all the models in the crypt to reflect new historical and archaeological findings relating to Place Royale.

**Where Montréal Began.** A 1:60 scale model now depicts the Point and Fort Ville-Marie, reflecting their actual geographic orientation. The model, created in collaboration with a scientific committee, is also visible from outside. It integrates all the available archaeological, historical and architectural data to show as accurately as possible what the fort and its surroundings may have looked like.



# REACHING OUT TO VISITORS



Caroline Thibault

## EXHIBITIONS ON TOUR

**Queens of Egypt.** The exhibition set off on a North American tour in 2019. After visiting the National Geographic Museum in Washington, DC, it was shown at the Nelson-Atkins Museum of Art, in Kansas City, until March 2020. It will be back in Canada in 2020, at the Canadian Museum of History, in Gatineau.

The exhibition, produced in collaboration with the Museo Egizio of Turin, Italy, and several other European and Canadian museums, attracted no fewer than 316,000 visitors during its Montréal run in 2018, becoming the most popular temporary exhibition in the Museum's history.

**Fragments of Humanity. Archaeology in Québec.** The first exhibition ever devoted entirely to Quebec archaeology set out on tour to Melocheville, Sherbrooke and Saint-Jean, before visiting the Canadian Museum of History, in Gatineau, and will be showing

at the Pulperie de Chicoutimi until September 2020. It presents some 215 significant items celebrating 50 years of archaeological discoveries in Quebec. A number of lenders contributed to the exhibition, produced in partnership with the Ministère de la culture et des communications du Québec (MCC).

## OUTSIDE EXHIBITIONS

**A museum in the city.** Pointe-à-Callière is making a splash all over the city. An exhibition entitled **Montréal, Capital of the United Canada 1843-1849 – Politicians at Work** was set up in Place D'Youville Ouest, the very place where the former St. Ann's Market, later housing the Parliament of the United Province of Canada, once stood. Markings on the ground in Place D'Youville also indicate the route of the first stone collector sewer in North America, a major feat of civil engineering built between 1832 and 1838.



The Museum revamped its display cases in the Place d'Armes metro station, after renewing its agreement with the Société de transport de Montréal. The exhibits, featuring exhibitions at Pointe-à-Callière like *Where Montréal Began*, *Building Montréal*, *Pirates or Privateers?* and the *Memory Collector*, are sure to appeal to passers-by.



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In addition, **Montréal, Capital of the United Canada** is on display at the World Trade Centre Montréal, where valuable artifacts give insights into Montréal history. And at the Montréal-Trudeau International Airport, a display case houses an installation entitled **The First 56 Montrealers at Fort Ville-Marie, 1642**, paying tribute to those who came from France to found a new colony.

### MINI-EXHIBITIONS

**An artist's viewpoint.** From October 2018 to August 2019, Pointe-à-Callière presented **The Streets of Montréal, through Michel Barcelo's Eyes**, an exhibition of watercolours by architect, urban planner, artist and professor Michel Barcelo (1938–2013). He learned about watercolours from his uncle, none other than well-known painter Marc-Aurèle Fortin.

**The vital role of auxiliary firefighters.** From September 2019 to March 2020, the Museum hosted a commemorative tribute to **Montréal auxiliary firefighters**. While firefighters risk their lives fighting flames, another group works hard administering first aid and distributing food, hot beverages and blankets to firefighters and victims. With this mini-exhibition the Museum wanted to salute the history and importance of their often overlooked role in making our city a safer place.



Romain Guilbault

### PUBLICATIONS

To complement the **Dinner is Served! The Story of French Cuisine** exhibition, the Museum released a publication retracing the history of French gastronomy in the form of an eight-course menu, a delicious tribute to the long tradition of innovation and excellence in fine dining and the culinary arts that still continues today in France.

