



Cité

POINTE-À-CALLIÈRE
SPRING-SUMMER 2021

THANK YOU
MME LELIÈVRE!

INVENTING AND BUILDING A MUSEUM

I was born by the sea, in Gaspésie. It was such great luck because waves and sky as far as the eye can see are the stuff of dreams, and I believe dreams are the substance from which all things emerge. As dazzling as it may be, the sea can also be fearsome. The working fishermen taught me from a very young age how to do a lot with very little and stand firm, come hell or high water! More than anything, I had the immense privilege of being handed down values—like the importance of staying true to oneself and granting oneself the freedom to chart one’s own course—that have stayed with me all my life. Indeed, my parents are the ones who encouraged me to take the path less travelled.



Photo: Michel Tremblay

1. Francine Lelièvre addresses guests at the Museum’s official inauguration on May 17, 1992, to mark the 350th anniversary of Montréal. In attendance (left to right): Mayor of Montréal Jean Doré and his spouse Christiane Doré, Québec Premier Robert Bourassa and his spouse Andrée Simard and Prime Minister Brian Mulroney and his spouse Mila Mulroney.

The young woman from Gaspésie chose to pursue her studies in Montréal, and I was the very first girl from the village to go to university. I returned home with my degree and began my career as a college history teacher. As a volunteer, I helped define the concept behind the Musée régional de la Gaspésie, dipping my toe into the waters of heritage preservation and project management. I was so fascinated by the experience that I left teaching to join a multidisciplinary team at Parks Canada—an opportunity that turned out to be a true revelation. I was amazed to see so many experts around the same table, from geologists and architects to archeologists and urban planners, who each had their *own* visions for the projects. I felt as if the entire world had opened up! There I was leading the efforts to showcase 26 historical sites and 4 national parks. I was 40 years old and working at a job I loved when I was offered the position of exhibitions director at the Musée de la civilisation, whose creation was just getting underway in Québec.

On the heels of this great success, I founded a museum consultancy firm and contributed to projects in Québec, Canada and abroad. In November 1989, I was entrusted with an exceptional project that called upon all the experience I had gained thus far: invent and build a museum over what remained of the site at which Montréal was founded. A newcomer that had to take its place, the institution was to be the 14th museum dedicated to the history of Montréal. From the time Pointe-à-Callière opened in May 1992 to mark the 350th anniversary of the founding of Montréal, the public’s response was so invigorating. Just a year later, the Louvre Museum recognized Pointe-à-Callière as one of the world’s leading archeological sites and invited me to debate with directors from Pompeii, Luxor, Xi’an and Templo Mayor with 1 000 museologists from around the world in attendance.

Though it had been propelled onto the world stage, the Museum still had to attract visitors. I believe that coming in contact with other cultures helps us better discover our own identity. So, in addition to the permanent exhibition on the history of Montréal, we set out to feature international exhibitions showcasing rare objects from around the world. More than once, I engaged the Museum in negotiations with far-away countries in especially challenging situations. We had to have faith and develop tailored strategies to be permitted to exclusively premier and present cultural heritage artifacts, such as the Dead Sea Scrolls, here in Montréal.

Yes, working with international partners can be like facing a gale, but the Museum’s credibility was built one success at a time. Then, one day, the world’s leading institutions placed their trust in us, and, after 28 years, Pointe-à-Callière transformed into a wholly unique archeology and history complex that creates an underground connection between archaeological sites and heritage buildings.

Indeed, it is because Pointe-à-Callière emphasizes the values of audacity and excellence in our exhibitions and visitor services that 500 000 people from Montréal and around the world honour us with their presence year after year (before the pandemic torpedoed our success, that is). These values, which were conveyed to me when I was young, nurtured the Museum’s spirit and certainly enabled me to support the teams as we grew and grew.

Today, I must admit I have a feeling of angst at the idea of letting go of the sites steeped in history that



Pointe-à-Callière / Photo: Romain Guibault

2

2. In 2017, to mark Montréal's 375th anniversary, the Museum gave visitors access to the city's first sewer by creating the Memory Collector.

3. The Museum also opened Montréal's birthplace and the city's first settlement, Fort Ville-Marie—Pavillon Québecor.

4. Francine Lelièvre in front of the Museum in 1992, the year Pointe-à-Callière was inaugurated.



Pointe-à-Callière / Photo: Raphaël Thibodeau

3

have been such an important part of my life and a twinge of sadness when I think of saying goodbye to all the Museum's teams, members, visitors, partners, donors and administrators, who have ensured the good governance of the Museum and Foundation for so many years. I want to thank each and every one of you for taking part in this marvellous adventure. I also want to sincerely thank the city of Montréal, all its mayors since 1992 and all the officials and cultural teams who enable us to create such strong ties with citizens.

I am convinced of one thing: while I drove the Museum's projects forward with my heart and my head, the thousands of people who laid the stones, one by one, along with me shared this dream, which took on new life in projects and successes. I leave the Museum with the satisfaction of having been able to make a difference by giving Montréal's heritage and birthplace back to Montrealers.

From the bottom of my heart, thank you!

Francine

FRANCINE LELIÈVRE
 Founder and Executive Director
 of Pointe-à-Callière from 1992 to 2020



Pointe-à-Callière / Photo: Ronald Maisonneuve

4



Photo: Marcie Richstone

FRANCINE LEIÈVRE'S LEGACY

As she steps down after 30 years, Francine Lelièvre leaves Montrealers a tremendous legacy. The city's Archaeology and History Complex has taken its place as a world-class museum that turns a spotlight on the site at which Montréal was founded. She has built a foundation so solid that it will serve as the cornerstone on which the Museum raises its future. The following pages paint the picture of her greatest successes at Pointe-à-Callière.

Spectacular growth

Under Francine Lelièvre's leadership, the Museum experienced spectacular growth.

- Initially designed to welcome 150 000 people annually, the Museum hosted 500 000 visitors in its 26th year of operation.

New pavilions and infrastructures

Francine Lelièvre oversaw the Museum's creation and the major expansion projects that made it a world-class institution. The following pavilions and infrastructures were added to the Éperon, Marketplace and Old Custom House buildings inaugurated in 1992:

- D'Youville Pumping Station (1999)
- Mariners' House (2012)
- Fort Ville-Marie (2017)
- Montréal's First Collector Sewer (2017)
- Design plan to transform the firehouse into a pavilion for our youngest visitors, children 1 to 6 years old (project currently underway);
- Conservation plan and preliminary project to showcase the heritage component of Silo no.5 (project currently underway).

Ste. Anne's Market and Parliament of the Province of Canada

Francine Lelièvre led the Museum and its teams in three major archaeological digs (2010, 2013 and 2016—2017) on the site of Ste. Anne's Market and Parliament of the Province of Canada at Place D'Youville in Old Montréal. She undertook the preliminary studies to feature this monumental historical and archaeological site and the second section of Montréal's first collector sewer (project currently underway).



Pointe-à-Callière / Photo: Groupe NH Photographes

1



Pointe-à-Callière

2

1. At the inauguration of Fort Ville-Marie—Pavillon Québecor on May 17, 2018. Surrounding Francine Lelièvre: Denis Coderre, Mayor of Montréal and Mélanie Joly, Minister of Canadian Heritage. Back row: Geoffrey Kelly, Minister of Indigenous Affairs, Ghislain Picard, Chief of the Assembly of First Nations Québec-Labrador, Martin Coiteux, Minister of the Region of Montréal, Lise Thériault, Deputy Premier of Québec and Serge Sasseville and Sylvie Cordeau of Québecor, senior vice-president, corporate and institutional affairs and vice-president, philanthropy and sponsorships, respectively.

2. At the inauguration of the Mariners' House—National Bank Pavilion: Francine Lelièvre, Pauline Marois, Premier of Québec and Maka Kotto, Minister of Culture.

3. Francine Lelièvre presents Prime Minister Justin Trudeau with the official coat of arms of the British monarchy from the parliament building that stood in Place d'Youville in Old Montréal—a unique collection object from the first parliament of the province of Canada (1844—1849).



Pointe-à-Callière / Photo: Carole Thibault

3

Headlining exhibitions

Francine Lelièvre supervised the development of:

- 51 national and international temporary exhibitions, including many exclusive presentations and world premieres;
- 4 innovative multimedia shows;
- a permanent exhibition that was renewed three times in the Éperon Building, archaeological crypt and Old Custom House;
- a permanent exhibition about Fort Ville-Marie;
- a permanent exhibition in D'Youville Pumping Station;
- the *Archeo-Adventure* simulated archaeological dig site;
- the *Pirates or Privateers?* exhibition for families inaugurated in 2013 and renewed in 2020;
- dozens of exhibitions in other venues and on tour in Canada and abroad.

