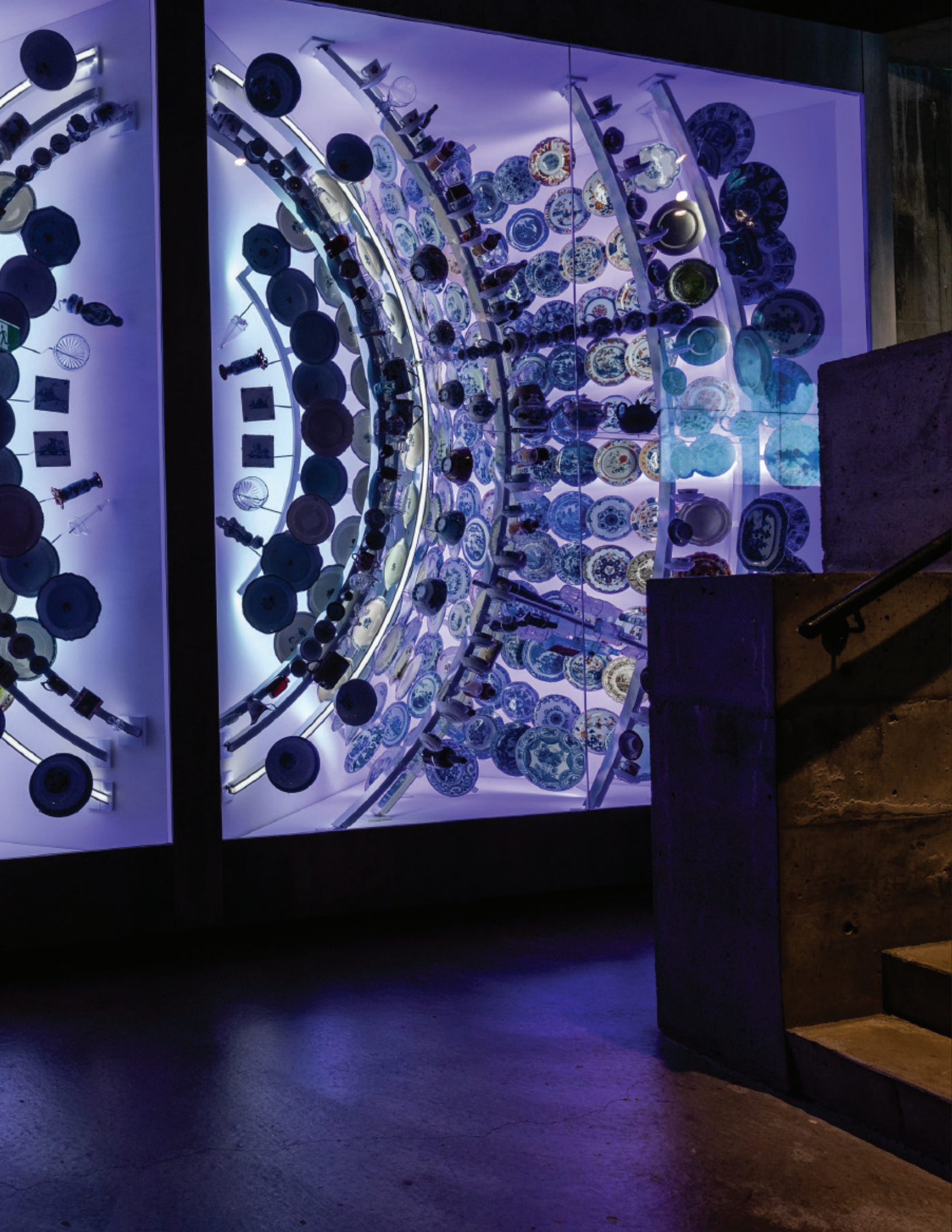




POINTE-À-CALLIÈRE

2021 ANNUAL REPORT



A YEAR OF RESILIENCE AND INNOVATION

Keeping a steady hand on the wheel

In year 2 of the COVID-19 pandemic, Pointe-à-Callière succeeded in navigating the stormy waters and offering its visitors a varied program of high-quality attractions and activities. It managed this feat under the skilled guidance of the new Executive Director, Anne Élisabeth Thibault, who took the helm at the start of the year. Along with the inspiration and support of its senior management, the Museum could also count on the hard work of a resourceful crew who handled all the ups and downs. They have my heartfelt recognition for their accomplishments in this second exceptional year.

When museums reopened in February, after a pause of 14 weeks imposed due to public health concerns, visitors could return to Pointe-à-Callière with complete peace of mind. The pandemic clearly had a major impact on the Museum's performance, as a total of 190,000 visitors came through the doors in 2021. Although this represented only 37% of attendance in 2019, it was nonetheless a striking improvement from 2020. An influx of tourists from Ontario and, to a lesser extent, the United States in the summer gives us hope that all our normal client groups will gradually return.

Fortunately, our teams were already putting together a program of online activities and virtual visits, and improved on them this year to reach different audiences remotely. Along with on-site activities, this hybrid program let us meet our visitors' expectations and maintain our connections with them. I would also like to mention the excellent co-operation by the museum's institutional and private partners in Montréal and the rest of Quebec and Canada, and in the United States and France. In the midst of the pandemic they entrusted us with treasures from their collections, allowing us to present some magnificent temporary exhibitions.

There are still clouds on the horizon owing to the different coronavirus variants, but we are staying the course and working on completing some extensive plans. I am thinking in particular of our determined and ongoing efforts to showcase the site of St. Anne's Market and the Parliament of the Province of Canada. Next year will be the 30th anniversary of our dear Museum, a wonderful milestone we are looking forward to celebrating with our visitors.

I want to thank the members of the Board most sincerely for their support, and the Foundation as well. The Museum was fortunate to be able to count on the assistance of the City of Montréal and the generosity of its many partners and sponsors, and I thank them for their unflinching collaboration. Their indispensable contribution made this year's many achievements possible. In the end, it is visitors to Pointe-à-Callière who benefit.



Daniel Desjardins
Chair of the Board of the Société du Musée

Advancing together

Despite the unpredictable nature of the pandemic that has been raging since March of 2020, Pointe-à-Callière managed to continue pursuing its mission in 2021, with lots of adaptation and inventiveness. We put all our energy into providing a safe environment for employees and visitors – a priority in these times. We scrupulously abided by public health restrictions and the Museum even went ahead and started requiring vaccine passports as early as December 26. Our teams were busy year round welcoming visitors eager for authentic contacts with history, be it in person at the Museum or online. We worked together to come up with creative solutions to all the challenges facing us.

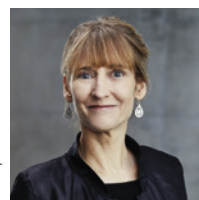
Our vibrant and touching exhibitions in 2021 highlighted, multiplied and deepened our connections with different communities and introduced visitors to forgotten or little-known voices and events. The important roles of the First Nations were underscored in the renewed permanent exhibition, *Crossroads Montréal*. The experiences of Italian Montrealers and their family heritage were the focus of our temporary exhibition, *Italian Montréal*. And we turned the spotlight on the tangible and intangible memories of Quebec circus artists with *It's Circus Time!*, which also included high-flying international aspects. The Museum went all out to do its part as a cultural mediator, forging bonds between these communities and our visitors.

Pointe-à-Callière continued its innovative ways, complementing its extensive educational and cultural program with new approaches to cultural mediation for young generations, thanks to fruitful collaboration with the Marguerite Bourgeois Historic Site and the Society for Arts and Technology (SAT). The Museum is also proud of the success of its first series of podcasts.

Lastly, let me mention the publication of *Montréal, capitale*, a remarkable book bringing together the knowledge of 22 experts on the site of St. Anne's Market and the Parliament of the Province of Canada, after years of in-depth research. A number of interpretation tools were developed to celebrate the history of this iconic site, and it is sure to inspire major projects in years to come.

My first year as Executive Director of Pointe-à-Callière brought substantial challenges, but also some great sources of satisfaction. I want to salute the resilience of all the Museum's staff in coping with a year marked by considerable insecurity and many changes. I also want to thank our valuable partners and the Foundation team, and congratulate them on the success of their innovative fundraising campaigns.

