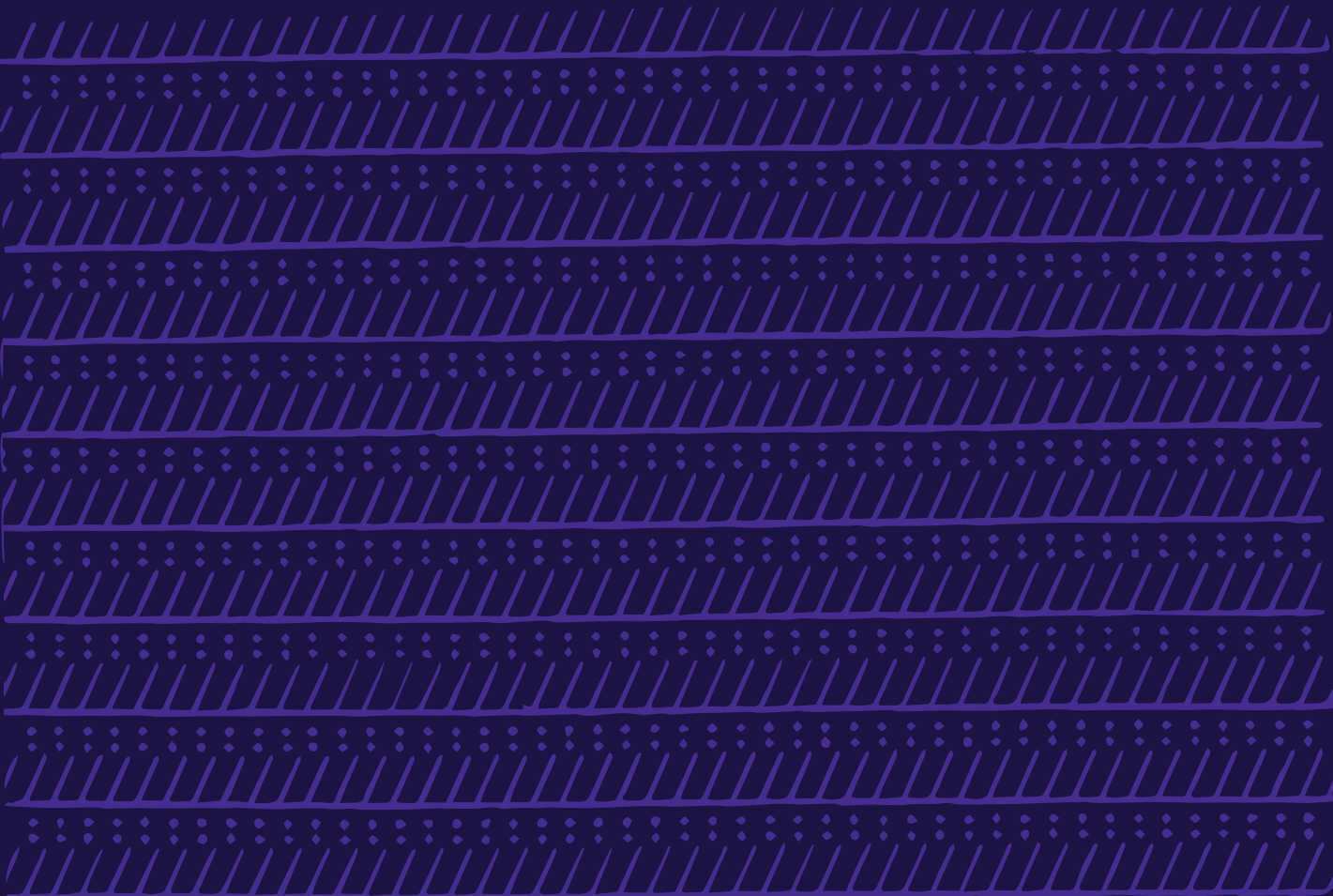




textile museum OF CANADA

Annual Report 2018-2019



The absolute highlight of our stay in Toronto.

-SUSAN AND TOM

This place gives me peace.

-MELISSA

**Oh my...
breathtaking!**

-RIA

**Highly original
and stunning**

-JANNA

**Thank you for preserving
and sharing the beauty
of indigenous heritage with
the rest of the world.**

-LI-KIHN

**No words to express!
Beautiful!**

-ANONYMOUS

**Thank You
Merci**

Miigwetch

Inspiring

Mesmerizing

-CHIOINE

**Thought provoking, engaging,
inspiring great beauty
and wisdom. Thank you!**

-HANNAH

So much to learn and appreciate.

Thank you for these exhibitions.

-DELABIO

**Shoataahass! Miigwetch for bringing all this together.
The work is stunning, Chi-miigwetch to all who shared their
work, stories and laughter.**

-VAL

textile museum OF CANADA

Annual Report 2018-2019

Contents

Mission Vision Mandate	6
Chair of the Board's Message	8
Executive Director's Message	10
By the Numbers	12
What We Do	14
Exhibitions	16
Education	24
Collections and Research	28
Accessibility	31
Melissa Levin Emerging Artist Award	32
How We Operate	33
Museum Shop	34
Development	35
Membership	36
Marketing and Communications	38
Financial Highlights	40
Who We Are	41
Staff	42
Mentorship	43
Volunteers	43
Board of Trustees	44
Donors	45
Partners	47

**textile
museum**
OF CANADA

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Mission Vision Mandate

The Textile Museum of Canada connects our global collection of historic and ethnographic objects to contemporary creative research and expression, as well as to local, national, and international experiences with textiles at their core.

