

YOURS TRULY, MONTREAL



A N N U A L R E P O R T 2 0 1 0



POINTE-À-CALLIÈRE

Montréal Museum of
Archaeology and History

Montréal 

2010 saw an almost record number of visitors, a wider variety of programs and activities than ever and, the high point of the year, the launch of *Yours Truly, Montréal*, our new multimedia show. In it, the city itself tells the story of its birth and how it has grown over the years, in an unforgettable immersive experience that transforms the theatre and the remains.

380,883 visitors



ANNUAL REPORT

POINTE-À-CALLIÈRE, MONTRÉAL MUSEUM OF ARCHAEOLOGY AND HISTORY

2010

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A VERY FRUITFUL YEAR

Message from the Chair of the Société du Musée

I take great pleasure in presenting this *2010 Annual Report*, describing another memorable year for our Museum and, I dare to hope, for the 380,883 visitors of all ages and backgrounds who stepped through its doors in 2010. This kind of attendance is a reflection of the popularity of the Museum's fascinating program of activities, with the inauguration of *Yours Truly, Montréal*, the new multimedia show, and many other projects, as the Executive Director explains later in these pages.

This year also brought a major announcement: the green light, in the form of financial support from the Quebec Ministère de la Culture, des Communications et de la Condition féminine (MCCCFQ) and the city of Montréal, for Phase 1 of the Museum's planned expansion. This long-awaited support will make it possible to renovate the Mariners House so that it is better suited to its role of serving the public and many of the some 100,000 youths who come to the Museum every year. The Pointe-à-Callière Foundation, for its part, will support the operation of these multipurpose spaces used for education and outreach. In addition, archaeological digs will be carried out to unearth the remains of the Parliament of the United Province of Canada, which add to the exceptional historic importance of Old Montréal. Pointe-à-Callière has also set its sights on another goal, by submitting an implementation plan to the MCCCFQ to be granted the national archaeological mandate that it hopes to obtain, since it is the only major archaeology museum in Quebec and all of Canada.

The ninth season of the Archaeological Field School, conducted in partnership with the Université de Montréal under the Agreement on the cultural development of Montréal, continued to add to our knowledge of the city's birthplace. In addition, hundreds of artifacts discovered on the site of the Du Calvet house in Old Montréal were donated to the Museum.

I must also mention Phase 2 of the renewal of the *Where Montréal Was Born* permanent exhibition, in the collector sewer and the archaeological crypt, thanks to support from the MCCCFQ. Evocative lighting was installed and visitors can now explore an interactive fresco that brings to life the changing face of Montréal and its harbourfront between 1800 and 1850. It is an unforgettable stroll along the banks of the River ... underground! The fortifications, some of which still stand *in situ* in the Museum, are also to be enhanced as part of this project.

With regard to finances, the Museum's strict management and its employees' unflinching efforts made it possible to achieve a balanced budget again this year.

I would like to thank my colleagues from the Société and the Pointe-à-Callière Foundation for their support, without which the Museum could never have met so many challenges in the short, medium and long terms. My heartfelt gratitude also goes to the terrific Museum team, its Executive Director first of all, and to our supporters, partners and contributors. Thanks to all of them, Pointe-à-Callière continues to devote its strength and creativity to making Montréal a city where the living is good and there is much to discover. Read on and enjoy!

Sophie Brochu

Message from the Executive Director

2010: YOURS TRULY, POINTE-À-CALLIÈRE



This was another wonderful year for Pointe-à-Callière, marked by our second-best attendance ever, even though the multimedia theatre was temporarily unavailable while our fabulous new show, *Yours Truly, Montréal*, was being installed.

This immersive multimedia show, in which the city tells its own story at an increasingly fast pace, is now a must-see experience for anyone seeking an introduction to Montréal history – just like the collector's edition of the same name, which includes a bit of actual soil from the city's very birthplace. *Yours Truly, Montréal* is also a perfect introduction to the *Where Montréal Was Born* permanent exhibition and its new interactive port fresco reminding us that it was not so long ago that huge sailing ships moored not far from where the Museum stands today.

There were so many accomplishments this year! After *Pirates, Privateers and Freebooters* welcomed its last young adventurers on board, we hosted no fewer than four exhibitions. *Discovering Legends with Jean-Claude Dupont* was a chance for visitors of all ages to revisit the precious intangible heritage of Francophone and Native legends. Then, an ambitious international show, *Easter Island – An Epic Voyage*, invited our visitors from all over to learn about the famous stone statues, of course, but also the unique history and material culture of this island at the ends of the Earth. A superb publication was produced as a memento of this exceptional gathering of artifacts from some 20 lenders on three continents.

The Museum also continued to fulfil its mission of promoting Montréal history. All summer long, at the Youville Pumping Station, the *100 Years Underground* exhibition introduced passers-by to the amazing work done below the surface (a natural subject for Pointe-à-Callière!) over the past century by the Commission des services électriques de Montréal. And in November, the exhibition room in the Éperon building was once again transformed to celebrate the 250 years of one of the leading commercial arteries in North America, with *Sainte-Catherine Street Makes the Headlines!* A captivating book, this time by historian Paul-André Linteau, was published to accompany the exhibition, in partnership with Les Éditions de l'Homme. It is destined to become a valued reference work.

At the same time, both winter and summer, Pointe-à-Callière held all kinds of festive events inviting Montrealers to enjoy their history and their city in different ways: the All-Nighter, the Port Symphonies, A Cultural Feast, and its 18th-Century Public Market, not to mention Montreal, City of Glass 2010 and Archaeology Month. School groups and day campers had a wonderful time, as did their parents and grandparents. The Archéo-Québec network established its head office within our walls. Our website was given a complete facelift to take advantage of all the interactive potential of Web 2.0. And exciting campaigns helped to publicize our plans.

My very sincere thanks to the Board members of the Société and the Foundation, and to everyone who has supported us, beginning with all those I have the good fortune to lead and who have never stopped believing – and proving – that dreams can come true. In fact, 2011 is shaping up to be just as eventful. I hope you will share it with us!

A handwritten signature in black ink that reads "Lelièvre". The signature is written in a cursive, flowing style.

Francine Lelièvre



Left to right: Front row: Stéphanie Kennan, Francine Lelièvre, the Museum's Executive Director, and Helen Fotopulos. Back row: Yves Beauchamp, Daniel Desjardins and John LeBoutillier.

The Société du musée d'archéologie et d'histoire de Montréal

POINTE-À-CALLIÈRE

Mission

Since May 17, 1992, Pointe-à-Callière, the Montréal Museum of Archaeology and History has fulfilled a two-fold mission: showcasing the archaeological heritage of Montréal and other lands to bring visitors to know and appreciate the Montréal of yesterday and today, through education, conservation and research activities revolving around our city's archaeological and historical heritage, and forging bonds with regional, national and international networks in these fields for the benefit of our visitors.

The **Société du musée d'archéologie et d'histoire de Montréal, Pointe-à-Callière**, an independent non-profit corporation, oversees the management of the Museum in keeping with this mission. Its 15-member Board, representing the city of Montréal, private enterprise and the city's institutions, communities and families, is responsible for deciding on the institution's general orientation and policies.

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Pointe-à-Callière

MONTRÉAL'S BIRTHPLACE

Rising above authentic remains of Montréal's birthplace, **Pointe-à-Callière, the Montréal Museum of Archaeology and History** celebrates local and international historical and archaeological heritage through permanent and temporary exhibitions, publications, conferences, lectures, and a wide range of educational and cultural activities. The Museum is also a very active research institution, thanks to its **Archaeological Field School** at 214 Place D'Youville, which has unearthed the remains of Governor de Callière's Residence (1695-1765) and, farther below, traces of Fort Ville-Marie (1642-1683), built in the colony's very first days by Paul de Chomedey de Maisonneuve, Jeanne Mance and their companions.

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 Myriam Tremblay

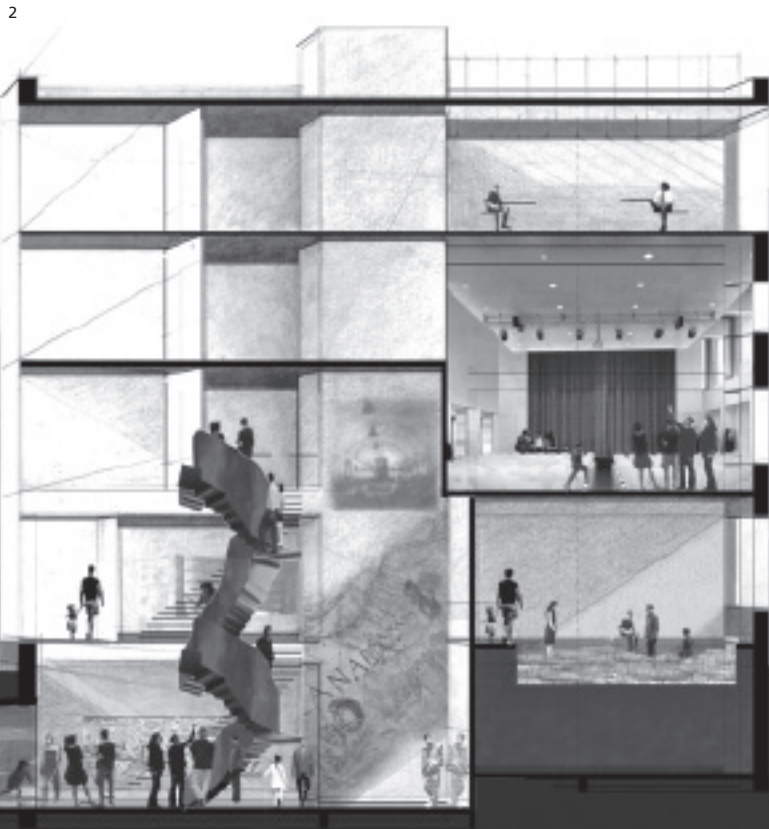
Expansion plans

PHASE 1 IS LAUNCHED!