There were few cultural institutions still open at the end of this tumultuous year, but museums had this privilege. Pointe-à-Callière offered very welcome cultural experiences for visitors, including the gift of free admission from December 18 to January 2. Despite the successive surges of the pandemic in 2021, the Museum team managed to go above and beyond, renewing part of its programs and maintaining contact with its audiences.



Anne Élisabeth Thibault
Executive Director of the Museum

A VAST EDUCATIONAL AND CULTURAL COMPLEX

An authentic and innovative museum

Pointe-à-Callière holds a unique place in Montréal's museum ecosystem, as the guardian of the city's birthplace. As such, it also has the demanding and stimulating responsibility to protect these precious remains. In keeping with its mission, the Museum creates memorable and innovative experiences to bring visitors to know and appreciate the Montréal of yesterday and today. Pointe-à-Callière is respected, recognized and supported by its audiences and its partners, for its cultural leadership, its close bonds with the community and its responsible management.

Over time the Museum has developed indisputable expertise and solid credibility on the cultural scene in Montréal and elsewhere in Quebec and Canada. An internationally renowned institution, it has mounted bold exhibitions in collaboration with prestigious museums on three continents. One of the early Internet adopters, Pointe-à-Callière offers a wide and imaginative range of virtual attractions to reach its audiences, wherever they may be. Welcoming and inclusive, the Museum works closely with local communities to provide a platform for the many different voices in our society, past, present and future, with the goal of helping everyone "live well together."

Our mission

Pointe-à-Callière's mission is to safeguard its collections and advance knowledge, while showcasing and fostering an appreciation for Montréal's archaeological and historical heritage. It strives to bring Montrealers and tourists from elsewhere in Canada and other countries to know and appreciate the Montréal of yesterday and today, and to forge bonds with local communities and regional, national, and international networks concerned with archaeology, history, and urban issues, all to benefit its visitors.

Challenges to overcome

The COVID-19 pandemic played havoc with the Museum's objectives, all at a time of challenging economic and political change and social issues. It must remain agile and creative to maintain the progress made, carry on with its planned development and continue to innovate, in order to retain its place on the local, national and international cultural scene. The cultural market is a competitive field that calls for diversified and original marketing. While visitors' expectations are high, so are the production standards for exhibitions and activities. The Museum must bear in mind the fragility of the remains and

collections entrusted to it. Skilled workers are scarce, and teams surprisingly small for such remarkable productivity. Balancing budgets remains a constant challenge. To support its growth, Pointe-à-Callière depends on the expertise, creativity and motivation of its staff, the unique nature of its setting, memorable *in situ* and virtual experiences, and the connections forged with the public, communities and partners.

"By rallying all the Museum's teams and our valuable partners to a single vision, inspired by authenticity, openness and innovation, together we will make Pointe-à-Callière a remarkable 21st-century cultural and educational complex."

Anne Élisabeth Thibault,
Executive Director of Pointe-à-Callière

A new strategic plan to guide our actions

The 2022–2024 strategic plan, drawn up in 2021, is intended to help return the Museum to its previous performance, continue its tradition of excellence and encourage consistent and bold development by means of an essential expansion.

For Pointe-à-Callière to remain an effective, valued and long-term leader as a museum, it is counting on its remarkable temporary and travelling exhibitions, its inclusive and inspiring cultural and educational programs, and its original publications. Through its successful promotion and customized marketing, the Museum seeks to retain existing audiences and attract new ones. It also enhances its reputation through its virtual programs and tools, works to consolidate and strengthen its infrastructure and buildings, and strives to increase and diversify its sources of funding.

At the heart of its mission is the study of its collections, their conservation under optimal conditions and their presentation to the public, as well as the acquisition of new items – all this contributes to advancing knowledge. The Museum endeavours to make this heritage accessible to as many people as possible. It also created and shares an online digital reference collection of archaeological items in Quebec, and conducts original research on this collection with the collaboration of researchers in the field of material culture.

Since the motivation and commitment of its staff are essential to reaching the Museum's objectives, its corporate culture is based on solidarity, well-being and excellence. It is important to recognize and value every employee's contribution, and to develop their skills.

Lastly, the strategic plan is intended to make Pointe-à-Callière a leading 21st-century museum. And to do so, expanding the Archaeology and History Complex is essential. The Museum plans to erect a new pavilion to showcase the remains of St. Anne's Market and the Parliament of the Province of Canada, and of the collector sewer. This building will house major international exhibitions and offer exceptional access to collections. The Museum also hopes to transform Fire Station No. 1, located in Place D'Youville, into a children's museum, in order to meet the needs of this special client group. These major additions to the Pointe-à-Callière experience are an ambitious undertaking, one that is perfectly suited to the institution's mission and vision. The Museum will become an inspiring cultural and educational complex, on the cutting edge of museology.

**Anne Élisabeth Thibault,
Executive Director
of Pointe-à-Callière**

In January 2021, Anne Élisabeth Thibault took over from the founder of Pointe-à-Callière, Francine Lelièvre. The new Executive Director, very attached to the Museum and to Montréal itself, has over 20 years' experience in heading up and developing projects and organizations in the museum field and in the multimedia and new technologies sector.



PERMANENT EXHIBITIONS

A TRUE HUMAN ADVENTURE

Crossroads Montréal: voices from the past

Showcasing the archaeological remains of the Éperon building, the Museum's reception pavilion, the *Crossroads Montréal* permanent exhibition has offered a renewed experience for visitors since March 2021. Using advanced technology, models, artifacts, interactives and projections, the exhibition highlights the different ways the pointe à Callière site has been occupied over the centuries, based on the latest archaeological and historical finds. On the very birthplace of Montréal, different voices tell the living, multifaceted history of this true crossroads of peoples and trade, from the Archaic Period to the present day: a true human adventure lasting over a thousand years! The Museum collaborated with representatives of three First Nations – the Kanien'kehà:ka, Wendat and Anicinapek – in developing the content.

This inclusive approach is important to Pointe-à-Callière, and led to fruitful discussions and the faithful integration of the vision and values of the peoples who were the first to stand on the point. Visitors can hear the sounds of Indigenous languages in an oral lexicon and in original tales recounting the lives of Indigenous people of yesterday and today. Video interviews on the Museum's website complement the experience and recall the importance of the oral tradition and how stories are transmitted down through the generations. The exhibition bears witness to the peoples who shaped the history of this place, from the St. Lawrence Iroquoians to the *Montréalistes* who erected Fort Ville-Marie, the European and Indigenous parties to the Great Peace of Montréal in 1701, the inhabitants of the 18th-century French town and the British who erected the Royal Insurance building. In addition to 150 artifacts and the authentic remains, six works by contemporary artists form a dialogue between past and present. Visitors are captivated by all these emotions, reflections and interactions as they absorb the essence of this special place.

The permanent exhibition was renewed with financial support from the City of Montréal.

Matière cosmique: more than a collection – an experience!

Impressive custom-built displays now capture visitors' attention in the passage linking the Éperon building and the archaeological crypt. *Matière cosmique* is a true work of art, a spellbinding visual experience that has fascinated visitors since March 2021. The installation is an original and expansive arrangement of a prestigious collection recently acquired from archaeologist Paul-Gaston L'Anglais. Some 800 plates, bottles, cups and other traces of the culinary arts, from the 17th to the 19th century, interconnect to create a striking tableau. It's a whole new way of looking at everyday objects, far removed from the usual museum displays.

Come Aboard! A true privateer story

The immersive *Come Aboard! Pirates or Privateers?* exhibition has also been updated with more technology and fantasy, to offer a new sea-going interactive adventure for visitors ages 5 to 12. Guided by Coco, a mischievous parrot, the young buccaneers learn about life on a 17th-century sailing ship with Pierre Le Moyne d'Iberville, Canada's most renowned privateer. They'll meet – virtually – other famous and infamous pirates and privateers, including Blackbeard, Calico Jack, Black Bart and Mary Read. The exhibition is perfect for families and school groups.

Laura Dumitriu



Steve McComber, *Tionhnhekwen (Forces nourricières)*, 2006
Steatite





BRINGING AN EXCEPTIONAL SITE BACK TO LIFE

In 2021, the exceptional story of the site of St. Anne's Market and the Parliament of the Province of Canada inspired many different historical displays, interlacing viewpoints to offer original perspectives on the site and a range of ways for visitors to appreciate it.