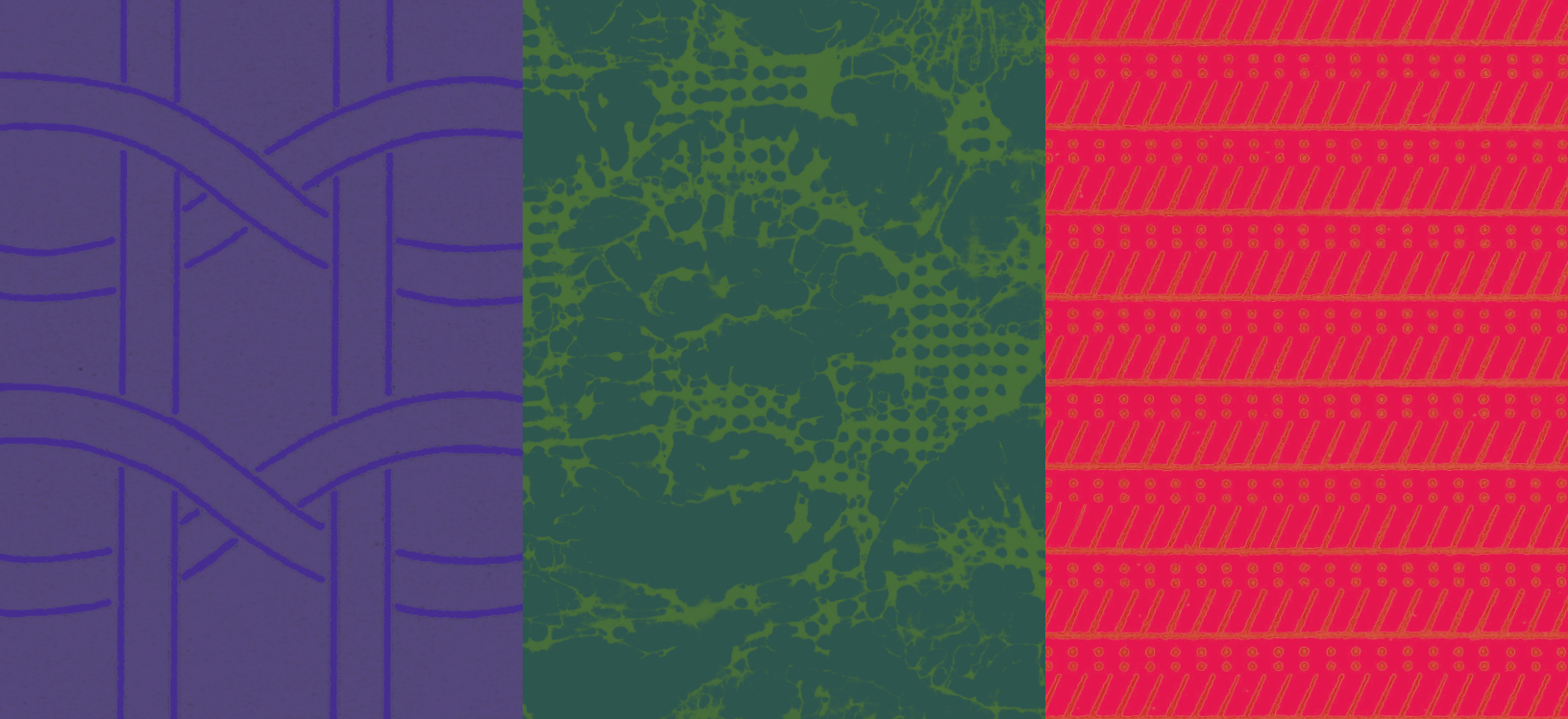
As a national charitable non-profit cultural and educational organization, we focus on the exhibition, collection, conservation, and research of textiles, as well as the production of inclusive public programs that foster awareness of the cultural value of textiles and textile practices in diverse cultures.

Our Vision

To inspire understanding of human experience through textiles.

Our Mission

The Textile Museum of Canada ignites creativity, inspires wonder, and sparks conversation and learning through the stories held within our global collection of textiles, and through active engagement with contemporary artistic practices.



Chair of the Board's Message

As I look back over the past year, I continue to be amazed and impressed by the energy, talent and dedication of the staff, volunteers and Board members in making the Textile Museum of Canada such a vibrant and innovative space.

The year began with the retirement of long-time curator, Natalia Nekrassova, whose knowledge and expertise will be difficult to replace. In her honour, we established the Curatorial Endowment Fund to support curatorial and collection-related activities. With a lead donation of \$50,000 from the William R. and Shirley Beatty Charitable Foundation, combined with donations from a number of supporters of the Museum's curatorial work, the fund is off to a great start.

The exhibitions program continued to dazzle with an array of wonderful and diverse projects that highlighted strong and colourful designs of contemporary quilts from around the world; cultural exchange and diversity inherent in Canada's textile heritage embodied in Indigenous and settler makers; the astounding artistry of contemporary Indigenous beaders whose work reflects a sense of social and political engagement; and installations profiling our activities in textile conservation, education and outreach.

Under the leadership of Emma Quin and Susan Fohr, the newly expanded, innovative, and award-winning educational programming that accompanied these exhibitions generated an enthusiastic public response. In addition, the supporting publications, marketing, community outreach, retail successes, and web development, demonstrated the complex teamwork involved in creating responsive and creative programming and outreach.



Again, I am happy to report that our finances continue to be on sound footing thanks to the careful management of ED Emma Quin and her staff. Supported by increasingly successful grant applications (even in this challenging political environment), the ongoing, very successful fundraising activities of the volunteers, and the generous gifts of our many donors, we begin our new year in good shape.

This year, I want to particularly thank my fellow Board members who contributed a great deal of time and expertise in helping the Museum reach its goals, especially because at the minimum number of 12 members, everyone generously took on extra work. I would particularly like to thank Board member Robert Windrum for spearheading our successful fundraising partnership with Project Sunshine, The Doll Project, that not only raised money for the Museum but also set the stage for a fabulous party!

Looking forward from the Board's perspective, we will look substantially different next year as we welcome 6 new members to the Board. I am truly excited about how their expertise and energy will add an entirely new dimension to the future direction of the Museum.

Finally, and as always, I want to thank all our members, and our community and government supporters for their confidence in the Textile Museum of Canada. And of course, I thank the amazing and dedicated staff and volunteers, who under the leadership of Emma Quin, are increasingly becoming a team to be reckoned with.

Dr. Adrienne Hood, CHAIR, BOARD OF TRUSTEES

Executive Director's Message

2018-19 has been an exciting year for the Textile Museum of Canada. With a commitment to the goals outlined in our strategic plan, Board and staff alike reflected on the Mission, processes and methodology of our museum culture. Our programming and marketing departments engaged with new strategies to drive the Museum toward an ever-stronger future.

As we count down to our 45th anniversary in September 2020, our ongoing work continues to attract an impressive number of visitors. On the strength of our public programming, the Museum welcomed a total of 32,000 visitors in 2018-19. As well, our online audience has grown tremendously with 6,744 Twitter followers, 14,171 Facebook fans, 13,630 Instagram followers and 74,674 website users.

Credited for our impactful exhibitions, last year we offered a collection of inspirational, thought-provoking, and reflective displays. The year began with the final weeks of *Artistry in Silk: The Kimono of Itchiku Kubota*—an exhibition so moving it drew people back time and time again. The vivid quilts of *Color Improvisations 2* and the profoundly complex works in *Jane Kidd: Curious* followed throughout the late spring and summer.

Crosscurrents: Canada in the Making, which was informed by a comprehensive range of community consultations, explored cultural exchanges and interactions between Indigenous people, settler Canadians, and newcomers over the last two centuries. Both this exhibition and *Beads, they're sewn so tight* demonstrate our ongoing efforts to increase representation by Indigenous artists.

Last year, I spoke about our increased commitment to education, noting that our strategic plan focused our efforts on ensuring museumgoers of all ages are engaged in purposeful, relevant learning. After committing increased resources to this department, I'm proud to report that our programming team received the Community Art Educator of the Year Award 2019 from the Ontario Art Education Association.