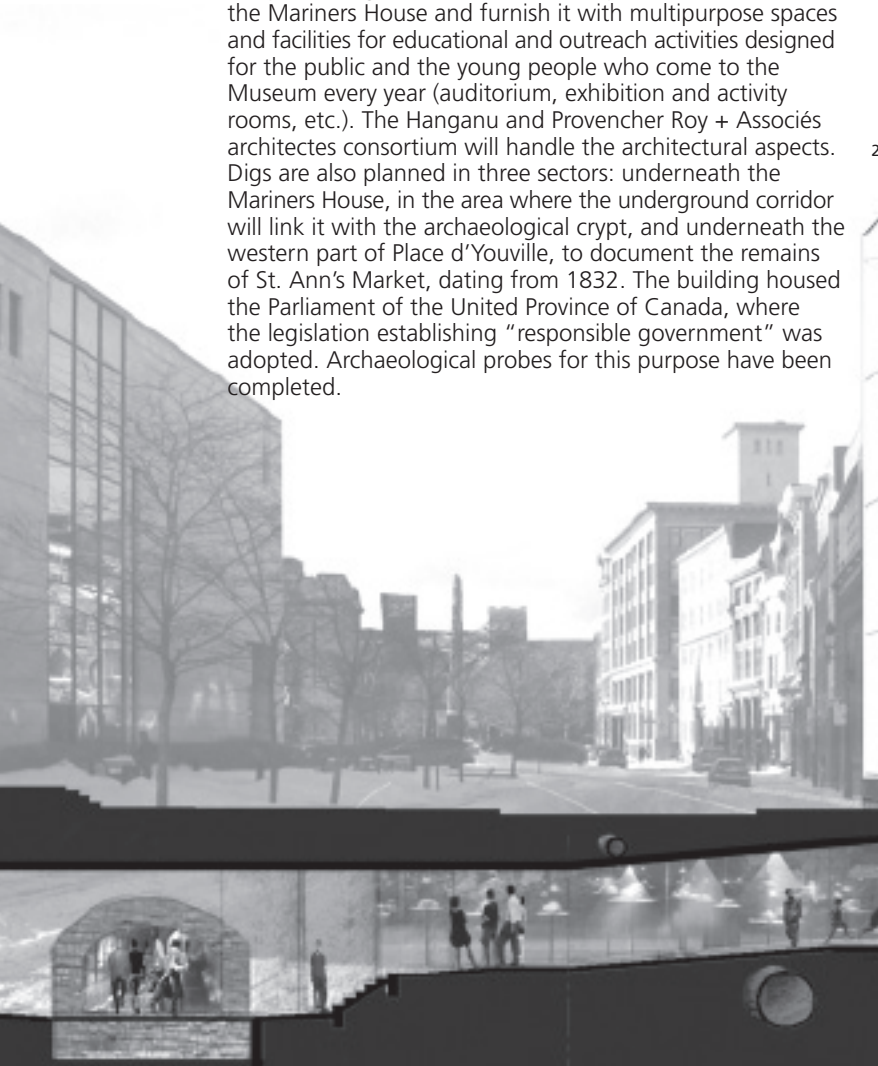
On May 3, some great news was announced at the Museum: the Quebec Ministère de la Culture, des Communications et de la Condition féminine and the city of Montréal will both be lending their financial support for Phase 1 of the Museum's expansion plans. Once the work is completed, the Pointe-à-Callière Foundation will be providing financial support for the facility's operation. More than a simple expansion, this phase is a major step toward creating a world-class museological institution on a site with unique heritage value. It will make it possible to renovate the Mariners House and furnish it with multipurpose spaces and facilities for educational and outreach activities designed for the public and the young people who come to the Museum every year (auditorium, exhibition and activity rooms, etc.). The Hanganu and Provencher Roy + Associés architectes consortium will handle the architectural aspects. Digs are also planned in three sectors: underneath the Mariners House, in the area where the underground corridor will link it with the archaeological crypt, and underneath the western part of Place d'Youville, to document the remains of St. Ann's Market, dating from 1832. The building housed the Parliament of the United Province of Canada, where the legislation establishing "responsible government" was adopted. Archaeological probes for this purpose have been completed.



1



2



1. The Mariners House takes its name from the Montreal Sailor's Institute, established there in 1875.
2. An underground corridor will link the archaeological crypt and the Mariners House.
3. An open house day at the Field School.



3

Pointe-à-Callière's

ARCHAEOLOGICAL FIELD SCHOOL

From May 10 to June 11, the digs conducted by the Archaeological Field School in partnership with the Université de Montréal at 214 Place d'Youville added to our knowledge of the city's birthplace. Six contiguous squares were excavated (a total of 61 m³) down to the natural soil (about 2.5 metres). This year we unearthed the northern boundaries of Fort Ville-Marie (palisade trench) and a building whose southern edge had been found in 2002; identified the southern edge of a building next to the Little River, which could be the barn from Callière's estate; and gained a better understanding of the 19th-century contexts. Graduate students and a geologist received a number of mandates for documenting artifacts and samples from the digs and for producing a list of 19th-century terracotta objects.

Valuable training. The 2010 season of the School gave a number of undergraduate students and graduate assistants from the Anthropology Department of the Université de Montréal a chance to acquire or add to indispensable field expertise in archaeology. Educational activities were also offered at various places in the Museum.

Publications and lectures

••• **Francine Lelièvre**, Executive Director • "Histoire des relations diplomatiques France-Québec," Symposium on the 150th anniversary of the Consulate General of France in Quebec City, Commission franco-québécoise sur les lieux de mémoire communs, Quebec City, September 8. • "Rencontre des nouveaux arrivants avec la société d'accueil. Le rôle d'un musée d'histoire." Lecture prepared for CECA 2010, Shanghai, November 8. ••• **Sophie Limoges**, Director, Conservation and Public Programs • "Qu'est-ce que l'archéologie peut apporter à la société au Québec? L'expérience de Pointe-à-Callière"; with Sophie Bannwarth: "Archéo-Québec, un chaînon unique entre l'archéologie et le grand public" lectures, and "Public et archéologue, un dialogue pour l'avenir de la pratique" workshop, 29th annual symposium of the Association des archéologues du Québec, Rimouski, May 1. • "Pointe-à-Callière et la valorisation du patrimoine immatériel" lecture, and "Les musées et la valorisation du patrimoine immatériel : quels sont les moyens?" workshop, Société des musées québécois convention, Quebec City, October 15. • Assistance with organizing and hosting the annual Archéo-Québec forum on the theme of archaeology and the development of tourist experiences, Université Laval, Quebec City, November 18 and 19. ••• **Éric Major**, documentalist • "Early settlers and natives swapped food"; "Montreal's first Noel – The threat of floods made it an anxious time for the settlers of Ville-Marie." *The Gazette*, August 21; December 24. • "Les fortifications de Montréal (1643-1801)," *Échos Montréal*, October and December. ••• **Louise Pothier**, Director, Exhibitions and Technology • "Pointe-à-Callière, un musée là où naquit Montréal." *Bulletin de l'amicale des Anciens parlementaires du Québec*, vol. 11, No. 1, Spring. • "Une « authentique » mémoire des lieux : l'archéologie au Québec." *Mémoires vives*, newsletter of the Commission franco-québécoise sur les lieux de mémoire communs, No. 130, June. • "Montréal 1800-1850 : de ville fortifiée à cité portuaire." Paper, Montréal Classic Boat Festival, August. • "Les expositions au service des publics. L'expérience de Pointe-à-Callière, musée d'archéologie et d'histoire de Montréal." Paper, GIS Éducation training workshop, Société des musées québécois, December.

Safeguarding the remains

CONSTANT VIGILANCE

Various analysis and consolidation work allowed the Museum to continue protecting its valuable *in situ* remains, constantly threatened by fluctuating moisture levels and crystallization, owing to the proximity of the water table. As planned, the monitoring of the remains provided regular information on their state of conservation. Masonry highly exposed to visitor traffic was repaired, and new targets were added to complete the grid of high-resolution 3D surveys. A wireless network of high-precision readers was added to centralize and remotely monitor temperature and moisture levels in the remains and in the temporary exhibition room in real time.

ADDING TO COLLECTIONS

Thanks to the Archaeological Field School, the **archaeological collection** grew by 2,170 fragments, of which 109 were catalogued. Ronald Dravigne and Gaëtan Trottier made a major donation of a collection of some 450 ceramic, glass or metal artifacts unearthed during digs in the latrines of the Du Calvet house, in Old Montréal. There were also additions to the **ethnohistorical collection**, including a British royal coat of arms that may be from the Parliament of the United Province of Canada in Montréal, donated by the Honourable Robert P. Kaplan. The Museum continued digitizing its collections and making them available across Canada through the Artefacts Canada and Réseau Info-Muse databases. Artifacts from Fort Ville-Marie and Callière's residence were used for a 3D photography pilot project. An inventory of about 1,100 maps and plans, archival processing and significant work on the **documentary collection** were all carried out.

YOURS TRULY, MONTRÉAL

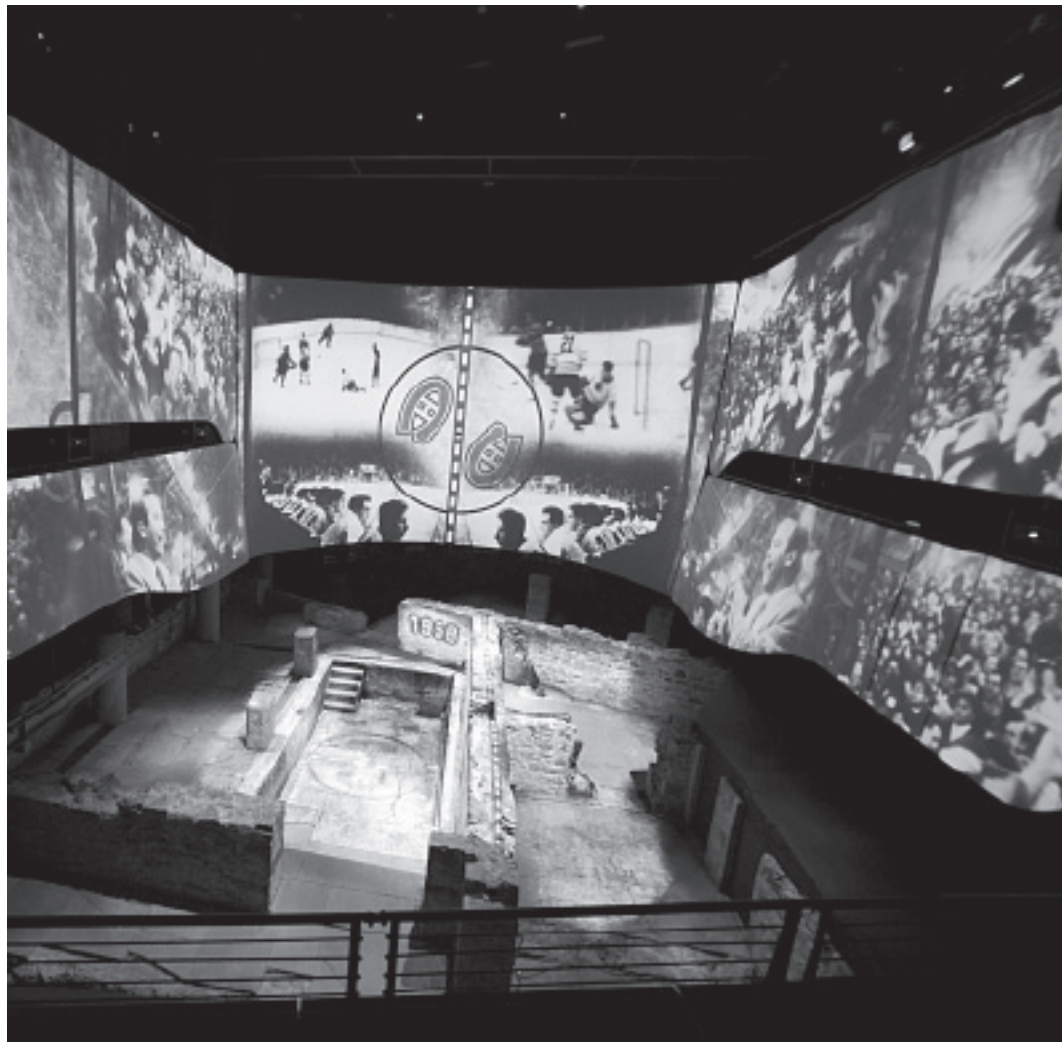
Since November 1

Yours Truly, Montréal

An immersive, spectacular multimedia show takes a new look at

Montréal history. Since it opened in 1992, Pointe-à-Callière has been offering visitors a multimedia show to introduce the tour route through the Museum and pay tribute to the men and women who have built the city over the years. The infrastructure for the second edition of the show was worn out after more than 63,000 screenings, and last year an entirely new multimedia show was introduced: *Yours Truly, Montréal*. An eloquent tribute to the power of new technologies when they are used to convey content, it represented a huge challenge for the Museum and more than 100 experts, with financial support under the Agreement on the cultural development of Montréal (MCCCFQ and the city of Montréal), the Quebec Ministère des Affaires municipales, des Régions et de l'Occupation du territoire, Canadian Heritage, Hydro-Québec and the Pointe-à-Callière Foundation.