**Terre. L'empreinte humaine.** Published by Les Éditions de l'Homme. The Museum team produced the fourth volume in the Quebec archaeology collection, after *Air – Territoire et peuplement*, *Fragments d'humanité* and *Eau. Dans le sillage du temps*. The authors explore the many faces of our planet, from its origins to its generosity and its role as a final resting place. They take readers on an original journey examining the little-known aspects of the humans who have trod the soil of what is now Quebec over the millennia.





FOR ALL AGES

# POINTE-À-CALLIÈRE IS YOUR MUSEUM

## EDUCATIONAL ACTIVITIES

### More popular than ever

**Renewed activities.** Pointe-à-Callière is increasingly popular with school groups, and new activities were offered in 2019. *Tales of Montréal* lets them tour all the remains in the Museum during one visit, while with *Montréal with an accent*, the Museum now offers a tour designed for welcome and francization classes.

At the same time, a number of activities were adapted to better suit secondary school students, allowing the Museum to appeal to this client group, with *Water: a resource we can't live without* and *First Peoples on the Point*. New activities for day camps were also launched in summer 2019; this clientele was up by 15% from 2018.

Pointe-à-Callière provides teacher's kits to help them prepare for a trip to the Museum, focusing on the activities offered.

This year, the Museum joined forces with the "A Montréal School for All" program to host groups from schools in underprivileged and intercultural neighbourhoods for an activity entitled *Who Set Fire to Montréal?* in partnership with other museums in Old Montréal: the Centre d'histoire de Montréal, the Marguerite Bourgeoys Museum and the Château Ramezay.

Lastly, visitor activity booklets were produced for the *Into the Wonder Room* and *The Incas, Treasures of Peru* temporary exhibitions, for more family fun.

**Nous sommes Montréal.** The Education team launched a new educational and cultural initiative this year with *Nous sommes Montréal*, a collective story on Montréal history, written by young people. Poet and author Karim Akouche guided girls from the Marguerite-De Lajemmerais school as they created three collective stories on the city's past. Taking inspiration from years gone by, the student-authors told their own stories as 21<sup>st</sup>-century teens. The project had a number of goals, one of which was to encourage young girls whose mother tongue was not always French to write in and master the language, while learning about Montréal history.

## CULTURAL ACTIVITIES

### Entertaining, educating, creating

**18<sup>th</sup>-Century Public Market.** One of the Museum's key events, this market has been hosted in Old Montréal since 1993. It recreates the atmosphere of a market day in French-Regime Montréal, whisking visitors back to New France with all kinds of fun experiences. They can shop at a host of product stalls, admire artisans demonstrating old-time skills, visit a First Nations camp and listen to musicians playing period music – all on the exact location of Montréal's first public market. In 2019 it attracted over 70,000 visitors.



Romain Guilbault

**Urban Space.** One sure sign that summer is on its way is the return of the Urban Space, filled with entertainment and passers-by enjoying some relaxation and a variety of free activities including pop-up entertainers, Musical Middays and Family Sundays.

**Families welcome.** They feel at home at Pointe-à-Callière! What with Family Sundays, creative workshops, theatrical entertainment and fun activity booklets, young visitors and their families can enjoy a wide variety of interactive and often free activities. March break is always a busy time. In 2019, parents and kids were invited to an urban sugar shack to savour maple taffy and learn how maple sap is turned into syrup. Visitors to the *La Petite Vie* exhibition could have fun with special creative activities relating to the bizarre world of that popular TV show. The Museum also offered a host of activities over the Holidays, including a world tour of Christmas traditions. Note that Pointe-à-Callière has a new collaborative arrangement with the Festival Petits bonheurs, which produces shows for kids ages 0 to 6. The Museum relies on such partnerships to constantly enrich its cultural programs and develop original activities, attract new audiences and expand its outreach. The *Nuit blanche* event, part of the MONTRÉAL EN LUMIÈRE Festival, and the *Journées de la culture* are good examples of this kind of fruitful collaboration.