Montréal, capitale: an essential reference

In this new publication, 22 acknowledged experts combine to tell the captivating history of a rich and complex site and the all but forgotten days when Montréal was the capital of Canada. This original, vibrant and accessible synthesis is the culmination of a decade of research under the direction of Pointe-à-Callière as part of efforts to give this important site its due. The imposing stone building housing the former St. Anne's Market, dating to 1834, was home for five years to the Parliament of the Province of Canada, a province of the British Empire, until rioters burned it down in 1849. The combined perspectives of these archaeology, history, geography and anthropology specialists shed new light on all aspects of the social and political events, the context and the characters, with special attention to the roles of women and Indigenous people, so often neglected in official histories. The artifacts and the abundant illustrations tell us about daily life on this site and the significant events that transpired here. It is an indispensable reference that brings the site to life again and provides the tools to understand a key period in our past.

This splendid 240-page book was published by Pointe-à-Callière through Les Éditions de l'Homme, in Montréal. An English version will be available in February 2022.

Fragments and restorations

The digs in the south-central section of the site unearthed 350,000 mainly fragmentary artifacts, of which 2,300 have been catalogued. Painstaking restoration work this year made it possible to reassemble over 200 new objects. The presence of a full-time restorer in the Museum's conservation laboratory also helped with some 300 ceramic items. To date, over 1,000 catalogued artifacts have been restored. In addition, a second series of charred books discovered in the remains of the Parliament was dispatched to the Canadian Conservation Institute for restoration. These historic remains, many of them immensely valuable for documentation and commemoration purposes, will be ready to appear in a future exhibition!

New hypotheses

A detailed analysis of the archaeological remains and the collection of artifacts from the site, as well as some recently acquired historical documents, have led to new ideas about the building, its configuration and its tenants. All these elements have been integrated into the evolving 3D model of the site developed starting in 2020. The innovative interactive model, which gives an increasingly detailed reconstruction of the building as research progresses, lets us validate different hypotheses.

Outdoors: A Parliament Beneath Your Feet

July 1 – November 1

For the fifth summer, Pointe-à-Callière presented a temporary outdoor exhibition on the archaeological site itself. In a route leading past six colourful stations, *A Parliament Beneath Your Feet* introduced visitors to the iconic places and people of the Market and the Parliament, displayed some artifacts unearthed during the digs and brought the past to life, step by step. Each station featured interactives for families to explore different themes, and guides were on hand to explain the site. *A Parliament Beneath Your Feet* will be back in the summer of 2022.

The exhibition was produced with the financial support of the Tourisme Montréal Fonds de maintien des actifs stratégiques en tourisme and the financial participation of the Quebec government.

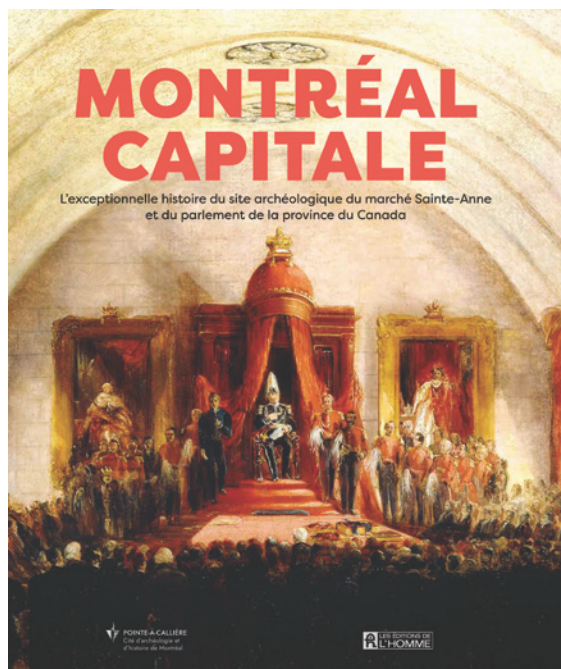
Information at your fingertips

The visitor experience was enhanced by the availability of extensive original content on the Museum's mobile app, with instructive texts, 3D objects to be explored and more. The themes covered range from the architecture of the Market to commercial and social life at the time, the Parliament period, the political context and significant events... all with just a few clicks.

For students:

Montréal, Capital of the Province of Canada, 1844–1849

Back in the classroom, students can now explore the site with the help of an illustrated educational booklet combining archaeology, history and architecture. It contains all kinds of thought-provoking observation and analysis activities that carry students off to the bustling St. Anne's Market and the turbulent political setting of 19th-century Montréal.



TEMPORARY EXHIBITIONS

HISTORY IN MOTION

Italian Montréal: Benvenuti!

March 10, 2021 – January 9, 2022

Thousands of immigrants left Italy in the 20th century to settle in Montréal. The exhibition related their journeys and their histories, beginning with the arrival of labourers on the huge railway workites back in those days. It also focused on the Italian community's iconic spaces: the railway station, the shopping street, the café, home and the church. Visitors could learn about Italian-Montrealers' traditions and appreciate the energy, ingenuity and resilience that characterized the remarkable contribution this community has made to Quebec's metropolis. No fewer than 46 lenders contributed over 325 items brought from Italy or manufactured here, most of them never before exhibited in a museum, embodying the profoundly human side of the exhibition. In addition, at the end of the exhibition visitors from the community were invited to contribute their own memories and anecdotes, and 100 of them did so.

The exhibition was made possible by the generous collaboration of Italian Montréal families and several community organizations, which entrusted the Museum with their family heirlooms, their images and stories.

All aboard! A Railroad to Dreams

December 4, 2020 – September 6, 2021

Trains never fail to summon up images of adventure and vast distances to be explored. The iron behemoths are inseparably linked to the birth of Canadian Confederation. Model trains, too, have always been a source of fascination for toy enthusiasts of all ages and true

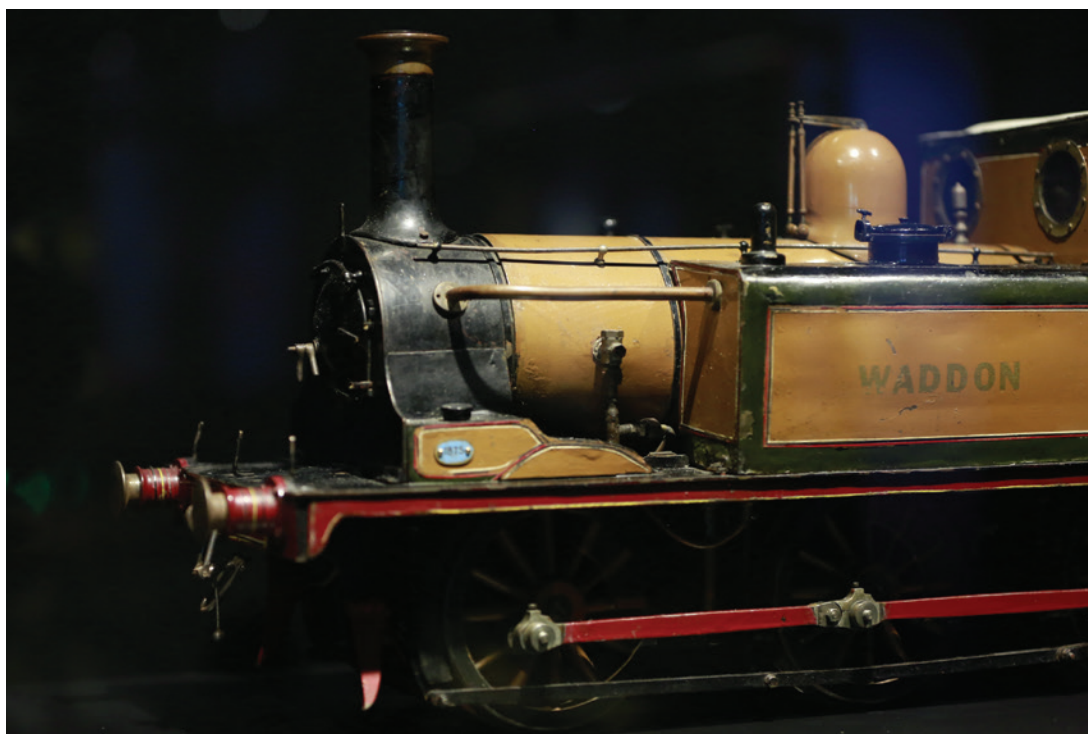
aficionados. Visitors to the exhibition in the Mariners' House could admire hundreds of scale models and occasionally intriguing items related to the railway and its trades. Starting in May 2021, the Museum added the famous Dupuis Frères mini-train, just recently acquired by the Museum, which for many years had delighted children visiting the store during the holiday season.