In addition to the robust public programs that accompany all exhibitions, we excitedly launched our Textile Teach-ins. These bi-monthly drop-in workshops feature hands-on learning activities across textile techniques including tapestry weaving, patchwork, float work (weaving), and knitting. In addition to staff and professional artists, volunteer educators contribute their skilled knowledge to these sessions.

Leveraging past successes, and with the visionary philanthropy of Ruth Mandel and the TD Private Giving Foundation, we were able to deepen our engagement with social agencies around the city through *Community Voices*. *Community Voices* partnered the Museum with local social agencies and Toronto-based emerging artists to encourage creative expression and support learning for individuals from underserved communities.

One of our most ambitious programs of the year was *Manidoominensagemin Toronto [we are beading in Toronto]*, a beading symposium organized in collaboration with Lisa Myers. The symposium contributed to scholarship around contemporary Indigenous art with a focus on beading techniques and quillwork, creating space to make and learn together.

Tirelessly, we worked to bring greater awareness to the Museum. Innovative marketing partnerships with NOW Magazine and CTM Media Group engaged with local and tourist markets. Through our partnership with NOW, we launched a Digital Residency that saw a dedicated Textile Museum section embedded into NOWtoronto.com. Our audience numbers increased and, in the fall of 2018, more than 100,000 votes were cast in the NOW Magazine Readers' Choice Awards: the Textile Museum of Canada received the accolades of 'Runner-Up' in the best museum category, only behind the AGO.

In recognition of our accomplishments, we are incredibly grateful to receive major increases to our base funding from the Canada Council for the Arts (CCA), from \$74,000 to \$110,000 annually, and the Ontario Arts Council (OAC), from \$122,000 to \$137,000 annually. We received primary exhibition support of \$50,000 from BMO Financial Group; an inaugural gift of \$50,000 to establish the Curatorial Endowment Fund from the William R. and Shirley Beatty Charitable Foundation; and most recently a \$50,000 grant through the Digital Strategy Fund of the Canada Council for the Arts to conduct a digital maturity assessment. We thank all our donors and funders and I'd like to draw your attention to page 45 of this report where each are acknowledged.

All of our success and accolades are a testament to the special place that our Museum is, and to the dedication, imagination, and expertise of all the people who work here; we continue to benefit from the contributions of our talented and insightful staff and volunteers.

Emma Quin, EXECUTIVE DIRECTOR

By the Numbers

VISITORS
32,000
9.5%
INCREASE

VISITORS USING MAP PASSES
6,629

MEMBERS
770
3.3%
INCREASE

VOLUNTEERS
144
12.5%
INCREASE

VOLUNTEER HOURS WORKED
20,049
17%
INCREASE

OBJECTS IN COLLECTION
15,128

NEW ACQUISITIONS
12

OBJECTS LOANED TO
OTHER INSTITUTIONS
4

EXHIBITIONS
5

TOURING
EXHIBITIONS
1

WORKS OF ART EXHIBITED
160

CONTEMPORARY ARTWORKS
EXHIBITED
80

PERMANENT COLLECTION
OBJECTS EXHIBITED
78

ARTISTS EXHIBITED
33

EDUCATION PROGRAMS

154

SCHOOL TOURS

68

EDUCATION PROGRAM
PARTICIPANTS

4,291

FREE PUBLIC PROGRAMS

41

HANDS-ON
WORKSHOPS

47

PARTNERSHIPS
WITH SOCIAL AGENCIES

7

WEBSITE USERS

74,674

5%

INCREASE

NEWSLETTER SUBSCRIBERS

6,216

15%

INCREASE

FACEBOOK FOLLOWERS

14,171

17%

INCREASE

INSTAGRAM FOLLOWERS

13,630

35%

INCREASE

TWITTER FOLLOWERS

6,744

35%

INCREASE

TOTAL SOCIAL MEDIA FOLLOWERS

34,545

23%

INCREASE

What We Do

Each year, we build on our existing methods and partnerships, and boldly push boundaries to explore new ground, innovate, and welcome more people into our activities. In the 2018-19 year, this work was centred around three organizational values: community, inclusivity, and active engagement.

Community

The Textile Museum of Canada is a welcoming and vital space. The communities we serve and that influence the Museum's work continue to expand as we invite diverse curators, educators, and artists to lead exhibition and programming initiatives. Workshop and collections-based outreach activities bring the resources, knowledge and unique perspective of the Textile Museum of Canada to community spaces across the GTA and beyond. The *Community Voices* workshop series strengthened existing engagement with our community partners, and touring exhibitions extend the Museum's reach to national and international audiences.

Inclusivity

Inclusivity is a core value of the Textile Museum of Canada. Through programming, outreach activities, and equitable hiring practices we seek to create a welcoming environment for youth, people with disabilities, Indigenous people, people of colour, and LGBTQ2+ people. We offered more than 20 free hands-on workshops at the Museum as part of our new Textile Teach-ins workshop series which prioritizes accessibility and removes financial barriers to learning. We also diversified the perspectives shared on the walls of our galleries by inviting artists, researchers and community members to contribute their voices to our *Crosscurrents: Canada in the Making* exhibition.

Active Engagement

At the Textile Museum of Canada, our visitors and communities are at the heart of what we do. Across all departments we engage and listen so we can grow with our audience and continue to build strong relationships. We invite dialogue on social media, in exhibitions through visitor response activities, and on tours and school visits by inviting participants to share their ideas and questions. In preparation for a future exhibition of textiles made by Inuit artists in Kinngait, Nunavut, we have invited dozens Inuit art community members into the Museum to view the collection and engage in the exhibition and collections management planning process. We embrace constructive inquiry and multiplicity of thought by actively drawing our community in.

Exhibitions

The Textile Museum of Canada's 2018-19 exhibitions highlighted Canadian textile practices from the 1800s to today, explored generations of Indigenous textile practices through the work of contemporary practitioners, celebrated Nancy Crow's leadership in international contemporary quilt making, and shared the Museum's behind-the-scenes work in collections and conservation.



The touring exhibition **Color Improvisations 2: An International Exhibition of Contemporary Quilts**, curated by renowned quilter and teacher Nancy Crow, presented quilts by 25 artists hailing from Canada, Germany, Scotland, Switzerland, and the United States. The large-scale quilts, each bold and distinctive, were made in an abstract improvisational style. As the only North American venue for the exhibition, *Color Improvisations 2* drew enthusiastic audiences of makers and lovers of abstract design and intricate, modern quilting.

