



**POINTE-À-CALLIÈRE**  
**2018 ANNUAL REPORT**

# MONTREAL VILLE BRITANNIQUE BRITISH CITY



**ADVANCES OF FOUNDING**  
An important milestone in Montreal's history is the arrival of British soldiers in 1760, who brought with them the British way of life and commerce. From that point on, the city began to flourish.

**TRUCK AND RIDE**  
The first horse-drawn carriage arrived in Montreal in 1760, marking the beginning of a new era of transportation in the city.



# A MUSEUM OF BUILDERS

**Building a culture of archaeology and history** Once again this year, Pointe-à-Callière succeeded in piquing public interest in the history of Montréal and the world's great civilizations. Nearly 527,000 people visited the museum, up by 14% from 2017. What's more, a study found that 14% of visitors from outside the city came to Montréal specifically to see Pointe-à-Callière or the *Queens of Egypt* exhibition. These figures exceeded our expectations, and we owe this success to the undeniable expertise of the Museum team and the talents of top professionals.

In addition, the Museum received a number of prestigious awards this year, recognizing Pointe-à-Callière's influential role as an entrepreneur and cultural innovator. The Société des musées du Québec gave the Museum its *Prix d'excellence* for the ingenuity displayed in conserving and showcasing Fort Ville-Marie. Tourisme Montréal presented it with its *Prix Distinction* (Museums category) for designing a visitor experience like none other in Montréal, one of the only cities in North America to have preserved and showcased its birthplace. The City of Montréal, Héritage Montréal and the Quebec government all saluted the exemplary professionalism of the digs on the Parliament of the United Province of Canada and St. Ann's Market site and the outstanding public access to the site. We can be very proud of our achievements!

In developing its full potential, the Museum was able to count on the many faithful businesses and individuals who joined forces in supporting the Pointe-à-Callière Foundation. Its mainstays – members, volunteers and donors – chose to invest their time, energy and resources to make culture and education accessible to all. As the Foundation celebrates its 25<sup>th</sup> anniversary, I want to applaud them all for their outstanding efforts and invaluable contribution to preserving an irreplaceable heritage and creating a new generation of philanthropists essential to pursuing the Museum's mission.

I would also like to emphasize the exceptional devotion of our Executive Director, Francine Lelièvre, and her unshakeable commitment to raising the profile of the Museum and the city of Montréal, here in Canada and around the world. The Ordre national du Québec and the International Achievement Award from ICOM Canada that she received this year are fitting tributes to the widespread esteem she enjoys for her brilliant accomplishments.

Lastly, I wish to thank the City of Montréal and the provincial and federal governments for their essential support. Their vision and confidence have enabled Pointe-à-Callière to continue offering millions of visitors treasured memories.



**Andrew Molson**  
Chair of the Board  
of the Société du Musée

**Building the future** Since it first opened, Pointe-à-Callière has turned the spotlight on builders from the past, making the achievements of exceptional women and men and remarkable civilizations as widely accessible as possible. Through our exhibitions, they have shared with us their passion, determination and humanity, all extraordinary sources of inspiration for our visitors.

This year, the Museum paid tribute to the splendours of the *Queens of Egypt*. These powerful women, too often forgotten, marked ancient Egypt with their charisma and shining intelligence. Thanks to our original perspective on this epoch and the exceptional quality of the objects and digital decors in the exhibition, *Queens of Egypt* attracted 316,000 visitors – an all-time record for Pointe-à-Callière.

Local builders also received pride of place at the Museum in 2018. First of all, we continued renewing the multimedia show, to be entitled *Generations MTL*, and the *Building Montréal* exhibition, two of our largest projects. New facilities and cutting-edge technology let us make the remains more impressive and accessible, as even more eloquent witnesses to the history of Montréal and the people who built it.

To mark the 25<sup>th</sup> anniversary of *La Petite Vie*, visitors could enjoy the wacky world of the popular TV series. The exhibition was a well-deserved tribute to the creators and craftspeople who turned this unusual concept into a cultural landmark and an invaluable part of Quebec's intangible heritage.

Our *Passion: Hockey* exhibition definitely scored with fans. A true celebration of hockey and the Montréal Canadiens, it focused on the stamina and drive of this legendary team. Bell, another of the city's builders, revolutionized people's ways of living and doing things by developing telecommunications technology. The *Hello, Montréal! Bell's Historical Collections* exhibition was a terrific homage to the progress achieved and the tenacity of those who made it all possible.

The Museum owes its reputation as a leader to the talents and innovative spirit of its employees. More than ever, we stand out thanks to our ability to bring together experts from all over and to earn the trust of highly regarded international museums. Our image and our credibility both benefit.

In closing, I want to salute all those who support our mission and enable us to use our networks, skills and experience to serve an increasingly curious and receptive public. Thanks to everyone's commitment, we can now reach thousands of young people, tomorrow's builders, and spark their desire to learn and understand and be amazed. In the end, this is our most important achievement.



**Francine Lelièvre**  
Executive Director

## A HUGE TRANSFORMATION

# IN OUR BUILDERS' FOOTSTEPS

**Building Montréal** Set above the very spot where Montréal grew over the years, the Museum's archaeological crypt safeguards remains representing no fewer than 15 centuries of history. It's such an exceptional privilege to have this direct contact with our past, right where it all began! This year, Pointe-à-Callière continued the renewal of its permanent exhibition started in 2016. The goal is to truly bring Montréal's story to life. We created new facilities and employed the latest technology to focus more than ever on these priceless artifacts.

First of all, a timeline now lets visitors relive the different periods in the city's history and celebrates the impressive tenacity and courage of its builders. They learn more about Montréal from its beginnings to the present, and its main milestones. Historic objects, demographic data, illustrations, anecdotes and key facts all combine to tell the city's fascinating story. A new lighting system better illuminates the architectural remains of the former marketplace and reveals its transformations over time. Other new treasures are also featured, with the addition of various items unearthed during digs in Place Royale, even before the Museum opened.