4. At the events to celebrate the 350th anniversary of the Great Peace of Montréal in 2001. Surrounding Francine Lelièvre are André Dudemaine (left), chair of the Corporation des fêtes de la Grande Paix de Montréal and Ghislain Picard (right), spokesperson of the Assembly of First Nations Québec-Labrador.



Pointe-à-Callière / Photo: Normand Rajotte

4

A rich and diverse program of cultural activities

Francine Lelièvre launched popular historical cultural activities, including:

- the celebrations to mark the 300th anniversary of the Great Peace of Montréal (1701—2001) and signing of a key peace treaty between New France and some 30 Indigenous nations. Over 2.5 million people took part in the festivities held throughout 2001. The events were featured in over 800 media reports;
- 26 editions of Pointe-à-Callière's 18th-century Public Market events;
- 24 editions of the Port Symphonies;
- Dozens of editions of the Rendez-vous des cultures and Cultures gourmands;
- 5 editions of La Ronde de nuit.

5. Francine Lelièvre receives the Order of Canada from David Johnston, Governor General of Canada, November 21, 2014.



Photo: Sgt Ronald Duchesne, Rideau Hall

5

6. Francine Lelièvre and historical figures at an 18th-century Public Market event.



Pointe-à-Callière

6

7. The *Queens of Egypt* exhibition, which was presented for the very first time in North America in 2018, brought together 350 extraordinarily rare and valuable objects.



Pointe-à-Callière / Photo: Caroline Thibault

7

One of Canada's most acclaimed museums

Francine Lelièvre led the Museum to 94 national and international awards.



Pointe-à-Callière / Photo: Groupe NH Photographes

8



Pointe-à-Callière / Photo: Alain Vandal

9

8. In May 2014, at the inauguration of *Marco Polo—An Epic Journey*: Francine Lelièvre and Robert Poëti, Minister responsible for Montréal, Manon Gauthier, member of the Executive Committee of the city of Montréal responsible for culture, Hélène David, Minister of Culture and Communications and Pierre Moreau, Minister of Municipal Affairs and Land Occupancy.

9. Pointe-à-Callière Archaeological Field School in collaboration with Université de Montréal (2002 to 2014).

10. (On the next page) Francine Lelièvre is awarded an honorary doctorate from Guy Breton, president of Université de Montréal. With Louise Roy, chancellor and Alexandre Chabot, secretary general.

An education program unique in Montréal

Francine Lelièvre initiated:

- the development of an innovative school program on the history of Montréal led by expert guides;
- the creation of the Archaeological Field School in partnership with Université de Montréal on the site on which Montréal was founded (2000—2013).

Local and international reach

Francine Lelièvre worked to communicate Pointe-à-Callière's knowledge and experience outside Montréal by:

- creating 70 Museum publications related to exhibitions, themes and research findings in French and English;
- organizing six international conferences with ICOM CECA partners and the Entretiens Jacques Cartier;
- pairing Pointe-à-Callière and the Musée archéologique de Saint-Romain-en-Gal (France);
- making two presentations at the prestigious Louvre conferences and some 50 events in Canada and around the world (Austria, Italy, China, Kenya, France, Belgium, Finland, Spain, etc.);
- enabling many exhibitions to travel abroad, including *The St. Lawrence Iroquoians* (Mexico and France), *Queens of Egypt* (Canada and US), *France, New France* (France) and *From the Lands of Asia* (US);
- creating professional networks such as the Regroupement des musées d'histoire de Montréal;
- contributing to boards of directors, including as chair of the board of the Société des directeurs des musées montréalais.

Responsible management

Under Francine Lelièvre's leadership, the Museum never encountered a deficit and always funded its operations with support from the city of Montréal, as well as with its own revenues and funding from the Pointe-à-Callière Foundation.

11. (On the next page) Montréal Builders Club, June 3, 2019 (left to right): Aliyah Mhamdi, Christian Faure, Meilleur Ouvrier de France, Robert Dumas, chair of the Pointe-à-Callière Foundation, Anne Gros, heritage manager at Maison Christofle, Christine Germain Donnat, director of the department of heritage and collections at the Sèvres National Ceramics Museum, Francine Lelièvre, Benoit Dorais, chair of the city of Montréal's Executive Committee, Lucie Martel and Jean-Marc Blais, director general of the Canadian Museum of History.

Recognition from society and her peers

Francine Lelièvre received over 20 personal honours:

- Chevalier de l'Ordre National du Mérite de France
- ICOM Canada International Achievement Award
- Member of the Order of Canada
- Lieutenant Governor's Award presented by the Heritage Canada Foundation
- Award of Distinguished Service of the Canadian Museums Association
- Award of Outstanding Achievement of the Canadian Museums Association
- Officer of the Ordre national du Québec
- Knight of the Ordre national du Québec
- Honorary doctorate from Université du Québec à Montréal
- Honorary doctorate from the Faculty of Arts and Sciences, Université de Montréal
- Prix Carrière of the Société des musées québécois
- Prix du Club des entrepreneurs 2017 of the Conseil du patronat du Québec
- Cultural Management Award of the Carmelle and Rémi Marcoux Chair in Arts Management, HEC Montréal
- Prix Femmes d'affaires du Québec of the Réseau des Femmes d'affaires du Québec
- Women of Distinction Awards—Arts, Culture and Design of the Women's Y Foundation
- Prix Grand Ulysse of Tourisme Montréal
- Prix d'excellence en administration publique of the ADENAP
- Prix du mérite en interprétation du patrimoine of the Association québécoise d'interprétation du patrimoine (AQIP)
- Personnalité de la semaine in *La Presse* (1993 and 2012)
- Médaille d'honneur of the Société historique de Montréal
- Trophée d'excellence of Collège LaSalle



Photo: SFEQ

Pointe-à-Callière Foundation: financial support for the Museum's future

Francine Lelièvre founded the Pointe-à-Callière Foundation, a non-profit organization that supports the Museum's development. Under her leadership, the Foundation:

- organized over 50 major fundraising activities, including the Major Donors Evening and the Montréal Builders Club;
- spearheaded a fundraising campaign that made it possible to create a \$13M endowment fund;
- financed the acquisition and rehabilitation of:
 - D'Youville Pumping Station
 - Mariners' House
 - Former warehouse at 214 place D'Youville
 - Fort Ville-Marie and the Collector Sewer
- supported the Museum when it sought to renew eight permanent exhibitions and four multimedia presentations;
- contributed to the development of educational installations and programs;
- offered financial support to mark the 13th anniversary of the Archaeological Field School in partnership with Université de Montréal;
- implemented an archaeology and history bursary program in partnership with Pratt & Whitney;
- developed the third phase of the Museum's expansion plan to preserve and showcase the remains of Ste. Anne's Market and Parliament of the Province of Canada (project currently underway).

10



Pointe-à-Callière / Photo: Lino Cypresso

CLAUDE-SYLVIE LEMERY

11

EXPRESSIONS OF ADMIRATION AND RESPECT

As your retirement approaches, now is the time to celebrate your extraordinary career, which has literally marked the history of Montréal. In 1992, the year of Montréal's 350th anniversary, you founded the museum at Pointe-à-Callière. Since then, the institution has become one of the city's quintessential destinations. From the young to the young at heart, countless children, families and visitors have discovered the history of Montréal and some of its best kept secrets thanks to your vision. And because your passion never waned, 25 years later, in 2017, you gave us the Archaeology and History Complex—an innovative link between a dozen heritage and historical sites. Your contribution to the history of Montréal and its dissemination is invaluable, and your career evokes admiration and respect. Your departure will certainly leave a great void, but I am convinced your love of Montréal will continue to be passed on from generation to generation. Enjoy your retirement, Madame Lelièvre!

– **Valérie Plante**
Mayor of Montréal



Valérie Plante



Daniel Desjardins



Robert Dumas



Sophie Brochu



Pierre Karl Péladeau

As the chair of the board of directors of Pointe-à-Callière and on my own behalf, I would like to sincerely thank Francine Lelièvre for dedicating the past 28 years to the Museum's success. She is the heart and soul of Pointe-à-Callière. With her teams, Francine made the Museum one of which Montrealers can be proud. Thanks to her, the institution's future is bright.