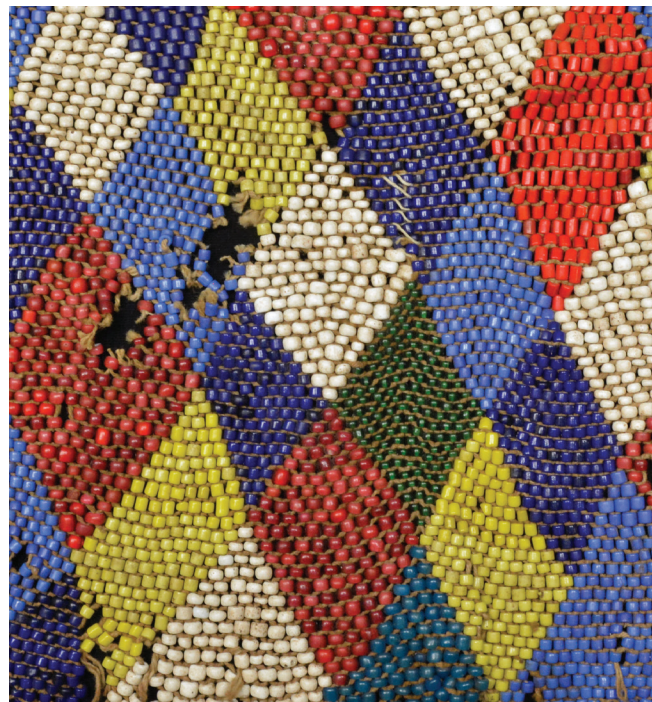


Crosscurrents: Canada in the Making

explored the ongoing cultural exchanges and interactions between Indigenous people, settler Canadians, and newcomers through 78 objects and artworks from the last three centuries. Rich stories of tradition, innovation, and adaptation were told through treasured objects from the Museum's collection, loans from partner institutions and private collections, and the work of contemporary artists. Artists, newcomers, collectors, scholars, and community members responded to pieces in the exhibition offering diverse perspectives. *Crosscurrents* addressed resilience and excellence in Indigenous textile practices. The exhibition included a collection of early 19th-century Haudenosaunee beadwork and a historic Haida woven cedar mat made by Johnnie Kit-Elsua c. 1880 shown alongside examples of contemporary quillwork, beadwork, and cedar weaving by artists Brenda Lee, Vanessa Dion Fletcher and Meghann O'Brien. Loans from the North Buxton Museum and Chatham-Kent Black Historical Society showcased Black Canadian textile traditions. Newcomers provided responses to settler textiles, creating links between past and present migration experiences. *Crosscurrents* also marked the first opportunity to exhibit a piece from a special collection of printed textiles from Kinngait, Nunavut that is on long-term loan to the Museum.



Beads, they're sewn so tight further profiled excellence and resurgence in contemporary Indigenous textile practices. The exhibition was guest curated by Lisa Myers and featured beadwork by artists Bev Koski, Katie Longboat, Jean Marshall, and Olivia Whetung. Through bead weaving, loom work, and bead embroidery, the artists' work demonstrated the power of beading as a cultural expression that effectively attends to critical issues such as language retention, stereotypes, and social and environmental issues facing Indigenous communities today. The exhibition explored the depths of social and political relations expressed through beadwork, including living traditions, family, and community networks.



The education exhibition **Introducing the Teaching Collection** and conservation exhibition **Behind the Scenes: Beadwork Conservation** provided visitors insight into ongoing projects happening at the Museum. *Introducing the Teaching Collection* was an exhibition of objects from the Education Collection profiling recent research and collections management work, made possible through the Elizabeth L. Gordon Art Program. Visitors were invited to use post-it notes to share their own knowledge and ask questions about five textiles that were chosen by Education Assistant Melina Mehr. *Behind the Scenes* was organized to share the hundreds of hours of conservation work that have gone into creating new custom storage and display mounts for the Museum's beadwork collection, a project that was supported by the Canadian Department of Heritage's Museums Assistance Program. A collaboration between the education, conservation, and collections management staff, the exhibition included examples of old and new mounts, explanations for the improvements, and a video of conservator Hillary Anderson making a special mount.



Color Improvisations 2

An International Exhibition of Contemporary Quilts

May 30–September 23, 2018 CURATOR: **NANCY CROW**

PROGRAMS

May 31, 2018

LECTURE

Quilts as Art: A History by Robert Shaw

June 21, 2018

ARTIST TALK

Hodgepodge: Making it Happen!
by Nancy Crow

June 22, 2018

SPECIAL EVENT

**A Special Evening with Quiltmaker and
Curator Nancy Crow**

September 8 & 9, 2018

WORKSHOP

**Improvitational Patchwork Workshop
with Barb Mortell**



Crosscurrents Canada in the Making

June 27, 2018–March 31, 2019

LEAD CURATOR: **ROXANE SHAUGHNESSY**
ARTISTS: **VANESSA DION FLETCHER, BRENDA LEE,
MEGHANN O'BRIEN, AMANDA RATAJ, OVILU**

PROGRAMS

July / August, 2018

THREAD JOURNEYS
Family Drop-In Program

June 28, 2018

SPECIAL EVENT | Focus on Quillwork with
Brenda Lee and Vanessa Dion Fletcher

July 25, 2018

SEMINAR | Traditions and Transitions:
Seminar on the History of Canadian
Spinning and Weaving with Dr. Adrienne
Hood

September 26, 2018

PRESENTATION | Archive / Textiles / Race
with Desmond Miller

October 26, 2018

LECTURE | Working at the Interface:
Indigenous Textiles in a Contemporary
World with Meghann O'Brien

October 27, 2018

WORKSHOP | Spinning with Meghann O'Brien

November 14, 2018

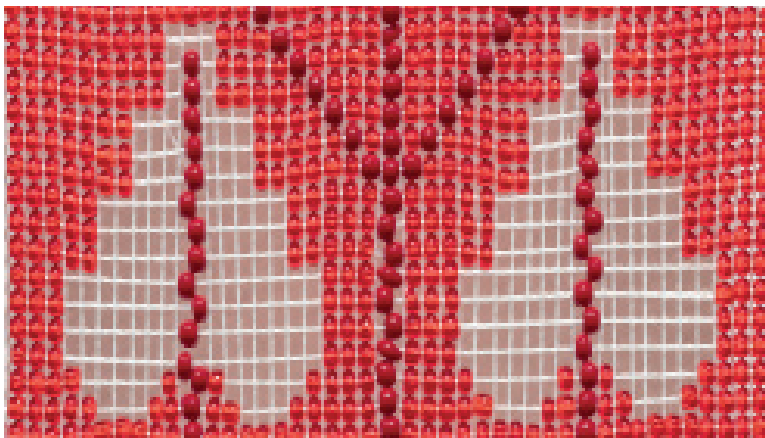
CONSCIOUS CONSUMPTION | Focus on Local
Linen with Amanda Rataj and Patricia
Bishop

December 5, 2018

ART CHAT | Cape Dorset Printed Textiles
with Anna Richard

March 23, 2019

SPECIAL EVENT | Finding Language:
A Word Scavenger Hunt with Vanessa Dion
Fletcher