Pointe-à-Callière issued a call for photos and Montrealers happily responded, contributing old and more recent memories that they had lovingly conserved. These snapshots were used to populate an impressive digital wall of 24 video screens, with the faces of men and women forming a cultural mosaic of the city. This spectacular portrait gallery is complemented by interactive terminals where visitors can access the research findings of a number of Montreal genealogy organizations.



Caroline Bergeron

The first virtual historical figures at Pointe-à-Callière, produced in 1992, were highly popular and helped build the Museum's international renown right from the start. Now a new generation of Montrealers from the past has been brought to life, with the help of artificial intelligence technology. Lastly, the well-loved models of Place Royale visible through transparent panels in the floor have also been renewed. Showing the evolution of the square during five key periods in its history, they continue to fascinate visitors of all ages.



Romain Guilbault  
Caroline Bergeron



MAISON DES MAIRIES  
MAYOR'S HOUSE  
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WORLD PREMIERE

# A NEW LOOK AT ANCIENT EGYPT

**Queens of Egypt April 10 to November 4, 2018.** Some 3,500 years ago, the Queens of Egypt had a respected place next to the pharaohs. These powerful, influential, forward-looking women held key political, military, religious and cultural roles. This year Pointe-à-Callière revealed their exceptional heritage in a fabulous exhibition that attracted 316,000 visitors, 66% of them tourists, making it the leading exhibition in Montréal in 2018 and the most popular in the Museum's history.

Given how difficult it is to obtain ancient Egyptian artifacts, the Museum managed a masterstroke by bringing together nearly 350 pieces of exceptional artistic quality, rarity and value. It had to gain the trust of a number of highly renowned institutions, including the Egyptology museum in Turin, Italy, the Rijksmuseum Van Oudheden, in Leiden, Netherlands, the Royal Museums of Art and History, in Brussels, Belgium and several others.

Among the especially remarkable artifacts were huge statues, sarcophagi, columns and papyrus covered in hieroglyphics and everyday items such as musical instruments, jewellery and containers for cosmetics. *Queens of Egypt* took an innovative approach, highlighting the role of the great women of the New Kingdom rather than presenting this period from the usual angle of the pharaohs. Many of the pieces exhibited were personal belongings of these queens.

In a world first, Ubisoft agreed to adapt digital images from its video games for this exhibition. The Montréal firm created scenes from a village, landscapes and the interior of a palace and a temple. All these immersive experiences let visitors step back in time into the days of the pharaohs.

The exhibition opened with a temple dedicated to Sekhmet, the goddess of war, represented by four massive statues illustrating the importance of religion in Egyptian life. Then, in a setting evoking a royal palace, six queens and a female pharaoh could be admired in all their splendour. The next section was devoted to the harem, a women's world featuring sumptuous and elegantly refined cosmetics and adornments.

The passage from life to death was very important for the ancient Egyptians. The exhibition then led to the famous village of Deir el-Medina, where artisans spent their lives building the royal tombs, and to the centre of the legendary Valley of the Queens, where embalming tools and materials were displayed next to extremely well-preserved mummies. The final stop was the tomb of Nefertari, the Great Royal Wife of Ramesses II. Her pink granite sarcophagus, damaged by looters, was displayed surrounded by walls bearing the same frescoes that decorated her final resting place.



Caroline Thibault

*Queens of Egypt* was presented by Desjardins, in collaboration with Ubisoft. Pointe-à-Callière also acknowledges the support of Air Canada Cargo, Tourisme Montréal, InterContinental Montréal, Groupe V Média and *La Presse*. The exhibition was complemented by a prestigious catalogue, activities to mark the Egyptian national holiday, a program of fun educational activities for families and preschool, elementary and secondary school students, and a series of very popular lectures on the illicit traffic in artifacts, papyrus making, and the origins of the world according to ancient Egyptian funerary texts.



Caroline Thibault

Opening of the *Queens of Egypt* exhibition: Élisabeth Côté, Anne Élisabeth Thibault, Tamer M. Tawfik, Christian Greco, Francine Lelièvre, Marco Rusconi, Willem Weijland, Alessia Fassone, Anne-Marie Sigouin

## A TRUE TREASURE OF QUEBEC'S INTANGIBLE HERITAGE LAUGHING AT HISTORY

**La Petite Vie December 5, 2018 to April 7, 2019.** In 1993, the wild and wacky world of the Paré family, stars of the *La Petite Vie* comedy series, was broadcast for the first time. The success of the show, with millions of viewers glued to their TV screens, made it a veritable social phenomenon. To celebrate its 25<sup>th</sup> anniversary, Pointe-à-Callière wanted to bring the series back in a colourful setting and pay tribute to its creators, artisans and actors. The Avanti Groupe, producer of the series, generously gave the Museum access to all the well-loved sets, furniture, accessories and costumes featured in the show.

The exhibition, in keeping with the madcap comedy that inspired it, was greeted with lots of laughter and chuckles. All kinds of zany items and surprising installations kept visitors entertained from start to finish. Just like the producers of the show, the Museum paid great attention to detail, with carefully orchestrated interactive terminals, video projections and displays.



Romain Guilbault

Delighted and grinning visitors strolled through the sets from the original production. The living room with its plant-embossed walls, the hilarious master bedroom, and the kitchen with its cherry and banana wallpaper – it all looked as though it was straight out of a comic strip.

Fans could also sit in Popa's unforgettable car, take a selfie in the couple's legendary vertical bed, or try on the different characters' outrageous costumes and wigs. Display cases were devoted to each character's costumes and psychological profile, revealing their individual tastes and quirks.

The exhibition saluted the creators' genius, giving visitors a peek behind the scenes. Detailed plans of the sets, a model of the filming studio, and annotated scripts testified to the careful attention to all aspects of the production. And to top it all off, there were hilarious anecdotes from the actors, hysterical bloopers, and interviews with members of the team,



Caroline Bergeron

scriptwriter Claude Meunier, the director, decorators and property masters.

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 Radio-Canada, which presented the event along with RECYC-QUÉBEC, and from Tourisme Montréal, InterContinental Montréal and *La Presse*.