**Freeing the ghost in the Museum.** At Halloween, brave visitors ages 18 and over could join in a huge escape game in the Museum's archaeological remains, as they tried to free the ghost of Montréal's ill-fated governor from his curse. There were lots of shivers and loads of fun for the players!

Romain Guilbault





Au Cœur de la Pierre  
Marché de Noël

FONDA

MONTREAL







## CONSERVATION AND DEVELOPMENT

# OUR COLLECTIVE HERITAGE

### EXPANDED COLLECTIONS

**Acquisitions.** Major acquisitions added to the Museum's ethnohistorical and archaeological collections in 2019, including objects and documents that once belonged to Louis-Joseph Papineau and his descendants, among them a panoramic lithograph of Montréal (c. 1846) and 72 artifacts from Callière's estate. The Museum's collections of rare books, including historic maps and prints, were also added to by generous donors. The Museum received two major donations to its educational collection: items from the Radio-Canada collection (including props from the *D'Iberville* series) and from *Hochelaga, terre des âmes*, a film by François Girard shown in 2017 as part of Montréal's 375<sup>th</sup> anniversary celebrations.

**Archéolab.québec.** This ambitious project aimed at putting all Quebec's archaeological collections on line entered into phases 3 and 4 of its development. Since 2017, more than 2,400 artifacts have been digitized, documented and put online on the platform, making Archéolab.québec the main hub for resources related to Quebec archaeology. Work continues, to add to the site.

**Integrated document management.** Since the Museum generates a large quantity of documents, a three-year integrated document management program was launched in 2019 to improve the process, from their creation to their destruction. The goal is to safeguard the Museum's archival and documentary heritage and update the current tools.

### CONSERVATION

A new preventive conservation program that now includes the Ancienne-Douane building and the collector sewer was put in place. A variety of restoration work was carried out over the past year, in particular on the metal and masonry remains.

**St. Ann's Market and the Parliament of the United Province of Canada.** A study space for the collection from the St. Ann's Market and the Parliament of the United Province of Canada site was set up in the Maison de Mère d'Youville (former Hôpital général de Montréal), a heritage building dating from 1693. This new facility will prove useful for the team working to safeguard and conserve the collection. A ceramics restoration laboratory will be created to handle the artifacts. In addition, some 400 archaeological items will be restored by the Canadian Conservation Institute workshop. Lastly, team members are working on an architectural model of the site using 3D modelling and augmented reality.



### DEVELOPMENT

**A feasibility study.** In the fall of 2019, Pointe-à-Callière conducted a feasibility study to analyze various possibilities and suggest options for completing the History and Archaeology Complex. The options that emerged from the study are intended to preserve and showcase the last remaining major historic sites that confirm Montréal's role as a metropolis and the capital of the United Province of Canada in the 19<sup>th</sup> century, and complete the Montréal Archaeology and History Complex in Place D'Youville Ouest. The study also looked at a new vocation for the Fire Station.

### OPERATIONS

Museum management ensures constant preventive maintenance of the Museum's buildings and facilities. The offices in the Mariners' House and the Youville Pumping Station were refitted and new furniture was installed for employees' wellbeing and comfort. The Museum Shop also had a facelift. A new space for sweets and a larger selection of suppliers mean a wider variety of items for customers.



## AN EXCEPTIONAL YEAR

# A RENOWNED MUSEUM

### MCCQ ACCREDITATION

**Museum accreditation.** In May 2019, Pointe-à-Callière was made an accredited museum by the Ministère de la Culture et des Communications du Québec. This process is aimed end-result of a process launched by the MCCQ in 2018, aimed at guaranteeing the quality of museums in Quebec. It certifies that the Museum applies and respects international standards in terms of museology, heritage protection and exhibition practices.

### DISTINCTION

**Louise Pothier.** Chief Archaeologist at Pointe-à-Callière, received the 2019 **Prix des Dix**. Presented each year, this award from the **Société des Dix** honours individuals for their extraordinary contribution in the field of Quebec history or the history of French North America. The Museum's archaeology team, for its part, received the **Medal of excellence from the Société historique de Montréal**. The Société highlighted the important contribution and role of Pointe-à-Callière, whose archaeological digs, publications and exhibitions help raise awareness of Montréal's history in extraordinary fashion.