The exhibition was produced with the participation of Exporail, the Canadian Railway Museum.

On tour

No sooner had *A Railroad to Dreams* been dismantled at Pointe-à-Callière than it made tracks for the Musée régional de Rimouski, which welcomed the historical section of the exhibition in late September. Exporail, the Canadian Railway Museum, displayed the games and collections sections starting in November. The *Into the Wonder Room* exhibition, for its part, was set up for a year at the Musée de la nature et des sciences de Sherbrooke.

This year marked the end of the road for two Pointe-à-Callière exhibitions. *Queens of Egypt*, which generated such enthusiasm in Canada and the United States, made its final appearance at the Canadian Museum of History, from June to August. It was also the last stop for *Fragments of Humanity*, presented at the Musée POP in Trois-Rivières, the Centre d'interprétation d'Amos and the National Exhibition Center in Timmins. The exhibition presenting the fascinating story of 50 years of Quebec archaeology has been delighting visitors since 2016 in three Canadian provinces and seven Quebec regions.

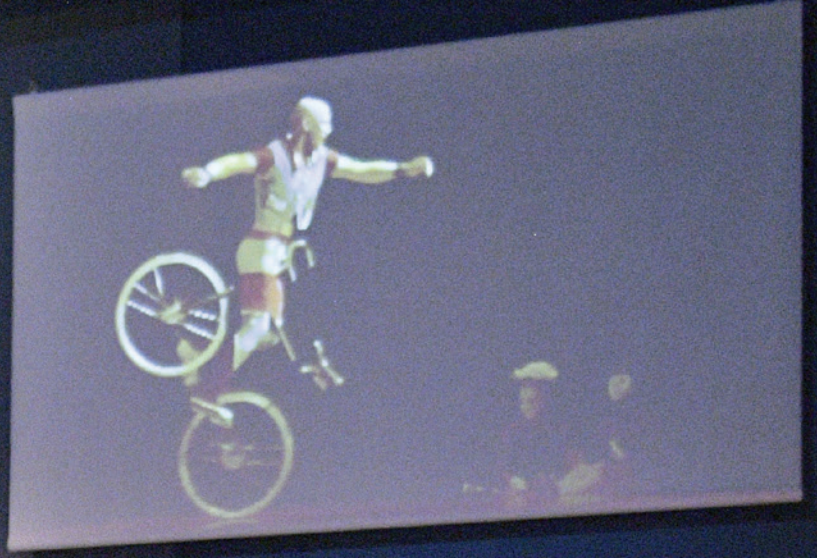


LUMIÈRE SUR L'ORIGINE DES IMMIGRANTS ITALIENS





CIRQUE DU SOLEIL



TEMPORARY EXHIBITIONS

ASTONISHING CIRCUS ARTS

Come one, come all! *It's Circus Time!*

October 13, 2021 – March 6, 2022

A fun and colourful tribute to the circus arts, past and present, the exhibition turned the spotlight on modern international artists and iconic circus figures, from the ringmaster to trick riders, acrobats, clowns and animal tamers and their spectacular performances. Visitors could also peek behind the scenes for a glimpse of the artists' rigorous training regimes and life on tour.

One whole floor of the Mariners' House was devoted to the evolution of the circus in Quebec. For over 200 years now, strongmen, acrobats and street performers have been charming and astonishing crowds. The exhibition highlighted the little-known stories of these circus pioneers, leading to the daring feats of modern-day troupes such as Les 7 doigts de la main, FLIP Fabrique, Machine de Cirque, Cirque Alfonse, Cirque Éloize, Cavalia, Cirque du Soleil... each one with its special character. The spellbinding finale featured dazzling clips of some of the greatest moments in Quebec circus history. Families could also have fun with a booklet of games accompanying the exhibition.

Despite the pandemic, a number of international institutions agreed to lend items for the exhibition, including the Musée des civilisations de l'Europe et de la Méditerranée (Mucem), the Centre national des arts du cirque, the collection of Dr. Alain Frère, the Jacob-William, TOHU / Musées de Châlons collection, the Barnum Museum, and the John and Mable Ringling Museum of Art, in addition to many Quebec museums and private lenders. Over 350 moving, surprising and mind-boggling items were featured, with many iconic photos and videos, in this celebration of the circus arts.

A travelling version of *It's Circus Time!* will go on tour in May 2022.

A captivating portrait of the circus arts

Pointe-à-Callière's beautifully illustrated *Place au cirque!* book-magazine traces the fascinating history of the modern circus from its roots in 18th-century England, through some leading figures. It pays special attention to the exciting and sometimes little-known adventure of the circus in Quebec, extolling the exceptional creativity and incomparable skills of circus artists and entrepreneurs of yesterday and today. A must for circus fans!

Mini-exhibitions: tributes in the mezzanine of the Éperon building

The Hudson's Bay Company – 350 Years of History

May 25, 2020 – April 16, 2021

This display saluted the 350 years of the Hudson's Bay Company, a fur-trading concern founded in 1670 that evolved into a modern and diversified retail chain.

At the Heart of Your Celebrations. 100 Years of the SAQ

May 10, 2020 – October 31, 2021

The Quebec Liquor Commission, today the Société des alcools du Québec (SAQ), was created in 1921 in the midst of prohibition and the temperance movement. Pointe-à-Callière paid tribute to its century of fascinating history with some 40 items from its own collection and the SAQ archives.

Frédéric Back, A Passion for the Planet

Since December 10, 2021

Pointe-à-Callière profiled the prolific career and environmental commitment of artist Frédéric Back, saluting the brilliant illustrator's vision and sensitivity. Through his work, his sketchbooks and the two Oscars he won for his animated shorts *Crac* (1982) and *The Man Who Planted Trees* (1988), the Museum honoured the memory and heritage of the producer, illustrator and environmentalist, who left us in 2013.



MEETING EXPECTATIONS – REMOTELY

Adapting and innovating

In 2020, as Quebec museums were shuttered to comply with public health restrictions, Pointe-à-Callière began offering virtual tours to school groups and the general public. With just a few clicks, people from all over – some live from distant cities – could use these digital options, improved and expanded in 2021, to visit the museum safely and whenever they liked. The formula is a definite keeper!

Virtual tours for school groups

For school groups, the Museum added a new online guided tour of the *Italian Montréal* exhibition, in addition to streaming the Halloween and holiday shows – two fun cultural activities that attracted more preschool and elementary cycle 1 visitors. The demand for virtual activities for students, especially for elementary schools and a new off-island clientele, grew steadily. In 2021, 300 elementary and secondary school classes enjoyed online tours led by the Museum’s interpreter-guides, reaching a total of 6,000 participants. The educational services team renewed this offering with its *Live from History* program, including a virtual guided tour of the archaeological remains. The interpreter-guide then remained online with the group to delve more deeply into some of the content and answer any questions. In addition, 275 preschool children went on a virtual tour of the Museum as part of the “À petits pas dans l’histoire” project of A Montréal School for All.

Guided tours from the comfort of home

Virtual tours of the *Italian Montréal* temporary exhibition, intended mainly for Museum Members, were also offered free of charge to the Montréal Italian community as part of Montréal’s Italian Week.

Online lectures and roundtables

A series of 12 online lectures addressed themes relating to the year’s temporary exhibitions. To complement *A Railroad to Dreams*, the Museum hosted talks by experts on the history of trains, trams and metros in Montréal, the world of toy trains, and Black train porters in Montréal. The five lectures attracted a great deal of interest, with a total of 14,500 views, 6,000 of them for the talk on the Montréal metro. For *Italian Montréal*, the speakers focused on Italian immigration in the 20th century and the internment of Italian Canadians during the Second World War. The Journées de la culture featured two roundtable discussions by representatives of Italian Montréal to talk about sports and the community’s cultural heritage. Lastly, to celebrate *It’s Circus Time!*, the Museum streamed a talk on the history of the circus arts, given live on November 27 by author and international circus authority Pascal Jacob.