A number of creative workshops were offered alongside the exhibition. Visitors were invited to make their own wallpaper inspired by the kitsch version in the Paré's apartment, and to produce short animated films on Popa's irrepressible obsession with his trash. A contest was held in collaboration with Radio-Canada, and the Museum Shop offered a number of spin-off products, including aprons, cups, t-shirts and shepherd's pie-shaped soap. And for wine lovers, the Société des alcools du Québec offered two "grand cru" wines made famous by the show: Château Ragoût and Clos de Thérèse.



Caroline Bergeron

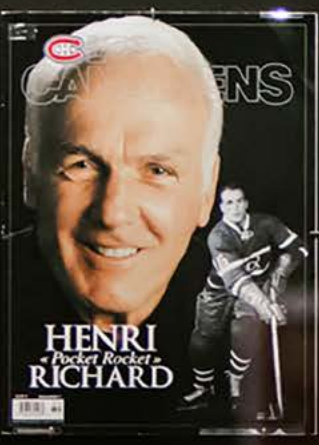


Les kits masculins de 1960  
C'est le début de l'élégance pour homme grâce à  
Lino's single color suits  
Designed by Luciano Paoletti  
and Gianni Versace collection





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# MONTREAL THROUGH THE YEARS

**Hello, Montréal! Bell's Historical Collections February 17, 2017 to January 6, 2019.** The history of communications in Montréal has been shaped by daring inventors and talented visionaries. In telling this story, Pointe-à-Callière was fortunate enough to be able to use over 250 items from Bell's extensive collections. A true treasure trove!

Visitors could grasp the impact of communication technology on their lifestyles and their social lives. The first telephone, switchboards, dial telephones and the first cellphones all perfectly illustrated the tremendous progress made in the past 140 years.

The exhibition took a very entertaining approach, with favourite songs, advertisements and clips from TV shows featuring telephones, while oversize models and colourful installations made visitors smile and sparked their curiosity.

Many people contributed to expanding telephone technology over the years, and the Museum wanted to salute them. They include the armies of operators at the controls of their massive switchboards, and the workers who erected telephone poles, buried cables and designed the network that today is a source of pride for all Canadians.



**Passion: Hockey November 25, 2017 to March 11, 2018.** Thanks to their players' determination and courage, the Montréal Canadiens revolutionized the sports world and aroused such passion in their fans that it has never faded. Pointe-à-Callière seized the opportunity of the centenary of the National Hockey League and the 125<sup>th</sup> anniversary of the Stanley Cup to offer both die-hard fans and hockey neophytes an exhibition on the sport and its legendary heroes.

*Passion: Hockey* was produced by the Canadian Museum of History and enriched by Pointe-à-Callière with over 300 items related to the Montréal Canadiens, contributed by members of the public. All in all, there were some 500 exclusive objects,

cult items and souvenirs of hockey highlights. They included a handwritten contract between Maurice Richard and the Canadiens, a game plan drawn up by Jacques Demers during the 1993 series, and 1,200 Canadiens hockey cards loaned by the same collector. There were videos, interactive installations and fun decors – a hockey dressing room and a rink with bleachers – all designed to immerse visitors in the realities of the sport and how it is played.

To add to the fun, a series of creative workshops, *Le match des étoiles*, was held for families. And fans were thrilled when the Museum was able to host the famous Stanley Cup for a day.



Louise Forestier in front of the display commemorating L'Osstidcho.

**The Osstidcho Turns 50 May 28 to September 9, 2018.** On May 28, 1968, the premiere of the *Osstidcho* sent shockwaves through the Quebec cultural scene. Youths in the 1960s were rebelling, and the stars of this psychedelic show were in tune with the times. To mark the half-century of this memorable event, the Museum put together a display with photos, video clips, songs, monologues and various other memorabilia.

**The Streets of Montréal, through Michel Barcelo's Eyes October 6, 2018 to October 27, 2019.** Architect, urban planner, artist and professor Michel Barcelo (1938–2013) was introduced to watercolour painting by his uncle, painter Marc-Aurèle Fortin. He turned his mastery of the technique to creating highly personal portraits of Montréal streets. His wife, Michèle Bertrand, generously donated 134 of the artist's watercolours to the Museum, and 11 of them were displayed in this mini-exhibition.

Mikael Theimer

# ONGOING PROJECTS



Caroline Thibault

## DIGS

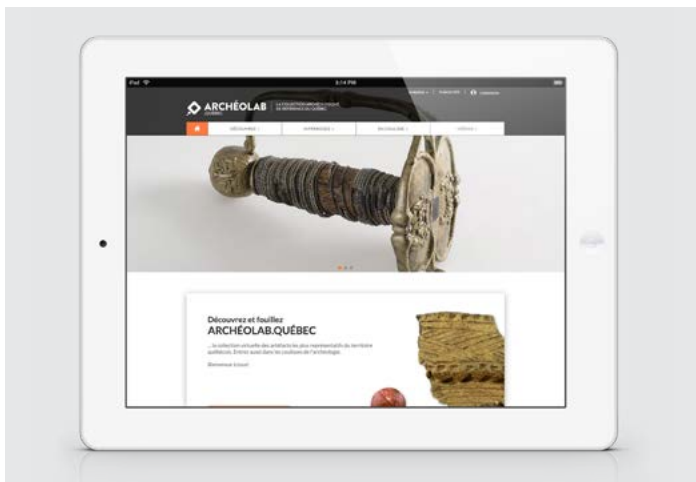
### **St. Ann's Market – Parliament of the United Province of Canada**

The site of the Parliament of the United Province of Canada, where the town's first covered market previously stood, has also been the scene of some marvellous discoveries. Nearly 300,000 artefacts have been unearthed on the site, all of them invaluable evidence of a crucial period in Montréal history. After the digs wrapped up in November 2017, they were followed by extensive inventorying, cataloguing and analysis efforts. All the items collected over the years were brought together in Pointe-à-Callière's laboratories, to help draw a complete picture of the different occupancies of the site. In addition, part of the collection is being restored in collaboration with the Canadian Conservation Institute.

For the second straight summer, an outdoor exhibition was mounted above the remains. Passers-by could learn more about the history of the Parliament, thanks to a colourful timeline and explanatory panels. Guided tours of recent discoveries were also offered.

