

**STANSTEAD HISTORICAL SOCIETY
COLBY-CURTIS MUSEUM**



**ANNUAL REPORT
2020-2021**

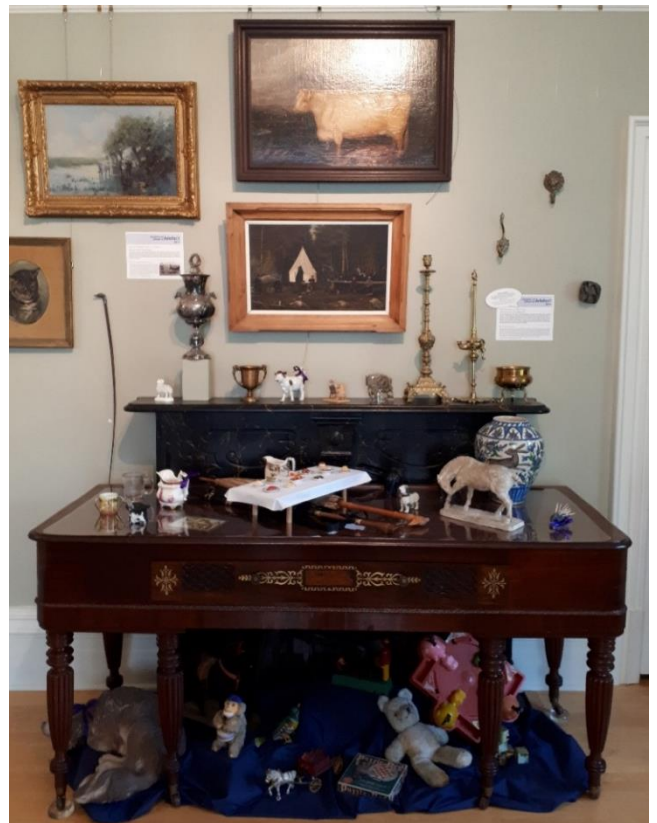


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Matthew Farfan, President



In my last annual report, I alluded to the challenges facing the Colby-Curtis Museum, including the pandemic that was by then newly upon us. That was March of 2020. If anyone were to ask me where the past year had gone, I would probably answer, that's an excellent question. I think that, for many of us, Covid-19 seems to have put a halt to much of our lives, at least the part of our lives that we would consider "normal." This is no less true for those of us working in the heritage sector, including at our own museum.

Covid has meant a drastic curtailing of our normal activities. One only has to think of the affect the pandemic has had on virtually all in-person public programming: exhibitions; conferences; cultural events; and gatherings of all kinds. Except for a brief period last summer and fall, most of our in-person programming ground to a halt in the face of the

requirements of public health.

But have we really lost a year? The answer to that question is a resounding no! While we certainly have not been able to host or attend all of the in-person events that we would like, which, as social beings, is disappointing, Covid has proven that, surprisingly, it has also had a silver lining. Among other things, the pandemic has enabled museum directors and staff to devote more time to improving internal museum management and policies, organizing collections, and planning for future activities. It has also allowed us to concentrate on fundraising, completing our reaccreditation files, improving communications, including our e-bulletin and our social media activities, and to experiment with online programming. As I write this, Quebec seems to be emerging from its pandemic cocoon. Let's hope it's for good!

I want to thank all the members of the museum's board of directors for their commitment to this institution. Serving on a governing board is not always glory and fun. But never forget, it is essential work. This museum belongs to all of us, to our community, and to the future. The work of preserving, protecting and interpreting local history and heritage is incredibly important. You are all a part of that work.