For families: online workshops

Pointe-à-Callière offered 12 family workshops on the Museum’s Facebook page and YouTube channel, especially during spring break and over the holiday season. They were invited to use their creativity to make a phenakistiscope, a miniature circus big top that they could then bring to life, a stained-glass window in the Nincheri style or a Montréal Italian cantina.

Virtual ghostbusters

The Ghost of Pointe-à-Callière, a virtual escape game developed in partnership with A/Maze, challenged online teams of six players to explore the nooks and crannies of the remains of Montréal’s birthplace and solve the riddles set for them. The game delighted fans of history and mystery during the Montréal Nuit blanche in March, and of course at Halloween. It was also available for secondary school groups, private adult groups and businesses, as a team-building exercise.



Family history rally in Old Montréal

EDUCATIONAL AND CULTURAL ACTIVITIES

THE MUSEUM REOPENS FOR ACTIVITIES

Safely and with lots of enthusiasm!

Starting February 8, 2021, the Museum was able to resume its in-person educational and cultural activities. Safety, for our staff and visitors both, was obviously the central concern. Our visitors were visibly delighted to return to the Museum and enjoy on-site activities. In 2021, 40 cultural activities were offered for the general public, 20 of them in person and the other 20 online. It all added up to 120 days of fun!

School groups return

It wasn't until September that school groups could look forward to cultural outings again. Attendance at Pointe-à-Callière by this client group fell in comparison with pre-pandemic years, as it did for all museums and cultural bodies. Nonetheless, a total of 120 schools, or 5,500 students, visited the Museum in person in 2021.

School break for families

Adventurous visitors ages 8 and up were invited to explore some little-known parts of Old Montréal in an outdoor self-guided history rally starting at Pointe-à-Callière. The event was offered as part of the first Festival d'histoire de Montréal, in partnership with the Marguerite Bourgeoys Historic Site and Château Ramezay, Historic Site and Museum of Montréal.

Summer on the point

Showtime!

From May to September, the outdoor urban space around the Museum was once again converted to a pedestrian area and fitted out as a relaxing haven. There was some excellent entertainment, too: Musical MIDDAYS, a concert by the Chœur métropolitain and, in co-operation with the Festival TransAmériques, a dance performance by Rhodie Désir.

Family Sundays

July and August weekends had a carnival feeling, with performances by the Petit cirque du Grand Bernardo and some old-time challenges and games offered as part of the Montréal complètement cirque festival. For Archaeology Month, an Archaeo-mission put budding archaeologists to the test, with challenges fit for pros!

A hybrid public market

One of the highlights of the Museum's cultural program, the 18th-Century Public Market was held in a hybrid format from August 27 to 29, with both virtual and in-person attractions. (The 2020 edition had been completely online.) For this 28th year, visitors could chat with merchants, artisans and street musicians and attend a range of demonstrations on herbs and botanicals, making and decorating clothing, and the secrets of the Indigenous medicine wheel. Online, they could enjoy a varied program focusing on daily life in the 18th century, with lectures – including a tasting session – and an evening with French-Canadian, W8banakiak, Anicinapek and Creole storytellers, as well as an interactive beading workshop.

Journées de la culture

On this September weekend the Museum offered a fascinating outdoor guided tour describing the distinctive architecture of its different buildings.

Look up!

To mark the launch of *It's Circus Time!*, talented tightrope walker Laurence T-Vu crossed a 70-metre tightwire strung 10 metres off the ground across Place Royale, with no net or lines. The thrilling event, broadcast online afterwards, racked up over 5,600 views on the Museum's Facebook, YouTube and Instagram platforms.

Fall treats and chills

The Legend of McTavish show captivated families and school groups for Halloween, while storyteller Paul Bradley offered a goosebump-inducing session with his *Tales from the Crypt* on October 31, as part of the Intercultural Storytelling Festival. In November, in partnership with the Petits bonheurs festival, the Museum catered to preschool visitors, with a show and workshops on a three-ring theme to complement the *It's Circus Time!* exhibition.

A magical holiday party

Place Royale was done up in fabulous fashion for the holiday season, evoking a sparkling forest right in the heart of Old Montréal. On weekends, colourful characters from the Museum's *Who Is the Real Santa Claus?* event came out to give some pop-up performances. The planned circus workshops had to be cancelled because of new public health guidelines introduced at year end, but were offered online instead on the Pointe-à-Callière website.



Laurence Tremblay-Vu performs above Place Royale

Benoît Z. Leroux

INNOVATING TO REACH OUR AUDIENCES

Digging in the future: civic education

What will future archaeologists make of our era, 1,000 years from now? That's the starting point for the *Digging in the Future* educational program, with an introduction to the scientific method in archaeology for school groups ages 12 to 17. They are encouraged to reflect on what our society is leaving behind for future generations and to consider the theme of climate change from the angle of archaeology and history.

Digging in the Future, designed by Pointe-à-Callière in collaboration with the Marguerite Bourgeoys Historic Site, neighbouring museums that both showcase Montréal archaeology and history, takes an original approach to education and cultural mediation. What makes the program special is its multidisciplinary character and its focus on participation and encouraging students to consider their role as citizens. In 2021, Pointe-à-Callière offered this activity starting in October and welcomed 467 grade 6 and secondary students, including 149 students from the A Montréal School for All program, in the space of just three months.

The program was designed with the support of the Quebec government as part of the "Concertation et innovation" call for proposals.



... his ghost or spirit shivering with cold, next to a fire ...



A metaverse at the Museum

What if you could transport yourself into a virtual museum on the Web, to explore the archaeological site and collections of Pointe-à-Callière? That was the goal of the innovative digital educational and cultural mediation project offered in 2021 by the Museum in partnership with the Society for Arts and Technology (SAT). The idea was to create a fun immersive experience for participants to interact in as they viewed the remains and artifacts, thanks to the high-tech tools of the metaverse. The activity was intended for secondary school groups and young adults from 18 to 35, all over the world! A prototype in the form of a fun and educational quest was designed as phase 1.

The project was made possible by funding under the "support for innovative projects" component of the Investissement Québec Innovation program, specifically for prototype development (phase 1).

History-themed podcasts

The *Raconter Montréal* series of podcasts, a new virtual initiative by the Museum, introduces listeners to lesser-known aspects of Montréal, past and present. They're surprising and occasionally mysterious, but always based on actual events. Host Émilie Bibeau chats with the Museum's enthusiastic interpreter-guides and experts about a range of fascinating themes. The goal is to reach some new audiences, particularly listeners ages 18 to 35. Five episodes are available on the Museum's website as well as on the popular Apple Podcasts, Spotify, Google Podcasts and Transistor platforms. The podcasts have been a tremendous success, downloaded 7,754 times, with each episode attracting over 1,000 listeners.

The *Digging in the Future* program, in the Museum's new learning space



REVEALING TRACES OF THE PAST



Remains of Fort Ville-Marie

History under the microscope

Beneath the glass floor of the Fort Ville-Marie – Quebecor Pavilion, where the remains of this building from the earliest days of Montréal are visible, the Museum had to clear out a pit where bits of wood in the bottom were threatening to disrupt the ecosystem. Analysis of the plant macroremains collected at the same time revealed plenty of information about diets back in those days. The large quantity of seeds from both cultivated and wild plants, both native and European, told researchers much about the species used for food and medicinal purposes. The study concluded that the obscure pit was most likely a storage space for food. In addition, the Museum collaborated with the UQAM department of biology to develop an innovative approach for sequencing the fossil DNA of bacteria in the archaeological soil. Experts have already linked some parts of the site to butchering activities and grain storage. So much knowledge from such tiny traces of the past!

Indigenous Montréal

Pointe-à-Callière continued with the *Tiohtià:ke : pour une histoire autochtone de Montréal* project, launched in 2018 in partnership with the Université de Montréal and the Mohawk Council of Kahnawà:ke. In 2021, researchers worked on oral and ethnohistorical sources relating to specific communities. We digitized collections with the goal of creating a database, and developed a system for the description and comparative classification of ceramics from Iroquoian sites.