At the same time, Pointe-à-Callière presented an exhibition entitled *Montreal: Metropolis and... Capital* at City Hall, highlighting the city's importance in the days when it was home to the Parliament. An exhibition space in the underground pedestrian network near the World Trade Centre also featured this theme.

**Managing and analyzing the digs** A digital tool was designed for managing and conducting spatial analyses of the digs on the Parliament of the United Province of Canada site. All the inventories done can now be sorted by type of object and materials and located in space and time. This has greatly helped in understanding the physical organization of the immense site. A new 3D digitization program also makes it possible to virtually examine and handle the artefacts. This initiative received a *Passeport innovation* grant, and was the fruit of collaboration with the Université du Québec à Montréal and the Université de Sherbrooke.



## DEVELOPMENT

**Archéolab.québec** Pointe-à-Callière is continuing its ambitious plans to put Quebec archaeological collections online, under an agreement with the Quebec Ministère de la Culture et des Communications. By the end of 2018, over 1,700 pieces were available on the Web, and the site now offers new functionalities, short videos and written descriptions.



François Cignac

## ACQUISITIONS

Additions to its collections help Pointe-à-Callière document the growth of Montréal, its inhabitants' lifestyles and the social, economic, political and technological currents that have transformed the city. Among the most striking acquisitions and donations in 2018 were a reference collection of over 1,200 pieces of 17<sup>th</sup>-, 18<sup>th</sup>- and 19<sup>th</sup>-century ceramic tableware and glassware, a group of hockey-related items, furniture and accessories from the Radio-Canada costume manager, a Louis XV-style armoire and a Suzor-Côté sculpture, *Femmes de Caughnawaga*. There were also dictionaries and grammar books in Indigenous languages, a set of original manuscripts linked to the founding of Montréal, the rebellion and the burning of the

Parliament of the United Province of Canada, as well as a book on the construction of the Victoria Bridge, illustrating technical and engineering advances in the 19<sup>th</sup> century.

## PROTECTION

**Site conservation and environmental monitoring** Some 25 years after the archaeological remains at Pointe-à-Callière were first displayed to public view, some protective walls are showing signs of deterioration. The conservation team developed a consolidation technique that will make it possible to preserve these remains while at the same time improving their appearance. A real-time system for monitoring variations in environmental conditions was also introduced, and new software will allow us to track any anomalies on the site.

**Exchanges with international experts** Researchers from Canada and six European countries met for a day of talks on conserving cultural heritage, archaeology and historic monuments. The event was part of the European Year of Cultural Heritage, and brought together a number of partners, including Pointe-à-Callière, the Goethe-Institut and the Istituto Italiano di Cultura. The scientific directors of such prestigious sites as Pompeii, in Italy, and the Altamira cave, in Spain, were among the speakers.



Robert Bates

## OPERATION

**Reorganization** In the lobby of the Éperon building, Pointe-à-Callière reorganized the reception counter, centralized security services, installed new screens and improved the lighting and sound system. In addition, a Wi-Fi network was installed in all the Museum buildings to improve the visitor experience.

## PERMANENT EXHIBITIONS

# UNLOCKING THE PAST

**Where Montréal Began** This exhibition pays tribute to the fifty or so brave souls who dared to settle in a land and an environment they knew absolutely nothing about. Led by Paul de Chomedey de Maisonneuve and Jeanne Mance, these colonists came here in pursuit of a dream: to found a mission, convert the Indigenous inhabitants to Christianity and create a new society.

As visitors enter, they see a group of figurines assembled around an altar, recalling the first mass celebrated at the founding of Montréal. Farther on, a glass floor offers a view of the actual remains of Fort Ville-Marie. They can look down on the archaeologists' finds: stone foundations and traces of palisades, a fire pit and a well. In the background, a huge audiovisual projection transports them into the fort's natural surroundings, at a time when the forest and its creatures prevailed over the inhabited world.

**Memory Collector** An engineering masterpiece and the first structure of its kind in North America, the collector sewer channelled a little river carrying wastewater and storm runoff from the early town. Today, this impressive tunnel has been superbly transformed and showcased thanks to the "Memory Collector," an ingenious mechanism that projects light and images onto the stone walls. Accompanied by original music, it offers a unique multisensory experience for every visitor.



Geneviève Giguère

## EDUCATION AND ACTIVITIES

**For young people and their families** The Museum offers unique and fun learning opportunities for families. Two seasonal activities are sure-fire favourites: *Who Is the Real Santa Claus?*, introducing young visitors to Christmas figures from around the world, and *The Strange Ghosts of Pointe-à-Callière*, a new interactive tour spiriting children off into a fantastic imaginary world.

The *Archaeo-Adventure workshop* introduces young visitors to archaeology, from unearthing objects to classifying them and analyzing them in the laboratory. In *Pirates or Privateers?*, they



Romain Guilbault

play privateers aboard the vessel commanded by Captain Pierre Le Moyne d'Iberville, learning about shipboard life and fighting enemy merchant ships in the Gulf of St. Lawrence in the days of New France.



Geneviève Giguère

**For preschool, elementary and secondary school students** Pointe-à-Callière throws its doors wide open to school groups and invites them to enjoy a wide range of fascinating activities led by experienced interpreter-guides who know how to adapt their presentations to young visitors' ages and interests. Both young explorers and teens looking for excitement will have fun visiting the Museum's main exhibitions or, in workshops, discovering more about Indigenous peoples, stepping into the shoes of children in New France, or learning about archaeology and navigation.





Compagnie française  
de la Marine

D'ARCHÉOLOGIE

HEAD  
FRIEND

THE  
WARS



# EVERYWHERE, FOR EVERYONE

**Port Symphonies** Pointe-à-Callière held its winter concert in Old Montréal for the last time this year. The music by Montréal composer Herman Kolgen employed ships' horns and train whistles, inspired by ships and the wind off the St. Lawrence, to create an unforgettable sound experience for everyone who braved the cold.