With *Yours Truly, Montréal*, produced by Moment Factory, gsmprjct° and Sid Lee, the city itself tells its own story. From the island emerging from the waters after the last ice age up to the fast-paced rhythm of a large North American city open to the world and its many cultures, the show brings different pages in the city's history to life, narrated by a sensitive female voice.



1. The graphic style changes to reflect each period, using a variety of colour palettes, textures and media.
2. *Yours Truly, Montréal*: a real immersion in history.
3. A highly adaptable theatre.

Using art and technology to share our

history. Pointe-à-Callière's third multimedia show draws on the extraordinary potential of cutting-edge technology to tell the city's history in a new way. The 18-minute show treats visitors to a true immersive experience. The 14 DLP video projectors generating over 80,000 lumens and a 15-computer video display system project high-resolution images on three sides of the room, thanks to a 270-degree, 42-metre long screen, and on the remains. The images, taken from some one hundred archival documents and cut up, re-assembled and animated in a flowing ballet thanks to time-lapse techniques, whisk the audience into the heart of the action. The increasingly fast-paced experience is accompanied by an original soundtrack. Even the remains, the *in situ* witnesses to the story being told, joyfully join in the show. A countdown projected on the remains spins the audience through millennia, centuries and years in a palpating journey through time, and 3D mapping, allowing the projectors to detect the spatial volumetry of the stones, brings them to life in absolutely spectacular fashion.

The audience can choose to watch from the seats in the balcony or, standing on one of the side walkways, through horizontal openings that intensify the immersive experience and offer an original viewpoint; in fact, even after viewing the show several times, one still discovers new dimensions. The narration is available in **eight languages** – in addition to English and French there are now Spanish, German, Italian, Mandarin, Japanese and Arabic – that viewers can select at their seats.

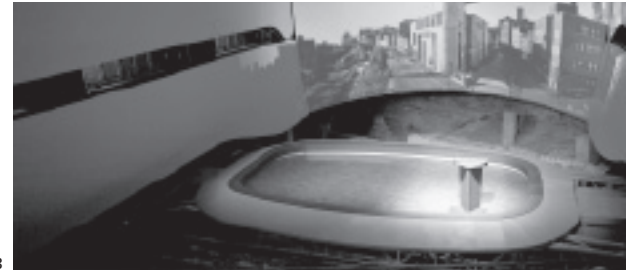
The work was done by Moment Factory and gsmprjct°, two internationally acclaimed Montréal firms specializing in designing and producing multimedia environments and exhibitions, respectively, and supervised by the Museum, assisted by a three-member technology committee of Luc Courchesne, Hervé Fischer and Monique Savoie.

Detailed and accurate. The Museum wanted the content of the show to revolve around the theme of "Montréal, a city at the hub of continental and international networks," and also worked with a scientific committee made up of historians Sylvie Dufresne and Paul-André Linteau and museologist Raymond Montpetit, along with some twenty expert historians from Montréal universities in order to include the latest findings about Montréal's past.



A SUMPTUOUS PUBLICATION

To complement the new multimedia show, Pointe-à-Callière created a prestigious boxed set containing ***Yours Truly, Montréal***, a delightful publication in which author François Hébert tells the history of Montréal from a very personal point of view, enhanced by short portraits of historical events by Sylvie Dufresne, Paul-André Linteau and Raymond Montpetit. Thanks to its use of images from the multimedia show, the 160-page work also reflects the unique artistic vision of Moment Factory. What's more, it comes with an exclusive feature: a sample of the actual soil from Montréal's birthplace, Ville-Marie, making it a true collector's item! The book, produced with funding from the Pointe-à-Callière Foundation, is available in both English and French at the Museum's gift shop and online (pacmuseum.qc.ca).



A hypermedia website: yourstrulymontreal.com. To reach even more young people, including in schools, the Museum asked the Sid Lee advertising and marketing firm, which created the visual signature for the show promotional campaign, to create a hypermedia *Yours Truly, Montréal* website. With educational games, short portraits of Montréal history and visual clues guiding visitors back through time, it all adds up to a stimulating experience and a fascinating world! A ***Yours Truly, Montréal* contest** was created for website visitors. A **2D exhibition on *Yours Truly, Montréal*** also opened at the Montréal-Trudeau International Airport, in partnership with Aéroports de Montréal.

A more advanced theatre. The Museum took the opportunity of renewing the show to make the Hydro-Québec multimedia theatre a unique venue: another way to combine the past and present in an exceptional and significant site, while respecting its authenticity. With a retractable stage that can quickly be extended over the remains, the room, which seats 191, can be transformed to host artistic performances, lectures, corporate presentations, etc., with cutting-edge technical equipment. There are also the two side walkways offering different perspectives, as mentioned earlier.



1. The fresco was inspired by the work of two artists who depicted the harbourfront in the 1840s. Backlit and animated, it is an impressive sight, with its flickering gas lamplights and the smoke that seems to be pouring from a steamship's smokestacks.

1

THE PERMANENT EXHIBITION IS MORE INTERACTIVE THAN EVER

Where Montréal Was Born has been born again! After the Éperon building, the archaeological crypt and the collector sewer were enhanced this year, thanks to the Quebec Ministère de la Culture, des Communications et de la Condition féminine's program for the renewal of permanent exhibitions.

A magical interactive fresco inviting visitors on an exploratory voyage can now be admired in the crypt. The 16.5 metre-long display recreates the Montréal harbourfront in about 1845, as visitors would see it if they were looking out over the River from this point back then. A number of themes highlight the bustling harbour and city in the first half of the 19th century, under the impetus of its ambitious British elite. Each of these themes, introduced by a contemporaneous quote, is expressed in a special way. There are artifacts set into small display cases ... touch screens portraying the main construction sites of the day or the businesses of John Molson Senior ... an animation showing the "life" in Montréal's drinking water back then ... 3D views of Montréal ... and soundtracks with the shouts and voices of stevedores and newly arrived immigrants. The fresco is mounted in such a way that our young visitors can enjoy all this living history. The charming animations by Bluesponge bring the fresco and the historical images to life, and are alone worth the experience.

A new look at the fortifications. A touchscreen has been installed to better explain Montréal's fortifications, some of which are still displayed *in situ* in the archaeological crypt. **New lighting.** The touches of light by Axel Morgenthaler add an element of emotion and surprise to visitors' experience in the collector sewer. In addition, the new LED lights mean that the Museum is contributing to sustainable development.



2, 3. Original paintings and contextual items complemented each other in the *Discovering Legends with Jean-Claude Dupont* exhibition.
4. Mr. Dupont signing the Museum's guest book.
5. The exhibition poster.
6. In the exhibition.

2



3

Four temporary exhibitions!

There were four temporary exhibitions at Pointe-à-Callière in 2010: a new record. And that's not counting *Pirates, Privateers and Freebooters*, so popular in 2009 that it had to be extended until January 3!

February 9 to May 16

DISCOVERING LEGENDS WITH JEAN-CLAUDE DUPONT



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6

During his many field studies throughout French-speaking North America, Jean-Claude Dupont collected hundreds of legends evoking rich Francophone and Native traditions. Better yet, he recorded them in a unique way, not only in dozens of publications, but also in his nearly 400 naïve paintings. Pointe-à-Callière set out to nourish our collective memory in turn, by inviting everyone to discover these legends through the work of this devoted ethnologist and artist, winner of the Prix du Québec en patrimoine for his contribution to heritage.

Visitors could learn about 100 different legends, inspired by the physical landscape, God's allies (the village priest, the Virgin Mary, kind-hearted giants), the Devil and his many accomplices (werewolves, malicious elves, sea monsters, will o' the wisps and ghost ships), and actual historical figures and events magnified in the popular imagination. One entire zone was devoted to the *chasse-galerie* legend of the flying canoe, fittingly enough in the shadow of a birchbark canoe flying overhead. The exhibition concluded with the observation that such tales remain very much a part of our lives, in their "urban legend" form. Native legends were also part of the exhibition, and a new book by Jean-Claude Dupont, *Légendes amérindiennes*, was launched at the opening.

The bright and colourful museography, just like the paintings and reproductions on display and the superb contextual items, was enlivened by ghostly silhouettes of the figures in the legends and a background soundtrack featuring unnerving creaks and groans mixed with lively fiddle music. Visitors could also listen to some elderly residents of the Beauce, recorded by Dupont in the 1960s, recounting legends that had been passed down from one generation to the next. There were plenty of visitor activities to complement the exhibition, as well: live storytelling, interactive tours and intergenerational quizzes every Sunday pitting young people against their parents and grandparents. On March 21, in an event entitled *Legends on Sunday*, storyteller Éric Michaud told four Quebec legends, while historian Jacques Lacoursière delved into their origins.

TAKING IT ON THE ROAD

The **exhibition on legends**, produced by Pointe-à-Callière in partnership with the Musée québécois de culture populaire in Trois-Rivières, opened there on June 18, where it will remain until April 17, 2011. Then it will travel to the Pulperie de Chicoutimi, a regional museum in Saguenay-Lac-Saint-Jean, the Centre acadien of Université Sainte-Anne, in Nova Scotia, the Musée de Saint-Boniface, in Manitoba, and the historic Sainte-Foy interpretation centre. The **St. Lawrence Iroquoians, Corn People** exhibition, meanwhile, was shown at the Musée acadien in Moncton from January 15 to April 11.



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2

TWO EVENTS INSPIRED BY THE LEGENDS EXHIBITION

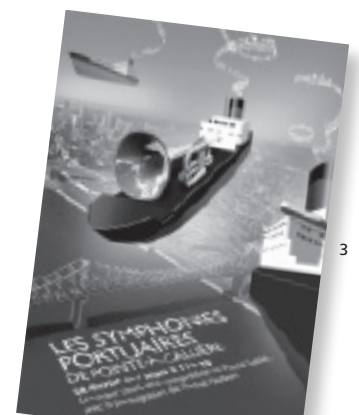
Saturday, February 27 to Sunday, February 28, 8 p.m. to 3 a.m.
In the darkness of the All-Nighter. During the 7th Montreal All-Nighter, some 5,000 night owls enjoyed free admission to the Museum so they could see *Where Montréal Was Born* and the recently opened temporary exhibition on legends, and hear Éric Michaud and Francis Désilets, in the archaeological crypt, telling Quebec legends from far-off times. Very appropriate, since the Devil likes to show himself at midnight! Outside, sugar shack music, maple taffy and a historical slide show added to the fun.