Conserving archaeological remains

In addition to the regular monitoring and preventive maintenance of archaeological remains, a team of restorers gave the heritage industrial equipment in the former Youville Pumping Station an impressive facelift. Work was also done to restore the floor slabs of the Royal Insurance Company building, waterproof the area around the pilings in this area and fill a crack along the former fortifications in the Marketplace. These anomalies were caused partly by changing weather conditions over the past year.

Toward a new collections centre

In co-operation with the City of Montréal, the Museum launched a potential study on creating a collections centre to meet the growing needs of its expanding archaeological and ethnohistorical collections. At present the Museum's collections are stored in five different places. The idea is to bring them all together in one spot, meeting museum conservation standards, to simplify their management and conservation, research and restoration operations. The new centre will also be designed to take account of expected growth in the collections over the next 15 years.

ENRICHING OUR HERITAGE

New artifacts

Many objects and works of art were added to the heritage safeguarded by the Museum this year. They include two collections of magnificent and extremely rare *ceintures fléchées* (the oldest one apparently woven in 1780), a large collection from the Dupuis Frères store on Francophone department stores, a set of dishes from the National Assembly dating from the Duplessis era, and a series of Second World War posters. Pointe-à-Callière also acquired 12 wax sculptures from the Grévin Museum, which closed in 2021, including depictions of Marguerite D'Youville, Pontiac, Samuel de Champlain and Kateri Tekakwitha.

Keen to conserve Quebec's religious heritage, the Museum integrated paintings and furniture from the Misericordia Sisters of Montréal and the Sisters of Saint Anne congregations into its collection. The two congregations were obliged to dispose of some of their possessions when they had to leave the historic buildings where they had been housed.

Contemporary art

In addition to its ethnohistorical collections, Pointe-à-Callière regularly accepts contributions of contemporary artwork by emerging Montréal artists. This year, works by eight artists were added: Leila Zelli, Chih-Chien Wang, Eddy Firmin, JJ Levine, Laurence Philomène, Marie-Claude Marquis, David Elliott and Jean-Sébastien Denis.

Books and documents

Many monographs, rare books and other Canadiana found a new home in the documentation centre. They concern provincial edicts of Lower Canada between 1795 and 1801, Louis Riel and the Métis revolt in Manitoba, Montréal neighbourhoods and parishes, and Indigenous communities. There are also prints and historic maps of North America and Montréal, including one of the Province of Quebec in 1870 by eminent surveyor and architect Eugène Taché, and the first Canadian epistolary novel, published in 1769: *The History of Emily Montague* by Frances Brooke, née Moore.

Safeguarding history

The conservation team continued its work on preserving significant collections. This year it was the turn of the items acquired from the Dupuis Frères store in 2021: sales goods, catalogues, documentation, postcards, shopping bags and the famous holiday mini-train.

Data management

Pointe-à-Callière continues to expand Cumulus, its internal database. In 2021 the team added 20,612 images of objects and documents from the collection, out of a total of 70,500. The centralized tool is very useful for several of the Museum's departments, which refer to it regularly. In addition, 25,000 digitized images from the ethno-historical collections and private collections or fonds, along with their metadata, were added to the long-term digital vault (Pac-Archives).

Piggybanks on display

An entertaining display of dozens of piggybanks in various shapes and forms, at just the right height for children, is a fun feature of the iA Groupe financier workshop, a new learning space in the Old Custom House – J. Armand Bombardier Foundation pavilion. The collection, donated in 2020, was one of the largest of this type ever to be included in a museum collection at the time. Now it can be admired by young visitors enjoying activities in this colourful room. .



Eddy Firmin, 2021
Ceramic, counterfeit
purse, metal, cauri

WORLDWIDE RECOGNITION



Distinctions

The achievements of Pointe-à-Callière teams and their partners were rewarded with three distinctions this year. The Gutenberg Award, Édition – Magazine category, went to the *It's Circus Time!* publication for its high printing quality. On the international scene, *The Incas, Treasures of Peru* received the prestigious Graphis Competitions silver medal in the Printed Material – Exhibition category. And the *Come Aboard! Pirates or Privateers?* exhibition won the Platinum award, in the Print Media – Exhibition Design category, in the Hermes Creative Awards.

ARCHÉOLAB.QUÉBEC

The Museum received a grant from the Ministère de la Culture et des Communications to add to the ARCHÉOLAB.QUÉBEC (2021-2023) virtual reference collection. In 2021, all the upstream work was completed in order to put an original series of artifact families online in the summer of 2022.

Articles and lectures

Hendrik Van Gijsegheem, Project Manager, Archaeology and History, described the intriguing discoveries on the Fort Ville-Marie site in the *Archéologiques* and *Cité* journals. Exhibition Project Manager Samuel Moreau gave a lecture on *Italian Montréal* at the Saint-Léonard library. Katy Tari, Director, Collections – Programs and Services for the Public, described the Museum's innovative digital strategies for reaching visitors during the pandemic, at the Société des musées du Québec congress and in *Culture & Musées*, a French journal.

In the media

In these pandemic times, leading Montréal media regularly turned to Pointe-à-Callière to get a picture of the situation as public health requirements evolved. They wanted to know about crisis management, the impact on employment, virtual and in-person activities, attendance and so on. Our temporary exhibitions also attracted considerable media coverage, in particular *A Railroad to Dreams* and *It's Circus Time!* The publication of *Montréal, capitale* garnered enthusiastic reviews in Montreal dailies and on the radio. Cultural activities received widespread coverage on websites popular with families and young millennials. Lastly, the Museum hosted a number of film shoots, including *La revue culturelle 2021*, at the end of the year, as well as a Quebec Ministère du Tourisme video with Bruno Blanchet featuring *It's Circus Time!* All throughout the year, Pointe-à-Callière enjoyed regular media visibility of all kinds, as it is considered one of Montréal's must-see museums and cultural attractions.

Digital platforms for everyone

The Museum website received 68% more visitors than in 2020. There were daily peaks of nearly 4,000 hits, particularly when the Museum reopened in February, during spring break and the summer and for the launch of *It's Circus Time!* Visitors were mainly from Greater Montréal and surrounding regions, Quebec City and Ontario. The number of subscribers to the general English newsletter soared by 26%, while the French version saw growth of 11%. On social media, 2021 ended with an increase of 11% in followers, for a total of 42,000 on Facebook. Videos remained our most popular publications – viewed nearly 60,028 times on YouTube and 132,331 times on Facebook.

Sponsors pitch in

The business community did its part to overcome the difficult economic situation, as Pointe-à-Callière managed to sign partnerships and obtain sponsorships for all its temporary exhibitions. The quality of its museum offerings, the excellent visibility in its advertising campaigns and visitors' appreciation of the Museum were the reasons most often cited by sponsors for their contributions.

Ticketing

The Museum installed new ticketing software, a multipurpose modular system integrating the online purchase of timed tickets so as to respect the prescribed attendance limits during the pandemic.

Ongoing development

Maintenance and renovation work was done at the Youville Pumping Station. Computer hardware was installed to consolidate the network infrastructure linking all the Museum's pavilions. In terms of human resources, considerable efforts were made to simplify the onboarding of new employees. The psychological and sexual harassment policy was updated. A performance management program was implemented and used for all employee performance evaluations.



Aurélie Desgens

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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.

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

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Montréal municipal archives
(City of Montréal, Gestion des documents et archives)
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Fonds de maintien des actifs stratégiques en tourisme

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FOUNDATION AN EXCEPTIONAL YEAR

André Rainville (Ville de plaine)



Dangerous Show at Le Monastère benefit evening

As the pandemic dragged on, the Foundation renewed its fundraising campaigns with the offer of original activities and a shift online. The year finished with some excellent news, as we raised over \$1 million in 2021!

Our annual campaigns exceeded expectations. The 2020–2021 campaign raised funds to renew the *Come Aboard! Pirates or Privateers?* immersive permanent exhibition. Starting in September, the new campaign solicited donations to make the Youville Pumping Station an ideal space to awaken young visitors' ecological consciousness. The innovative campaign used an original formula: Support Pointe-à-Callière, *One drop at a time*, with each drop corresponding to a \$10 donation. Together the two raised nearly \$250,000, a record for an annual appeal! There were also a record number of donations from many collectors throughout the year.