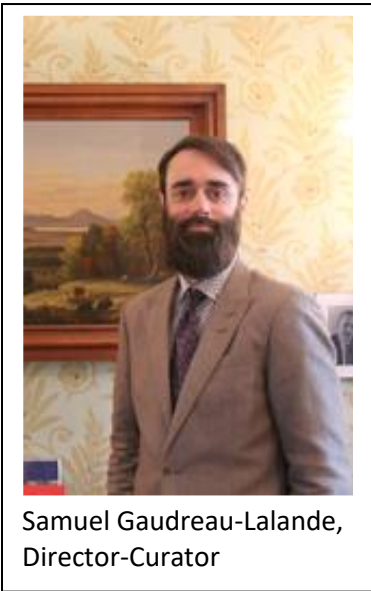
To director-curator Samuel Gaudreau-Lalande and all the members of the museum staff. Thank you very much for your hard work. I know this has been a tough, trying year -- at times stressful and not a lot of fun. But you are all professionals, and I know you are committed to the long-term success of the museum. Your perseverance and determination are truly appreciated.

Thank you all and best wishes,

A handwritten signature in black ink, appearing to read 'Matthew Farfan'.

Matthew Farfan, President

Director's Report



Samuel Gaudreau-Lalande,
Director-Curator



The year 2020-2021 was marked by the pandemic, which torn down all planning. First of all, culturally: the abundant program of activities concocted during winter 2020 were abandoned, as well as educational activities. Financially as well: autonomous revenues vanished, the Museum no longer having cultural services to sell because of sanitary regulations. Finally, the organization of work was also affected, employees suddenly finding themselves with more time available. Choosing to make the most of this difficult and unprecedented situation, the Museum quickly reoriented its activities and decided to accelerate the process of administrative consolidation already underway.

The Museum's finances were ready to take the hit. The spending cuts of the previous year, coupled with government subsidies to deal with the pandemic, resulted in a surplus, the first in several years. The continuous training of staff and the development of financial management tools now ensure constant control of the financial reality of the Museum.

The main project for the year was that of administrative improvements. The team developed numerous management tools and wrote procedural guides for recurring tasks, which made it possible to achieve productivity gains and improve institutional planning capacity. Many administrative documents have been updated to reflect new standards corresponding to best practices in the industry, notably in terms of acquisitions.

A major project to computerize the operations of the Museum has been launched. Accompanied by the Hub 0/1 Estrie organization, the Museum has initiated a fundamental reflection process on the computerization of collection management, archives management, boutique inventory and cash register operations. The aim is to achieve a complete transformation within a few years.

The governance of the Museum has also been improved by establishing a clear and comprehensive reporting format, both for the members and for the Board of Directors.

Human resources management has also been thoroughly reviewed. The work of employees is now better supervised and the adequacy of human resources to the needs of the Museum is now ensured through an annual needs review process. A continuing education program has been established to enable employees to acquire or reinforce essential skills, particularly in management, communications, and conservation.

Communications received close attention. They are now governed by a precise plan that determines all needs months in advance, allowing better work planning and ensuring consistency and quality. The quarterly postal newsletter has been replaced by a monthly digital newsletter and social media is active at a level unprecedented in the history of the Museum. Finally, in the context of the application for the government Agrément process in 2021, all institutional policies have been reviewed and now correspond to best practices in the field. The Museum has applied for accreditation with the Ministry of Culture, which will ensure stable long-term funding.

In addition to these numerous administrative improvement projects, a few cultural projects have been carried out. The *Bêtes et Bestiaire: Animals from the Colby-Curtis Collection* summer exhibition showcased more than 500 objects from the Museum's rich collection. The Adopt an Artefact fundraising exhibition won public favor once again. The Museum also presented a series of events and conferences online, reaching an audience that would normally not have had access to its programming. Finally, the Museum participated in *Prisme*, an innovative cultural mediation project in residences for seniors with loss of autonomy. This participation was highlighted in several media.

Finally, a last major project, both cultural and financial, started in 2020: the development of a new elementary level education program. Fundraising from foundations, businesses and private donors raised the funds needed to hire an additional employee, whose mandate is to set up the new program.

In short, 2020-2021 was marked by in-depth work, the impact of which will be felt for years to come.