Sunday, February 28 and March 7, 1:30 p.m.

Pointe-à-Callière's Port Symphonies. *Come closer! Can't you hear it? It's coming from the River. It's sound waves!* For this 16th edition, an original combination of voices and talents produced a new piece for giant instruments. This year's guest composer, saxophonist, flautist and improviser Pierre Labbé, collaborated with storyteller Michel Faubert to create *Sound Waves*, mixing Faubert's voice and the sounds of three musicians with the voices of six ships moored in the Old Port, locomotives and the bells of Notre-Dame.

1. The *Discovering Legends with Jean-Claude Dupont* exhibition.
2. To accompany the legend of the chicken charmer!
3. The 2010 Port Symphonies poster.

4. The poster for the *100 Years Underground* exhibition.
- 5, 6. In the exhibition.
7. Notre-Dame at Saint-Laurent Boulevard, before 1907 and today.



3



4

At the Youville Pumping Station, from June 29 to August 29

100 YEARS UNDERGROUND



5



6

While Montrealers and tourists stroll through the corridors of the underground city, there is another underground network of tunnels, both invisible and essential. The *100 Years Underground* temporary exhibition, presented in partnership with the Commission des services électriques de Montréal (CESM), invited visitors to discover this organization and celebrate its centenary. Since June 27, 1910 it has been making a vital contribution to Montrealers' safety and quality of life, and helping to preserve our built heritage and trees. The achievements of the CESM, a co-operative organization representing various players, and which remains unique in Canada even after 100 years, were presented by means of a chronological tour displaying fascinating images and technical equipment of all shapes and sizes. Everyone could see how Montréal looked back in the days when its streets were festooned with telegraph wires, telephone cables and tramway lines, and how it has gradually become a much more liveable city as the wires have gradually been moved underground.

The CESM combed through all its archives, while the Museum mined the vast collection of photographs. Many shots were displayed in a special projection space, as the Pumping Station offered an ideal environment for this original show that shed all-new light on Montréal. Visitors were very enthusiastic about the exhibition, which was open free of charge all summer. A summary ten-page brochure in the shape of a manhole cover, the inspiration for the museography, was also handed out.



7



June 7 to November 14

EASTER ISLAND – AN EPIC VOYAGE

Pointe-à-Callière offered visitors an exceptional opportunity: a chance to admire some fabulous objects, normally spread out all over the world, right here in Montréal. It was one of the largest exhibitions ever offered on the subject of an island at the ends of the Earth: *Easter Island – An Epic Voyage*. And it is indeed an extraordinary voyage to this speck in the midst of the immense Southern Pacific, which even today remains the world's most isolated inhabited place.

Everyone is familiar with Easter Island for its enormous stone statues, or *moai*. Yet people know little about the history, beliefs and material culture of the Rapanui (as the inhabitants of the island are called, from its Polynesian name of Rapa Nui). The exhibition featured rare and even unique objects, along with texts and photos summarizing the findings of ethnologists and archaeologists, including the work of the scientific advisors on the project: archaeologists Michel Orliac, of the Centre national de recherches scientifiques (CNRS), and Nicolas Cauwe, of the Royal Museums of Art and History in Brussels. Some twenty European and North American institutions – a record number of lenders for an international exhibition at the Museum – agreed to lend us their treasures, including the American Museum of Natural History, in New York, the British Museum, in London, the Metropolitan Museum of Art, in New York, the Musée du quai Branly, in Paris, the Musée national de la Marine, in Paris, the Museo Missionario Etnologico, in Vatican City, the Museum für Völkerkunde, in Vienna, the Peabody Museum of Archaeology and Ethnology, in Cambridge, Massachusetts, and the Royal Museums of Art and History, in Brussels.

Visitors were taken on a journey through time and space on different themes, in a setting that carried them off to stand beneath the skies of Rapa Nui. They learned about the history of the island, its inhabitants' daily lives and the beliefs evoked on the banners bearing immense photos of its landscapes. Over 200 objects were displayed around a huge central platform in the shape of the island, dominated by a virtual *moai*. Visitors could even "walk around" the sacred volcano where the *moai* were carved. There were tools made of stone and bone, feather headdresses, impressive stone carvings, along with some 40 wooden carvings representing mythical characters or inspired by the Birdman cult, evidence of the esthetic sense and masterful skills of the early carvers. In addition, there were *tapa* figures (two of only seven still existing) and rare wooden tablets bearing *rongorongo* characters, the Rapanui's indecipherable script. Then the exhibition returned them to the present, recounting the "discovery" of the island by Europeans in 1722, on Easter Sunday, followed by the terrible suffering inflicted on the Rapanui in the 18th and 19th centuries, before they finally managed to recover the lands stolen from them, in the 1960s. A faithful copy of a *moai* head, the property of the city of Montréal, was installed outside the Museum.

The exhibition was a tremendous success. Guided tours were given daily starting June 25. A lecture, *Rapa Nui ou l'Île de Pâques*, was given on October 20 by Michel Orliac, author of some fifty publications on the subject.



1



1. *Moai kavakava* (detail).
2. In the exhibition.
3. Carved bird.
4. The accompanying publication.

AND A FASCINATING PUBLICATION

The catalogue for the **Easter Island – An Epic Voyage** exhibition, also produced by Pointe-à-Callière, is a delightful introduction to Rapanui culture. Its 160 pages, deftly combining text and images, present the objects brought together for this event in Montréal, some 100 photographs of Rapa Nui and four articles written by leading Easter Island experts: along with Michel Orliac and Nicolas Cauwe, Georgia Lee, PhD, a rock art expert at the University of California (UCLA), and Jo Anne Van Tilburg, PhD, Director of the Easter Island Statue Project. As a final surprise, readers can admire a copy of a sketch of a *moai* by Pierre Loti, suitable for framing as a souvenir of their own “journey” to Easter Island. The book, available in both English and French, is available at the Museum gift shop and online (pacmuseum.qc.ca).



SAINTE-CATHERINE STREET MAKES THE HEADLINES!

Starting December 7

After bringing the past of Saint-Laurent Boulevard, the Lachine Canal and Old Montréal to life, Pointe-à-Callière wanted to mark the 250th anniversary of a symbol of downtown Montréal, one that back in 1760 was nothing more than a dirt road linking a few farms, before it was even known as Sainte-Catherine.

Through different objects, newspaper clippings, photos and films, the exhibition looks at the many personalities of "St. Cat" and the famous events, businesses and institutions that have made it one of the liveliest commercial arteries in North America. After a brief introduction explaining how the street was born and grew, six events that made the front pages in the media of the day are used to divide the exhibition up into six zones. In 1852, the fire that wiped out one-quarter of the city, after starting at the corner of Sainte-Catherine and Saint-Laurent. In 1891, the opening of Morgan's, the first of the great department stores. In 1907, the reopening of the Ouimetoscope, as Léo-Ernest Ouimet managed to get around the Archbishop of Montréal's ban on Sunday movie-going. In 1944, the controversial show by the luscious and nearly naked Lili St. Cyr on this street known for its hot nights. In 1976, the inauguration of Complexe Desjardins, the Francophone business centre. And in 1996, the year the Forum closed, the unending ovation for Maurice "Rocket" Richard in this hockey shrine on a street that has seen so many Stanley Cup parades.

Each of these events, presented by the media of the era and following a subtly discernable chronology, reveals the social, commercial, cultural, sports and urban fabric of Sainte-Catherine Street over the years. More than 250 objects from 17 private collections and 20 public collections are presented, including costumes designed by Alfred Pellan for *La Nuit des rois* at Place des Arts in 1968. Old films to set the mood, archival images and photos (sometimes rolling by in digitized frames) also show just how much this street is part of Montrealers' everyday life and how close it is to their hearts. The must-see exhibition, complemented by fun quizzes, is on until April 24, 2011.



AN INFORMATION-PACKED PUBLICATION

To mark the exhibition, Pointe-à-Callière asked Paul-André Linteau, an expert on Montréal history and scientific advisor for the exhibition, to combine the findings of his original research for the project with the visuals and objects displayed. The result, ***Sainte-Catherine Street. At the Heart of Montréal Life***, tells how Sainte-Catherine Street has been transformed from its birth to the present day, and explains its impact on the city's economic, social and urban development, all in a clear, readable style. The spellbinding 256-page book, abundantly illustrated with archival images and colour photos, was published by the Museum in partnership with Les Éditions de l'Homme. It is available in both English and French at the Museum gift shop and online (pacmuseum.qc.ca).



Other popular events



6

1. Street sign.
2. The exhibition poster.
3. The entrance to the exhibition. The museography draws on clever strategies to lead visitors along 11.2 kilometres of pavement and 250 years of history without leaving the room.
4. The accompanying publication.
5. A shoe made for Simpson's, in about 1960.

6. The 2010 Cultural Feast poster.
7. A very busy event.
8. Florence K shared her world of rhythms and colours, blending pop, jazz, blues and bossa nova.

Sunday, May 16

Happy birthday! Pointe-à-Callière marked the city's 368th birthday and its own opening, 350 years later, with half-price admission. The award-winning film *La folle entreprise, sur les pas de Jeanne Mance*, by producer Annabel Loyola, was shown as a preview, by invitation, in partnership with the Société historique de Montréal.

Saturday and Sunday, May 29 and 30

Pointe-à-Callière's Cultural Feast, a family event and a celebration of Montréal's diversity, once again took over Place Royale and Place d'Youville and offered Montrealers a special opportunity to learn about their culinary heritage – and to enjoy Pointe-à-Callière's mission in delicious fashion. Joyous crowds explored new culinary trends (the theme of the 2010 menu) at some fifty booths featuring raw food, vegetarian food, health, molecular cuisine, slow food, local dishes, and a tent where they could watch demonstrations and pick up recipes from renowned chefs. Counters, sidewalk cafés and bistros invited everyone to try exotic dishes and colourful drinks. An energetic musical menu on two stages featuring Florence K and artists from many cultures spiced up the event. There was lots for children, too, with a "new trends" play area and a presentation on science in the kitchen. *La Pêche du chef*, for the youngest visitors, and fun activities cooked up by the Maison de jeunes L'Hôte Maison also brought smiles to faces, along with the humorous improvs of Lisbeth & Lisbeth. Thanks to our many partners and the 35 volunteer friends for helping to stir the pot so enthusiastically.



7

Sunday, May 30

Montréal Museums Day. No fewer than 5,256 people attended this day organized by the Board of Montreal Museum Directors, with shuttles to ferry them around, visiting Pointe-à-Callière and the Archaeological Field School. The event coincided with the Museum's Cultural Feast.