Ceneviève Giguère

**Urban space** All summer long, the area around the Museum was filled with flowers, picnic tables, comfortable chairs, a piano and a book box. There were over 20 activities, including shows by up-and-coming Montréal artists (Musical Middays) and an intergenerational program related to the *Queens of Egypt* exhibition and the *Montréal complètement cirque* festival (Family Sundays). Pointe-à-Callière's traditional public market attracted crowds for two days, with a new feature this year: the Little Urban Market celebrating urban agriculture, buying locally and eco-friendly 18<sup>th</sup>-century practices that are now coming back into style.



Ceneviève Giguère



NH Photographes

**Spring break** To mark spring break and the *Passion: Hockey* exhibition, a play area with a skating rink, igloo, booths and braseros was set up outside the Museum. Young families could enjoy playing hockey and lacrosse and test their hockey knowledge and skills. Indoors where it was nice and warm, children had fun pretending to be archaeologists, privateers and pioneers back in the days of Ville-Marie.

**Special events** Pointe-à-Callière took part in a number of annual events. For Archaeology Month, people could take a historical tour of Old Montréal guided by archaeologists and historians, focusing on significant sites near the Parliament of the United Province of Canada, which was burned down in 1849.



Jean-Michael Seminaro

For *Nuit blanche*, night owls could visit *Passion: Hockey* and take part in a workshop to create a collective piece or in friendly table hockey games. Members of Montréal's public libraries had special access to *Passion: Hockey* and *Queens of Egypt* as part of two "Library evenings," experts and neophytes could attend free lectures on the theme of *Queens of Egypt* during the *Journées de la culture*, and the public was welcomed free of charge on Montréal's birthday and Montréal Museums Day. Lastly, Pointe-à-Callière was very pleased to host the History Saturdays lecture series organized by the Société historique de Montréal.

# NATIONAL AND INTERNATIONAL RENOWN

## DISTINCTIONS

**Ordre national du Québec** Francine Lelièvre, Executive Director of Pointe-à-Callière, was named an Officer of the Ordre national du Québec. This distinction, the highest awarded by the province, pays tribute to exceptional individuals who have influenced Québec's growth and contributed to its renown.

**International Achievement Award – ICOM Canada** This award honours individuals or organizations who have demonstrated high-level expertise in museology in Canada. In 2018, the award was presented to Francine Lelièvre.

## RECOGNITION

**Distinguished visitors** The Museum was delighted to welcome French President Emmanuel Macron and his wife, Brigitte, along with Quebec Premier Philippe Couillard and his wife, Suzanne. President Macron was especially interested in Fort Ville-Marie, where the French settlers who sailed from La Rochelle to found Montréal first sheltered.



Suzanne Pilote, Philippe Couillard, Emmanuel Macron and Brigitte Macron visiting Fort Ville-Marie, along with Francine Lelièvre.

**Distinction award from Tourisme Montréal** Every year, Tourisme Montréal recognizes a museum that makes an exceptional contribution to Montréal's reputation as a choice tourist destination. In 2018, Pointe-à-Callière received this honour, largely because of its achievements in this regard thanks to the Fort Ville-Marie-Quebecor Pavilion.

**Award for outstanding achievement from the Société des musées du Québec** This award honours outstanding major projects, and went to Pointe-à-Callière this year for its work on conserving and showcasing Fort Ville-Marie and Canada's first collector sewer.

**Opération patrimoine de Montréal award** In 2017, the *St. Ann's Market – Parliament of the United Canada 1832–1849* outdoor exhibition let visitors observe the remains being excavated



Danielle Demers, Élisabeth Côté and Louise Pothier, accompanied by the President of Tourisme Montréal, Yves Lalumière.

and chat with archaeologists. This earned Pointe-à-Callière one of the main Opération patrimoine awards, in the "Raising awareness" category.

## VISIBILITY

**Media coverage** Thanks to its fascinating subject matter, *Queens of Egypt* received exceptional media coverage, including from Italian and Egyptian media. *La Petite Vie* also proved very popular in the Montréal and Quebec City media. In TV and radio interviews on the series' 25<sup>th</sup> anniversary, Claude Meunier took the opportunity to mention the exhibition. He also generously contributed to writing and designing four promotional videos produced in partnership with Radio-Canada, which received lots of exposure on the TV network, the Internet and social media.

**Public communications** Pointe-à-Callière contributed its expertise both in Canada and abroad. The Museum's representatives gave numerous lectures, including for the 11<sup>th</sup> edition of the *Grandes histoires arts et affaires* put on by the Brigade arts affaires de Montréal, the 16<sup>th</sup> edition of the World Conference of the Associated Research Centers for the Urban Underground Space (Hong Kong), the annual National Conference of the Canadian Museums Association (Vancouver), an international symposium on 21<sup>st</sup>-century challenges and strategies (Guanajuato, Mexico) and an event held by the Sponsorship Marketing Council Canada (Montréal).

**Travelling exhibitions** Pointe-à-Callière took advantage of the exceptional quality of its *Queens of Egypt* exhibition to boost the Museum's renown. It will be presented at the National Geographic Museum in Washington in 2019 and, until 2020, at the Nelson-Atkins Museum of Art in Kansas City. Other American and Canadian museums have also expressed an interest in hosting the exhibition – all opportunities to reinforce Montréal's positioning as a cultural gateway to North America. The *From the Lands of Asia. The Sam and Myrna Myers Collection* (Pointe-à-Callière 2016–2017) was also a great success in Fort Worth, Texas. *Fragments of Humanity* (2017), for its part, continued travelling around Quebec and started a cross-Canada tour with support from the federal Department of Canadian Heritage.