### RECOGNITION

**Three crowns for Queens of Egypt.** Pointe-à-Callière won the **Tourisme Montréal Distinction Award**, recognizing a museum that makes an exceptional contribution to Montréal's reputation as a choice tourist destination. It was also honoured in the third edition of the **Tourism excellence** awards presented by the Alliance de l'industrie touristique. The Museum received the "Partnership initiative" award, recognizing the success of its exhibition produced through partnerships with other prestigious museums and Ubisoft Montréal. Lastly, in presenting the Museum with the **Award for outstanding achievement**, the jury of the **Société des musées du Québec** highlighted "the ambitious museum offering" and the "successful multisensory experience" of the *Queens of Egypt* exhibition, which enhanced the international renown of Quebec museology. The jury members also praised the educational program for school groups.

**Where Montréal Began.** The Daily tous les jours design studio, in collaboration with architects Dan Hanganu and Michel Dallaire and the Pointe-à-Callière team, received a **Grand prix du design** in the *Exhibition* category for its permanent exhibition. The designers were saluted for the magnificent way the exhibition uncovers the history of the city's founding through its archaeological remains.

**Archéolab.québec.** The online reference collection of Quebec archaeological artifacts, designed and produced by Pointe-à-Callière, received an Outstanding Achievement Award from the Canadian Museums Association in the *New Media* category. The platform gives free access for the public and researchers to a vast collection of some 2,400 artifacts that have been digitized, documented and uploaded.



Francine Lelièvre with Yves Lalumière, President and CEO of Tourisme Montréal, and the winners of the Distinction Awards presented by the organization.

Tourisme Montréal

### VISIBILITY

**Lectures.** Several members of the Pointe-à-Callière team gave lectures in Quebec and elsewhere in Canada and abroad, contributing to the Museum's renown.

### COMMUNICATION

**A new mobile app.** Pointe-à-Callière enhanced the visitor experience with its new multifunctional mobile GPS application. Its 3D map shows them where they are in real time and guides them step by step as they explore the Museum. The tool also offers thematic tour routes to suit users' tastes and interests, and provides details on current exhibitions and Museum services.

**Public communications and media coverage.** The Museum continues to reach more and more people through its platforms, and boosted its social media presence in 2019. Pointe-à-Callière videos were viewed nearly 75,000 times on YouTube in 2019 and upwards of 393,000 times on Facebook. Its Facebook fan base grew by over 9%.

The number of subscribers to Pointe-à-Callière newsletters was also up by 10% in 2019, as they reached more and more Montréal history and culture buffs as well as educators and businesspeople. The Museum's website was more popular, too, with visitor numbers climbing by 14% from the previous year. The Museum team continues to work on improving the user experience of its site and the institution's visibility on the web.

Lastly, Pointe-à-Callière's activities and exhibitions received much positive coverage from traditional media and some influencers, not to mention the many films and videos shot at the Museum. The TV5MONDE cultural program, *300 millions de critiques*, recorded three episodes of its popular show there, for broadcast throughout the French-speaking world.



# A DYNAMIC TEAM



Lino Cipresso

Front row: Patricia Curadeau-Grou, Francine Lelièvre, Yves Beauchamp, Marie-Agnes Thellier, Anne-Marie Sigouin. Back row: James Hewitt, Jean Royer, Daniel Desjardins, Robert Y. Girard, Pierre Turcotte.

## BOARD OF TRUSTEES OFFICERS

### CHAIR

(Starting October 1, 2019)

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- <sup>2</sup> Audit
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# THANK YOU TO OUR PUBLIC- AND PRIVATE-SECTOR PARTNERS

The Société du musée d'archéologie et d'histoire de Montréal, Pointe-à-Callière, thanks its public- and private-sector partners and institutional contributors for their help in achieving the Museum's mission.