Beads, they're sewn so tight

October 10, 2018–May 26, 2019

CURATOR: LISA MYERS

ARTISTS: BEV KOSKI, KATIE LONGBOAT, JEAN MARSHALL, OLIVIA WHETUNG

PROGRAMS

October 11, 2018

ARTIST TALKS

Lisa Myers, Bev Koski, Katie Longboat, Jean Marshall, and Olivia Whetung

October 17, 2018

TEACHERS' EVENING

Focus on Indigenous Learning with Naomi Smith

January 25-27, 2019

SYMPOSIUM

Manidoominsagamin Toronto [we are beading in Toronto] Beading Symposium

May 1, 2019

CURATOR'S TOUR WITH LISA MYERS

Behind the Scenes: Beadwork Conservation



TRAVELLING EXHIBITION

Home Economics 150 Years of Canadian Hooked Rugs

September 30, 2018–January 6, 2019

Mackenzie Art Gallery, Regina, SK

February 7–April 23, 2019

Borealis Gallery, Edmonton, AB

Education

In 2018-19, Susan Fohr was promoted to the position of Curator of Education. Susan was supported in this role by Anna Richard who joined the education team as Education and Interpretation Coordinator and Khadija Aziz as Community Arts Engagement Coordinator. The education team's work was recognized by the Ontario Art Education Association's Community Art Educator of the Year Award.

The education team prioritized inclusive, hands-on engagement with community through Textile Teach-ins and Community Voices workshops. With increased human resources, the department was able to expand program offerings, including hosting a weekend-long beading symposium, *Manidoominsagemin Toronto [we are beading in Toronto]*, as part of the *Beads, they're sewn so tight* exhibition programming.

Core Programs

The Textile Museum of Canada continued to have steady participation in its core education programming which includes school programs, group tours, and family drop-in programs. Our volunteers enabled us to engage with more people. The volunteer educators supported the facilitation of school programs for 3,025 K-12 and post-secondary students, taking the lead on hands-on activities that engaged 331 of those students. We were able to offer craft activities in Fibrespace every Wednesday afternoon through July and August due to the commitment of these volunteers. Our volunteer docents facilitated 18 private tours and offered tours every Sunday afternoon, in addition to leading private tours for over 300 people including residents of seniors' homes, textile enthusiasts, and art appreciation organizations. Specialized touch tours for visitors with low vision continue to be offered, and our Sunday tours are offered free with admission in an effort to promote inclusivity and engagement.

Public Program Highlights

TEXTILE TEACH-INS Beginning in April 2018, the education department introduced a workshop series called *Textile Teach-ins*. These bi-monthly workshops responded to visitor demand to learn textile techniques on display in exhibitions. In an effort to create a financially inclusive, and socially accessible space, the workshops were free and open to participants of all skill levels. We presented workshops on tapestry weaving, patchwork and improvisational quilting, spinning, rug hooking, beading, float work weaving, sewing basics, knitting, and needlework samplers.

MANIDOOMINENSAGEMIN TORONTO [WE ARE BEADING IN TORONTO] Under the creative leadership of *Beads, they're sewn so tight* guest curator Lisa Myers, the Textile Museum education team organized a highly successful weekend-long beading symposium that celebrated excellence and community in Indigenous beading. The weekend consisted of lectures, seminars, workshops, and community beading tables that encouraged the exchange of knowledge and skills, contributing to scholarship on contemporary Indigenous art. The symposium welcomed ten facilitators and 50 participants from across North America, 87% of whom were Indigenous.

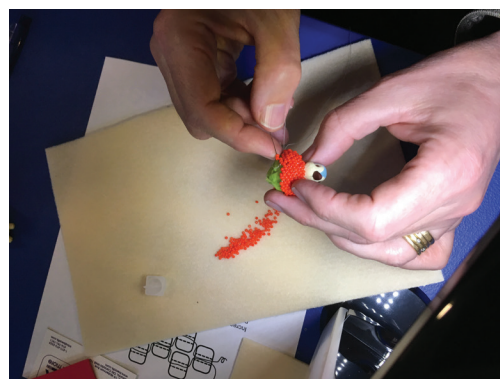
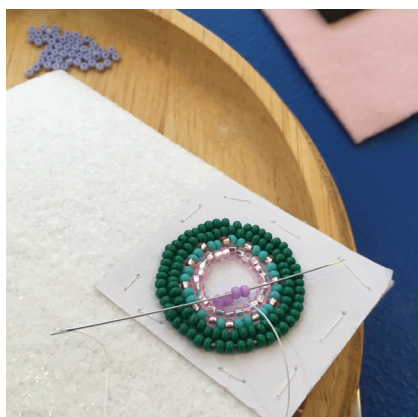
INDIGENOUS VOICES In addition to featuring Indigenous artists in our exhibitions, Indigenous facilitators lead many of our public programs. *Manidoominensagemin Toronto [we are beading in Toronto]* included workshops on embroidery beading by Katie Longboat, quillwork by Brenda Lee and Jean Marshall, moose hair tufting with Marie Brunelle Moreau, and bead weaving with Bev Koski; lectures by Sherry Farrell Racette and Franchesca Hebert-Spence; a seminar and handling of historic beadwork from the Great Lakes Region, and a community beading table facilitated by Lisa Myers, Olivia Whetung, Bev Koski, Katie Longboat, and Jean Marshall.

Exhibition-focused programs included a tour and workshop on quillwork with Brenda Lee and Vanessa Dion Fletcher; artist talks with Olivia Whetung, Bev Koski, Katie Longboat, and Jean Marshall; an illustrated talk and spinning workshop with Meghann O'Brien; and an interactive gallery tour with Vanessa Dion Fletcher. Naomi Smith facilitated a beading activity and teaching as part of our fall teachers' evening that focused on Indigenous learning. Naomi Smith and Lucille Atlookan facilitated beading workshops as part of our *Textile Teach-ins* series.

Outreach

TORONTO PUBLIC LIBRARY Textile Museum staff continued to work closely with the Toronto Public Library to offer outreach programming. These initiatives included a fabric printing workshop at Eatonville Library (Etobicoke) and sharing objects from the hands-on education collection at Malvern Public Library (Scarborough) to animate Black History Month and Asian Heritage Month. We also participated with support from our volunteer educators at the annual Maker Festival held at the Toronto Reference Library.