A benefit auction on a circus theme was held entirely online, a real first, and proved a terrific success. In addition, the Foundation started selling meal boxes by renowned chef Philippe Mollé again, combining philanthropy and gourmet pleasures.

Another highlight of the year was the success of a benefit evening by the Next generation of philanthropists, the *Dangerous Show at Le Monastère*, which raised over \$30,000, along with the sale of original silkscreen prints by emerging Montréal artists. The group of enthusiastic young philanthropists also held a virtual lecture for its members on Montréal's economic development.

The Foundation continued to efficiently manage services for Museum Members. At the initiative of the Members Committee, three exclusive virtual meetings were offered with key Pointe-à-Callière figures. An online reading club also presented three publications produced



One drop at a time campaign

by Museum teams, and two issues of *Cité* were published in 2021. In addition to all these activities there was the major fundraising campaign, which continued in 2021. Our thanks to our indispensable major donors and sponsors: Hydro-Québec, National Bank, the J. Armand Bombardier Foundation and Québecor. Allow me to underscore the generosity of our other partners and donors, this year more than ever. The *One drop at a time* campaign, with its donations of \$20 to \$25,000 from individuals, reached huge numbers of supporters from all over. We hope that the Montréal Builders Club and the Major Donors evening, two key benefit events, will be back in 2022. We are also counting on original online campaigns to convince lots of donors and Members to support Pointe-à-Callière's important heritage mission.

Allow me to extend my heartfelt thanks to Robert Dumas, Foundation Chair for six years, who stepped down in June 2021. Over that time he proved to be an invaluable asset. I would also like to offer my sincere thanks to the trustees of the Foundation for their essential support, and to the enthusiastic Foundation staff under the direction of Claude-Sylvie Lemery. Lastly, I raise my hat to the new Executive Director of Pointe-à-Callière, Anne Élisabeth Thibault, who so efficiently took over at the helm from the Museum founder, Francine Lelièvre, and kept it on course through these turbulent pandemic times.



Pierre Turcotte
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 fund-raising activities, and solicit donations, bequests and collections, making a valuable contribution to the Museum's renown and helping it to achieve its ambitions. The members of the Board, of Members' committees and the Next Generation of Philanthropists all contribute as volunteers.

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Finance
Magnus Poirier inc.

Danny Serraglio 1
Vice-President, Business Solutions,
Eastern Canada
TELUS

Mackie Vadamchino 3
CEO
Bioforce Canada inc.

Stéphane Vigneault
Vice-President, Insurance Distribution,
Wholesale Channel
Sun Life Financial

Luc Wiseman
(Until April 23, 2021)
President
AVANTI Ciné Vidéo

BOARD COMMITTEES

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

NEXT GENERATION OF PHILANTHROPISTS ORGANIZING COMMITTEE

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NATIONAL

Olivier Cauchon
Association des brasseurs du Québec

Arthur Despins
BNQ Management

Jean-François Lupien
Montréal International

Adrián Noriega de la Colina
Institut universitaire de gériatrie de Montréal

Katerina A. Tzotzi
Université de Montréal

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Montréal International

ORGANIZING COMMITTEE FOR MEMBER ACTIVITIES

Claude-Sylvie Lemery, Chair
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Marie-Josée Duguay
Alexandre Jeong
Pierre Lampron
François Langevin
Marthe Lemery
Julie Plante
Maurice Plante
Gregory Taillefer

FOUNDATION

INVALUABLE PARTNERS

The Pointe-à-Callière Foundation's partners are faithful allies who make significant contributions to our success. Sincere thanks to everyone!

ANNUAL PARTNER

Mazars

ANNUAL SPONSOR

Hydro-Québec

2021–2022 ANNUAL CAMPAIGN

Karel Mayrand

AMAZING AUCTION

Auction partners

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SAQ
Les 7 Doigts
Cirque du Soleil
Cirque Éloïze

Auction contributors

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Polar Bear Travels
Antonopoulos Group
(Hôtel Nelligan and Restaurant Kyo)
Hotel InterContinental Montréal
Club de hockey Canadien
Magnus Poirier
Daniel Desjardins
Robert Girard

Casino de Montréal
Claude Meunier
Menu Extra
Apéro urbain
Domaine du Ridge
Huîtres en mouvement
Montréal complètement cirque
La TOHU
DUCEPPE
Place des arts
Le Monastère
McCord Museum
Scandinave Spa Vieux Montréal
Les Grands Ballets Canadiens
Orchestre symphonique de Montréal
LEUCAN
Fondation du CHUM
Association sportive et communautaire
du Centre-Sud

BBQ GOURMET EXPRESS

Bistro L'Arrivage and Philippe Mollé

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IGA
Bonaparte
La Presse
Le P'tit Dep

NEXT GENERATION OF PHILANTHROPISTS

Our major partners for the

Dangerous Show at Le Monastère

Ivanhoé Cambridge
La Caisse du complexe Desjardins
Domtar
Atypic
Pascal Lépine
Madeleine Féquière
Martin Schop

Montréal en couleurs!

Audrey Malo
Pierre-Nicolas Riou
Kezna Dalz

Montréal cosmopolite

Jean-François Lupien
Philippe Valentine

VIRTUAL MEETINGS SERIES FOR MEMBERS

Marthe Lemery
Francine Bouchard

Signature Talks

Francine Lelièvre
Anne Élisabeth Thibault
Christine Dufresne

Reading club

Annick Poussart
Élisabeth Côté
Mathieu Trépanier



FOUNDATION

THANKS 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.

\$2 MILLION OR MORE

Hydro-Québec

\$1 MILLION OR MORE

National Bank

J. Armand Bombardier
Foundation
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\$500,000 OR MORE

Power Corporation of Canada

\$250,000 OR MORE

iA Financial Group

\$100,000 OR MORE

Cogeco
Ivanhoe Cambridge
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Francine Lelièvre

\$50,000 OR MORE

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Métro Richelieu inc.
Jacques Lacaille
Provencher_Roy + Associés
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\$10,000 OR MORE

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\$5,000 OR MORE

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Jean-Yves Deslauriers
Robert Girard
Groupe Immobilier Alliance inc.
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Claude-Sylvie Lemery
Charles S. N. Parent
Magnus Poirier
Anne Robertson
Pierre Savard

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Stéphane Aubé
Marc-Brian Chamberland
Yvan Champoux
Felix Charest
Claude Cormier et Associés
Pierre Courchesne
Caroline Healey
Brigitte Lacroix
Alain Primeau
RéZin
Marie-Josée Robitaille
Katy Tari
Marie-Agnès Thellier
Louise Vaillancourt
Mario Vanasse
Robert Wallace

\$250 OR MORE

Jacques Allard
Nathalie Barré
Yves Beauchamp
Claude Beauregard
Francine Bouchard
Louise Charest
Vanessa Cherenfant
André Côté
Annick Deblois
Normand Deschênes
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Philippe Lefebvre
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Benoît Lemire
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Christiane Meunier
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Pascal Pépin
Louise Rousseau
Danny Serraglio
Yves Simard
Luc Thessereault
James Tomlinson
Dominique Toutant
Christine Tremblay
Mackie Vadacchino

\$100 OR MORE

W. David Angus
Robert Ascah
Mario Bédard
Lynda Belisle
Lyne Bisailon
Martha Blouin
Claudia Bourgeois
Fabien Brun
André Burroughs
Claudette Cardinal
Marcel Caya
Claire Charette
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Gregory Taillefer
Emilie Thuillier
Mathieu Trépanier
Hubert Van Gijsegheem
Bernard Venne
Claude Vivier

FINANCIAL STATEMENTS

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, 2021, 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, 2021.

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 our report thereon

We expressed an unmodified audit opinion on the audited financial statements in our report dated March 24, 2022.

