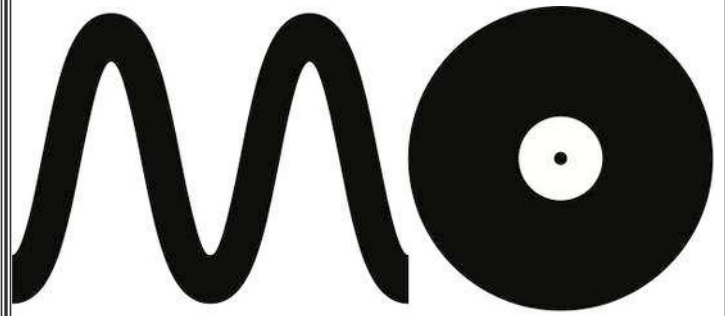




His Master's
Voice



MUSÉE DES ONDES EMILE BERLINER

100 Years of Radio Broadcasting in Montreal



A Few Words From Our Director

By Anja Borck



For the past seven weeks I have been reflecting by myself in the now vacant museum trying to work out a path moving forward. Optimism and imagination are the qualities that I wish to guide the museum through this pandemic as well as after. Helping visitors stay connected and helping our large group of volunteers continue to feel engaged is my priority. Until now, early May 2020, it has been difficult for the community of museums in Montreal to foresee what the future entails for their organizations. The MOEB has been halted in its centennial celebration for the “100 years of radio broadcasting in Canada.” At the beginning of the lockdown we had just opened our temporary exhibition and interest from journalists and the number of visitors had been soaring. In close collaboration with the SQCRA, a dozen projects had been started which should have reached a crescendo on May 20th with the unveiling of a commemorative plaque at the William Street address of Marconi’s factory. An experimental re-enactment of the first radiobroadcast between Montreal and Ottawa was supposed to have taken place the same day. Students from the École de technologie supérieure together with students from Carleton University in Ottawa had been working hard to overcome the technical complications that today’s environment presents to make this historical experiment happen. All these projects have now been stopped, our lights have been shut off and the doors are forced to remain closed.

While we cannot ignore the restrictions that have been put in place, we can search for ways to stay relevant and continue to fulfil our mandate. Until our reopening, we will focus on content

that you, our members, can enjoy from the safety of your home. We will do our best to put content on our online platform, radio100.moeb.ca, that can still be entertaining and educational. In addition, for more interactive content, we will be organizing virtual events and conferences. While it is discouraging to realize all the projects we will be missing out on, having to look for alternatives opens up new ways for us to do active out-reach we did not previously see as advantages. The museum has published text, photos and documents of the projects that have both come to fruition and the ones that have been cancelled. A heritage circuit invites you to explore radio history in Montreal either online or on the streets of the city. You can listen to four radiobroadcasts we had produced in collaboration with McGill’s university station CKUT. Explore radio stories written by the Montreal History Centre or follow our many links that we have put on our website that are entertaining and informative and will deepen your understanding of the magnitude of the creation of radio.

When we reopen, you can be assured that we take all precautions to offer you a safe visit and to guarantee our staff a safe. We discussed, together with other museums as well as with Allied, the owner of the RCA building, the best COVID-19 practices, such as frequently disinfecting door-knobs, assuring the possibilities for social distancing and having sufficient hand-sanitizers available.

Much is happening behind the closed doors of the museum. The Board of Directors and I are preparing to apply to have the museum recognized as an “official” museum by the government of Quebec. This recognition will open up paths for more funding in the future. We have sent off applications for grants and continue to apply to a variety of programs to secure funding for specific projects. The gap in our budget from the loss of entrance fees, the sales from our souvenir-shop and the limited options for fundraising events will, however, still have a painful impact on the museum.

During these times it is important to continue to support Montreal’s cultural organizations, through both donations and participation. With your help these places can continue to inspire, educate and engage you, the community and the generations to come. We depend, more than ever before, on your support.