– **Daniel Desjardins**
Ad. E., Bombardier Transport
Chair of the Board of Directors of
Pointe-à-Callière since 2019

Pointe-à-Callière's renown and reputation are not a matter of chance but rather the reflection of Francine's vision. As a cultural entrepreneur, she dedicated 30 years of her career to preserving our local heritage and the memory of our society. As a Montrealer and the chair of the board of directors of the Pointe-à-Callière Foundation, I would like to thank you for your passion for helping us understand and appreciate the history of Montréal.

– **Robert Dumas**
President and Chief Executive Officer,
Sun Life Québec
Chair of the Board of Directors of the
Pointe-à-Callière Foundation since 2016

Francine Lelièvre is a tireless builder who has given the city a gem of a museum.

– **Sophie Brochu**
President and Chief Executive Officer, Hydro-Québec
Chair of the Board of Directors of Pointe-à-Callière
from 2008 to 2012

Because we share the same determination to preserve and showcase our cultural and historical heritage, Québecor had the immense privilege of collaborating with Francine Lelièvre over the past few years. We are proud to have worked alongside her as partners to develop and inaugurate Fort Ville-Marie—a major project that constitutes a considerable asset for our society and future generations. On the occasion of Francine's retirement, we want to recognize her significant contribution.

– **Pierre Karl Péladeau**
President and Chief Executive Officer, Québecor

Long before the success of Pointe-à-Callière, there was an iron-willed and tremendously curious woman with a vibrant spirit and seemingly boundless energy who built an impressive career marked by such a broad range of achievements. From the sometimes unruly girl from Gaspésie to the founder and director of Pointe-à-Callière, Francine Lelièvre has always been driven by the passion to develop, launch and spearhead major initiatives.

– **Laurent Lapierre**
CM, PhD (McGill), professor emeritus, HEC Montréal
Chair, Pierre-Péladeau Chair of Leadership

Hers is a life dedicated to Pointe-à-Callière's creation, development and international reach. I would like to pay tribute to Francine Lelièvre, the soul of this Museum, and recognize her vision, tireless commitment and admirable passion for history, art, culture and the people who keep them alive.

– **Jean-Yves Leblanc**
Corporate director
Chair of the Board of Directors of Pointe-à-Callière
from 2002 to 2008



Photo: Groupe NH Photographes

Francine Lelièvre
with David
McAusland and
Louis Vachon

I would like to offer you my sincere congratulations for all you have achieved over the past 30 years at Pointe-à-Callière. I came to know your passion, commitment and dedication to the institution's mission when I had the pleasure of cochairing the *Cité en devenir* fundraising campaign led by the Pointe-à-Callière Foundation. Through the years, you have made Pointe-à-Callière a museum and tourism complex like no other with a mission to preserve and showcase an exceptional cluster of major historical sites and buildings in Montréal. Congratulations and enjoy your retirement!

– **Louis Vachon**
Chief Executive Officer, National Bank of Canada
Cochair of the *Cité en devenir* fundraising campaign led by the Pointe-à-Callière Foundation from 2013 to 2015

It is difficult, if not impossible, to think of Pointe-à-Callière without thinking of you. The impact of your contribution to our Museum's renown is felt everywhere. The list of major successes you have achieved thanks to the tireless efforts and tenacity you have always shown is truly impressive. You pass on a leading institution that will contribute to Montréal's vitality and culture for decades to come. It was a great privilege to work with you.

– **David McAusland**
Ad. E, F.I.C.D, Counsel, McCarthy Tétrault LLP
Cochair of the *Cité en devenir* fundraising campaign led by the Pointe-à-Callière Foundation from 2013 to 2015



Jacques Parisien



Andrew Molson



Russell Goodman

Louis-Hector de Callière would have had a soft spot for Francine Lelièvre, who founded Pointe-à-Callière on the site on which his home once stood. He would have admired her boldness, determination, vision and energy to create a prestigious and welcoming educational site that crystallizes the key moments in our history for Montrealers and the tourists who visit us. What is more, Francine Lelièvre did it all out of her love for Montréal, commitment to history and archaeology and support for culture. Working with her was a great pleasure and most enriching experience, since Francine meets challenges with expertise, strategy and passion. Pointe-à-Callière is her legacy, and we must all be grateful.

– **Jacques Parisien**
Chair of the Board of Directors of Pointe-à-Callière from 2012 to 2014

From the earliest days of my professional career, I have always given of my time in Montréal, and I consider myself very lucky to have been part of the team led by Francine. In 1996, I was a member of the institution's board of directors, and several years later, chaired that very same board of directors with Francine still at the helm! I must admit I learned a great deal from her wisdom, judgment and actions, and this is why I would like to thank her personally and wish her a wonderful and well-deserved retirement. I am proud of Francine. It all started here, with her!

– **Andrew Molson**
Chairman, AVENIR GLOBAL
Chair of the Board of Directors of Pointe-à-Callière from 2014 to 2019

Some sports leagues have a hall of fame to honour the athletes, coaches and builders who indelibly changed their sport through their achievements and contributions. In the Museum's hall of fame, Francine Lelièvre would most certainly be inducted as a builder. Through her hard work and unwavering confidence and energy, she led the founding and development of the Museum we know today.

– **John LeBoutillier**
Chair of the Board of Directors,
Groupe Deschênes inc.
Chair of the Board of Directors of the Pointe-à-Callière Foundation from 1994 to 2001

I congratulate Francine Lelièvre for having demonstrated exemplary leadership and passion in her 30 years at the helm of Pointe-à-Callière. Francine's vision to make Pointe-à-Callière a leading Canadian and international archaeological and historical museum became a reality because she would not accept anything less. It had to succeed, and Francine made it succeed.

– **Russell Goodman**
Chair of the Board of Directors of the Pointe-à-Callière Foundation from 2011 to 2015

TRIBUTE TO FRANCINE LELIÈVRE

Francine Lelièvre is among Montréal's leading figures. I met Francine when this amazing adventure was just getting underway. The first segment of the Museum started with the desilting of the historical site and discovery of the remains of the foundations of the Royal Insurance Building on which the new edifice was erected. Francine encouraged and supported this architectural creation undertaken in collaboration with my colleague, the late Dan Hanganu. She has always understood the importance of creating architecture of its time and established one of the best archaeology museums in North America and the world. She has left her mark and conveyed her passion to the community and to the many politicians who supported her ambitions for Montréal. Thank you for the tremendous legacy you have given Montréal.



Claude Provencher

– **Claude Provencher**
Senior Partner, Provencher_Roy



Jacques Allard

In French, *le lièvre* is the hare, as in the “The Tortoise and the Hare”, and Francine Lelièvre is a fable, even an epic, in and of herself. It is perhaps from the hare that she gets the mental quickness with which she designed and carried out the mandates she set for herself. The swiftness with which acted and reacted to the inevitable ebbs and flows of museum management matches the hare's pace. But from the tortoise, Francine gets the patient persistence, formidable tenacity and smooth perseverance that brought her projects—from the most elementary to the most multifaceted—to life. Indeed, Francine has always found a way to reconcile these two extremes, the tortoise and the hare.

– **Laurent Blanchard**
Interim Mayor of Montréal, 2013



Paul-André
Linteau

We have come such a long way since 1992! I have very vivid recollections of my meeting with Jean Doré, who asked me to chair the board of directors of Pointe-à-Callière. He assured me the Museum was in good hands. Those three years were so enriching, and I learned a great deal under the aegis of the excellent Professor Lelièvre. To the tributes that describe you as a bold, passionate and determined woman who strives for quality, I would like to add a character trait, which I believe is essential to succeed at the highest levels: the ability to deliver on promises while still playing by the rules. The journey we've travelled since 1992 is immense, and you have been our pathfinder along the way.

– **Jacques Allard**
Chair of the Board of Directors of Pointe-à-Callière from 1993 to 1995

The work that Francine and her teams have undertaken over the past 30 years is masterful. From a municipal museum, Pointe-à-Callière has become one of North America's leading archaeology and history complexes. It is the very heart of Montréal and drives cultural, urban and tourist development. The best way to honour her is to pursue her work and complete the Cité. Montréal explained to children, Montréal the capital of United Canada, Montréal and the Grey Nuns: there is no shortage of projects! Thank you for giving our city a little more soul and meaning.

– **Jean-Robert Choquet**
Chief of Staff of Mayor Jean Doré (1986—1994) and Director, Service de la culture de la Ville de Montréal (2004—2016)

I met Francine Lelièvre in 1965, when we were history students at Université de Montréal. I have especially witnessed her at work at Pointe-à-Callière since 1990. I had the opportunity to appreciate the drive and leadership of this exceptional woman, whose work ethic is extraordinary. I was among the fortunate ones who saw firsthand her determination to mobilize forces for her museum, from its creation to its ongoing development. We must credit her with the institution's outstanding reputation and all the recognition it has earned in Montréal and abroad.