8



2

Saturday and Sunday, August 28 and 29

The 18th-century Public Market. The perennial harvest-time favourite, produced by the Museum and presented by the Union des producteurs agricoles, attracted tens of thousands of people, who came to buy the tasty wares offered by the 45 stalls or simply to soak up the hustle and bustle bringing to life Montréal's first public market on its original site. No fewer than 150 entertainers in period costume mingled with the crowd: historic figures – including, for the first time, Intendant Bigot, handing out “playing card money” –, habitants, craftspeople demonstrating their skills and more. Among the new features were a presentation on fashion in New France and another, by the Ramezay Museum, on cooking utensils. The Régiment de La Sarre offered a look at soldiers' daily lives (and a marriage!), with drills and the usual arrests. Strolling minstrels played old-time tunes on period instruments like the Berry bagpipes. The Thunder Hawks, a Mohawk dance troupe, performed traditional dances. With three stages, there was a show every 30 minutes. In the Native camp, friendly experts gave presentations on medicinal and edible plants and the influences of the First Nations on settlers' diets in New France. Abenaki caterer Lysanne O'Bomsawin had a counter offering special snacks. Children also got to learn about everyday Native life, with a corn harvest-themed obstacle course and a game on the “three sisters” (corn, beans and squash), among other fun activities. Our thanks to the many participants and volunteers!

CELEBRATING WITH OTHERS

1. The two posters for the Public Market.
2. The public scribe looked a lot like historical Jacques Lacoursière – no surprise!
3. Bakers waiting for the next batch.
4. Budding archaeologists at work at the Public Market.

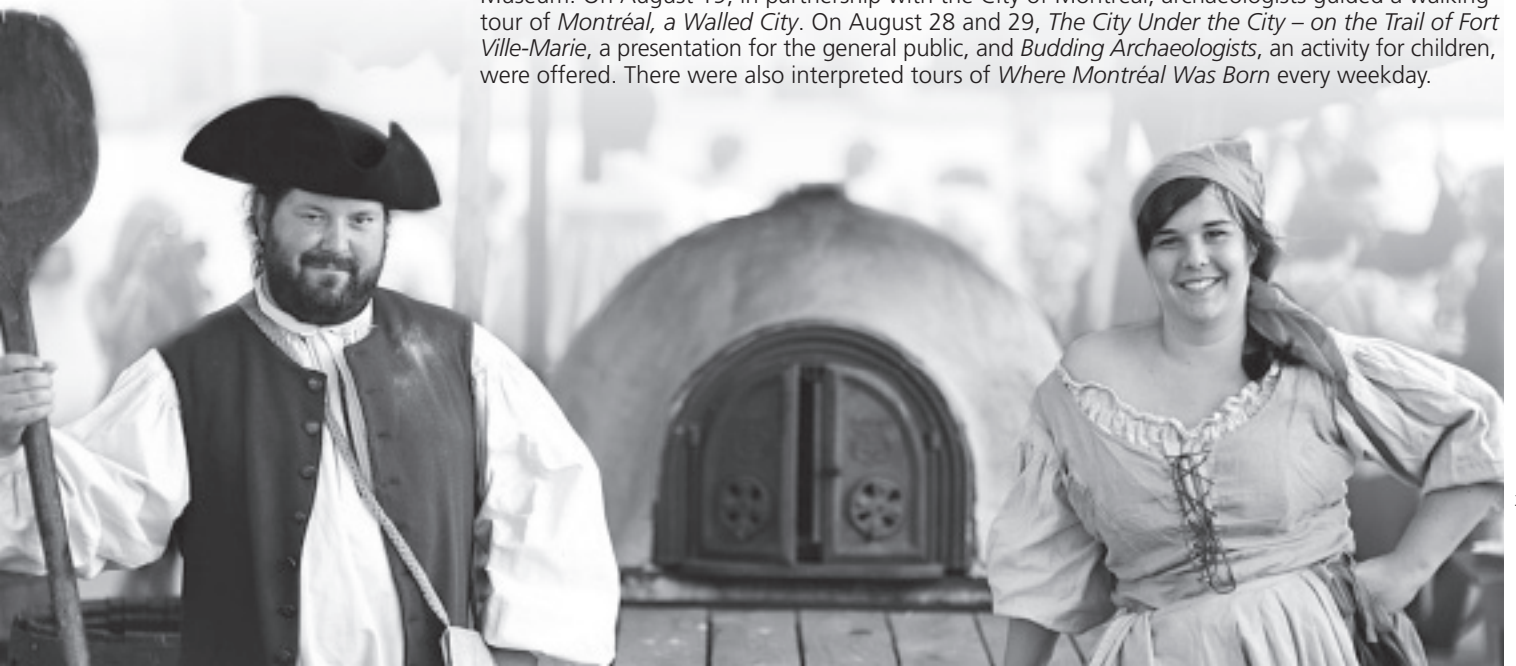
5. The Jack O'Lantern tour.
6. The Who Is the Real Santa Claus? tour.

From April to November

Montreal, City of Glass 2010. A Tale of Innovation, organized by the Board of Montreal Museum Directors, inspired a varied program of events at the Museum. From April 20 to September 26, some unusual glass objects from the Museum's collections could be admired in the Éperon building and the Place d'Armes metro station, in the *Sparkling Glass* mini-exhibition. During the Cultural Feast, *A Bottle Story*, a humorous presentation by interpreter-guides, described the inventions that made it possible to bottle sparkling water, and promoted Montréal water by inviting everyone to try three varieties, from the favourite, “Source de Callière,” to “Saint-Laurent frappé”! From June 29 to August 29, *Focus on Glass Electrical Insulators* displayed some of the lovely coloured insulators once used in the city. Finally, on November 13, glassblower and sculptor Bruno Andrus talked about this fascinating subject, as part of the History Saturdays put on by the Société historique de Montréal.

In August

A number of free activities were held to mark **Archaeology Month**. The *Fleur de lys* tour challenged parents and their children to find remains and artifacts from the French period in the Museum. On August 19, in partnership with the City of Montréal, archaeologists guided a walking tour of Montréal, a *Walled City*. On August 28 and 29, *The City Under the City – on the Trail of Fort Ville-Marie*, a presentation for the general public, and *Budding Archaeologists*, an activity for children, were offered. There were also interpreted tours of *Where Montréal Was Born* every weekday.



3



Saturday and Sunday, September 25 and 26

As part of the **2010 Montréal Architectural Heritage Campaign** organized by the city of Montréal in collaboration with Héritage Montréal, the Museum offered an *architectural tour of Pointe-à-Callière*, a guided tour highlighting the challenges faced during its construction atop the remains. During the **Journées de la culture**, visitors could try out the interactive installation bringing the Royal Insurance Company building to life, with the help of interpreter-guides.

From month to month

Lectures and round tables. As part of the **Belle Soirées lecture series at the Université de Montréal**, two lectures were given on Buddhism, as had been suggested by the Museum. The **Société historique de Montréal**, in its History Saturdays, presented seven lectures (in addition to the one on glass), including one to mark the centenary of *Le Devoir*. The **Société généalogique canadienne-française** hosted a roundtable discussion on the lives and careers of the Papineau family – one of whose members, Henri Bourassa, founded the *Le Devoir* – and a breakfast meeting, on the theme of *An Author at your Table*.

ONLINE FUN FOR YOUNG PEOPLE – EVEN AT THE MUSEUM!

A wide range of activities for school groups. In addition to the many educational activities offered by the Museum for elementary and secondary school groups, role-playing exercises and matching games were developed for young visitors to the Legends exhibition. To help them explore the Sainte-Catherine Street exhibition, a quiz encouraging them to observe the images, audiovisual archives and items on display was offered.

A fun spring break for families. From Tuesday to Sunday, March 2 to 7, the Museum invited parents and their children ages 4 to 12 to try out the *Fleur de lys* tour, as a way of sparking their curiosity.

Day camps. Starting June 25, children could enjoy activities just for them combining discovery, creativity and role-playing fun: *Eureka!*, *Budding Archaeologists* and *The Marketplace. Mission: Easter Island*, designed just for ages 8 to 12, had them crown a king or queen in a Birdman ceremony, as they learned about the Rapanui culture and basic astronomy and navigation concepts.

Saturday and Sunday, October 23, 24, 30 and 31

Jack O'Lantern: Halloween at Pointe-à-Callière. During a 45-minute tour through the haunted remains, parents and children learned about the various traditions associated with the Day of the Dead, as they joined young Irishman Jack O'Lantern, twins Rucht and Friucht, a very superstitious witch-cat and a Druid magician who holds the secret of light and courage.

From December 4 to 31

Who Is the Real Santa Claus? Visitors of all ages flocked to Pointe-à-Callière for a joyous world tour along with Melchior, one of the Three Kings; Babushka, the Russian grandmother with a heart of gold; Black Peter, St. Nicholas's servant who goes down the chimney first; and our own Santa Claus. The tour through the remains enchanted children and their parents once again this year.



Near-record attendance. In 2010, Pointe-à-Callière welcomed **380,883 visitors** – its second-best annual attendance since it opened in 1992. This was all the more remarkable since between the closing of *Montréal, Tales of a City* and the opening of its successor *Yours Truly, Montréal*, there was no multimedia show for close to two months. The exhibitions presented were of particular interest to adults and seniors.

Three awards of excellence for Pointe-à-Callière. One Quebec award and two American ones, adding to a list of nearly 80 national and international distinctions, capped an exceptional year in 2009. The Museum posted record attendance figures, thanks in large part to the *Costa Rica, Land of Wonders* and, for young families, *Pirates, Privateers and Freebooters* exhibitions.

- Grands Prix du Tourisme québécois, Quebec gold winner, from Tourisme Québec, for its entire 2009 program, in the Tourist Attractions – 100,000 or more visitors category.
- Award of Merit from the American Association for State and Local History (AASLH), United States, for the *Pirates, Privateers and Freebooters* exhibition.
- Honourable mention, Muse Awards of the American Association of Museums (AAM), Publications Design Competition, for the *Pirates, Privateers and Freebooters* exhibition.



1



2

Promotion

pacmuseum.qc.ca: a renewed website. In the fall the Museum launched its new website, more user-friendly, informative and entertaining than ever: an updated appearance, easier navigation, a more interactive Web 2.0 interface (Museum map, online shopping at the gift shop), latest news (the new site is easier to update), photos, videos (including a virtual tour of the Royal Insurance Company building) and history and archaeology resources, not to mention our popular virtual games. Visitors can also enter contests held by the Museum and its partners and follow Pointe-à-Callière on Facebook and Twitter.

Widespread visibility. In addition to televised campaigns, inspired visual signatures, combined with public visibility partnerships, announced events at the Museum in the metro, in the streets, on downtown sidewalks, alongside highways and at the Montréal-Trudeau and Quebec City airports. The Museum enjoyed ongoing media coverage all year long.

Managing and merchandising

Human resources. Museum staff remained at the same level as in 2009. Human resources initiatives included the renewal of the collective agreement for three years (2010-2012), updating pay equity measures and visitor service training. Twelve interns from nine institutions in Montréal and France also provided welcome assistance during 6- to 28-week internships, as did three participants hired under the Young Canada Works or Emploi-Québec programs.

Thinking sustainable development. The Museum took part in a sustainable development pilot project run by the Quebec Ministère de la Culture, des Communications et de la Condition féminine and prepared an action plan in this regard.

The restaurant and gift shop remain popular. The L'Arrivage café-restaurant continued to attract and delight a large number of customers, thanks to its excellent menu and service. At the gift shop, items tying in with our temporary exhibitions were hugely popular, in particular the three sizes of *moai* statues carved by Douglas Purdy and Monica Vulcanescu, which flew off the shelves!