Until we see again,
Sincerely yours
Anja Borck

**NOTE:
IF ALL GOES ACCORDING TO PLAN WE WILL
REOPEN THE MUSEUM JULY 02.**



Notes From Our President



By Pierre Valiquette

Meeting to the end of summer with the hope that by holding the AGM later in the year a meeting in-person will be possible. During our Zoom meeting we had the pleasure of welcoming a new Board member, Martin Duchesne.

Earlier in February, we put the completed the final adjustments to the draft of the Museum's Strategic Plan and adjusted our Action Plan with the Director. We later had to review our Plan to address the COVID-19 protocol. We anticipate that for the next 2 years, the Museum will lose revenue related to physical visits and as a result, we propose to accelerate the development of our online services and activities.

On the governance side of the Museum, we have completed the review of MOEB By-Laws. Our regulations have been adapted to the new reality (videoconferencing, etc.) and to reflect the fact that an Executive Director, to whom the Board delegates its powers of direction, now heads the Museum. These By-laws will be submitted to our members for adoption at the next general meeting.

Finally, our strategic plan calls for a gradual increase in donations and fundraising revenue. With the Board, we will propose and implement an action plan to achieve our objectives.

a bientôt
Pierre M. Valiquette

A Screenshot capture from the radio 100.moeb.ca website

Last December, our Director Anja and I were discussing the goings on of 2019, and there were many. The new storage project, the temporary and permanent exhibitions and the 2020 activities linked to the Centennial of broadcasting in Canada. All were well underway and in mid-March, early April, the Musée des Ondes Emile Berliner was a huge hub of activity, it had reached a new stage in its development. Plus changes like, a greater openness to the public, better advertising and promotion. We were looking at the new problems of managing increased attendance, and the organization of public events to generate additional revenue!

On 27 February, 2020, we successfully opened the 2020 temporary exhibition on the Centennial of Broadcasting in Canada. However on 14 March, at the request of the Government of Quebec, we abruptly closed the Museum. Originally the COVID-19 closure was planned to be short term until March 30. I guess that the key word is "originally"; you have the right to smile.

In the days that followed, we tried to understand what was going on. We then held a board meeting using Zoom during which a series of decisions on how to best organize the next steps were made. We have postponed the Museum's General



MAY 20, 1920

MONTREAL-OTTAWA BROADCAST

Scientists and the public are won over by this achievement. Members of the Royal Society of Canada at the Ottawa meeting can hear songs and speeches from the XWA studio in Montreal.

Reflections of an Internship at MOEB

by Charlotte Bisanz



The Musée des ondes Emile Berliner is on the second floor of the RCA building in Saint Henri. This huge building was overwhelming at first: stark white walls contrast with cement floors and the hallways somehow all look the same. However, week after week things began to make sense. If the sunlight was just right I would see the shadow of “RCA” imprinted into the building above the main entranceway. To get to the courtyard it’s not the new staircase, it’s the staircase warped by hundreds of footsteps — factory workers, company executives, recording artists or perhaps someone on their way to the gym next door. And to get to those stairs! Walk over creaking wooden floors studded with metal circles. Factory equipment once filled this space. When it was removed it was cut off at the legs and the floor was polished down.



Entrance, under renovation, still shows the site of the RCA Logo

The museum, known as the MOEB, is only one of many businesses in the building. However, the entire building is imbued in the history the museum preserves. The MOEB is a site-specific museum with a technological focus, making this internship a much more material experience than my regular classes at McGill. Rather than working to create or comprehend a historical narrative, as one often does in an academic context, I spent time on administrative tasks or directly interacting with artefacts. I gained insight into the day-to-day workings of a museum and had hands-on experience working with the collection, exhibits, and events. Working at the MOEB allowed me to apply information I’ve learned at McGill and develop practical skills. It was a refreshing reprieve from the rigorous academic context of grades and due dates.