# SOCIÉTÉ POINTE-À-CALLIÈRE



NH Photographes

Front row: Robert Y. Girard, Patricia Curadeau-Grou, Paule Doré, Francine Lelièvre  
 Back row: Jean Royer, Anne-Marie Sigouin, Sal Ciotti, Jean-François Fortin, Pierre Turcotte, Caroline Vermette, Yves Beauchamp, Thomas Pitfield, Andrew Molson, Marie-Agnès Thellier

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 Performance Management  
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 Le Sud-Ouest borough  
 Chair, Urban Planning Advisory  
 Committee  
 Delegated Councillor,  
 Ville-Marie borough  
 Chair, Standing commission  
 on culture, heritage and sports  
 City of Montréal

## BOARD COMMITTEES

- C Chair
- 1 Governance and Strategy
- 2 Audit
- 3 Human Resources
- 4 Capital Assets

## DEVOTED TEAMS!

The Museum's human resources are its most valuable asset. At the end of 2018, the Museum had 102 employees. Three new regular full-time positions were created during the year, and the Museum's workforce continues to grow.

## FULL-TIME

Guy Allard  
 Éléonore Aubut-Robitaille  
 André Belleville  
 Marie-Ève Bertrand  
 Santiago Bétancour  
 Françoise Blanchet  
 Diane Blanchette  
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 Lise Gadbois  
 François Gignac  
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 Élysa Lachapelle  
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 Claude-Sylvie Lemery  
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 Marianne St-Laurent Lévesque  
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 Irina Tcaci  
 Olivier Thérien  
 Luc Thessereault  
 Anne Élisabeth Thibault  
 Catherine Trottier  
 Éveline Trudel-Fugère  
 Pierre Valois  
 Hendrik Van Gijsegem  
 Sonie Vilfort

## PART-TIME

Christian Arcand  
 Michel Beauré  
 Éliane Belec  
 Geneviève Boily  
 Jade Bonnemaïson  
 Maude Bouchard Dupont  
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 Mélissa Cormier  
 Cynthia Cousineau  
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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.

## CITY OF MONTRÉAL

Agreement on the cultural development of Montréal, between the Ministère de la Culture et des Communications du Québec and the City of Montréal

Bureau des festivals et des événements culturels  
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Jewish Public Library archives  
Kimbell Art Museum  
L'Apéritif  
La Grande Ferme – Historic site  
La Presse  
La Pulperie de Chicoutimi – Regional museum  
Stephan Lebeau  
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Les sportifs en voyage  
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Maison Nivard-De-Saint-Dizier – Museum and archaeological site  
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Luc Wiseman

# FOUNDATION: 25 YEARS OF FRIENDSHIP AND SUCCESS



Louise Forestier, Yvon Deschamps, Mouffe, Robert Charlebois

The Foundation marked its first quarter-century in 2018, the perfect opportunity to salute its achievements since it was created. Starting from zero 25 years ago, it now has assets of almost \$15 million – a true source of pride.

This anniversary was also a splendid time to celebrate the Museum's development over the years. We are pleased to have contributed to its growth through a major fundraising campaign, fruitful annual campaigns and benefit activities that always draw plenty of supporters.

Right from the very beginning in 1993, the Foundation has made substantial contributions to producing four multimedia shows and to showcasing Fort Ville-Marie, the collector sewer and the Youville Pumping Station. It also provided valuable support for establishing the Archaeological Field School and refurbishing the Mariners' House, and contributed to renewing the permanent exhibitions. This year we launched an annual campaign to finance a spectacular portrait gallery in the Museum's archaeological crypt.

Lastly, the Foundation's support has been essential to expanding the Museum's collections and running many educational programs, greatly enjoyed by thousands of young Montrealers and students from across Canada every year.

In 2018, the Foundation organized three large-scale benefit events. At the exclusive annual Montréal Builders Club gathering, guests could visit the *Queens of Egypt* exhibition and savour a gourmet meal in the archaeological crypt – a memorable experience! Then Pointe-à-Callière paired up with the Casino de Montréal to present its Major Donors evening and rock to the sounds of the 60s in a special salute to the *Osstidcho* and its creators. Lastly, our donors turned out in great numbers for the red carpet opening of *La Petite Vie*, an evening hosted by the creator of the TV series, Claude Meunier.



Museum members had the chance to attend previews of the *Queens of Egypt* and *La Petite Vie* exhibitions, as well as an Egyptian-themed Halloween event with costumes, a photo booth and entertainment. The volunteer recognition evening featured a delicious meal and lecture. The Next Generation of Philanthropists was busy, too, with an immersive cocktail evening in the heart of the Memory Collector, Egyptian-style cocktails on the Ubisoft terrasse, a lecture entitled "Philanthropists, Father and Son," and a fireworks evening on the roof of the Mariners' House – National Bank Building.

The Foundation's 25<sup>th</sup> anniversary also marks 25 years of productive collaboration with our Members, and we are pleased to say that our numbers shot up by more than 70% this year. Then there are our partners, donors and volunteers, whose unflagging devotion and extreme generosity contribute to the growth of Pointe-à-Callière. I also want to express my gratitude to the Foundation's major partners – Hydro-Québec, the J. Armand Bombardier Foundation, the National Bank, Québecor and Power Corporation of Canada – and to thank my colleagues on the Board and the Foundation's employees for their remarkable commitment. Together we are starting a new quarter-century, and I am convinced that it will be as successful and exciting as the first one. Even more so, in fact!



**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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Normand Huberdeau

The Chair of the Board of the Foundation, Robert Dumas, and Museum Director Francine Lelièvre, flanked by: Yves Bonin, Éric Rufer, Mario Bédard, Pierre Hébert, Laurent Liagre, Karen Laflamme, Robert Y. Girard, Charles S.N. Parent, Pierre Savard, Caroline Émond, Maxime Boissonneault, Luc Wiseman, Johane Frenette and Pierre Courchesne.

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- C Chair
- 1 Benefit Activities
- 2 Audit
- 3 Annual Campaign
- 4 Investments and Planned Gifts
- 5 Governance and Strategy
- 6 Next Generation 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!



NH Photographes

## GRANTING AGENCY

Conseil des arts et des lettres du Québec  
Mécénat Placements Culture

## ANNUAL PARTNER FOR THE FOUNDATION'S 25<sup>TH</sup> ANNIVERSARY

Four O'Clock

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Opéra de Montréal  
Orchestre Métropolitain  
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Serge Marcoux (until March)  
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Maurice Plante  
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Lino Cipresso



# 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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Hydro-Québec

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# FINANCIAL STATEMENTS

## SUMMARY OF FINANCIAL RESULTS

The financial statements for 2018 show a surplus of revenues over expenses of \$39,975.