1. Executive Director Francine Lelièvre and Director of Communications and Public Services Pierre Lalumière, receiving the Grand Prix du Tourisme québécois from Marc Gélinas, Regional Sales Director, Astral Média Radio (on the left), at the gala on May 7 attended by thousands of tourism decision-makers and workers.

2. Very popular small *moai* at the gift shop.

FOR OPERATIONS

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

FOR PROJECTS

Federal government

Young Canada Works
Department of Canadian Heritage
Building Communities Through Arts and Heritage
Cultural Spaces Canada Program
Museums Assistance Program
Virtual Museum of Canada

Quebec government

Ministère de la Culture, des Communications et de la Condition féminine
Ministère de l'Éducation, du Loisir et du Sport – Supporting Montréal Schools Program
Ministère de l'Emploi et de la Solidarité sociale
Ministère des Affaires municipales, des Régions et de l'Occupation du territoire – Fonds de développement de la métropole
Ministère des Relations internationales
Secrétariat aux Affaires autochtones

City of Montréal

Agreement on the cultural development of Montréal, between the Quebec Ministère de la Culture, des Communications et de la Condition féminine and the city of Montréal
Bureau du patrimoine, de la toponymie et de l'expertise, service de la mise en valeur du territoire et du patrimoine
Programme de soutien aux équipements culturels municipaux de la Ville
Service du développement culturel, de la qualité du milieu de vie et de la diversité ethnoculturelle – Three-year Capital Works Program (PTI)

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Association des archéologues du Québec
 Association des résidents du Vieux-Montréal
 Board of Montreal Museum Directors
 Canadian Heritage Information Network
 Capucine Traiteur
 Collège Montmorency
 Concordia University
 Art History Department
 École du Louvre
 École supérieure d'Économie, d'Art et de Communication, Paris
 Grey Nuns of Montréal
 Journées de la culture
 Land InSights
 Les Éditions de l'Homme
 Les Éditions GID, Québec
 Métromédia Plus
 Montreal Museum of Fine Arts
 Musée national de la Marine, Paris
 Musée québécois de culture populaire, Trois-Rivières
 Radio Ville-Marie
 Regroupement des organismes culturels du Vieux-Montréal
 Réseau Archéo-Québec
 Scandinave Spa Les Bains, Old Montréal
 Société des musées québécois
 Société généalogique canadienne-française
 Société historique de Montréal
 Université de Bretagne
 Université de Montréal
 Anthropology Department
 Les Belles Soirées lecture series at the Université de Montréal
 Master's in Museology program
 Université de Provence
 Université du Québec à Montréal
 History Department
 Institut du patrimoine
 Laboratoire d'histoire et de patrimoine de Montréal
 Master's in Museology program
 Université Paris-Vincennes

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 Musée du Cloître, Ville de Tulle, France
 Musée du costume et du textile du Québec
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 Théâtre du Nouveau Monde
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 Chaire de recherche du Canada en patrimoine
 Division des archives, archives de folklore et d'ethnologie
 University of Toronto libraries
 France Vanlaethem
 Vatican Museums, Vatican City
 Denis Vaugeois
 Thomas Wien

Summary of Financial Results

The Museum ended its fiscal year with a surplus of \$2,839 in its operating budget. The balanced budget once again shows the Museum's determination to increase its self-generated revenue and make optimal use of its resources.

Total revenue for 2010, a bumper year in terms of exhibitions and projects of all kinds, reached a record \$8,269,414. The city of Montréal contributed \$4,330,760 to the Museum's operations, and self-generated revenue rose to \$3,938,654. This revenue represents 47% of the operating fund, while \$2,996,800 came from commercial revenue. Our excellent line-up of activities in 2010, including the *Easter Island – An Epic Voyage* temporary exhibition, generated ticket revenue of over \$1.4 million. There was also an increase in sponsorship revenue. Strict control over expenses also contributed to maintaining a balanced budget.

The main expenditures were in building maintenance, public programs and safeguarding the remains and assets. The Capital Asset Fund was used to renew the permanent exhibitions and produce the new multimedia show *Yours Truly, Montréal*.

Independent Auditors' Report

To the members of the

Société du musée d'archéologie et d'histoire de Montréal, Pointe-à-Callière

We have audited the accompanying financial statements of **Société du musée d'archéologie et d'histoire de Montréal, Pointe-à-Callière** which comprise the balance sheet as at December 31, 2010, and the statements of income, changes in net assets and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian pre-changeover accounting standards, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditors' Responsibility

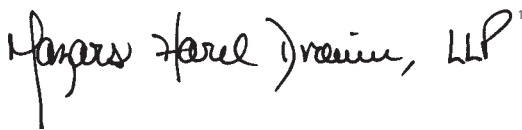
Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion, the financial statements present fairly, in all material respects, the financial position of **Société du musée d'archéologie et d'histoire de Montréal, Pointe-à-Callière** as at December 31, 2010, and the results of its operations and its cash flows for the year then ended in accordance with Canadian pre-changeover accounting standards.



Montreal, March 24, 2011

¹ CA auditor permit No. 14165

STATEMENT OF INCOME

Statement of Income

for the year ended December 31, 2010

	Operating Fund \$	Development Fund \$	Capital Assets Fund \$	Total 2010 \$	Total 2009 \$
Revenues					
Admission fees	1,437,813	–	–	1,437,813	1,505,835
Gift shop	482,291	–	–	482,291	481,913
Sponsorships	659,912	–	–	659,912	548,639
Concessions and Museum evenings	262,253	–	–	262,253	259,856
Other	138,860	–	–	138,860	55,957
Interest	15,671	211	–	15,882	23,520
	2,996,800	211	–	2,997,011	2,875,720
Contributions and grants (Note 12)	5,272,614	–	584,848	5,857,462	5,149,338
	8,269,414	211	584,848	8,854,473	8,025,058
Expenses					
Administration	1,272,507	–	–	1,272,507	1,071,747
Communications	2,004,512	–	–	2,004,512	1,962,133
Exhibitions – Technology	1,703,576	–	2,294	1,705,870	1,568,503
Conservation and outreach	776,828	–	–	776,828	604,889
Maintenance and security	1,842,320	–	–	1,842,320	1,640,108
Marketing	666,832	–	–	666,832	675,967
Interest on long term debt	–	–	64,838	64,838	66,475
Amortization – capital assets	–	–	575,917	575,917	491,885
	8,266,575	–	643,049	8,909,624	8,081,707
Excess (deficiency) of revenues over expenses	2,839	211	(58,201)	(55,151)	(56,649)

BALANCE SHEET

Balance Sheet as at December 31, 2010	Operating Fund \$	Development Fund \$	Capital Assets Fund \$	Total 2010 \$	Total 2009 \$
Assets					
Current assets					
Cash (Note 5)	45,762	–	–	45,762	189,342
Cash equivalents, 0.84%	151,771	25,767	–	177,538	2,474,543
Accounts receivable (Note 6)	1,511,124	–	(740,699)	770,425	940,251
Inventory	245,800	–	–	245,800	230,205
Prepaid expenses	46,301	–	–	46,301	41,959
Other asset	200,000	–	–	200,000	300,000
	2,200,758	25,767	(740,699)	1,485,826	4,176,300
Other asset	–	–	–	–	200,000
Grants receivable (Note 7)	–	–	936,528	936,528	–
Capital assets (Note 8)	–	–	8,647,569	8,647,569	5,207,539
	2,200,758	25,767	8,843,398	11,069,923	9,583,839
Liabilities					
Current liabilities					
Accounts payable and accrued liabilities	1,726,876	–	–	1,726,876	1,171,885
Demand loans (Note 9)	–	–	473,528	473,528	–
Current portion of long term debt	–	–	42,631	42,631	40,561
	1,726,876	–	516,159	2,243,035	1,212,446
Long-term debt (Note 10)	–	–	1,217,602	1,217,602	1,259,878
Deferred contributions (Note 11)	345,311	–	6,842,171	7,187,482	6,634,560
	2,072,187	–	8,575,932	10,648,119	9,106,884
Net assets					
Invested in capital assets	–	–	267,466	267,466	325,667
Internally restricted	–	25,767	–	25,767	25,556
Unrestricted	128,571	–	–	128,571	125,732
	128,571	25,767	267,466	421,804	476,955
	2,200,758	25,767	8,843,398	11,069,923	9,583,839

On behalf of the Board


Sophie Brochu, Director


Jean Lamarre, Director

STATEMENT OF CHANGES IN NET ASSETS

Statement of Changes in Net Assets for the year ended December 31, 2010	Operating Fund \$	Development Fund \$	Capital Assets Fund \$	Total 2010 \$	Total 2009 \$
Balance, beginning of year	125,732	25,556	325,667	476,955	533,604
Excess (deficiency) of revenues over expenses	2,839	211	(58,201)	(55,151)	(56,649)
Balance, end of year	128,571	25,767	267,466	421,804	476,955

STATEMENT OF CASH FLOWS

Statement of Cash Flows for the year ended December 31, 2010	2010 \$	2009 \$
Operating activities		
Deficiency of revenues over expenses	(55,151)	(56,649)
Amortization – capital assets	575,917	491,885
Amortization – deferred contributions	(1,263,640)	(496,806)
	(742,874)	(61,570)
Grants receivable	(936,528)	–
Net change in non-cash working capital items	704,880	(533,713)
Net cash used in operating activities	(974,522)	(595,283)
Financing activities		
Repayment of long-term debt	(40,206)	(38,569)
Other asset	300,000	(200,000)
Demand loans	473,528	–
Deferred contributions	1,816,562	2,524,261
Net cash from financing activities	2,549,884	2,285,692
Investing activities		
Purchase of capital assets and net cash used in investing activities	(4,015,947)	(1,184,851)
Net increase (decrease) in cash and cash equivalents	(2,440,585)	505,558
Cash and cash equivalents, beginning of year	2,663,885	2,158,327
Cash and cash equivalents, end of year	223,300	2,663,885

Cash flows from operating activities include interest paid for an amount equal to \$64,838 (\$66,475 in 2009).

Cash and cash equivalents consist of cash and temporary investments.

Notes to the Financial Statements

for the year ended December 31, 2010

1. Identification and nature of business activities

The Société du Musée d'archéologie et d'histoire de Montréal, Pointe-à-Callière (the Société), is a not-for profit organization incorporated under Part III of the *Quebec Companies Act* to develop, manage and promote Pointe à Callière, the Montréal Museum of Archaeology and History. The Société is a charitable organization under the *Income Tax Act*.

2. Significant accounting policies

The financial statements were prepared in accordance with Canadian pre-changeover accounting standards included in Part V of the Canadian Institute of Chartered Accountants (CICA) Handbook – Accounting and include the following significant accounting policies:

Fund accounting

The Société uses the fund accounting method, whereby resources are classified into funds in accordance with specified activities or objectives. The operations of the development and capital assets funds are governed by the board of directors.

Operating Fund

The Operating Fund reflects the assets, liabilities, revenues and expenses related to the general operations of the Museum.