While I was at the MOEB the collection was being moved from one warehouse to a smaller storage area, elsewhere in the building. The temporary exhibit was “Design Montreal RCA, the Sixties and the Seventies.” Visitors could view a collection of RCA stereos designed by Andre Morin and inspired by the hippie movement, in comparison with Electrohome and Clairtone stereos, which drew inspiration from the space race. On one RCA stereo the tour guide would play a Frank Sinatra record for the guests, the first concept record. As well, a permanent exhibit was being installed. This exhibit contains a number of gramophones, phonographs, and radios as well as some RCA memorabilia and a gadget that plays movies off vinyl disks, deemed RCA’s biggest failure. Here, guides often play a nineteenth century gramophone and phonograph for the visitors, while explaining the rivalry between Emile Berliner and Thomas Edison and the difference between their devices. Visitors also can participate in a self-guided tour, exploring the building and viewing showcases.

I spent much of my time at the museum in the office, a space separated from the temporary exhibition by a divider, or the storage spaces. Being in the storage spaces feels like being Indiana Jones. Whatever object needed its database entry updated became the lost ark. I know I was not alone in feeling this way because it was a frequent joke exchanged between me and one of the other volunteers, Maurice, as we took photos of the collection.

The most blatant departure from academia was the sensory character of the MOEB. I was allowed to touch and operate original artefacts. I learned to use the equipment in the temporary and permanent exhibits. I transported objects from one storage space to the other. When I asked the volunteers questions about the things we were moving I was given thorough answers and demonstrations. It was a rich auditory and tactile method of education, in stark contrast to the typical practice of reading primary and secondary source material.

The collection of the MOEB is brought to life by a dynamic community, and they were certainly the most impactful part of my experience. I was very nervous going into my internship. I am in no way an expert about audio technology or the history of the audio industry and my supervisor, Anja, warned me that the MOEB is predominantly francophone. My French is limited at best. However, my fear was baseless. I felt completely welcomed into the museum by the staff and the volunteers. They patiently encouraged me to speak French and to learn about, and use, the objects in the museum.

Especially memorable were the Wednesday lunches. Volunteers gather around a long table in a warehouse and share bottles of red wine, home-cooked desserts and stories. A unique, casual form of oral history and storytelling takes place. These volunteers are a mix of students and a core group of retired men. These men are highly educated; many of them have obtained doctorates and worked in their respective professions for decades. I was an eager audience for their stories about the history of the audio industry, their experiences living in Quebec, or one of Ernst-Udo's piquant jokes. Venturing a few metro stops away allowed me to see a very different Montreal than that in the blocks surrounding McGill. These personal and dialogic histories enriched my understanding of the distinct Quebec experience. The participatory mode of history making also provided opportunity for my inclusion into this network. While doing this internship I took several classes at McGill, one of which was Shanon Fitzpatrick's US Mass Media course. That American perspective taught me about the founding of RCA, something I was excited to share during one lunch-time conversation.

The significance of the MOEB's collection can be found in these relationships. The intended purpose of most of the artefacts is connection: technology such as radios, televisions, gramophones, telegraph equipment, speakers and more, all meant to convey a message or facilitate communication. Much like their original use, these objects created connections in their museum context, though in a less literal sense. The volunteers and staff of the MOEB created an internal community in their care for the collection. Every visitor entering the museum was invited into