Samuel Gaudreau-Lalande, Director-Curator



History of the Museum



The Stanstead Historical Society was founded in 1929 as a voluntary organization dedicated to the history of the Eastern Townships border region east of Lake Memphremagog. In 1973, the Colby-Curtis Museum was created to showcase the Society's collections. It occupied various locations, including a former school and the former RCMP office in Stanstead, before settling in 1992 in the magnificent heritage house called Carrollcroft which currently houses it. Today, the Museum's collections include more than 14,000 objects, 45 linear meters of archives and 7,000 photographs. Each year, the Museum receives nearly 4,000 visitors, organizes some 30 events and offers at least three temporary exhibitions in addition to its permanent exhibitions.



Mission, Vision, Objectives, Values



Mission

The Colby-Curtis Museum is dedicated to preserving, interpreting and presenting the history, heritage and culture of the border regions of the Eastern Townships. .

Vision

Through exhibitions, educational programming, publications and cultural activities, the Colby-Curtis Museum seeks to promote regional history to a variety of publics.

Objectives

PRESERVING heritage by collecting artefacts and archives, and by ensuring their optimal storage conditions.

INTERPRETING history by conducting and encouraging research, and by sharing it through exhibitions, publications and adult educational programming.

PRESENTING culture to varied publics by organizing wide-ranging cultural activities and by increasing youth educational programming.