– **Paul-André Linteau**
Historian and emeritus professor at UQAM

I am among those who have had the privilege of working with Francine Lelièvre since her first days at the helm of Pointe-à-Callière. For us architects, Francine is the embodiment of great rigour and, more than anything, of the visionary acuity that is essential to the Museum's major projects. With her, ongoing dialogue and discussions have always enabled initiatives to evolve beyond their initial phase. She was attentive and listened to our concerns carefully and with understanding. Thank you, Francine, for your tireless conviction and the sharp vision that brought an exemplary archaeology and history complex to the heart of Old Montréal.

– **Gilles Prud'homme**
Architect, EVOQ Architecture

It was such a pleasure to get to know and collaborate with Francine on the events to mark Montréal's 375th anniversary. She is a woman of vision and ambition who is deeply devoted to our city, and she guided us with her expertise and historical knowledge. Francine, what you have built at Pointe-à-Callière and your commitment to broadening our city's reach are a tremendous legacy for Montrealers. A heartfelt thank you for all you have given me and indeed all us Montrealers.

– **France Chrétien Desmarais**
Former Chair of the Société des célébrations du 375^e anniversaire de Montréal

On the eve of your well-deserved retirement after 30 years spent preserving and breathing new life into the history of Montréal through exceptional exhibitions, I would like to highlight the exemplary collaboration that unites our two organizations, the neighbours that are the Port of Montréal and Pointe-à-Callière. Your vast expertise and deep love for the city's history, including its port history, were the topic of many discussions at our business lunches, and I will not soon forget all the fond and precious memories!



Yves Lalumière

– **Sylvie Vachon**
President and Chief Executive Officer,
Montréal Port Authority

We began our decade-long collaboration back in fall 2009. I spent many happy years in the company of an exceptional woman in whom I discovered rare tenacity, resilience and generosity. In addition to her great professional achievements is the national and international recognition she has garnered. More than once, I told her how she attained amazing success in the smallest spaces in the greatest museums. She has earned an honorary doctorate in heritage and made Pointe-à-Callière a *great ship*, as she herself would say.



Nicole Beaudouin

– **Gérald Grandmont**
Associate professor, HEC Montréal

In 1992, Francine Lelièvre took a leap of faith and chose archeology as the best way to experience the history of Montréal. At Pointe-à-Callière, Montrealers were fascinated to discover the treasures buried underground on the very sites from which our city emerged. Nearly 30 years later, millions of visitors from here and abroad can testify to the accuracy of her vision.



Clément Demers

– **Nicole Beaudoin**
Chair, J. Armand Bombardier Foundation

I would like to say how much I admire all you have accomplished for Montréal since taking the leadership of Pointe-à-Callière after contributing to its creation. Among your many achievements, you renewed the concept of a history museum by transforming it into a popular, learned, pedagogical, fun, democratic, innovative and international space to encounter different cultures and a vastly popular institution visited by broad audiences. More than anything, you have made it a shared place of memory for Montrealers.

– **Yves Bergeron**
Chaire sur la gouvernance des musées
et le droit de la culture at UQAM

Francine Lelièvre, retired? Unthinkable! For the past 30 years, the history of Montréal has been tightly knit by one of our city's tireless builders, a woman driven by actions and projects with a dual passion for her city and its history. Her willingness to take action and leave the traces of centuries past on this new territory of Montréal have earned her far more than the admiration and respect of her partners, including Tourisme Montréal. Our Pointe-à-Callière Museum, the pride of Montrealers, is a municipal museum that hosts thousands of visitors every year. With Francine at the helm, it quickly proved its value and became the standard-bearer for our history and place in the world. I must also mention the many awards that Francine has received, including the 1994 Prix du tourisme Québécois and 2012 Prix Ulysse, which attest to her great vision.

– **Yves Lalumière**
President and Chief Executive Officer,
Tourisme Montréal

I met Francine in the late 1980s. As the executive director of the Société immobilière du patrimoine architectural de Montréal (SIMPA), which was the project owner of the future museum, I was looking for an administrator to lead this key initiative to mark the 350th anniversary of Montréal. I had the opportunity to appreciate Francine's dedication and determination as a project manager and as the museum's first director. A few months before the museum's opening on May 17, 1992, I asked Francine for the impossible: to complete an immensely complex project in record time and assemble a team to manage the museum and its businesses—the boutique and restaurant. And her salary? Lower than what she earned as a project manager! Francine eagerly took up the challenge. These events illustrate how she truly embodies the spirit of the Museum and remains indissociable from its history. She leaves behind a great achievement and historical legacy for Montréal. Francine Lelièvre cannot be separated from the history of Pointe-à-Callière.

– **Clément Demers**
Architect and urban planner,
Former Executive Director of SIMPA

To see all the testimonials addressed to Francine Lelièvre, please visit the Museum's website.

COMMENTS COLLECTED BY CLAUDE-SYLVIE LEMERY

A LIFE DEDICATED TO HIGHLIGHTING HERITAGE

Francine Lelièvre has dedicated her life to preserving and highlighting heritage. She transformed Pointe-à-Callière, to which she now bids a fond farewell after 30 years, into a true gem as Montréal's largest history museum, Canada's only major archeological museum and a world-class institution. She discusses her journey and lets us in on some of the Museum's secrets.

You began working on the Pointe-à-Callière project in 1989, when you conducted the feasibility study that led to the Museum's creation in 1992. On April 4th of that year, a small aircraft carrying six passengers crashed on Mont Saint-Joseph in Gaspésie. One person died, and you were among the five survivors. Where did you find the strength to take up the challenge to found and build Pointe-à-Callière following such a tragic event?

I had so many projects to deliver that year, so I didn't have time to feel sorry for myself. In the few months that the governments took to finally agree to the project, I had time to recover after the accident.

I was hospitalized for a long period. I had seven fractures and was immobilized, but I've always felt very fortunate to have survived. Life gave me a second chance, like extra time that makes every new day a gift. I had always lived life to the absolute fullest, and I remember thinking that I'd try to live a more balanced life once I recovered. But as soon as I was better, I was back to my old self. I understood then that we remain ourselves despite life's events from which, of course, we grow. We always measure ourselves by the obstacles we face. I also learned that human relationships become essential in difficult situations. You don't question anything, you just lend a hand. After that, I think I became more inclined to take risks and follow my instincts.

We were all seriously injured, and our tiny group survived in the snowy forest for 24 hours as we waited for help to arrive because we were able to handle the accident like we'd manage a project. The report by Transport Canada investigators clearly stated that we had no chance of surviving: the crash site was unknown, the overcast skies made it impossible to launch a search, the weather was snowy and cold,

there were wild animals and we had all sustained serious injuries. But we survived because everyone was so courageous and we made the right decisions. That's how I came to understand how enormously valuable project-based management could be.

Is Pointe-à-Callière still in line with the vision you had for the Museum when you built it?

The vision around which the Museum was built still stands today, although it has evolved. It was rooted in authenticity and the priority granted to historical and archaeological sites to showcase their remains. Any intervention affecting the remains had to be visible and reversible. We also had a vision to create a multidisciplinary museum that reflects society—an archaeology and history museum, of course, but also one that considers urban planning, sociology and anthropology.

Our architectural program required that we respect every period in Montréal's history. That meant any new building had to be of its own time. The Éperon, our main pavilion, truly reflects this. We featured the people who dreamed and built Montréal in a contemporary showcase and through new technologies. Finally, we chose to present the history of Montréal through a human approach.

1. For 25 years, architect Dan Hanganu contributed to Pointe-à-Callière's development phases in consortium with Provencher_Roy: main building in 1992, Mariners' House in 2013 and Montréal first collector sewer and the vestiges of Fort Ville-Marie in 2017.



Photo: Gabriela Provost Photography



Pointe-à-Callière / Photo: Groupe NH Photographes

2

What broad management principles influenced your leadership?

In my 13 years at Parks Canada, where I worked to develop historical sites and national parks, I was trained by engineers who specialized in project management—a method that was uncommon in the cultural sector. I also relied on management by objectives, and, still today, our management committee meets weekly to facilitate teamwork. Each person shares her or his point of view on the projects and developments in all the Museum’s sectors. In addition, I look to participative management, which seeks a range of perspectives that help enrich the product and decisions.