COMMUNITY VOICES With the support of the Ruth Mandel-WHO GIVES FUND and the TD Private Giving Foundation, the Textile Museum presented the *Community Voices* workshop series. *Community Voices* built on the successful 2016-17 series by hiring part-time Community Arts Engagement Coordinator Khadija Aziz, whose role was dedicated to delivery of this project. *Community Voices* sustained existing partnerships with ArtHeart, YWCA Woodlawn, Sistering and Workman Arts, and developed new partnerships with Newcomer Women's Services, Triangle Program, and YWCA Elm Residence. The Museum hired six emerging artists and educators, prioritizing engagement with artists who are Indigenous, people of colour, LGBTQ2+, and people with disabilities. Eight four-week workshop series were offered on fabric printing (Emily Norry), African textile collage (Apanaki Temitayo M), block printing (Apoorva Varma), wearable electronics (Justice Stacey), embroidery (Yahn Nemirovsky), and shibori (Allie Davis). *Community Voices* creates opportunities for inclusive engagement with diverse communities that expands reach and connection with textiles.





Collections and Research

STRATEGIC GROWTH OF COLLECTIONS

As of April 1, 2018, the Textile Museum began a temporary moratorium on collecting to allow for an in-depth review of our acquisitions policy. The Collections Development Committee has been actively working toward the development of a revised policy that is reflective of the Museum's Mission, Vision, and Mandate.

A small number of exceptional pieces were brought into the collection during this period: 77 objects were added to the Permanent Collection and 17 objects were added to the Education Collection. Staff welcomed five researchers into the collection this year to study textiles from Portugal, Mexico, Turkey, and China.

The Collections Management team welcomed Kelsey Cassin as Collections Management Assistant in July 2018. In December 2018 we welcomed Victoria Pathammavong as Exhibition Project Coordinator.

LOANS The Museum continues to share our specialized collection through loans to other institutions. Two examples of South African beadwork from the Textile Museum collection remained on display in the Canadian Museum of Human Rights exhibition, *Mandela: Struggle for Freedom*. A rug from Bakhshaish, Iran and a shawl from Kerman, Iran were loaned to the Aga Khan Museum for *Transforming Traditions: The Arts of 19th-Century Iran*.

RESEARCH Significant original research was conducted this year by our curatorial and conservation teams in preparation for the 2019 exhibition of printed textiles made by Inuit artists in Kinngait, Nunavut.

Conservator Hillary Anderson conducted scientific testing to determine the fibre content of objects in the Kinngait textiles collection. This research complemented extensive primary research into the collection, forming the basis of the paper, "The Untold Story of Inuit Printed Fabric Experiments from Cape Dorset, Nunavut," presented by Roxanne Shaughnessy and Anna Richard at the Textile Society of America Symposium.

Active engagement with the Inuit arts community has yielded many rich connections and insights. Throughout the year, Inuit artists, designers, scholars, and community members were welcomed into the museum to view the fabrics and Roxanne Shaughnessy travelled to Kinngait to collaborate with community members.

As stewards of this important collection, the Textile Museum of Canada is committed to ongoing research, and offering community access.

PRESENTATIONS

Textile Museum staff presented their research and expertise at various venues throughout the 2018-19 year:

Hillary Anderson, Canadian Association for Conservation of Cultural Property (CAC), “Many Hands Make Light Work: Volunteer Involvement with the Collection at the Textile Museum of Canada”

Sarah Quinton, Textile Society of America (TSA) Symposium, “Home and Away: Seeing Through Textiles as a Curatorial Practice”

Roxane Shaughnessy and Anna Richard, TSA Symposium, “The Untold Story of Inuit Printed Fabric Experiments from Cape Dorset, Nunavut, Canada”

Hillary Anderson, Ontario Association of Art Galleries (OAAG) Workshop, “Art Handling for Storage and Exhibition Installation; Examining Real Life Situations”

Roxane Shaughnessy, OAAG Workshop, “Digitization of Collections”

Susan Fohr, Myseum, “Beyond the Rack: Discussing Toronto’s Garment Industry”

PUBLICATIONS

Beads, they’re sewn to tight Exhibition Catalogue with writing by guest curator Lisa Myers was published by the Textile Museum of Canada

The Untold Story of Inuit Printed Fabric Experiments from Cape Dorset, Nunavut, Canada, by Roxane Shaughnessy and Anna Richard, published online at the University of Nebraska Digital Commons

IMAGES FOR PUBLICATIONS

Tunic Fragment from Egypt for a paper on a tunic from the Netherlands (T88.0048).

Crazy quilts from Canada for The International Quilt Study Center & Museum at the University of Nebraska-Lincoln, a non-profit educational organization, for their online exhibition, “World Quilts: The Crazy Quilt Story” (T96.0118, T95.0214, T2006.39.5).

Quilts made during WWI for Quilts of Valour - Canada (QOVC). This is a non-profit that presents quilts to retired and injured veterans of the Canadian Armed Forces across Canada. The four quilts were included in the 2019 QOVC newsletters (T84.0069, T90.0191, T84.0061, T84.0066).

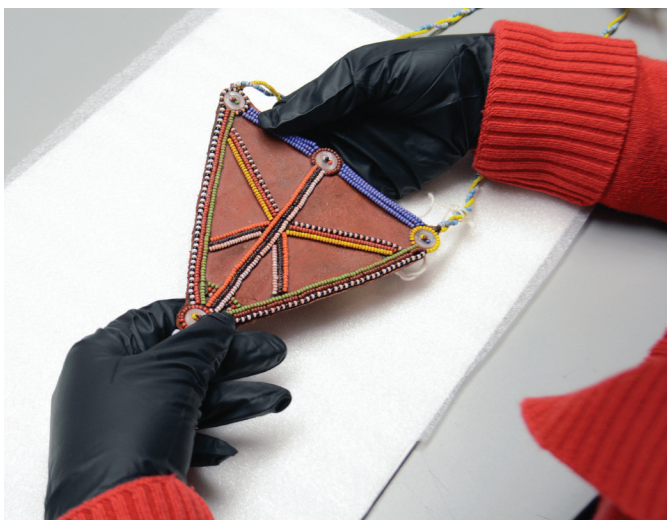
Prayer rug from Fachraly, Azerbaijan, made in 1927, for a book published by the Azerbaijan Carpet Museum (T90.0361).