In 2018, the prestigious *Queens of Egypt* exhibition and the *La Petite Vie* event attracted crowds of visitors from all over. At the same time, interest in the Fort Ville-Marie – Quebecor Pavilion and the Memory Collector remained high.

Overall, the Museum's self-generated revenue increased substantially. The support from the City of Montréal remains essential to the Museum's operations, nevertheless. Contributions from the provincial and federal governments, the Pointe-à-Callière Foundation, the Montreal Port Authority, the SDC du Vieux-Montréal, Tourisme Montréal 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.

The multimedia show and the archaeological crypt were renewed thanks to the municipal three-year capital works program and the Pointe-à-Callière Foundation. Work continued on rolling out the ARCHÉOLAB digital platform dedicated to Quebec archaeology, thanks to a substantial grant from the Quebec government and major financial support from the City of Montréal.

## 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, 2018, the summary statements of income, changes in net assets and cash flows for the year then ended, and 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, 2018.

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 the audited financial statements in our report dated March 21, 2019.

### 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 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".

*W. J. Azars, S.E.N.C.R.L.*

Montréal, March 21, 2019

## SUMMARY STATEMENT OF INCOME

Fiscal year ending December 31, 2018

	OPERATING FUND \$	DEVELOPMENT FUND \$	CAPITAL ASSETS FUND \$	2018 TOTAL \$	2017 TOTAL \$
<b>REVENUES</b>					
Admission fees	2,945,179	—	—	2,945,179	1,830,088
Sponsorships	594,946	—	—	594,946	353,352
Concessions and museum evenings	426,675	—	—	426,675	390,917
Gift shop	424,939	—	—	424,939	246,149
Exhibition rental revenue	189,647	—	—	189,647	9,000
Interest	144,093	7,452	—	151,545	59,025
Others	108,912	—	—	108,912	134,881
	4,834,391	7,452	—	4,841,843	3,023,412
<b>GRANTS AND CONTRIBUTIONS</b>					
	8,934,062	—	2,500,150	11,434,212	10,276,862
	13,768,453	7,452	2,500,150	16,276,055	13,300,274
<b>EXPENSES</b>					
Administration	1,739,852	—	—	1,739,852	1,618,800
Building	2,979,295	—	—	2,979,295	2,197,859
Marketing	702,175	—	—	702,175	573,462
Exhibitions - Technology	4,787,848	—	—	4,787,848	3,592,596
Conservation - Programs and services to the public	2,050,091	—	—	2,050,091	1,664,683
Communication - Marketing	1,467,543	—	—	1,467,543	1,445,108
Interest on long-term debt	—	—	641,533	641,533	673,305
Amortization - Capital assets	—	—	1,760,648	1,760,648	1,557,192
Multimedia write-off	—	—	107,095	107,095	—
	13,726,804	—	2,509,276	16,236,080	13,241,697
<b>EXCESS (DEFICIENCY) OF REVENUES OVER EXPENSES</b>	41,649	7,452	(9,126)	39,975	58,577

## SUMMARY BALANCE SHEET

As at December 31, 2018

	OPERATING FUND \$	DEVELOPMENT FUND \$	CAPITAL ASSETS FUND \$	2018 TOTAL \$	2017 TOTAL \$
<b>ASSETS</b>					
<b>CURRENT ASSETS</b>					
Cash	1,100,373	—	—	1,100,373	547,871
Cash management funds, 1.24%	7,309,577	555,960	—	7,865,537	8,306,507
Accounts receivable	(3,291,525)	41,000	4,295,494	1,044,969	1,166,841
Inventory	82,352	—	—	82,352	88,883
Prepaid expenses	74,535	—	—	74,535	71,846
Current portion of grants receivable	—	—	6,473,757	6,473,757	6,806,370
	5,275,312	596,960	10,769,251	16,641,523	16,988,318
<b>GRANTS RECEIVABLE</b>	—	—	18,495,603	18,495,603	19,957,167
<b>CAPITAL ASSETS AND AMORTIZATION</b>	—	—	66,472,024	66,472,024	61,823,786
	5,275,312	596,960	95,736,878	101,609,150	98,769,271
<b>LIABILITIES</b>					
<b>CURRENT LIABILITIES</b>					
Creditors	4,504,393	—	138,922	4,643,315	4,795,851
Demand loans	—	—	249,494	249,494	402,378
Current portion of long-term debt	—	—	1,006,363	1,006,363	945,395
	4,504,393	—	1,394,779	5,899,172	6,143,624
<b>LONG-TERM DEBT</b>	—	—	16,794,282	16,794,282	17,620,276
<b>DEFERRED CONTRIBUTIONS</b>	425,303	—	77,319,551	77,744,854	73,874,504
	4,929,696	—	95,508,612	100,438,308	97,638,404
<b>NET ASSETS</b>					
Invested in capital assets	—	—	228,266	228,266	237,392
Internally restricted	—	596,960	—	596,960	574,913
Unrestricted	345,616	—	—	345,616	318,562
	345,616	596,960	228,266	1,170,842	1,130,867
	5,275,312	596,960	95,736,878	101,609,150	98,769,271

On behalf of the Board



Andrew Molson, 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, 2018

	OPERATING FUND \$	DEVELOPMENT FUND \$	CAPITAL ASSETS FUND \$	2018 TOTAL \$	2017 TOTAL \$
<b>BALANCE, BEGINNING OF YEAR</b>	344,967	548,508	237,392	1,130,867	1,072,290
Excess (deficiency) of revenues over expenses	41,649	7,452	(9,126)	39,975	58,577
Interfund transfer	(41,000)	41,000	—	—	—
<b>BALANCE, END OF YEAR</b>	<b>345,616</b>	<b>596,960</b>	<b>228,266</b>	<b>1,170,842</b>	<b>1,130,867</b>