Equity, creativity, rigour, commitment and product and service excellence are the values that guided my leadership. I also asserted my leadership in development by taking calculated risks, which, I believe, enabled the Museum to stand out through the high-quality accomplishments that stemmed from the efforts invested by all its teams.

Which successes are you most proud of?

First and foremost, I must mention the birthplace of Montréal—the major historical find we made when we uncovered the remains of Fort Ville-Marie, the first French settlement of the women and men who founded the city. In 2017, we inaugurated a new pavilion to showcase the discovery made as part of the work carried out in partnership with Université de Montréal by the Pointe-à-Callière Archaeological Field School, which I helped create.

2. The Museum’s teams come together for Pointe-à-Callière’s 25th anniversary in 2017.

3. Francine Lelièvre found genuine satisfaction in bringing exceptional collections from the world’s cultural heritage to Montréal, as she did with these spectacular Etruscan objects in 2013.

We also met the bold challenge to welcome 500 000 visitors, including some 100 000 young people, annually. I’m very pleased to have made Pointe-à-Callière an intergenerational museum visited by 60% of Montrealers. In terms of our international exhibitions, it was truly rewarding to bring exceptional collections from our human heritage, like the Dead Sea Scrolls, as well as rare pieces from prehistoric Japan, the Etruscans and Egypt and spectacular compendiums from ancient Greece. Finally, judging from the awards and prizes it has received, the Museum has gained much recognition from its peers that has reflected on all its teams for the past 30 years.

Why should Montrealers, the city of Montréal and the Museum’s partners and donors continue to support Pointe-à-Callière?

Because Pointe-à-Callière is a museum with a purpose owing to the authenticity of the historical sites that it comprises. It’s unlike any other museum; it embodies the essence of the city and is specific and distinctive. It houses all of Montréal’s history in one place.

If Montrealers have developed a strong sense of belonging to the Museum, it’s because this world-class institution contributes to their pride. Indeed, it’s the only site that conveys their past to better understand the present. The Museum puts the city on the map and has real economic value.

To continue to grow, Pointe-à-Callière needs public and private support. The Museum receives funding from the city of Montréal but no public operating funds from Québec, unlike 149 other museums across the province. We must continue to support it, which I will continue to do myself.

CLAUDE-SYLVIE LEMERY



Photo: La Presse

3

A RAILROAD TO DREAMS



Photo: Paul Litherland

Since the advent of the steam engine in the 19th century, trains have been synonymous with development and openness to the world. They evoke a spirit of adventure and discovery and memories of meetings, departures and reunions on station platforms. Trains hark back to childhood and are a true passion for countless railway enthusiasts. Since they first got rolling, locomotives and carriages have been recreated in all their forms, from the simplest playthings to the most detailed models. Very quickly, toy trains began running through department stores' dreamy holiday windows. This universe of railway delight is a gateway to our identity, childhood and curiosity about travel and technology.

1. *Canadian Pacific*, 1952. ACHF/Exporail, Canadian Pacific Railway Company Fonds.

2. Track with a steam locomotive and two cars, 1930s. ACHF/Exporail Collection.



Photo: Paul Litherland

Pointe-à-Callière presents the magical *A Railroad to Dreams* exhibition featuring more than 500 model trains and railway objects, including fascinating historical models, tools and attire. It is a high-speed track into the world of railfans and avid collectors. Magnificent model trains chugging by, touching photos and videos and soundscapes of the hustle and bustle of great railway stations cast a fun, technological and historical gaze on rail transport in all its shapes and sizes! Visitors will also discover Montréal as the cradle of the Canadian rail adventure, the major railway companies that transported explorers from coast to coast, mythical trains and the train's enduring presence on the big screen!

For film buffs and rail buffs!

At the heart of the exhibition is a DeLorean, just like the one in *Back to the Future*, that was generously loaned to the Museum by Expériences Lockzone, as well as a reproduction of the famous Platform 9 ¾ from the Harry Potter films. Through September 6, 2021, climb aboard Pointe-à-Callière's *A Railroad to Dreams* and reconnect with your inner child!

An exhibition produced by Pointe-à-Callière, Montréal Archaeology and History Complex, with the participation Exporail, the Canadian Railway Museum.

CHRISTINE DUFRESNE

Project Manager, Pointe-à-Callière

Through September 6, 2021

IT'S CIRCUS TIME!



© Cirque Alfonse, photo: Audric Gagnon.

Beyond the setback, *It's Circus Time!* is a tribute to the circus arts of yesterday and today and honours the unbridled creativity of the artisans, who have such deep roots in Québec, Montréal and around the world. Above all, the Museum wants visitors to revel in a moment of happiness and wonder.

An exhibition for the young and young at heart

It's Circus Time! has so much in store for the whole family. In a fun and engaging setting, visitors will first meet the leading characters of the classic circus tradition: the ringmasters, trick riders, acrobats, clowns, animal tamers and all-American promoters with their colossal big tops and sideshows.

The exhibition also shines a spotlight on Québec's homegrown circuses, from Louis Cyr to the contemporary troupes that make international headlines. Visitors will have the opportunity to discover the artists and artisans who make the circus what it is today, explore all that goes on behind the scenes—the training, the acts and life on tour—and be blown away by the projections of extraordinary performances by Cirque du Soleil, Cirque Éloïze, 7 Fingers, Cirque Alfonse and many others!

Until then, those of you who just can't wait for the show to begin should get your hands on the fantastic *It's Circus Time!* publication by Pointe-à-Callière available online! After it closes in Montréal, *It's Circus Time!* will tour Québec.

This project is made possible through funding from the government of Québec.

ÉLISABETH CÔTÉ

Project Manager, Pointe-à-Callière

Circus arts: so alive!

From October 2021 to March 2022, Pointe-à-Callière will present *It's Circus Time!* featuring over 300 objects, accessories, costumes and set pieces, as well as astonishing photographic archives and audiovisual footage to celebrate the circus and its artists.

Quick rewind

March 2020: Our teams were in high gear finalizing the plans for furnishings, editing video excerpts and graphic panels and moving and handling the collections. Then, one morning, we got word that an international public health emergency caused by a virus was shutting us down just two months before the opening. There was no way we'd be able to inaugurate the exhibition as planned. The situation was totally unprecedented! Regardless, cancelling was out of the question.

Pointe-à-Callière therefore proposed to postpone the exhibition to fall 2021. Wholly invested in the project and conscious of its significance, the many partners, service providers, consultants and local and international lenders all agreed.

Since then, the preparatory work has continued at a very different speed than usual but still just as tirelessly. These past few months, we finalized the catalogue and adapted the design elements based on the new health rules. A high-flying exhibition is currently in the works!

1. The Cirque Alfonse family: Antoine Carabinier Lépine, Arthur Casaubon, Geneviève Morin, Alain Carabinier, Louise Lépine, Julie Carabinier Lépine, Jonathan Casaubon, Jules Casaubon.

2. Serge Fiori, *Seul Ensemble*, 2019. Created by Cirque Éloïze and presented by Serge Grimaux in collaboration with GesteV. Produced by Depuis l'Automne.



© Depuis l'Automne Inc., photo: Éric Carrière.

CROSSROADS MONTRÉAL: FASCINATING JOURNEY THROUGH HISTORY

In the heart of a wholly unique archaeological site that has witnessed a thousand years of history, the new permanent exhibition in the Museum’s reception pavilion will open in March 2021.

***Crossroads Montréal* is a cutting-edge experience that promises to captivate visitors—an impressive journey through the historical periods revealed in the successive occupations that emerge from the site. From a stopover for hunter-gathers to the urban neighborhood of Old Montréal, experience a fascinating journey through history on the very site at which Montréal was founded.**

Since 2018, work has been underway to renew and revitalize the exhibition, which provides visitors with a glance at the centuries of history nestled within Pointe à Callière through a contemporary lens. In collaboration with GSM Project, the Museum’s exhibitions and technologies team initiated a veritable metamorphosis of the vestiges in the Éperon building. The site’s history and the evolution of the city of Montréal are brought to life through a brand new design that inspires innovation and gets visitors actively involved. Featuring a wealth of information, *Crossroads Montréal* presents the most recent historical, scientific and archaeological discoveries in addition to showcasing valuable artefacts found here; authentic witnesses of a thousand-year-old past. Carefully thought out, the permanent exhibition facilitates the understanding of the chronology and sequence of occupations. Accessible and diverse, it offers visitors a delightful and surprising experience!