Values

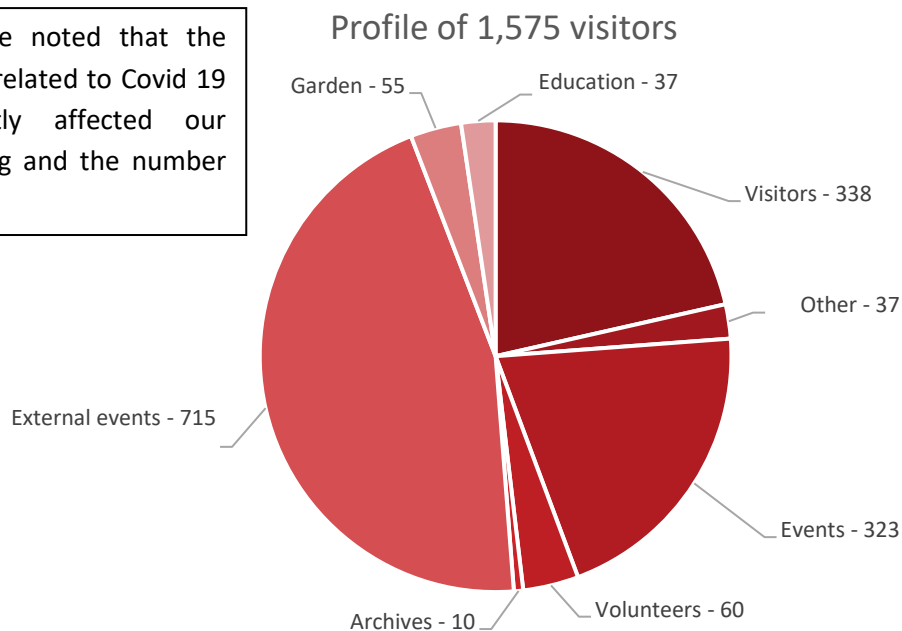
Respect, Creativity, Persistence



Statistics

Visitors

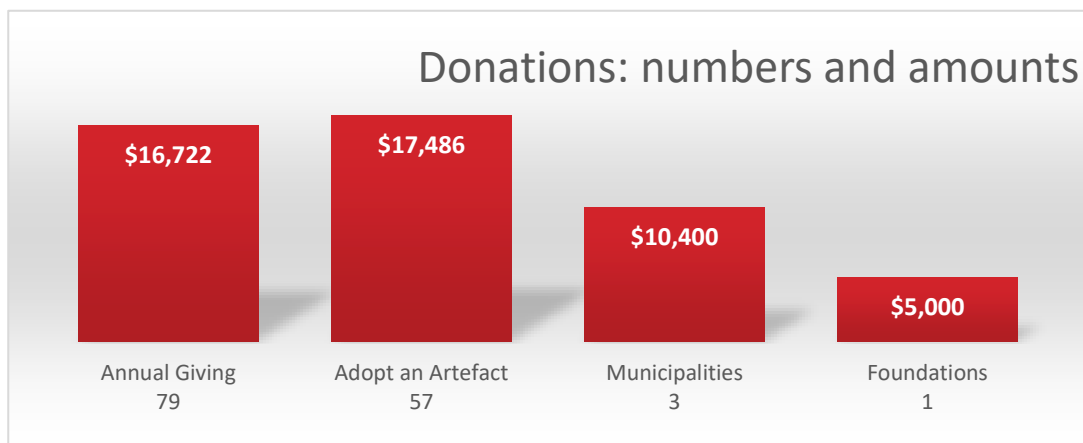
It should be noted that the restrictions related to Covid 19 have greatly affected our programming and the number of visitors.



Members

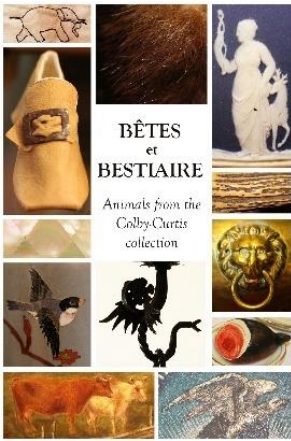
199	• Members
38	• New Members
135	• Life Members
58	• Individual Memberships
61	• Family Memberships

Donations



Exhibitions

Temporary Exhibitions



The exhibition *Bêtes et bestiaire – Animals from the Colby-Curtis Collection* was presented from July 16 to December 19, 2020. By putting in contrast animal representations and objects made from their bodies, the exhibition underlined the importance of animals in the material culture of the industrial era, between 1850 and 1950.



The Adopt an Artefact benefit exhibition entitled *A night at the Opera* was presented from September 1, 2020 to August 31, 2021. It showcased a number of objects related to fashion, social life and personal care. Most of the items were on display in Jessie's bedroom.



Permanent Exhibitions

Toys through time

The exhibition Toys Through Time offers a social, technical and aesthetic history of toys from hand-made dolls of the 19th century to plastic and metal cars of the 1950s.



The Colby's of Stanstead

The exhibition The Colby's of Stanstead spans eight period rooms (1880-1920) and presents the way of life of the Colby family, an important family in the region and the one who gave the Stanstead Historical Society the heritage home that today houses the Museum.

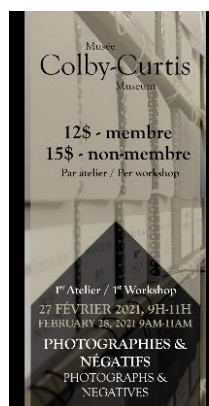
Trades in Stanstead County

This exhibition spanning three rooms and a mezzanine is located in the barn adjoining the main museum building and focuses on tools and machinery related to rural trades in Stanstead County.



Education and Mediation

Education is at the heart of the Museum's mission. It is aimed both at adults, through conferences and heritage events, and at children, through specially designed activities. Mediation is an integral part of the Museum's cultural offer and all visitors benefit from a full or partial guided tour, depending on the number of visitors and the availability of guides.