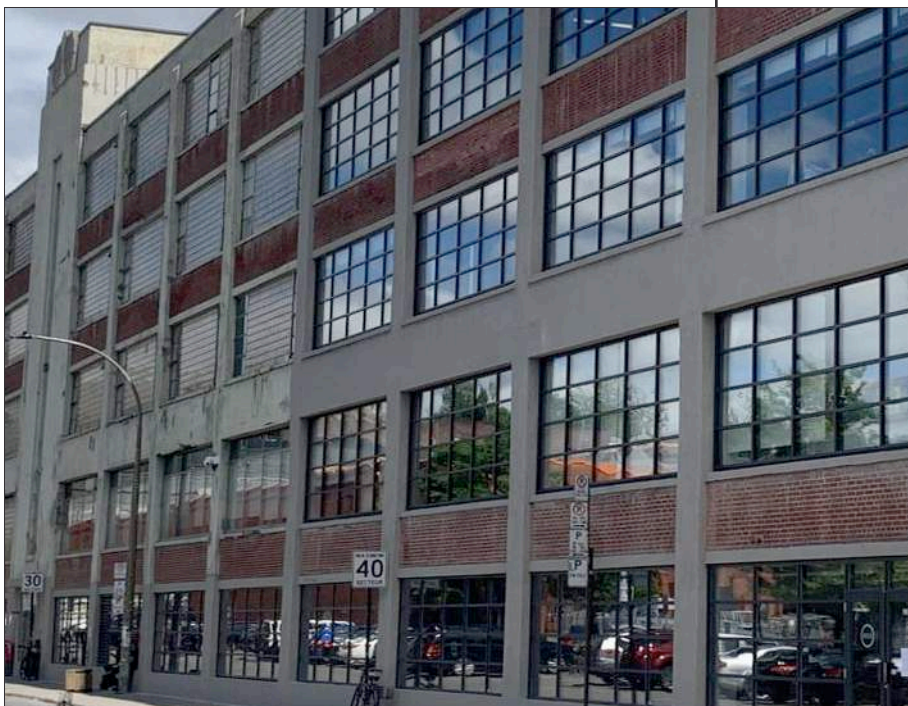
the community. Head guide Rémi demonstrated how to tour visitors and he told me it sometimes involves more listening than speaking. Every visitor attending an exhibition brings with them their own perspective and knowledge and as such every visitor is a chance to learn.

The volunteers and staff of the museum were generous with their expertise and were gracious when learning from others. This interpersonal activity created a networked form of knowledge, sort of a MOEB-specific epistemology.

The informal nature of the museum means that this information, both historical and technical, is therefore stored in the people. In particular this is the case with the restoration and use of the objects. Working with physical objects is a physical practice. Running the MOEB is dependent on embodied knowledge that transforms the history taking place into a particular type of living history. Almost all the regular volunteers are of one generation and therein lay the network's fragility. When these volunteers no longer feel they can dedicate their time to the museum, the history happening at the MOEB is dying in a corporeal way. However, there is a self-awareness within the museum's community that to continue their network must grow. The MOEB strives to get students and young people involved. Each volunteer is encouraged to utilize their skillset and explore projects of their choice or to undertake something new and develop a skillset. Anja works to find a place where everyone is happy and productive.

The volunteers and staff of the MOEB are clearly proud of the work they do. There is a delicate balance of pride and humility at play. There is intent behind the curating and care of knowledge and objects in the museum but this knowledge is shared openly and without any pretension. I often found myself leaving the museum to go home and research more about the things I had seen that day. The positivity was a huge motivator to learn. I was given a couple of DIY radio kits for kids from the 1970s and I took them home to my family over Christmas. My dad and I built a simple radio receiver using one of the kits. Suddenly hearing a voice come through the earpiece while we carefully balanced a sprawling mess of wires, grounded into the water