Pointe à Callière’s strategic geographic position between Petite rivière and the St. Lawrence River has always made it a destination of choice. The exceptional site is home to the remains of Ville-Marie’s first cemetery (1643), as well as those of the Royal Insurance Company building (1861—1951), and sits at the crossroads of encounters and exchanges. Through its refined design, the museography reveals the grandeur of the architectural witnesses and materials of the past, many stories of Montréal and milestones that took place right there, on the ground beneath visitors’ feet. Integrating an archaeological journey through projections and distinct period lighting schemes, the exhibition shares history with us all.



GSM Project, conception: Sid Lee

1. Banner
*Crossroads
Montréal.*



Pointe-à-Callière / Photo: Alain Vandaele

2. 1701—*Great Peace of Montréal*, 2009. Nicolas Sollogoub's symbolic and figurative representation of the Great Peace of Montréal.



GSM Project

Technology, interactivity, history

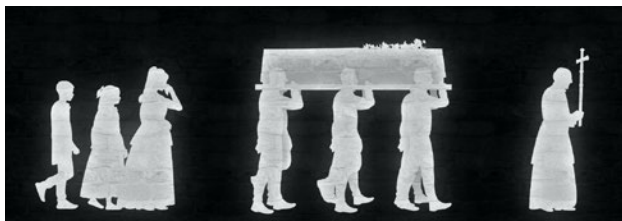
Crossroads Montréal offers an impressive range of visitor experiences through scale models, projections and interactive stations. Thanks to technology, educational content is presented in entertaining ways and immerses visitors in a cozy environment of discovery.

Explore the pavilions that make up Montréal's Archaeology and History Complex through scale models:

- Pull up a log around the campfire and listen to Indigenous tales told in their original languages
- Read from a glossary of Anicinape, Kanien'kehá:ka and Wendat terms
- Discover the way of life and culture of the St. Lawrence Iroquoians
- Take in the moving atmosphere of Ville-Marie's first cemetery
- Relive the Great Peace of Montréal and meet the changemakers in life-size projections
- Wander through the streets of Montréal at the turn of the 18th century using an exceptional interactive map
- Become familiar with over 150 artifacts and contemporary artistic creations

3

3. 3D design of the model of Cité Pointe-à-Callière.



GSM Project

4. Details of the projection to be featured in Ville-Marie's first cemetery (1643).



4

Rediscovery the history of Montréal through the renewed *Crossroads Montréal* exhibition.

BRIGITTE LACROIX

Project Manager, Pointe-à-Callière

ART INSTALLATIONS IN THE HEART OF HISTORY

True to its reputation as a leader in creative museography, Pointe-à-Callière chose the renewed *Crossroads Montréal* permanent exhibition to design a visitor experience that calls upon a range of emotions and reflections through diverse and extraordinary means.

To offer rich and rewarding visitor experiences, three unique art installations, *La montée*, *Matière cosmique* and *La mer*, now stand in the heart of history.

Moments of grace and wonder, the installations guide visitors through their discoveries and evoke dreams by placing the Montréal of yesterday and today at the crossroads of it all.



Photo: Daily tous les jours

***La montée*: The RIB tower and St. Lawrence River**

Pointe à Callière, which is located near Petite rivière and the St. Lawrence River, has been the site of frequent floods and dramatic spring ice jams. The remains of the Royal Insurance tower, which are presented at the Museum, bear witness to the Museum's architectural past and the ties between Montréal and its waterways.

Finding inspiration in contemporary issues surrounding our relationship to the environment, Daily tous les jours art and design studio created an immersive landscape and unique aquatic universe through intriguing lighting effects that lead to the foundations of the Royal Insurance tower. A veritable force of nature, water gains the upper hand over human construction, slowly erodes the shores and then retreats, for the time being.

Like a lighthouse that guides ships to shore, the shining pulse of the art installation piques the interest of visitors, who will engage in the discovery of this uncommon sensory experience. Here, the magic lies in the sculptural audacity of plastic, a material that has been given new life, and in the surprising and enchanting plays of light.

1. Immersive plays of light at the heart of the experience at the tower of the Royal Insurance Building.

Matière cosmique or the Collection Pointe-à-Callière—fonds Paul-Gaston L'Anglais

A true work of art, *Matière cosmique* is made up of some 900 cleverly set objects selected among the 1 400 pieces in the collection recently acquired by the Museum from archaeologist Paul-Gaston L'Anglais. These magnificent witnesses of the material cultures of the 17th, 18th and 19th centuries and of decorative tableware in particular stand out for their sheer number and presentation within the diptych. Masterfully arranged by designer Ève-Marine Basuyaux, the earthenware, glass, metal and ceramic pieces are made celestial and brought to light like an open reserve. *Matière cosmique* is an unmatched immersive visual experience defined by the harmonious spatial organization of its components and bold lighting. As you wander between the Éperon building and archaeological crypt, stop and find a comfortable spot in the adjacent area and be dazzled by the beauty of it all!



Photo: Utopia Studio

2



Pointe-à-Callière

3

Ange Leccia's *La mer* (2020)

Without any geographical points of reference, the sea opens up to the imagination, cutting across history and borders. Pointe-à-Callière is proud to present *La mer*, the sea. Between a representation and an abstraction, in a hypnotic steady motion, the work lulls the mind into a perfect calm. A suspended moment in which time and space become the guiding forces of emotions, the projection is presented between the Éperon building and archaeological crypt.

Created exclusively for the Museum by renowned contemporary video artist Ange Leccia, *La mer* is a remarkable and compelling visual experience. Since the 1980s, the artist has focused on moving images through which the observer can grasp his works in the moment or make sense of them over time through contemplation. Leccia's video art explores the elements and creates works rooted in the repetition of natural phenomena, particularly in water. Let the waves wash over you at Pointe-à-Callière.

2. 3D design of the *Matière cosmique* installation.

3. Capture/ excerpt of *La mer* (2020), Ange Leccia, Collection Pointe-à-Callière.

BRIGITTE LACROIX
Project Manager, Pointe-à-Callière

PIGGY BANKS: FROM NEST EGGS TO SAVINGS ACCOUNTS

MARC VALLIÈRES' DONATION

In January 2020, Marc Vallières, retired professor of economic history at Université Laval, approached me to offer the Museum his valuable collection of 1 061 coin banks from Québec, Canada, the United States and Europe, as well nearly 500 documents: calendars, brochures, postcards, stamps, textbooks and advertisements. The extensive set, which enriches Pointe-à-Callière's collections, is the largest in the world to be donated to a museum.

The culmination of a sustained and patient effort spanning nearly three decades, Marc Vallières' collection is especially interesting since it is supported by in-depth research that provides insight into its vast scope. Through his own explorations and analyses conducted in anticipation of a planned publication, Marc Vallières sheds light on coin bank makers, as well as the systems to promote savings and underlying socioeconomic objectives.

Broad history through small objects

The collection covers the period from 1890 to 1960 and includes an array of piggy banks marketed in the late 19th century and up until the mid-20th. It is supplemented by a documentary series on popular savings. Beyond the coin bank's ability to lead back to images from childhood, Marc Vallières took a particular interest in the personal savings efforts promoted by financial institutions over a 70-year period, shedding light on a worldwide practice that gradually permeated the global economic and financial systems in the forms we are familiar with today through a range of savings services.

Emergence of personal savings

In the 19th century, financial institutions progressively turned to personal savings, eventually making it their principal purpose to promote nest eggs and increase the number of depositors. Slowly but surely, a social and educational process was set in motion to stimulate and accumulate savings by lower income savers. Founded in Scotland in 1810 by Reverend Henry Duncan, the Ruthwell Parish Bank served as



Photo: Daphnée Bouchard

1

the model for many European banks and savings banks. The aim was to foster financial independence among the working classes to make individuals as resilient as possible in the face of economic and life circumstances.

In 1890, to promote the habit of household savings, ingenious New Yorker Charles Owen Burns invented a new portable coin bank inspired by safes. He filed a patent application to the United States Patent and Trademark Office for a mechanism to insert and stash coins. Over time, Burns continued to better the mechanism through a series of prototypes. C.O. Burns Co. piggy banks quickly made their way across the US, Canada and Europe as tools to promote savings. In the decades that followed, coin bank manufacturing exploded. Despite the emergence of competing coin banks, the classic Burns bank remained the standard and was broadened to include models of different weights and sizes and even a pocket coin bank.