Une Matinée au Musée A Morning at the Museum

Ateliers d'ARCHIVES Workshops

Apprenez à préserver votre patrimoine
Learn how to preserve your heritage

3 ATELIERS
WORKSHOPS

2 ARCHIVISTES
PROFESSIONNELS

1 PLATEFORME
PLATFORM

Pour obtenir le lien ZOOM, contactez
To obtain the link to ZOOM, write to

INFO@COLBYCURTIS.CA

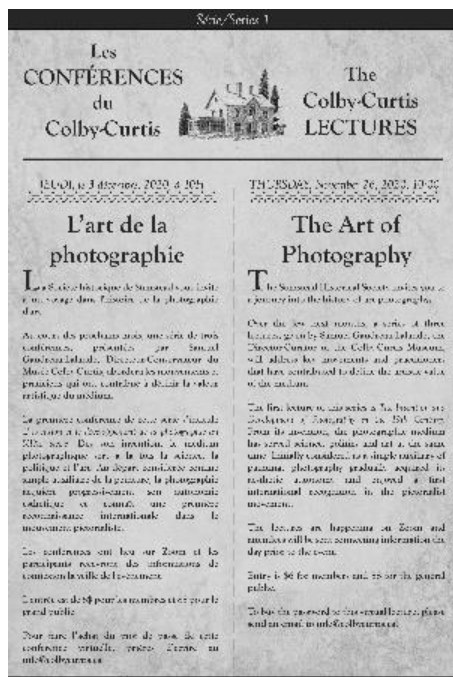


The Colby-Curtis Museum is currently working on the development of a special education program for the elementary schoolchildren of Stanstead titled "Stanstead Graduates". The program aims to foster child development and well-being through the practice of art and history, as well as cultivating an inclination for knowledge and learning. To achieve these objectives, the program will develop a series of educational activities for pre-school to grade six, bringing children to the Museum several times a year. The ultimate goal of this 10 year program is to improve the local high school graduation rate which currently stands at only 50%.

The elementary schools of Stanstead, Sunnyside and Jardin-des-frontières, have both enthusiastically endorsed the program. Covid restrictions clearly impacted the start of the program, but we are delighted to report that two groups totalling 23 pre-school age children experienced the first activity offered by the program in early June 2021. The children visited the historical toy room exhibition followed with the construction, by the children, of their own coloured puzzle. Their excited enthusiasm could be felt throughout the Museum!

Fundraising for the first year of the program has been successful in covering our budget for one year of operation, thanks to the generous donations and sponsorship of 15 foundations, corporations, and individuals: \$20,000 were raised in 2020-2021 and \$27,000 in the first five months of 2021-2022. These funds have been used to hire an employee for a period of one year, in addition to purchasing snacks and materials for the children. The initial mandate of this new hire will be to research the scientific foundation of the program, develop the general project framework and its assessment tools, create bilingual activities, and offer these activities to the children. All aspects of the program will be monitored and discussed with the principals and teachers at the schools involved on an ongoing basis.

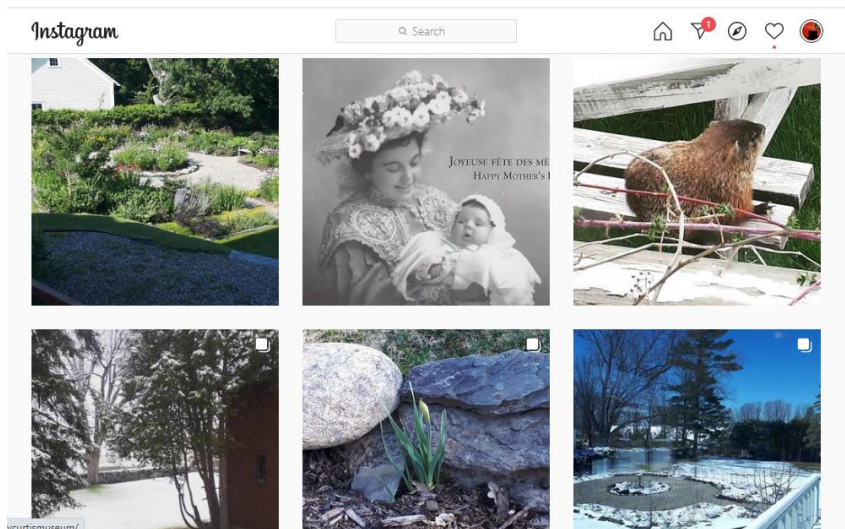
Cultural Activities



With the pandemic, the Museum had to review its entire cultural programming and orient it towards online activities. Six lectures on the history of photography and one archives workshop were thus offered.