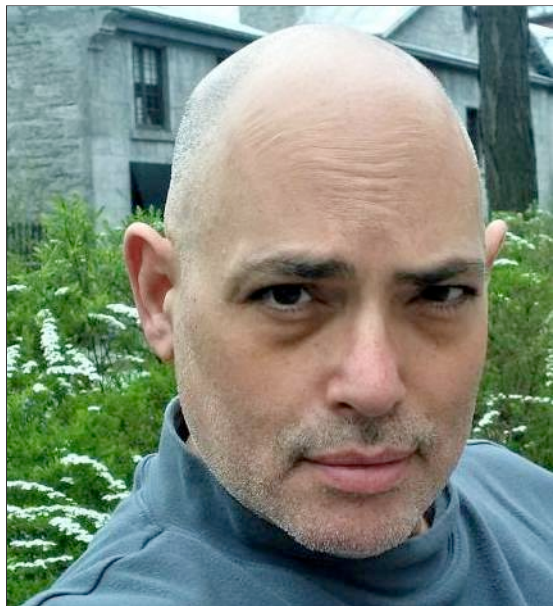
pipe in our now open wall and hooked up to an unwieldy set of rabbit ear antennae that needed to be positioned just right, made the mysticism of audio innovation clear in a way that textbooks never will. A disembodied voice was in my living room and I manifested it. We created this connection to the world and we made it ourselves. The passion of the staff and volunteers at the MOEB inspired me to learn about the history of audio technology and made me want to share both what I learned and the process of learning. The gramophone, the radio, and the television are all fundamentally about sharing and I am thankful that the MOEB shared with me.



Edifice RCA renovations continue moving north on rue Lenoir

At the MOEB

Board Member Profiles



Martin Duchesne
Boardmember



Laurent Arsenault
Boardmember

Passionate about all things radio, Martin Duchesne began his career in the 1980s as a news reader host. He was artistic director at Les Disques Polytel Records and founded and directed Radio-Canada's Cultural Channel Collection, Fonovox, Amberola, Musichall and XXI-21. He was secretary-general of the Canadian Songwriters Hall of Fame in Toronto (CSHF/ PACC). He has also been a member of the Board of Directors of the Festival de la chanson de Granby since 2012, and a member of the cabinet of the CHUM Continuum Project, a member of the Museum Heritage Committee of Saint Joseph's Oratory of Mount Royal. He is also Chief Executive Officer of Carrefour de La Triade (carrefourdelatriade.ca), and holds the position of Director of Development and Communications for the Radio VM network (Radiovm.com). He is Senior Artistic Director at Productions Martin Leclerc (productions-martinleclerc.com) and Director of Business Affairs for Propagande Inc. (propagandedistribution.com). He is Vice-president of the Fondation Frère Jérôme and is also a founding member of the Fondation du Théâtre Paradoxe.

I am a civil engineer graduated from Laval University in 1978 and from Imperial College London in 1979. I completed my MBA from HEC Montreal in 1985. I have been a practicing consulting engineer specializing in forensics for 40 years. For 20 years I have been teaching at the ETS Montreal. I was a member of the Board of the Laval Symphony Orchestra for 2 years in the 1980s and I am a member of the Shriners Hospital for Children- Canada Board of Governors since 2006. I have been an amateur musician for over 50 years. I joined the MOEB Board in January 2019 to actively support the evolution and development of the Museum in its magnificent work of conservation of Emile Berliner's precious technological and intellectual heritage.



Janine Kriebler
Secretary

A graduate of Laval University and holder of a doctorate in political science from the Institut d'études politiques in Paris since 1992, Janine Kriebler joined the Board of Directors of the Musée des ondes Emile Berliner in October 2018. She was an assistant professor in the Department of Political Science at Concordia University and taught at the Department of Strategic Studies of the Royal Military College of Saint-Jean. She also taught at the University of Montreal and at Laval University. Ms. Kriebler is a young retiree from the Department of Political Science of the Royal Military College of Canada and the Royal Military College of Saint-Jean. Passionate about history and music, she intends to put her skills and resources at the service of the Museum's development.

HMV 24.1 Cover
Anne-Marie Sigouin helps open
100 years of Radio Broadcasting in Montréal

Photo by Anja Borck



MOEB 2020
Calendar

A new Exhibition:
100 years of Radio Broadcasting in Montréal

The MOEB Permanent Exhibition
"The Magic of Waves"

THE MUSEUM OPEN!
Visiting hours are Monday to Friday
from 10:00 to 16:00 by appointment
To arrange a visit:
e-mail: info@moeb.ca
Telephone: 514-932-9663

Please make appointments at least two days in advance.