COLLECTIONS
OBJECTS
PHOTOGRAPHED

392



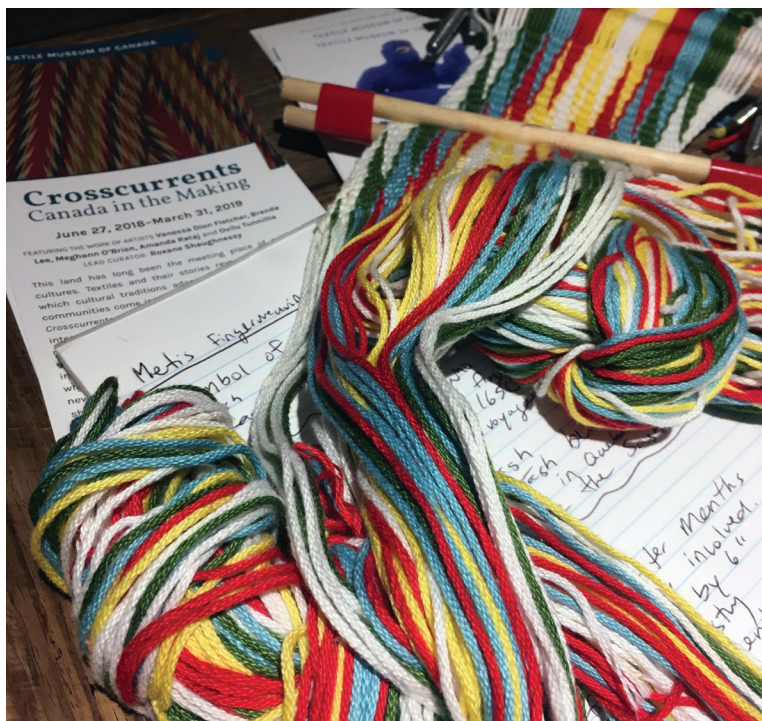
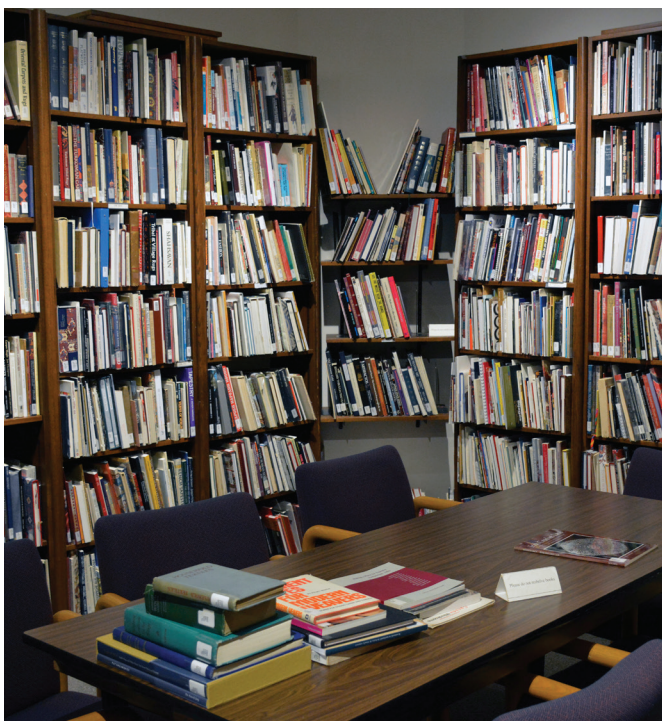


Conservation

Ongoing conservation and collections management work creates space for our collection to grow and ensures that objects in our collection receive the highest standard of care.

In early 2018, the Textile Museum received funding from the Canadian Department of Heritage's Museums Assistance Program to construct custom storage and display mounts for 150 objects in the Museum's beadwork collection. The beadwork was photographed, measured, and condition reported, and a new flat storage cabinet was purchased to maximize storage efficiency. Our work on this project is ongoing and is expected to be completed in early 2020.

The exhibition *Behind the Scenes: Beadwork Conservation* presented this conservation project and its goals to visitors and in March 2019, the Textile Museum was invited to post about the project on the Canadian Association for Conservation's (CAC) social media pages. Through partnership with the CAC's Ad-hoc Advocacy Committee, which promotes awareness of heritage conservation, we were able to share images, video, and details about this important, specialized conservation project with a greater community of cultural heritage and museum professionals.



H.N. Pullar Library

Under the leadership of Librarian Addisalem Desta, volunteers welcomed over 600 visitors to the library and responded to more than 66 research questions. We added 153 books to the library collection and raised hundreds of dollars through book and magazine sales. We also launched a project to barcode books in preparation for our newly automated circulation system.

Accessibility

The Textile Museum of Canada is committed to creating an environment that is welcoming to all visitors. We prioritized the use of clear language in the writing of all exhibition texts to ensure that visitors can easily access the information and ideas presented. Clear print guides and hands-on Touch Tours were made available to provide access to visitors who are blind or who have low vision.

Financial accessibility is at the core of the Textile Teach-ins workshop series that was launched in April 2018. Once a month, the Textile Teach-ins workshops are hosted on Wednesday evenings during pay-what-you-wish hours so there is no obligation to pay a fee to participate, and all materials are provided.

The addition of an elevator at the nearest TTC station, St. Patrick subway station, helped to enhance the physical accessibility of the Museum.



Melissa Levin Emerging Artist Award

The Melissa Levin Emerging Artist Award was launched in summer 2017 to honour the legacy of artist, mentor, and teacher Melissa Levin (1958-2015) through financial awards that support the learning and development of emerging artists.

Generous donations to the Melissa Levin Emerging Artist Fund made it possible to continue this program beyond its inaugural year. The 2018 Melissa Levin Emerging Artist Award winners were Catherine Blackburn and Meera Sethi. With this award, Catherine purchased studio materials and equipment and Meera conducted research in the Textile Museum's collection of garments and textiles from South Asia.

If you are interested in donating, please visit textilemuseum.ca/join-support/give or call 416-599-5321 x2246 to speak with Caitlin Smith.

How We Operate

Museum Shop

The Shop had a successful 2018-19, exceeding sales and transaction values as compared to the industry averages compiled by the Museum Store Association.

Through conscious purchasing and outreach initiatives, the Shop embodies the Textile Museum's values of community and inclusivity. This year's focus was on promoting the work of Indigenous artists and companies to complement the exhibitions *Crosscurrents: Canadian in the Making* and *Beads, they're sewn so tight*. The Shop was also pleased to provide 120 copies of the catalogue *Beads, they're sewn so tight* to the Toronto District School Board for their Urban Indigenous Education Centre.

Shop staff and volunteers hosted pop-ups at Christie Gardens Assisted Living with select merchandise chosen to suit the shopping needs of senior residents and presentations about the Museum's programming.

The Shop's gross sales contributed 14% to the Museum's operating revenues.

Development

The Museum has focused on creating sustainable, strong relationships with supporters and communities. In September 2018, Caitlin Smith joined the Textile Museum team as Development Manager. Caitlin has 18 years of experience as a fundraiser, most recently at the ArQuives (Canada's LGBTQ2+ archives), Aga Khan Museum, Canadian Civil Liberties Association, and PEN Canada.

TRANSFORMATIONAL GIFTS

Shirley Beatty continued to provide leading financial support of the Museum in 2018-19. Through the William R. and Shirley Beatty Charitable Foundation, Shirley donated \$131,000. The funds will support the Curatorial Endowment Fund, Library, and development of a 2019-20 exhibition of printed textiles made by Inuit artists from Kinngait, Nunavut.

We extend our sincerest thanks to Shirley for her ongoing support!