In partnership with the Quebec Anglophone Heritage Network (QAHN), the Museum has also participated in several major online events, reaching a much larger audience than usual.



In addition, cultural content has been created specifically for social media, most notably the presentation of objects from the collection in thematic series on Instagram and the writing of popular historical quizzes on Facebook.

Only one event could be organized at the Museum during the year, when sanitary conditions permitted: a high tea-style traditional English tea.





The boutique, which showcases the talent of the region's artisans by offering a wide variety of creations, was closed throughout the year. This downtime made it possible to relocate it to the front of the Museum, in a magnificent antique buffet. The shop is now much more accessible for visitors, who all stop to admire the creations of local artisans and peruse through books on regional history.



The tearoom, which normally offers the traditional English tea experience throughout the summer, has been closed throughout the season except for one special event.



The Museum's solarium is normally offered for rental to the public for all kinds of events. In this pandemic year, health restrictions forced its closure: the solarium was too small to accommodate the norms of physical distancing decreed by the government.

Communication

The closure of the Museum during the pandemic provided an opportunity to rethink communications and complete the transition to digital media. The quarterly mail-in newsletter, in effect from 1999 to 2020, was an exclusive privilege of the members. It has been replaced by a digital monthly newsletter that is distributed more widely through a mailing list to which anyone can subscribe.



5 Newsletters
302 Subscribers
54 % open rate
1,941 opens throughout the year

The Museum has also expanded its activities on social media. Museum events are now communicated more frequently. In addition, the Museum's Instagram and Facebook accounts now carry numerous heritage-oriented posts, which showcase the richness of its collections of artefacts and archives.



FACEBOOK & INSTAGRAM		2020-2021		2019-2020
Subscribers :		1,162		683
Publications :		142		82
Opens :		28,634		7,563
Likes :		1,733		619
Comments :		307		54
Shares :		156		153

Finally, the Museum's website has undergone a major overhaul. In particular, a module allowing online reservations has been added.

Collection

The Colby-Curtis Museum Collection comprises the artefacts collection, the antique book collection, as well as the archives and historic buildings. The Museum's entire collection includes a garden, three heritage buildings and over 14,000 artefacts, 7,000 photographs, 1,500 antique books and 40,000 historical documents.