In the next His Master's Voice

Milton "Bill" Putnam

100 Years of Radio Broadcasting in Montreal Our Temporary Exhibition

By Anja Borck



On February 27th 2020, the Musée des ondes Emile Berliner invited its members and selected guests to the opening of the new temporary exhibition: 100 Years of Radio Broadcasting in Montreal. The exhibition received financial support from the “Patrimoines montréalais : une mise en valeur dans les quartiers” Program, a program funded within the “Entente sur le développement culturel de Montréal” concluded between the city of Montréal and the Québec Government and with financial support provided through donations received by the Museum. The digital production of a touch screen received financial support from the Government of Canada through the program “Building Communities Through Arts and Heritage” of Canadian Heritage.

The exhibition opening saw a group of over 50 visitors that flocked into the exhibition area after the museum already had a full morning and afternoon of radio and TV interviews, earlier that day. With around 100 objects, prints of historic articles and photographs, an entertaining chronological tour guided the visitor through the decades of the century. Not many Montréalers are aware that their city was one of the earliest pioneers in radio broadcasting. Already 1901, two decades before radio went public, Guglielmo Marconi, had established a branch in Montreal, which enabled his firm, the Canadian Marconi Com-

pany, to experiment with broadcasting as early as December 1919. On May 20th 1920 came the first transmission of a program between Montreal and Ottawa. Montreal and the rest of the world soon became accustomed to the mostly light entertainment of their radio stations. Soon, radio broadcast in Canada came under pressure from the powerful and popular stations aired across the American boarder, leading to the creation of the CBC in 1936. In the 1970s, Montreal provided the first civil geostationary satellite, enabling all Canadians to watch the same TV stations from coast to coast. This kind of technology helped in making the Montreal Olympics from 1976 life available in many other countries, as well.

With a glass of sparkly wine in their hands, visitors enjoyed the warm and inviting atmosphere, created by the museum’s new light track system, replacing the cold industrial florescent light. Some speeches by Anja Borck, the museum’s director, Alain Dufour, who was responsible for research, and our city councillor Anne-Marie Sigouin allowed to give a bit of background information on the making of the exhibition. Throughout the evening, the old chime of CKAC sounded through the room, tested out by who ever felt the urge. From an old Marconi radio came some old tunes and announcements. A touch screen opened the view on the many additional activities that the Museum and its partners prepared for the year of this world changing technology. With Covid 19 hampering the unfolding of the celebrations, the museum had shown some foresight by having the content of the touchscreen also available online on the newly created radio100.moeb.ca website.

After a great start with enthusiastic visitors throughout February and early March, the show came to a sudden stop on March 16th. Since then, the lights, screen and radio are kept off. However, we still invite you to join in the celebration on our virtual media. And all hands are busy to prepare the rooms of the MOEB for the time of the re-opening. In this spirit, the museum is looking forward to seeing you all again, soon. Until then, stay tuned and go surf the waves.

A Screenshot from the [radio 100.moeb.ca](http://radio100.moeb.ca) website

CENTENNIAL OF BROADCASTING
100 YEARS OF
1919-2020

TIMELINE EXPLORE VISIT STAY TUNED












1899
EXPERIMENTING WITH WIRELESS

In November 1889, Louis Henri Laurent Simard, Cabinet Director of Physics and Professor of Astronomy at the University of Laval, undertakes a series of experiments. In order to carry this out, he uses instruments brought from Paris by the rector of the university and former director of the cabinet, Joseph Clovis Kemner Laflamme. Laflamme purchases this precision equipment used by Branly, Hertz, and Popov from engineer Adrien Eugène Ducretet. Simard travels to France in 1900 where he studies science at the University of Paris and the Catholic Institute of Paris for

First wireless transmission 1894

Clovis Laflamme

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Postcard from the collection of Joseph Pereira

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