## PUBLIC-SECTOR FINANCIAL PARTNERS

The Museum thanks the City of Montréal for its annual operating grant.

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Luc Wiseman  
YUL-EAT Festival



# AN EXCELLENT YEAR FOR THE FOUNDATION



The 2019 Montréal Builders Club in the Museum's archaeological crypt.

This past year was a very successful one for the Pointe-à-Callière Foundation. It raised over \$1 million, thanks largely to our main benefit activities, i.e. the *Montréal Builders Club* in June and the *Major Donors evening* in November. A number of partners, both businesses and individuals, supported us in hosting these two gala evenings, and I want to thank them for their involvement. Special thanks go to Dr. Richard Béliveau, cancerology researcher and leading collector of Japanese objets d'art, who agreed to serve as Honorary Chair of the evening for the *Major Donors* event. He also generously donated a number of items from his Japanese art collection for a very popular silent auction.

Our Annual Campaign, which will support the development of LAB\_1642, a brand new lively and dynamic learning centre for school groups to be inaugurated in 2020, has been a terrific success so far, with over \$160,000 or 65% of our goal raised to date. Let me take this opportunity to thank all our donors, but especially iA Financial Group, which made a substantial gift toward this vital project to support our young people.

I also want to acknowledge the support of our other major donors to the fundraising campaign: the J. Armand Bombardier Foundation, the National Bank, the Power Corporation of Canada and Québecor. And huge thanks to our main sponsor, Hydro-Québec. The amounts raised will lead to tangible improvements for our visitors. They will also make it possible to continue developing the Montréal Archaeology and History Complex, including work to showcase the remains of Canada's first parliament, in Place d'Youville.

In 2019, the Foundation held four events for our Next Generation of Philanthropists and increased the number of members. The group, made up of people passionate about Montréal, its past, present and future, is devoted to developing the Museum and its renown.

Lino Cipresso



NH Photographes

Arigato! The Major Donors evening – Thanks to Richard Béliveau.  
Front row: Francine Lelièvre, Luc Maurice, Richard Béliveau, Robert Dumas.  
Back row: Lucie Martel, Benoît Dorais, Yves Beauchamps, Hélène Rousseau, Magda Popeanu, Jean-François Parenteau, Pascale Gobeil.

The Foundation was also fortunate to be able to count on the support of Board members, who donated their time. Some new members joined us since the beginning of the year and I would like to take this chance to thank them and emphasize the importance of their commitment. Their know-how and energy are sure to help advance the Museum's many initiatives.

The Foundation continued to develop its program for Museum Members and to encourage volunteers to take part in expanding our activities. Their support for Foundation and Museum events and activities is very important, and I want to express our sincere thanks to them.

Lastly, allow me to tip my hat to Francine Lelièvre, Executive Director of Pointe-à-Callière, who never ceases to inspire us all with her energy and enthusiasm. I also want to stress the important role of all the Foundation and Museum teams who do such an exceptional job every day to keep Pointe-à-Callière growing. You have my greatest appreciation.



**Robert Dumas**  
Chair of the Board  
of the Foundation







# VALUABLE CONTRIBUTORS

The Pointe-à-Callière Foundation is supported by committed citizens and the business community. They all work hand in hand to ensure the proper governance of the Foundation, support its fundraising activities, and solicit donations, bequests and collections, making a valuable contribution to the Museum's renown and helping it to achieve its ambitions.

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Front row: Marc Légaré, Johane Frenette, Robert Dumas, Francine Lelièvre.  
Back row: Pierre Savard, Yves Bonin, Pierre Courchesne, Laurent Liagre, Pierre Hébert.