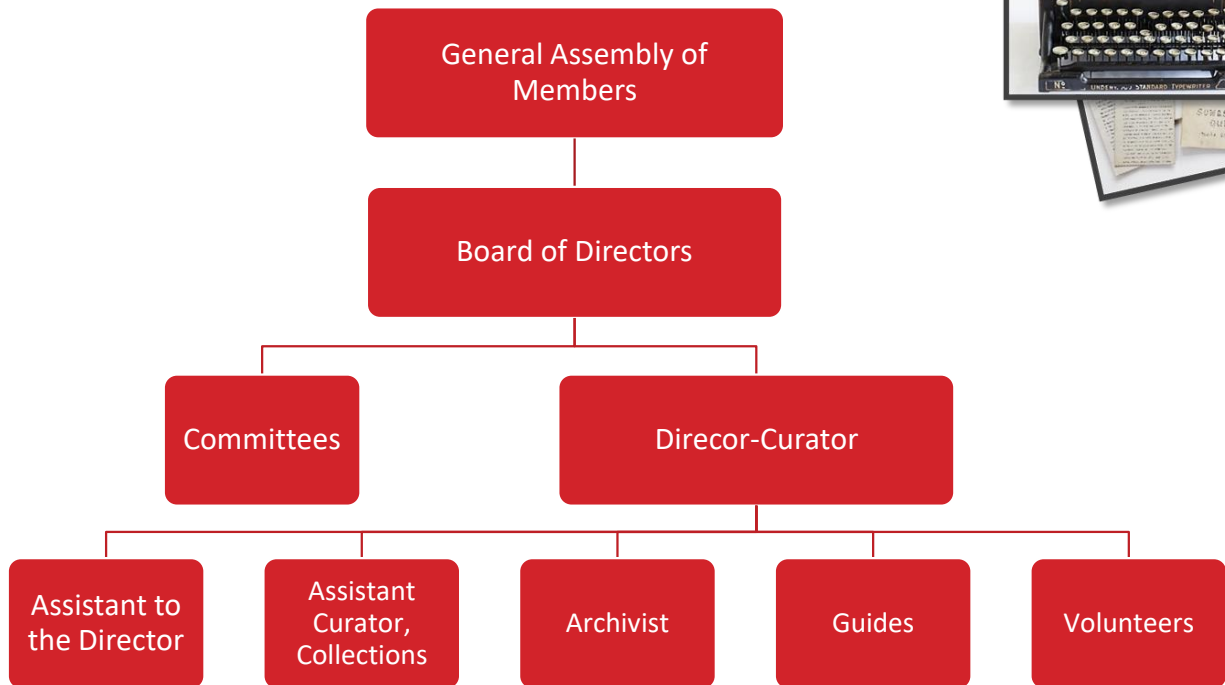


Several major projects for the collection were completed during the year 2020-2021.

- Complete update of archive procedures
- Compilation of vital statistics from the Stanstead Journal
- Processing of the Maude Gage Pellerin fund
- Digitization and processing of photographs
- In-depth review of documents and procedures, including the emergency response plan and the collection management policy
- Improvement of preventive conservation measures
- Beginning of a cataloging project for antique books
- Beginning of a project to optimize the layout of museum reserves



Organization and Staff



Samuel Gaudreau Lalande,
Director-Curator



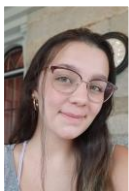
Alison Hannan,
Assistant to the Director



Marie-Anne Durocher,
Assistant Curator,
Collections



Kathy Curtis,
Archivist



Diana Callaway,
Guide



Makayla Chamberlain,
Guide



Wayne Harrison,
Maintenance

Board of Directors and Volunteers



Volunteers

In addition to the Board of Directors, several volunteers play pivotal roles. Special mention goes to :

Ed Makin and John Logan, Fundraising

Penny Packard & Barbara Bruhmuller, Boutique

Jennifer Sudlow & her team, Plant Sale

Barbara Heath, Archives

Gabriel Fleury & two anonymous volunteers , Exhibitions

Richard Gosselin & Toby Rochester, Building and grounds

Judy Rochester, Membership

Your commitment to the SHS is evident in everything you do. For this we are most thankful.

Partners and Donors

The Museum warmly thanks its many partners and donors, whose help is indispensable to carry out its cultural, historical and educational mission. In 2020-2021, this money was used to finance exhibitions, educational and cultural action, building maintenance and the salaries of employees assigned to these responsibilities. The recurring support of a hundred individual donors, eight foundations, four businesses, three municipalities, three municipalities and three ministries, as well as the success of the third edition of the Adopt an Artefact fundraising campaign, constitute a very strong testimony to the importance of the Museum for its community.