Capital Assets Fund

The Capital Assets Fund reports the assets, liabilities, revenues and expenses related to capital assets and the related deferred contributions. The deferred contributions related to this fund include federal, provincial and municipal grants as well as donations restricted to the financing of capital assets.

Development Fund

The Development Fund reports the assets, liabilities, revenues and expenses related to projects under development.

Revenue recognition

The Société uses the deferral method of accounting for contributions. Restricted contributions are recognized as revenue in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Endowment contributions are recognized as direct increases in net assets. Admission fees are recognized as revenue at admittance to the Museum. Gift shop revenues are recognized when the risks and rewards of ownership have been transferred to the buyer, i.e. when the goods have been delivered and payment received. Other revenues include membership fees and revenues related to social activities, and they are recognized as revenue when they are earned. Interest is recognized as revenue when it is earned.

Contributed materials and services

The Société receives contributed materials and services from sponsors and volunteers. The value of these materials and services is accounted for as revenues if their fair value can be reasonably estimated.

Inventory

Inventory is valued at the lower of cost and net realizable value. Cost is determined using the first in, first out method.

Capital assets and amortization

Capital assets are recorded at cost and are amortized using the straight line method, at the following rates:

Building	2.5%
Multimedia	12.5%
Permanent exhibitions	12.5%
Office furniture and equipment	20%
Computer equipment	33.3%

Financial instruments

Financial instruments classified as assets or liabilities held for trading are reported at fair value at each balance sheet date, and any change in fair value is recognized in net income (loss) in the period during which the change occurs.

Financial instruments classified as other financial liabilities are carried at amortized cost using the effective interest method. Interest income or expense is included in net income (loss) over the expected life of the instrument.

Not-for-profit organizations may elect to adopt Sections 3862, "Financial Instruments — Disclosures," and 3863, "Financial Instruments — Presentation," or to continue applying Section 3861, "Financial Instruments — Disclosures and Presentation." The Société has decided to apply Section 3861.

Use of estimates

The preparation of financial statements in conformity with Canadian pre-changeover accounting standards requires management to make estimates and assumptions that affect the amounts reported in the financial statements and in the notes thereto. These estimates are based on management's best knowledge of current events and actions that the Société may undertake in the future. Actual results may differ from these estimates.

3. Prior period adjustment

During the period, the Société has restated its financial statements for the years ended December 31, 2009 and 2008, to reflect the correction from a misclassification. Contributions and grants in the 2009 income statement have been reduced by \$1,005,869 in counterpart of exhibitions technology expenses. Capital assets and deferred contributions in the balance sheet have been increased by \$1,005,869 for the year ended December 31, 2009, and by \$104,969 for the year ended December 31, 2008. The alterations have had no impact on net assets of the adjusted periods.

4. Contributed materials and services

During the period, the Société has recognized the following contributed materials and services in its financial statements:

	2010	2009
	\$	\$
Publicity	298,610	293,242
Transport	15,862	25,370
Materials	47,784	23,900
Others	6,376	18,166
	368,632	360,678

5. Cash

Cash accounted for in the Operating Fund includes an amount of \$8,845 in US dollars (\$5,929 in 2009).

6. Accounts receivable	Operating Fund \$	Development Fund \$	Capital Assets Fund \$	Total 2010 \$	Total 2009 \$
Accounts receivable	96,346	–	–	96,346	73,214
Sales taxes receivable	237,691	–	–	237,691	85,268
Due from Fondation du Musée, without interest	1,775	–	–	1,775	121,227
Grants receivable, without interest	209,018	–	225,595	434,613	660,542
Accounts receivable (payable), without interest	966,294	–	(966,294)	–	–
	1,511,124	–	(740,699)	770,425	940,251

7. Grants receivable	2010 \$	2009 \$
Grant from the Ministère de la Culture, des Communications et de la Condition féminine du Québec, receivable in 10 six-monthly payments, conditional on the approval of the final report by the Ministère, for phase 1 of the permanent exhibitions renewal project, of which the maximum receivable amount is \$314,944	313,944	–
Grant from the Ministère de la Culture, des Communications et de la Condition féminine du Québec, receivable in 10 six-monthly payments, conditional on the approval of the final report by the Ministère, for phase 2 of the permanent exhibitions renewal project, of which the maximum receivable amount is \$500,000	500,000	–
Grant from the Ministère de la Culture, des Communications et de la Condition féminine du Québec, receivable in 40 six-monthly payments, conditional on the approval of the final report by the Ministère, for the expansion project, of which the maximum receivable amount is \$20,015,000	122,584	–
	936,528	–

8. Capital assets	2010			2009
	Cost \$	Accumulated Amortization \$	Net Book Value \$	Net Book Value \$
Lands	311,330	–	311,330	311,330
Buildings	3,464,282	723,009	2,741,273	2,702,232
Multimedia	4,050,595	84,387	3,966,208	731,131
Permanent exhibitions	3,759,320	2,348,250	1,411,070	1,230,497
Office furniture and equipment	1,269,867	1,085,850	184,017	209,240
Computer equipment	537,437	503,766	33,671	23,109
	13,392,831	4,745,262	8,647,569	5,207,539

9. Demand loans	2010 \$	2009 \$
Demand loan for a maximum of \$500,000, at the base rate of the National Bank, secured by a junior mortgage on a building located at 173 Place d'Youville with a net book value of \$1,077,909, maturing on May 2011.	80,528	–
Temporary demand loan for a maximum of \$500,000, at the base rate of the Royal Bank plus 0.85%, secured by a chattel mortgage on the grant payable by the Ministère de la Culture, des Communications et de la Condition féminine du Québec, maturing on April 2011.	393,000	–
Temporary demand loan for a maximum of \$314,000, at the base rate of the National Bank, secured by a blanket mortgage on all current and future chattels and intangible assets as well as a chattel mortgage on the grant payable by the Ministère de la Culture, des Communications et de la Condition féminine du Québec. No amount has been paid out as at December 31, 2010.	–	–
	473,528	–

10. Long-term debt	2010 \$	2009 \$
Mortgage loan bearing interest at 5.03%, secured by a building with a net book value of \$1,631,725, maturing in May 2029	1,260,233	1,300,439
Current portion	42,631	40,561
	1,217,602	1,259,878

Principal repayments required for the next five years are as follows:

	2011 \$	2012 \$	2013 \$	2014 \$	2015 \$
	42,631	44,652	47,124	49,550	52,100

11. Deferred contributions

The deferred contributions represent unspent restricted resources received in the current year, related to operating expenses of the subsequent period or to non-executed activities. Changes in the deferred contributions balance are as follows:

	Operating Fund \$	Development Fund \$	Capital Assets Fund \$	Total 2010 \$	Total 2009 \$
Balance, beginning of year	678,793	–	5,955,767	6,634,560	4,607,105
Grants received for the subsequent periods (Note 12)*	345,310	–	1,471,252	1,816,562	2,524,261
Amount recognized as revenues in the current year (Note 12)	(609,933)	–	(584,848)	(1,194,781)	(565,665)
Contributions recognized as revenues in the current year	(68,859)	–	–	(68,859)	68,859
Balance, end of year	345,311	–	6,842,171	7,187,482	6,634,560

* During the previous period, the Société accounted for an asset and a contribution for an amount of \$600,000, representing the fair value of a two-year right to use premises. For the current period, deferred contribution and rent expenses have been amortized of \$300,000 (\$100,000 in 2009).

12. Contributions and grants

	Operating Fund \$	Capital Assets Fund \$	Total 2010 \$	Total 2009 \$
Contributions				
Ville de Montréal ¹	4,330,760	59,840	4,390,600	4,140,600
Fondation du Musée	95,984	100,000	195,984	1,134,288
	4,426,744	159,840	4,586,584	5,274,888
Grants				
<i>Government of Canada</i>				
Department of Canadian Heritage	153,211	500,000	653,211	131,001
<i>Government of Québec</i>				
Ministère de l'Emploi et de la Solidarité sociale	15,322	–	15,322	15,640
Ministère des Affaires municipales et des Régions	–	61,000	61,000	125,000
Ministre du Tourisme et responsable de la région de la Montérégie	–	–	–	1,500
Ministère de la Culture, des Communications et de la Condition féminine	28,000	585,817	613,817	337,346
Ministère des Affaires autochtones	5,000	–	5,000	10,000
Ministère des Relations internationales	4,000	–	4,000	1,000
<i>Other sources</i>				
Entente Ministère de la Culture, des Communications et de la Condition féminine et Ville de Montréal (MCCCFQ-Ville)	334,018	–	334,018	151,531
Ville de Montréal	15,000	164,070	179,070	1,037,095
Alcoa Foundation	26,696	–	26,696	16,133
Foundation of Greater Montreal	–	–	–	6,800
Contributions and grants	5,007,991	1,471,252	6,479,243	7,107,934
Deferred contributions (Note 11)	(345,310)	(1,471,252)	(1,816,562)	(2,524,261)
Amount recognized as revenues for the year (Note 11)	4,662,681	–	4,662,681	4,583,673
	609,933	584,848	1,194,781	565,665
	5,272,614	584,848	5,857,462	5,149,338

1. Ville de Montréal renewed the agreement with the Société for one year and made a commitment to pay a contribution of \$4,640,600 for 2011.

13. Commitments

As at December 31, 2010, the balance of commitments amounts to \$1,030,063.

Minimum payments in each of the next three years are as follows:

	2011 \$	2012 \$	2013 \$
	758,101	270,588	1,374

14. Economic interest

The Société has an economic interest in the Fondation du Musée d'archéologie et d'histoire de Montréal, Pointe à Callière, which organizes fund raising campaigns and charity events to collect funds for the benefit of the Société. The financial statements of the Société include contributions of \$195,984 from the Fondation for the current year (\$1,134,288 in 2009).

The Société takes on the management expenditures of the Fondation.

As at December 31, 2010, the net assets of the Fondation amount to \$1,925,033 (\$1,602,888 in 2009).

15. Financial instruments

Fair value

Cash, cash equivalents, accounts receivable, grants receivable, demand loan and accounts payable are classified as being financial assets and liabilities held for trading. The fair value of these financial instruments is comparable to their book value due to their forthcoming maturities. The long-term debt is classified as other financial liabilities. When the Société contracted this debt, the interest rate was set according to the market which applied to the Société for similar instruments. As at December 31, 2010, the fair value of the long-term debt is situated between \$1,186,776 and \$1,320,103. The fair value is determined according to the discounted value of the future cash flows pursuant to existing financing agreements, based on the discount rates offered on the market to the Société for similar instruments (between 4.09% and 5.44%).

Credit risk

The Société accounted for receivable grants in its accounts receivable. All of these grants have been collected shortly after the year-end. The Société determines, on a continuous basis, amounts receivable on the basis of amounts it is virtually certain to receive based on their estimated realizable value.

16. Net asset management policies and procedures

In keeping with its mission, the Société cannot incur any operating expenses or assume any operating commitments for which the amounts exceed the sums available for operations in a fiscal year.