Lino Cipresso

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- 1 Benefit Activities
- 2 Audit
- 3 Annual Campaign
- 4 Investments
- 5 Governance and Strategy
- 6 Next Generation of Philanthropists
- 7 Collections



# GENEROUS PARTNERS

The Pointe-à-Callière Foundation is fortunate to have more partners every year. Our Members and our young philanthropists act as volunteers, as well, and our sponsors and partners of our benefit activities make significant contributions to our success. Sincere thanks to everyone!

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Hydro-Québec multimedia room

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Ancienne-Douane - J.A. Bombardier Pavilion

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# THANK YOU TO OUR DONORS

The Pointe-à-Callière Foundation thanks all its donors for their support for the major fundraising campaign, the annual campaign and benefit activities.

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Hendrik Van Gijseghem  
Claude Vivier



# FINANCIAL STATEMENTS

## SUMMARY OF FINANCIAL RESULTS

During the year, the prestigious exhibitions *Dinner is Served!*, *The Story of French Cuisine* and *Into the Wonder Room* attracted crowds of visitors from all over, while interest in the Fort Ville-Marie – Quebecor Pavilion and the Memory Collector remained high. However, it was the touring exhibitions, in particular *Queens of Egypt*, that helped boost self-generated revenue. The Museum is continuing its efforts to increase its self-generated revenue. At the close of the 2019 fiscal year, the financial statements show a surplus of revenues over expenses of \$302,361, as expenses remained constant from the previous year.

The support from the City of Montréal remains essential to the Museum's operations. This major support, along with contributions from other levels of government and from the Pointe-à-Callière Foundation and a number of private firms, enabled the Museum to delight visitors with some magnificent temporary exhibitions and festivities in Old Montréal and helped to renew its permanent exhibition spaces.

## INDEPENDENT AUDITOR'S REPORT ON THE SUMMARY FINANCIAL STATEMENTS

To the members of the **SOCIÉTÉ DU MUSÉE D'ARCHÉOLOGIE ET D'HISTOIRE DE MONTRÉAL, POINTE-À-CALLIÈRE**

### OPINION

The summary financial statements, which comprise the summary balance sheet as at December 31, 2019, as well as the summary statements of operations, changes in net assets and cash flows for the year then ended and the related note, are derived from the audited financial statements of the **SOCIÉTÉ DU MUSÉE D'ARCHÉOLOGIE ET D'HISTOIRE DE MONTRÉAL, POINTE-À-CALLIÈRE** for the year ended December 31, 2019.

In our opinion, the accompanying summary financial statements are a fair summary of the audited financial statements, on the basis described in Note 1.

### SUMMARY FINANCIAL STATEMENTS

The summary financial statements do not contain all the disclosures required by Canadian accounting standards for not-for-profit organizations. Reading the summary financial statements and the auditor's report thereon, therefore, is not a substitute for reading the audited financial statements and the auditor's report thereon.

### THE AUDITED FINANCIAL STATEMENTS AND REPORT

We expressed an unmodified audit opinion on those financial statements in our report dated March 19, 2020.

### RESPONSIBILITIES OF MANAGEMENT AND THOSE CHARGED WITH GOVERNANCE FOR THE SUMMARY FINANCIAL STATEMENTS

Management is responsible for the preparation of a summary of the audited financial statements on the basis described in Note 1.

### AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE SUMMARY FINANCIAL STATEMENTS

Our responsibility is to express an opinion on the summary financial statements based on our procedures, which were conducted in accordance with Canadian Auditing Standard (CAS) 810, "Engagements to Report on Summary Financial Statements".