Our precious individual donors

Louise Abbott	Kathy & Brian Curtis	Louise Hébert	Jeremy Pacaud
Robert Alger	Hélène Daneau	Margot Graham Heyerhoff	Buffy Packard
Nancy & Paul Amos	Jane & A.J. DeLange	Clément Jacques	Denis Parent
John Atkin	David Drouin-Lê	Niels Jensen	David Price
Timothy Bagley	Brian Drummond	Marilyn & William Jones	Kate Reed
J. R. Benny Beattie	Peter & Marguerite Dunlop	Macroy Investments Limited	Pierre Reid
Valerie Behan	Alfred Duranceau	Nancy Kellett	Donald Renwick
Debbie Bishop	Marie-Anne Durocher	Josephine LeBaron	Sheila Robertson
Nadine Bjornestad	Leon and Beverly Dyer	François Leduc-Primeau	Judy & Toby Rochester
J. Derek Booth	Gael Eakin	Melodie Levitt	Stephen & Sonya Rocke
Sylvain Bouchard	William Eakin	Anne Leydet	Susan & Gordon Rowe
Helena Brodie	Éric Fafard	John & Patsy Littler	Gabriel Safdie
Kathleen Brown	Diane Falconer	Penny Packard & John Logan	Xavier Sagnieres
Barbara Bruhmuller	Matthew Farfan	Sandra Lussier	Yves Sagnieres
Pierre Cabana	James Farfan	Juliana Lynch-Staunton	Janet Scott
Anonymous Canada Helps	Penelope Farfan	Ann MacAulay	Karen E. Smith
James Anthony Cassils	Elizabeth & Dario Galindo	Norma MacKinnon	Katherine Snow
John G. Chamberland	Jean-Pierre et Danièle	Anne MacLaren	Peter Southam
Sophie Charbonneau	Gaudreau Lalande	Josephe & Ed Makin	Heather Soutiere
Gabriel Chénard	Samuel Gaudreau-Lalande	William May	Jennifer Sudlow
Timothy Clark	Éric Demers & Geneviève	Carole Messier	Eithne Taylor
Philippe Cloutier	Monette	Catherine Milne	Jean Wallace
Jeanne d'Arc Clowery	Lawrence Goodsell	Ann Mitchell	Hans Walser
Jill & Stuart Cobbett	Mario Gosselin	Frances Molony	Eleanor Ward
Robert Gould Colby	A. Derek Guthrie	Eric H. Molson	Judith A. Webster
Robert Colby	Janice Hamilton	Mary Ann Mongeau	Norman & Patterson
Charles W. Colby	Jean Harris	Ann Montgomery	Webster
Tom Conyers	Terence Hawes	Carmen Munroe	Keith Wilcox
Rod Cooper	Michael Hayes	Grant Myers	Frances Williams
Susan Copeland	Barbara Heath	Cynthia Oakley	Melodie & Henry Yates

Culture
et Communications

Québec



Stanstead



Fondation
Bannerman
Foundation

Fondation
Wilson
Foundation

Fondation
Hay
Foundation

Fondation
Hylcan
Foundation

Fondation
Sibylla Hesse
Foundation

Fondation
Eric T. Webster
Foundation



Summary of Financial Statements



FINANCIAL REPORT YEAR ENDED MARCH 31, 2021

FINANCIAL HIGHLIGHTS :

REVENUE :

	2021	2020
	\$000s	\$000s
Donations	21,722	26,691
Events	17,486	23,451
Cultural activities	545	44,434
Government/Municipal grants	240,899	169,301
Operations	6,702	19,144
	<u>287,354</u>	<u>283,021</u>

EXPENSES :

Human Resources	166,370	167,664
Events	3,907	2,592
Buildings & grounds	27,805	26,552
Cultural activities	4,033	48,309
Operations	37,721	42,138
	<u>239,836</u>	<u>287,255</u>

INCOME (LOSS) BEFORE AMORTIZATION & INVESTMENT INCOME

47,518 (4,234)

NET AMORTIZATION

(12,922) (14,746)

NET INVESTMENT INCOME (LOSS)

35,163 (7,475)

INCOME (LOSS) FOR THE YEAR

69,759 (26,455)

ENDOWMENT FUND

192,521 157,365

Visitor Comments



« Très bien entretenue,
accueil chaleureux,
Merci ! »

“Very beautiful, lots of
interesting personal and local
artefacts. Charming !”

“Little jewel of a museum detailing
some little known historical figures of
Canada's past. Tea room and service
were a bonus. Must visit if visiting
Stanstead or Magog area.”

« L'accueil du guide
chaleureux et invitant!
Merci à tous ceux qui
œuvrent pour
préserver cette
demeure patrimoniale
d'une beauté
exceptionnelle !
Super visite !! »