## SUMMARY OF NET CASH FLOW

Fiscal year ending December 31, 2018

	2018 \$	2017 \$
<b>OPERATING ACTIVITIES</b>		
Excess of revenues over expenses	39,975	58,577
Non-cash items:		
Amortization – Capital assets	1,760,648	1,557,192
Loss on disposal of capital assets	107,095	—
Amortization – Deferred contributions	(2,014,650)	(1,899,554)
Write-off of a grant receivable	20,000	—
	(86,932)	(283,785)
Net change in non-cash items related to operating activities	(26,849)	105,135
Cash flows from operating activities	(113,781)	39,975
<b>INVESTING ACTIVITY</b>		
Acquisition of capital assets and cash flows from investing activities	(6,515,981)	(15,592,676)
<b>FINANCING ACTIVITIES</b>		
Repayment of long-term debt	(736,582)	(915,490)
Increase in grants receivable	(5,360,000)	(14,750,000)
Receipt of grants receivable	7,134,204	22,849,569
Repayment of demand loans	(181,328)	(162,184)
Deferred contributions	5,885,000	15,005,285
Cash flows from financing activities	6,741,294	22,027,180
<b>INCREASE IN CASH AND CASH EQUIVALENTS</b>	<b>111,532</b>	<b>6,255,854</b>
<b>CASH AND CASH EQUIVALENTS, BEGINNING OF YEAR<sup>1</sup></b>	<b>8,854,378</b>	<b>2,598,524</b>
<b>CASH AND CASH EQUIVALENTS, END OF YEAR<sup>1</sup></b>	<b>8,965,910</b>	<b>8,854,378</b>

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, 2018, 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.

# ACQUISITIONS

In 2018, Pointe-à-Callière enriched its collections with the addition of some ten works of Indigenous art. These contemporary pieces will serve as witnesses of our times, for future generations.



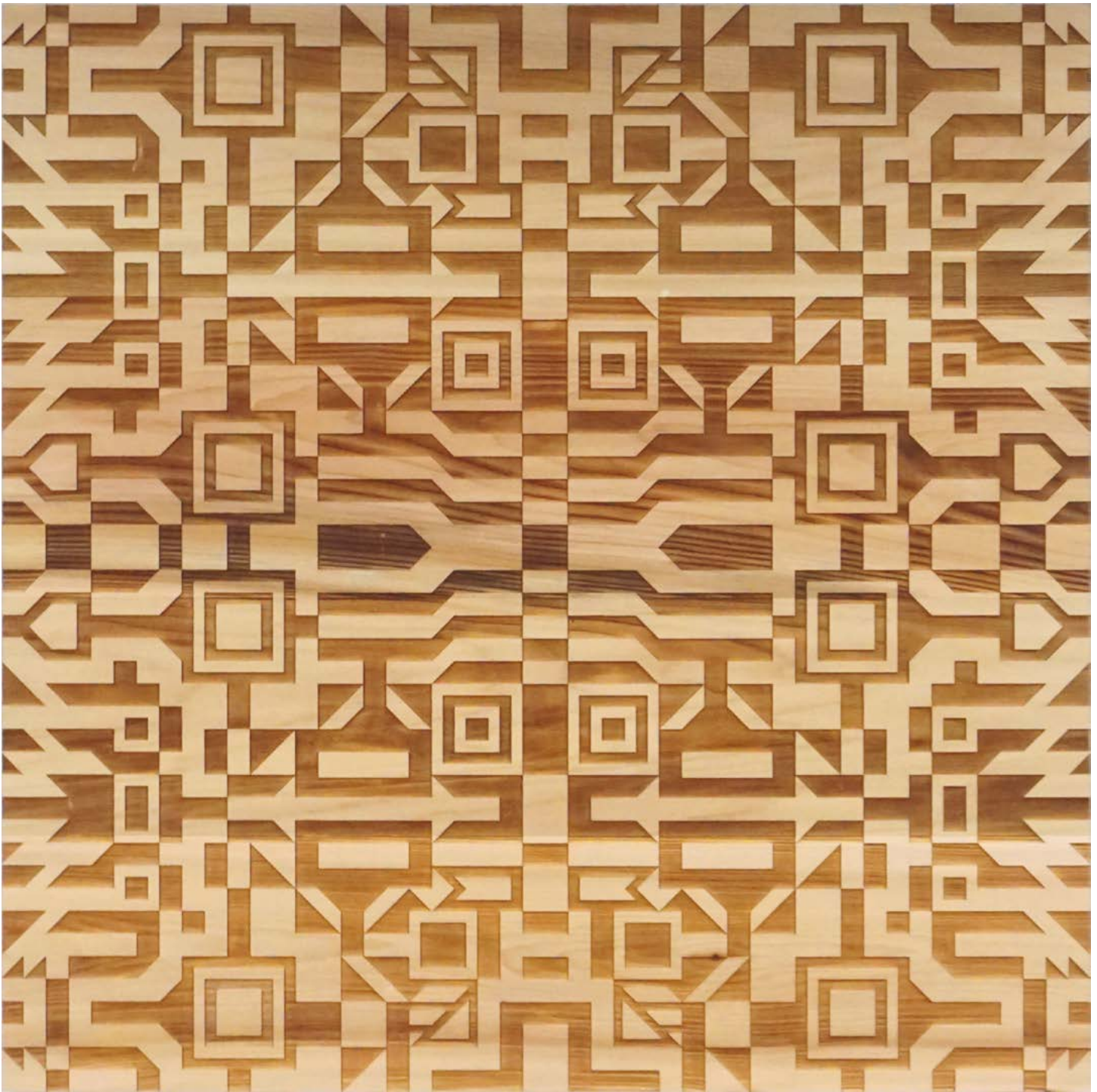
Nadia Myre, *Hair receiver*, digital print, 2016 (2018.26.01)



Nadia Myre, *Yonic*, digital print, 2010 (2018.26.02)



Nadia Myre, *Pipe Beads*, digital print, 2017 (2018.26.03)



Caroline Monnet, *Lot #XI - Front de la Rivière Désert*, pyrography on wood, 2018 (2018.28.02)

**La Société Pointe-à-Callière | 2018 Annual Report**

April 2019

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POINTE-À-CALLIÈRE

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