The Société's net asset management objectives are limited primarily to the short-term management of cash resources obtained from the annual operating budget provided by the Board of Directors. The annual operating budget provided by the Board sets guidelines and annual objectives as well as budgetary limits within which the Société may pay out the sums allotted. Cash resources management is limited to maintaining sufficient cash required to pay the operating expenses incurred and the obligations assumed in connection with budget framework for which the amounts were obtained. The Société invests cash surpluses in various ways and spreads its investments out according to its future cash requirements in keeping with its investment policy. Capital investments are authorized in advance by the Board of Directors and may be financed by way of contributions, subsidies or other outside sources.

During the year, the Société complied with the limits of its operating budget. As at December 31, 2010, net assets amount to \$421,804 (\$476,955 in 2009).

17. Comparative figures for the prior year

Certain figures for 2009 have been reclassified to make their presentation identical to that adopted in 2010.



Dear Friends and allies of the Pointe-à-Callière Foundation,

Thanks to everyone's efforts, 2010 was an excellent year for our Foundation. The 2010-2011 fundraising campaign, on the theme of "Young Archaeologists in Action," raised funds that will go to supporting educational programs for the large numbers of young people who come with their families or classes for educational experiences at the Museum every year. New activities may even be designed for this ever-growing clientele.

The Foundation is also very proud of its role in renewing the multimedia show on the history of Montréal – *Yours Truly, Montréal* is truly an exceptional experience – and for funding the production of the prestigious boxed set of the same name, which includes visuals from the show. Among other work in the *Where Montréal Was Born* permanent exhibition, we helped install new lighting and a superb fresco on the bustling faces of Montréal and its harbour in the first half of the 19th century.

Our two benefit events were tremendously successful. On May 17, at Pointe-à-Callière, the 14th annual Montréal Builders Club dinner, with Honorary Chair Marcel Côté, Founding Partner of the SECOR firm, gave our "legendary" benefactors an introduction to Quebec folktales as they supported Montréal's birthplace. The lobby and the archaeological crypt were all dressed up for the evening, in a décor inspired by the world of legends. On November 17, the Major Donors evening, the prestigious event organized every year in co-operation with a partner, was held at Walter Surface Technologies, with its President and CEO, Pierre Somers, acting as Honorary Chair.

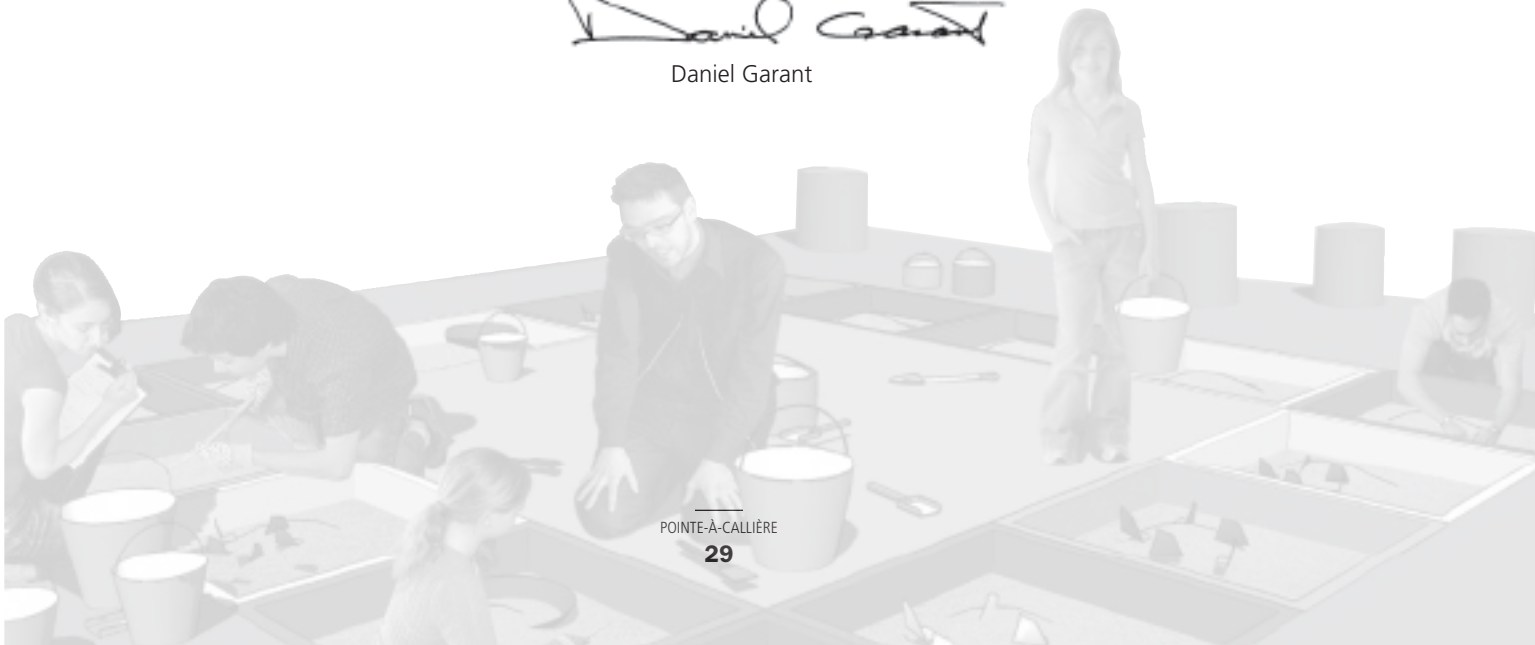
We reached our goal under the Placements Culture program: the Quebec government matched the \$250,000 raised by the Foundation and paid into its endowment fund.

The Foundation also started planning a major fundraising campaign to support the operation of the Museum's new spaces. It is so important to support the mission and vision of the only large-scale archaeology museum in Quebec and Canada as a whole!

I would like to offer my heartfelt thanks to everyone who had a hand in making this such an outstanding year: Board members and committee members, our valuable Friends and volunteers, the Museum staff who support our projects, and all our partners, sponsors and generous donors. Thanks to you, Pointe-à-Callière can continue to fulfil its mission with confidence.

A handwritten signature in black ink that reads "Daniel Garant". The signature is stylized and cursive.

Daniel Garant





THE FOUNDATION AT WORK

Since 1993, the Pointe-à-Callière Foundation has been working to foster a sense of identification with the Museum's mission among Montrealers and to bring together the resources needed to share our historical heritage. The Foundation organizes fundraising campaigns and benefit activities, receives donations, bequests and collections, and manages the dues paid by Friends of Pointe-à-Callière.

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- 5 MAJOR CAMPAIGN

Thanks to our funding agency

Conseil des arts et des lettres
du Québec – Placements Culture
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Thanks to our sponsors and partners

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Left to right, back
row: Lysane Martel,
Daniel Desjardins,
Sylvain Clermont,
Marie-Josée Labrie,
Jean-Philippe Côté
and Nancy Wolfe.
Front and centre:
Francine Lelièvre,
Chantal St-Pierre
and Daniel Garant.

The Montréal Builders Club benefit dinner, May 17

Following cocktails, guests enjoyed a "legendary" gourmet dinner in the archaeological crypt.



1. Left to right: Michel Lapointe, Joanne Chevrier, Charles S. N. Parent, Francine Lelièvre, Marcel Côté, John LeBoutillier, Lise LeBoutillier and Lise Guénet.

2. The storyteller at work.

3. Each guest received a card bearing a legendary figure chosen at random, which determined their door prize. A total of some 150 prizes were handed out, thanks to the support of over 50 sponsors.



2



3

THE 2010 PHOTO ALBUM

The Major Donors evening, November 17

hosted by Walter Surface Technologies



4. Left to right, back row: Clément Demers, Moreno Dumont, Irena Anoaia, Michel Lorion, Marc Pouliot and Helen Fotopulos. Front row: Chantal St-Pierre, Francine Lelièvre, Charles S. N. Parent and Nicholas Voeikoff.

5. A room was transformed for the occasion.



5

6. The 120 beneficiaries enjoyed a gourmet meal and toured the company's all-new world headquarters, built to LEED standards: a shining example of sustainable development.



6



THE FRIENDS OF POINTE-À-CALLIÈRE



Committees

Sylvain Clermont,
PRESIDENT OF
THE FRIENDS OF
POINTE-À-CALLIÈRE
SPECIAL ACTIVITIES
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CHAIR

Claire Boutin
Chantal Dion
Lise Gingras
Colette Langlois
Nicole Latulippe
Gregory Taillefer

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Philippe Charrette
Nathalie Langevin
Gérard Lévy
Suzanne Morin Verdon
Diane Paquin
Paul Rousseau

An effective recruitment strategy

Many new Friends of Pointe-à-Callière continued to be recruited through the popular "Ambassador" offer. By renewing their membership three months in advance, Friends became Museum Ambassadors and could offer one of their acquaintances a one-year gift subscription with all the advantages of a regular membership.

April 9 and 10

The Foundation bazaar, held at the Mariners House, featured hundreds of decorative items, jewellery, mementos from exhibitions, etc. All proceeds went to the Foundation

October 27

The annual Friends party and Volunteer of the Year award

For their annual gathering, the Friends had the privilege of seeing the premiere of the Museum's all-new multimedia show. One of the producers, Éric Fournier, of Moment Factory, presented *Yours Truly, Montréal* to the 160 Friends in attendance. The evening closed with door prizes and the announcement of the Volunteer of the Year: Annette Tremblay, who has been a faithful Friend for more than four years and has helped out with most of the outdoor activities organized by the Museum and with the Foundation's numerous projects and mailings. Many thanks!

Other privileges and special activities

In addition to receiving three issues of *The Recruit*, Friends were able to attend lectures on Easter Island by experts Michel Orliac and Nicolas Cauwe and an exclusive lecture by Jean-Claude Dupont on Quebec legends. They enjoyed a 50% discount on weekend visits to the Montréal Botanical Garden, an exclusive tour of Pointe-à-Callière's Archaeological Field School and tours as part of Archaeology Month and the 18th-Century Public Market. On December 4, they were offered a special shopping day at the Museum gift shop, open just for them at 11 a.m. and with a 20% discount, twice the usual 10%, a meal at the L'Arrivage restaurant and a guided tour of the new fresco in the permanent exhibition. The Foundation continued to develop various partnerships for Friends, including discounts at the Le Bourlingueur and Le Petit Moulinsart restaurants, in Old Montréal. Lastly, Friends continued to benefit from an agreement with the Canadian Centre for Architecture, offering them free admission.

Sincere thanks to all our volunteer Friends of the Museum

The gift shop, communications, the documentation centre, educational and cultural activities, Montreal Museums Day, the Builders Club benefit evening, mailing *The Recruit* ... helping to fill the capsules to be inserted in the cover of the *Yours Truly, Montréal* publication with soil from Montréal's birthplace ... This is but a glimpse of the Museum and Foundation services and activities that benefited from the generous assistance of volunteer Friends. A very big THANKS to all those who offer their time, smiles and skills.

1. Special Activities Committee, along with the Museum's Executive Director and the President of the Friends. Left to right: Gregory Taillefer, Lise Gingras, Nicole Latulippe, Claire Boutin, Chantal Dion, Aline Roby, Sylvain Clermont, Colette Langlois and Francine Lelièvre.
2. Volunteer of the Year Annette Tremblay receiving her award from Francine Lelièvre and Sylvain Clermont.
3. Delicious treats by Capucine Traiteur accompanied the cocktails.

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