Coin banks in the collection

The collection includes the earliest models by C.O. Burns Co. and W.F. Burns Co., as well as new



Photo: Daphnée Bouchard

2

generations of small portable coin boxes and a range of formats created by various manufacturers that reflect the coin bank's success. In 1914, a new type of pocket bank with an illustrated celluloid sheet flooded the market. Attesting to the inventiveness of designers and rivalry between them, a brand new model of money box indicating the sum accumulated to motivate people to save on a regular basis soon emerged. These automatic banks made it simple to insert coins of each type, from pennies to nickels, dimes, quarters and dollars. And money box designers didn't stop there! Soon, book-shaped metal money boxes—some of which were even leather bound—as well as banks with calendars and clocks, themed coin boxes and piggy banks that mimicked barrels and houses became popular in many European countries.

Coin banks were such a success that the British colonies in Africa, Asia, Australia and New Zealand adopted savings systems. In the Americas, the trend travelled south to Mexico and the very tip of Latin America and north to Canada and Québec, where financial institutions began sourcing money boxes from American suppliers. Marc Vallières' collection includes the most popular coin bank models distributed by savings banks, Caisses populaires Desjardins, trust companies and life insurance providers across Québec. In this vast array of coin banks is a portable

cash box from the Sovereign Bank of Canada, a coin bank from Quebec Bank, a book-shaped coin bank from National Bank, a calendar coin bank from Capital Trust Corporation Limited, a barrel-shaped coin bank from the Empire Life Insurance Company and a calendar money box from Sun Life of Canada.

Making coin banks popular

The focus of intensive joint promotional campaigns aimed at the working and middle classes through postal services and commercial financial institutions, coin banks soon became very popular household items. It is interesting to note that coin bank manufacturers played a key role, giving banks the means to encourage families, children, young adults and the less fortunate to save. Country-specific campaigns promoted savings as a way to ensure personal, social and economic growth. Indeed, the endorsement of the coin bank system to save money was compelling: manufacturers convinced financial institutions to adopt the system, and, in turn, financial institutions convinced generations of parents that savings were a way to teach their children economics. To never be short on cash, every member of the family would save, stockpile, contribute and deposit. An excellent way to attract clients and deposits and ensure a regular influx of savings, the system contributed to the development of financial institutions. Marc Vallières' coin bank collection is a testament to the widespread adoption of personal savings.

KATYTARI

Director, Collections—Public Programming

This article was inspired by donor Marc Vallières' publishing project. (Vallières, Marc, Des tirelires pour la promotion de la petite épargne par les institutions financières: expériences internationales, 1890-1960, version 2.1, August 2020. Unpublished research report.)



Photo: Daphnée Bouchard

3

1, 2 and 3. Piggy banks in Marc Vallières' collection. © Pointe-à-Callière, Montréal Archaeology and History Complex.

1708 MAP OF MONTRÉAL: AN EXCEPTIONAL DISCOVERY

Pointe-à-Callière is very grateful to collector François Mandeville, who graciously granted the Museum the rights to present and use his early 18th-century map of Montréal. Visitors now have exclusive access to a marvel of early cartography that will take them back in time thanks to cutting-edge technology.

Following the interactive map, visitors will stroll through the streets to discover the city's urban organization, from its public spaces to its busiest shops. They can find the points of interest on their own in exploration mode or choose a thematic route and go along the typical itinerary of a traveller or business owner setting out across the French city. At every destination, there are fascinating details, historic photographs and the estimated journey time on foot or horseback. Meet the locals, stop at the shops and immerse yourself in Montréal at the turn of the 18th century!

BRIGITTE LACROIX

Project Manager, Pointe-à-Callière



Fac-similé - Carte de Montréal

COLLECTOR SPOTLIGHT: FRANÇOIS MANDEVILLE

When did I first develop my passion for history?

When I was young. My mother had a love of history, literature and art, and, by chance, I grew up in the home my grandfather built in L'Assomption, on the very site where Manoir de Saint-Ours once stood. The manor house was destroyed by fire in the early 20th century, but the legend of Fief de Bailleul, the manor and its inhabitants lives on. At home, a painting of the manor house and its outbuildings dating back to the turn of the century hung in the dining room. I still have the painting.

How did I come to own the 1706—1709 map of Montréal?

When I acquired a home in Old Montréal, I wanted to find out what it looked like in the 18th century before I began restoring it. It's a well-known fact that there are very few iconographic representations of Montréal from the New France period. Even so, I looked through Canadian, French and

American public archives in the hopes of finding 18th-century views of Montréal and maybe even my home to better understand its volumes and exterior façade. The lot is fascinating because it's lot number 1 in Montréal's former land register. I also contacted specialized dealers in Paris, London and around the world. In the end, I got in touch with the dealer in London who sold me a 1632 Champlain edition. I told him about the project and my intentions. He spoke with a colleague in Paris who had an atlas by the King's geographer Guillaume Delisle that contained manuscript maps, including the map of Montréal. When he offered to sell it to me, I hesitated because of the price, but when he said the map would likely be sold in New York, I knew it had to be returned to Montréal. I couldn't let it become part of a foreign collection. I have great respect for the institutions in the US and France that preserve important components of our heritage but, probably out of national pride, I would absolutely not let one of the only known maps of Montréal from the French colonial period end up anywhere other than here.

A SPECIAL YEAR FOR POINTE-À-CALLIÈRE

Anne Élisabeth Thibault appointed Pointe-à-Callière's new executive director

Last November, Me Daniel Desjardins, chair of the board of directors of Pointe-à-Callière, Montréal Archaeology and History Complex, confirmed the appointment of Anne Élisabeth Thibault as executive director. She assumed the role on January 4, 2021.

After serving as the Museum's director of exhibitions and technology development since 2016, she now takes the reins from Francine Lelièvre, Pointe-à-Callière's very first executive director.

Art historian Anne Élisabeth Thibault possesses more than 20 years' experience in leading and developing projects and organizations in the museum, multimedia and new technologies sectors. As a producer at Moment Factory from 2014 to 2016, she oversaw the creation of a number of projects, including *Foresta Lumina*, the first instalment in a series of illuminated forest walks. She also piloted major initiatives for FLOAT4 in the US and Europe, as well as for Pointe-à-Callière during her first tenure from 2008 to 2012, including the *Yours Truly* multimedia show and several exhibitions.

Her contribution to the international development of the Museum's exhibitions led to the remarkable North American tour of *Queens of Egypt* that helped broaden Pointe-à-Callière's reach in the United States. More recently, she successfully spearheaded the initiative to renew Pointe-à-Callière's permanent offering, which is expected to be completed in spring 2021.

Opposite:
Facsimile, map
of Montréal, early
18th century.
Taken from a
map book by
Srs. De L'Isle.
Guillaume
Delisle—
Géographies
modernes,
Paris (c. 1725).
Collection
Mandeville.



Photo: Rodolphe Beaujeu



Family of Italian Montrealers in 1952. Collection Joe Fratino.

Coming soon: *Italian Montréal*

In the 20th-century wave of immigration, thousands of Italians found their way to Montréal, bringing with them their traditions, values and customs. To highlight the significance of the Italian presence in the city's landscape, Pointe-à-Callière is proud to present the *Italian Montréal* temporary exhibition from March 10, 2021, to January 9, 2022. For the exhibition, Pointe-à-Callière turned to Montrealers. They lent family heirlooms—objects brought over from Italy or made here in memory of life there—that reveal culinary traditions, serve as symbols of iconic businesses and important events and represent the community members who have left their mark on the arts, business, sports and public spheres.

This year, Montréal is Italian! *Benvenuti!*



Pointe-à-Callière

PAC innovates to broaden its offer through virtual tours!

In these pandemic times, the cultural mediation and action team worked in close collaboration with the communications and IT teams to reinvent the Museum’s offer and outreach to different audiences, including school groups, by preparing, developing and testing the very first virtual tours in elementary and high school classrooms last October. The initiative was an immediate success and will continue, since the Museum has received new requests for online visits.

The clarity and accessibility of this new experience, which includes live human interaction, contribute to the activity’s appeal. By providing a different type of museum experience that merges live exchanges and a virtual tour to share the history of Montréal, Pointe-à-Callière has found a way to set itself apart. The strong ties between team members and their tireless efforts make this outstanding and original offer possible.

As we continue to innovate, the Museum is currently creating new virtual tours for school groups, as well as adults and families. Follow us and be sure to stop by our virtual Museum!

KATY TARI

Director, Collections—Public Programming



Pointe-à-Callière / Photo: Sébastien Roy

The *Nous sommes Montréal* education project recognized by the SMQ!