Responsibilities of management and those charged with governance for the summary financial statements

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

Auditor's responsibilities

Our responsibility is to express an opinion on whether the summary financial statements are a fair summary of the audited 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, S.E.N.C.R.L.*¹

Montréal, March 24, 2022

1. By CPA auditor, CA, public accountancy permit No. A123052

STATEMENT OF OPERATIONS

Year ended December 31, 2021

| | Operating fund \$ | Development fund \$ | Capital asset fund \$ | 2021 Total \$ | 2020 Total \$ |
|---|-------------------------|---------------------------|-----------------------------|---------------------|---------------------|
| Revenues | | | | | |
| Admission fees | 1,292,428 | – | – | 1,292,428 | 856,898 |
| Sponsorships | 563,171 | – | – | 563,171 | 217,662 |
| Exhibition rental revenue | 243,300 | – | – | 243,300 | 131,957 |
| Others | 75,740 | – | – | 75,740 | 106,036 |
| Interest | 15,567 | 2,363 | – | 17,930 | 38,996 |
| Gift shop | 8,152 | – | – | 8,152 | 119,108 |
| Concessions and museum evenings | – | – | – | – | 52,234 |
| | 2,198,358 | 2,363 | – | 2,200,721 | 1,522,891 |
| Grants and contributions | | | | | |
| | 11,321,405 | – | 3,647,012 | 14,968,417 | 15,184,440 |
| | 13,519,763 | 2,363 | 3,647,012 | 17,169,138 | 16,707,331 |
| Expenses | | | | | |
| Exhibitions – technology | 4,790,883 | – | – | 4,790,883 | 3,189,386 |
| Amortization – capital assets | – | – | 3,269,725 | 3,269,725 | 2,986,486 |
| Building | 2,789,943 | – | – | 2,789,943 | 2,250,878 |
| Conservation – programs and service | 2,310,604 | – | – | 2,310,604 | 1,854,280 |
| Administration | 1,844,485 | 10 | – | 1,844,495 | 1,722,639 |
| Communication – marketing | 1,282,252 | – | – | 1,282,252 | 1,010,776 |
| Interest on long-term debt | – | – | 503,741 | 503,741 | 571,921 |
| Marketing | 74,439 | – | – | 74,439 | 362,350 |
| | 13,092,606 | 10 | 3,773,466 | 16,866,082 | 13,948,716 |
| Excess of revenues over expenses | 427,157 | 2,353 | (126,454) | 303,056 | 2,758,615 |

BALANCE SHEET

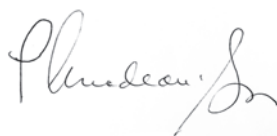
As at December 31, 2021

| | Operating fund \$ | Development fund \$ | Capital asset fund \$ | Reserve fund \$ | 2021 Total \$ | 2020 Total \$ |
|--|-------------------------|---------------------------|-----------------------------|-----------------------|---------------------|---------------------|
| ASSETS | | | | | | |
| Current assets | | | | | | |
| Cash | 2,357,360 | – | – | – | 2,357,360 | 2,092,052 |
| Cash management funds, 1.24% | 3,492,280 | 612,133 | – | – | 4,104,413 | 4,100,314 |
| Accounts receivable | (3,064,602) | 100,000 | 3,142,052 | 675,000 | 852,450 | 1,034,360 |
| Inventory | 131,063 | – | – | – | 131,063 | 78,290 |
| Prepaid expenses | 106,155 | – | – | – | 106,155 | 94,707 |
| Current portion of grants receivable | – | – | 2,584,253 | – | 2,584,253 | 2,306,183 |
| | 3,022,256 | 712,133 | 5,726,305 | 675,000 | 10,135,694 | 9,705,906 |
| Grants receivable | – | – | 12,870,563 | – | 12,870,563 | 13,874,827 |
| Capital assets and amortization | – | – | 68,516,060 | – | 68,516,060 | 69,075,617 |
| Collections | 1 | – | – | – | 1 | 1 |
| | 3,022,257 | 712,133 | 87,112,928 | 675,000 | 91,522,318 | 92,656,351 |
| LIABILITIES | | | | | | |
| Current liabilities | | | | | | |
| Creditors | 2,872,511 | – | – | – | 2,872,511 | 1,214,242 |
| Demand loans | – | – | 119,838 | – | 119,838 | 177,992 |
| Current portion of long-term debt | – | – | 2,015,047 | – | 2,015,047 | 1,077,474 |
| | 2,872,511 | – | 2,134,885 | – | 5,007,396 | 2,469,708 |
| Long-term debt | – | – | 12,505,160 | – | 12,505,160 | 14,467,582 |
| Deferred contributions | 86,215 | – | 69,388,673 | – | 69,474,888 | 71,487,243 |
| | 2,958,726 | – | 84,028,718 | – | 86,987,444 | 88,424,533 |
| NET ASSETS | | | | | | |
| Unrestricted | 63,531 | – | – | – | 63,531 | 56,374 |
| Internally restricted | – | 712,133 | 1,566,334 | 675,000 | 2,953,467 | 3,813,162 |
| Invested in capital assets | – | – | 1,517,876 | – | 1,517,876 | 362,282 |
| | 63,531 | 712,133 | 3,084,210 | 675,000 | 4,534,874 | 4,231,818 |
| | 3,022,257 | 712,133 | 87,112,928 | 675,000 | 91,522,318 | 92,656,351 |

On behalf of the Board



Daniel Desjardins
Trustee



Patricia Curadeau-Grou
Trustee

Note – To obtain the complete and detailed audited financial statements,
you can contact the management at info@pacmusee.qc.ca .

CHANGES IN NET ASSETS

Year ended December 31, 2021

| | Operating fund \$ | Development fund \$ | Capital asset fund \$ | Reserve fund \$ | 2021 Total \$ | 2020 Total \$ |
|-----------------------------------|----------------------|------------------------|--------------------------|--------------------|------------------|------------------|
| Balance, beginning of year | 56,374 | 709,780 | 2,440,664 | 1,025,000 | 4,231,818 | 1,473,203 |
| Excess of revenues over expenses | 427,157 | 2,353 | (126,454) | – | 303,056 | 2,758,615 |
| Internally restricted | (420,000) | – | 770,000 | (350,000) | – | – |
| Balance, end of year | 63,531 | 712,133 | 3,084,210 | 675,000 | 4,534,874 | 4,231,818 |

STATEMENT OF CASH FLOWS

Year ended December 31, 2021

| | 2021 \$ | 2020 \$ |
|--|-------------|-------------|
| Operating activities | | |
| Excess of revenues over expenses | 303,056 | 2 758 615 |
| Non-cash items: | | |
| Amortization – capital assets | 3,269,726 | 2 986 486 |
| Amortization – deferred contributions | (3,076,320) | (3 008 905) |
| | 496,462 | 2 736 196 |
| Net change in non-cash items related to operating activities | 1,775,958 | (1 075 303) |
| Cash flows from operating activities | 2,272,420 | (1 660 893) |
| Investing activities | | |
| Acquisition of capital assets and cash flows from (used in) investing activities | (2,710,169) | (2 893 312) |
| Financing activities | | |
| Repayment of long-term debt | (1,024,849) | (1,040,910) |
| Receipt of grants receivable | 1,987,224 | 3,650,873 |
| Repayment of demand loans | (58,154) | (56,236) |
| Deferred contributions | (197,065) | (353,200) |
| Cash flows from financing activities | 707,156 | 2,200,527 |
| Increase in cash and cash equivalents | 269,407 | 968,108 |
| Cash and cash equivalents, beginning of year | 6,192,366 | 5,224,258 |
| Cash and cash equivalents, end of year | 6,461,773 | 6,192,366 |

Cash and cash equivalents include cash and cash management funds.

NOTE TO THE FINANCIAL STATEMENTS

December 31, 2021

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, 2021 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.

The 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
2021 Annual Report
April 2022

Co-ordination
Marie-Josée Robitaille

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Nathalie Lampron

English translation
Terry Knowles

Front cover photo
Patrick Desrochers

Back cover photo
R. Guilbault

Graphic design
Épicentre


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Bibliothèque et Archives
nationales du Québec, 2022


Library and Archives
Canada, 2022

ISSN 2816-3877

Version française disponible

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A woman with short red hair, wearing a black face mask and a black dress, stands with her arms crossed, looking at a large mural on a wall. The mural depicts a Native American man in traditional dress, holding a long spear. The background of the mural shows a landscape with water and trees. The scene is lit with dramatic, low-key lighting, creating a museum atmosphere.

 **POINTE-À-CALLIÈRE**
Montréal Archaeology
and History Complex

350 place Royale
Montréal, Québec, H2Y 3Y5
Place d'Armes metro

pacmusee.qc.ca