*Mazars, LLP*

Montréal, March 19, 2020

<sup>1</sup> By CPA auditor, CA, public accountancy permit No. A111096



## SUMMARY STATEMENT OF INCOME

Fiscal year ending December 31, 2019

	OPERATING FUND \$	DEVELOPMENT FUND \$	CAPITAL ASSETS FUND \$	2019 TOTAL \$	2018 TOTAL \$
<b>REVENUES</b>					
Admission fees	2,756,051	—	—	2,756,051	2,945,179
Exhibition rental revenue	646,724	—	—	646,724	189,647
Sponsorships	508,926	—	—	508,926	594,946
Concessions and museum evenings	386,957	—	—	386,957	426,675
Gift shop	373,176	—	—	373,176	424,939
Interest	162,744	8,934	—	171,678	151,545
Others	123,548	—	—	123,548	108,912
	4,958,126	8,934	—	4,967,060	4,841,843
<b>GRANTS AND CONTRIBUTIONS</b>					
	9,056,078	—	3,097,414	12,153,492	11,434,212
	14,014,204	8,934	3,097,414	17,120,552	16,276,055
<b>EXPENSES</b>					
Administration	1,685,949	—	—	1,685,949	1,739,852
Exhibitions - Technology	4,567,242	—	—	4,567,242	4,787,848
Building	2,976,717	—	—	2,976,717	2,979,295
Marketing	687,217	—	—	687,217	702,175
Communication - Marketing	1,570,995	—	—	1,570,995	1,467,543
Conservation - Programs and services to the public	2,240,326	—	—	2,240,326	2,050,091
Amortization - Capital assets	—	—	2,483,660	2,483,660	1,760,648
Interest on long-term debt	—	—	606,085	606,085	641,533
Multimedia write-off	—	—	—	—	107,095
	13,728,446	—	3,089,745	16,818,191	16,236,080
<b>EXCESS OF REVENUES OVER EXPENSES</b>					
	285,758	8,934	7,669	302,361	39,975



## SUMMARY BALANCE SHEET

As at December 31, 2019

	OPERATING FUND \$	DEVELOPMENT FUND \$	CAPITAL ASSETS FUND \$	RESERVE FUND \$	2019 TOTAL \$	2018 TOTAL \$
<b>ASSETS</b>						
<b>CURRENT ASSETS</b>						
Cash	446,547	—	—	—	446,547	1,100,373
Cash management funds, 1.24%	4,171,817	605,894	—	—	4,777,711	7,865,537
Accounts receivable	(1,943,154)	—	2,914,107	125,000	1,095,953	1,044,969
Inventory	91,892	—	—	—	91,892	82,352
Prepaid expenses	124,157	—	—	—	124,157	74,536
Current portion of grants receivable	—	—	4,451,086	—	4,451,086	6,473,757
	2,891,259	605,894	7,365,193	125,000	10,987,346	16,641,524
<b>GRANTS RECEIVABLE</b>	—	—	15,380,797	—	15,380,797	18,495,603
<b>CAPITAL ASSETS AND AMORTIZATION</b>	—	—	69,168,791	—	69,168,791	66,472,024
<b>COLLECTIONS</b>	1	—	—	—	1	—
	2,891,260	605,894	91,914,781	125,000	95,536,935	101,609,151
<b>LIABILITIES</b>						
<b>CURRENT LIABILITIES</b>						
Creditors	2,394,190	—	—	—	2,394,190	4,643,316
Demand loans	—	—	234,228	—	234,228	249,494
Current portion of long-term debt	—	—	1,275,230	—	1,275,230	1,006,363
	2,394,190	—	1,509,458	—	3,903,648	5,899,173
<b>LONG-TERM DEBT</b>	—	—	15,310,736	—	15,310,736	16,794,282
<b>DEFERRED CONTRIBUTIONS</b>	440,696	—	74,408,652	—	74,849,348	77,744,854
	2,834,886	—	91,228,846	—	94,063,732	100,438,309
<b>NET ASSETS</b>						
Unrestricted	56,374	—	—	—	56,374	345,616
Internally restricted	—	605,894	450,000	125,000	1,180,894	596,960
Invested in capital assets	—	—	235,935	—	235,935	228,266
	56,374	605,894	685,935	125,000	1,473,203	1,170,842
	2,891,260	605,894	91,914,781	125,000	95,536,935	101,609,151