On October 30, 2020, the SMQ awarded its 2020 Prix excellence (category 5, project under \$75k) to *Nous sommes Montréal—La grande Paix racontée—tome 2*, a project designed by and for young people. Led by the Museum’s educational and cultural mediation team and deemed engaging, inspiring and inclusive by the jury, *Nous sommes Montréal—La grande Paix racontée* was presented in earlier editions of *Cité Magazine*. Finding inspiration in their personal stories and the history of the Great Peace of Montréal of 1701 signed at Pointe à Callière, 50 students took up the challenge of merging French language learning, poetry, visual arts and public speaking to discover history. Facilitators relied on a delicate balance of support and freedom in order to create an original means to lead the Museum’s citizen action in the community.

“The result certainly won over the jury: an intimate and collective work that abounds with sensitivity and in which personal stories permeate history.”—SMQ jury

Nous sommes Montréal—La grande Paix racontée was also nominated for 2019 and 2020 Governor General’s Awards in the community programming category.

This project was made possible through funding from the government of Québec and the program to promote French of the Ministère de la Culture et des Communications.

KATY TARI

Director, Collections—Public Programming



Pointe-à-Callière

Big quiz—28 days of history and archaeology

In October 2020, when cultural institutions were shut again for 28 days, Pointe-à-Callière decided to put history and archaeology buffs to the test with the *Big Quiz: 28 Days of History and Archaeology* on Facebook. Participants had to answer questions on the history and archaeology of Montréal and Québec. At the end of the challenge, a winner was chosen at random from the 17 players who found all the right answers and awarded a one-year adult + one guest membership to the Museum. Featuring archival photographs, post-cards and videos, the fun and educational quiz was the perfect way to liven up the confinement!



Pointe-à-Callière / Illustration: Élodie Duhamel



Pointe-à-Callière

Saturday morning story time at Pointe-à-Callière

From November 14 to December 12, 2020, as part of the *À petits pas dans l'histoire* project in collaboration with the Festival Petits bonheurs, Pointe-à-Callière presented a series of storytelling events for four- and five-year-olds. On Saturday mornings at 10 a.m., a storyteller led a 20-minute history activity to help children get to know and appreciate the Montréal of yesterday and today. The free events were featured on the Museum's Facebook page and are still available as podcasts.

The À petits pas dans l'histoire project was created by Pointe-à-Callière and made possible through funding from the Ministère de la Culture et des Communications.



Pointe-à-Callière

Halloween show: *The Legend of McTavish*

On Halloween night 1856, a lamplighter made his way to the haunted McTavish mausoleum on Mount Royal. Rumour has it that McTavish's ghost was even seen in the pumping station at Pointe-à-Callière! From Friday, October 30 to Monday, November 2, 2020, Pointe-à-Callière featured a free spooky story event online. On Halloween weekend, over 550 families watched from home. Thanks to storyteller Steve Bernier, everyone made the most of Halloween and discovered the terrifying tale of Simon McTavish.

Public market: special online edition!

Even though Pointe-à-Callière couldn't host its traditional 18th-century public market on Place Royale this summer, the Museum still found a way to reinvent it! On August 29 and 30, 2020, online marketgoers had the opportunity to totally immerse themselves in a virtual New France and discover the everyday lives of 18th-century Montrealers. The two-day event's diverse programming shined a spotlight on life in Montréal's first market square, which was a site for meetings and exchanges between Indigenous and French people. Several of the loyal artisans who took part in the previous 26 editions were on hand to explain their different techniques, including wood lathing, wickerwork and Indigenous beading.

Specialists in Indigenous languages, heirloom plants, hunting techniques and military enactments shared their knowledge through fun and educational videos and talks, and musicians and dancers gave impromptu performances on Place Royale to help recreate the market's festive atmosphere! Museum members who missed the talks can still view them online.

This project was made possible through funding from the government of Canada.



New honours for Pointe-à-Callière in 2020!

- **Canadian Museums Association 2020 Award for Outstanding Achievement in New Media** for the virtual historical figures featured in the *Building Montréal* exhibition.
- **2020 Prix NUMIX / REMIX** in the museum installation category for the *Generations MTL* multimedia show.
- **2020 Society for Experiential Graphic Design Merit Award** presented to Gagarin design studio for the *Weaving Time* installation in the *Incas, Treasures of Peru* exhibition.

CREATIVE CAMPAIGNS FOR EVERYONE



Franco Égalité - @francoorama

LeBicar - @lebicar

Aless Mc - @lts_aless_mc

Pointe-à-Callière

The *Montréal en couleurs* campaign was the opportunity for the members of La Relève to forge closer ties with the community, encourage the local economy and showcase the talent of Montréal artists in support of the Pointe-à-Callière Foundation. The young philanthropists led this unique and exclusive initiative to release limited edition serigraphs—perfect pieces to liven any décor or give as gifts—in support of the city’s culture and heritage. Artists Le Bicar, Aless Mc and Franco Égalité were given carte blanche under the theme of Montréal to create illustrations that highlight the city’s creativity and history.

There are still a few limited edition signed and numbered serigraphs by Franco Égalité left. To purchase yours, contact the Foundation at 514 872-4643 or email us at www.fondationpac.ca. All the proceeds from the campaign go to the Pointe-à-Callière Foundation to support the Museum’s development projects.

Thank you to everyone who purchased a print and our partners Coopérative Coup D’Griffe and Encadrex.



Pointe-à-Callière / Photo: Lino Cipresso

Philippe Mollé à la maison, a tasty fundraising campaign!

Last fall, the Pointe-à-Callière Foundation successfully launched its very first alternative fundraising campaign, *Philippe Mollé à la maison*, in collaboration with the chef and owner of L’Arrivage. In this especially critical period for cultural institutions, which are unable to lead their traditional fundraising events, the Foundation cooked up a delicious initiative to deliver meals to be enjoyed from the comfort of home. In December, the campaign even relaunched for the holidays! The Foundation is very proud and grateful to have been able to count on the loyal members and donors who contributed to the first two editions of this new fundraising project.



ANNUAL FUNDRAISING CAMPAIGN

Make a donation to offer an immersive experience for adventurers young and old!



POINTE-À-CALLIÈRE FOUNDATION

Make your way to: piratesorprivateers.com

Cité

Volume 9, No. 1

Spring—summer 2021

Cité is the magazine of the Pointe-à-Callière Foundation.

Publication director

Gabrielle Gagné

Other contributors

Éléonore Aubut-Robitaille

Katia Coric

Marion Malique

Samuel Moreau

Louise Pothier

Katy Tari

Revision

Lisa Cecchini

Graphic design

Jolin Masson
based on an Épicentre template

Printing

Accent Impression inc.

Legal deposit:

ISSN 2291-2924

Cité (English ed. Print)

ISSN 2291-2932

Cité (English ed. Online)

**Pointe-à-Callière
Montréal Archaeology
and History Complex**
350 Place Royale
Montréal, QC H3Y 3Y5

General information:
514-872-9150

Member services:
514-872-4643

pacmusee.qc.ca

Cover page

Francine Lelièvre, 2010.

Photo: Michel Julien

THANK YOU!

Pointe-à-Callière would like to sincerely thank the partners who make it possible for the Museum to produce its exhibitions and activities.



Pointe-à-Callière / Photo: Caroline Bergeron

ITALIAN MONTRÉAL

Exhibition produced by
Pointe-à-Callière

Presented by

National Congress of
Italian Canadians
Italian-Canadian
Community Foundation
Casa d'Italia

Partners

InterContinental Montréal
La Presse+
Italian Cultural Institute

A RAILROAD TO DREAMS

Exhibition produced by Pointe-à-Callière, Montréal Archaeology and History Complex, with the participation of Exporail, Canadian Railway Museum.

Presented by

Canadian Pacific Railway

Partners

InterContinental Montréal
La Presse+
Encadrex
Expériences Lockzone

IT'S CIRCUS TIME!

Exhibition produced by
Pointe-à-Callière

Presented by

Desjardins

Partenaires

Government of Québec
Air Canada Cargo
Tourisme Montréal
InterContinental Montréal
La Presse+
École nationale du cirque

**POINTE-À-CALLIÈRE
FOUNDATION
Annual Partner**
Mazars

Partners and sponsors

Encadrex
Philippe Mollé
Coop Coup D'Griffe

**Proud partner of
the city of Montréal**

STAY IN TOUCH!

pacmusee.qc.ca



THANK YOU TO OUR ANNUAL PARTNERS



Major Partner



Official Carrier



Official Hotel



CP is proud to sponsor
the Pointe-à-Callière
museum: A Railroad to
Dreams exhibition

cpr.ca