On behalf of the Board



Daniel Desjardins, Director



Marie-Agnès Thellier, Director

Note: To obtain the complete and detailed audited financial statements, you can visit our website at [www.pacmusee.qc.ca](http://www.pacmusee.qc.ca)



## SUMMARY STATEMENT OF CHANGES IN NET ASSETS

Fiscal year ending December 31, 2019

	OPERATING FUND \$	DEVELOPMENT FUND \$	CAPITAL ASSETS FUND \$	RESERVE FUND \$	2019 TOTAL \$	2018 TOTAL \$
<b>BALANCE, BEGINNING OF YEAR</b>	345,616	596,960	228,266	—	1,170,842	1,130,867
Excess of revenues over expenses	285,758	8,934	7,669	—	302,361	39,975
Interfund transfer	(575,000)	—	450,000	125,000	—	—
<b>BALANCE, END OF YEAR</b>	56,374	605,894	685,935	125,000	1,473,203	1,170,842

## SUMMARY OF NET CASH FLOW

Fiscal year ending December 31, 2019

	2019 \$	2018 \$
<b>OPERATING ACTIVITIES</b>		
Excess of revenues over expenses	302,361	39,975
Non-cash items:		
Amortization – Capital assets	2,483,664	1,760,648
Loss on disposal of capital assets	—	107,095
Amortization – Deferred contributions	(2,635,091)	(2,014,650)
Write-off of a grant receivable	584,927	20,000
	735,861	(86,932)
Net change in non-cash items related to operating activities	(2,359,274)	(26,849)
Cash flows from operating activities	(1,623,413)	(113,781)
<b>INVESTING ACTIVITY</b>		
Acquisition of capital assets	(5,180,428)	(6,515,981)
Acquisition of collections	(1)	—
Cash flows from investing activities	(5,180,429)	(6,515,981)
<b>FINANCING ACTIVITIES</b>		
Repayment of long-term debt	(1,214,679)	(736,582)
Increase in grants receivable	—	(5,360,000)
Receipt of grants receivable	4,552,550	7,134,204
Repayment of demand loans	(105,266)	(181,328)
Demand loans	90,000	—
Deferred contributions	(260,415)	5,885,000
Cash flows from financing activities	3,062,190	6,741,294
<b>INCREASE (DECREASE) IN CASH AND CASH EQUIVALENTS</b>	(3,741,652)	111,532
<b>CASH AND CASH EQUIVALENTS, BEGINNING OF YEAR<sup>1</sup></b>	8,965,910	8,854,378
<b>CASH AND CASH EQUIVALENTS, END OF YEAR<sup>1</sup></b>	5,224,258	8,965,910

1. Cash and cash equivalents include cash and cash management funds.

## NOTE TO THE SUMMARY FINANCIAL STATEMENTS

### 1. SUMMARY FINANCIAL STATEMENTS

The summary financial statements are derived from the audited financial statements, prepared in accordance with Canadian accounting standards for not-for-profit organizations, as at December 31, 2019 and for the year then ended.

The preparation of these summary financial statements requires management to determine the information that needs to be reflected in them so that they are consistent in all material respects with, or represent a fair summary of, the audited financial statements.

Management prepared these summary financial statements using the following criterion:

The summary financial statements are the equivalent of the audited financial statements without the notes to the financial statements.

**Société Pointe-à-Callière |**

**2019 Annual Report**

April 2020

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**Proud partner of the City of Montréal**

**Events subsequent to  
the financial statement date**

Given events in Quebec and internationally owing to the COVID-19 pandemic, a number of uncertainties could affect the Foundation and the Museum.

The Museum closed to the public on March 15, 2020, halting its activities and leading to a major slowdown in its operations.

In management's opinion, this will have an impact on the Museum's staff and finances in 2020.



Romain Guilbault





Cité d'archéologie et d'histoire de Montréal

été sur la Pointe-à-Mièvre

AUJOURD'HUI





**1910**

**MODERNISATION  
MODERNIZATION**



**POINTE-À-CALLIÈRE**

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