ANNUAL CAMPAIGN

Through the generous donations of Textile Museum supporters, the annual campaign raised over \$20,000. These funds will support Museum operations.

VOLUNTEER ASSOCIATION SALES

Throughout the year, the Textile Bazaar, Textile Treasures Sale, and various Workroom Sales raised \$53,858.35 for the Museum.

Thank you to the talented, committed and generous Textile Museum of Canada volunteers who host these fundraising sales! We would also like to thank everyone who donated the fabulous textiles and goods that make the sales possible.

Membership

Textile Museum of Canada Members contribute to the vitality of our Museum community through their support as well as through visiting our exhibitions, sharing the Museum with their guests, attending events and programs, visiting our shop, and through volunteering. In addition to being an important part of our community, members contribute 13.2% to our operational funding.

Textile Museum of Canada membership continues to grow every year. A new Friend Level of membership was introduced this year to offer a more flexible option. At this level, the cardholder can bring one guest plus children aged 17 and under. We had 18 members join or renew at this level and a total of 154 new members joined the Museum across all levels in 2018-19. The Museum was also pleased to welcome Caitlin Donnelly to the team as the Membership and Marketing Coordinator.

We thank all our members for their continued support!



Marketing & Communications

NOW MAGAZINE DIGITAL RESIDENCY

In May 2018, the Textile Museum took part in NOW Toronto's Digital Residency. With a dedicated micro-site on NOW and advertisements and articles in their print magazine, museum news, stories, and events, we made 2,210,596 impressions. The NOW Digital Team published engaging profiles of members of the Textile Museum community, giving a rich sense of the diverse, passionate people at the heart of the Museum. They also produced a vibrant promotional video that presented all aspects of the Museum, including exhibitions, the shop, conservation, and hands-on learning. The video has since been posted to the Museum's Facebook page and has been viewed over 4,000 times!

NOW TORONTO READERS' CHOICE RUNNER UP IN BEST MUSEUM CATEGORY

The Textile Museum was voted Runner Up in the Best Museum category of the NOW Toronto Readers' Choice Awards. We are grateful for everyone who cast a vote!

INSTAGRAM MLEAA WINNER TAKEOVERS

In conjunction with the nomination period for the 2018 Melissa Levin Emerging Artist Awards, the Textile Museum invited the 2017 winners to take over our Instagram account. Omar Badrin, Hannah Epstein, and Vanessa Dion Fletcher each took over for a week and shared images and videos that provided insight into what they were working on, and their artistic process, inspiration, materials, and motivations.

111 PLACES IN TORONTO YOU MUST NOT MISS

The Textile Museum was featured in *111 Places in Toronto You Must Not Miss*: "renowned internationally for its diverse and relevant exhibits in addition to its innovative programming."

NOTABLE PRESS

Delta Sky Magazine recommends the Textile Museum of Canada as a late morning stop for the art enthusiast in the article "1 City, 5 Ways: Toronto", November 2018

Vogue Magazine: Sage Paul gives a shout out to the Textile Museum of Canada in "The Cool Girl's Guide to Toronto" written by Mosha Lundström Halbert, December 2018



Sage Paul
Photographed by Mark Sommerfeld

Art scene: "I'm in awe and deeply inspired by the programming and work Wanda Nanibush, Indigenous Arts Curator, does at the AGO. I love the what Melanie Egan and her team at the Harbourfront Centre do. The Textile Museum just put up an incredible show curated by Lisa Myers called "Beads, They're Sewn So Tight."



Textile Museum Profile: Trang Tan

NOW Digital Residency: Textile Museum of Canada

FROM 1,000 1,000 AM



As part of this month's *Textile Museum of Canada Digital Residency*, we're profiling a number of artists and professionals associated with the museum and wider community. See all of the profiles [here](#).



Textile Museum of Canada

55 Centre Ave, Toronto, ...

textilemuseum.ca VISIT SITE

SHARE



canadianart

SUBSCRIBE SUPPORT US FOUNDATION MAGAZINE Q

ARTS & CULTURE / OCTOBER 10 - MAY 26, 2019

Beads, they're sewn so tight

Bev Koski, Katie Longboat, Jean Marshall, Olivia Whetung



Bev Koski, *Striped Pulse* in 2014, 1978, 2018. Beads and thread. 5.53 x 5.53 x 0.53 cm. Image courtesy of the artist.

Textile Museum of Canada
55 Centre Avenue
Toronto, Ontario

Curator
Lisa Myers

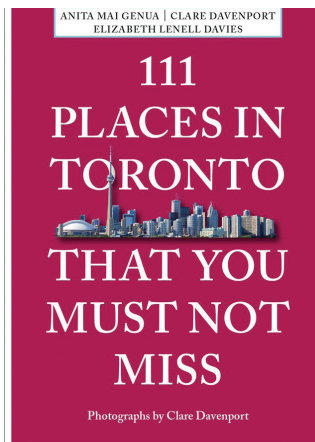
Date
October 10-May 26, 2019

"Beads, they're sewn so tight" is a new exhibition of over 40 works by four contemporary artists who innovate in the field of beading and quilwork.

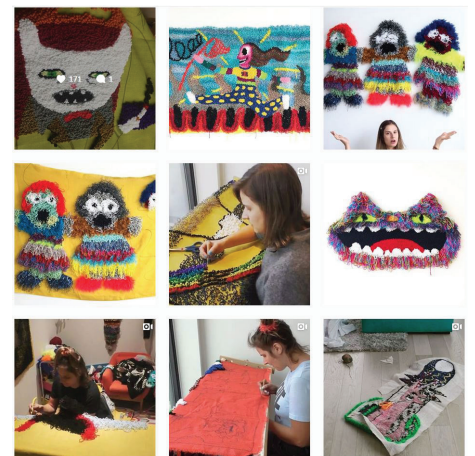
textilemuseum.ca

EDITOR'S COMMENT

Some of the most notable artworks of the past few years have been constructed out of many tiny beads. Take Ruth Cuthand's *Don't Breathe, Don't Drink*, acquired by the Art Gallery of Ontario, or Nadia Myers's *For those who cannot speak the land, the water, the animals and the future generations*. For just a couple of examples. This show at the Textile Museum, curated by Lisa Myers, features four more artists who craft large impacts out of bead-sized materials, including Olivia Whetung whose "T'beh" was a hit at Artspace in Peterborough in 2017 and Bev Koski (whose use of beadwork to quilwork, or armour, small cliché dolls speaks volumes).



Photographs by Clare Davenport



Financial Highlights

5%
TAC OPERATING

5%
ONTARIO MINISTRY
OF CULTURE

10%
ONTARIO ARTS COUNCIL

1%
EMPLOYMENT GRANTS

4%
CANADIAN HERITAGE

8%
CANADA COUNCIL
FOR THE ARTS

14%
MUSEUM SHOP
(GROSS)

3.5%
MEMBERSHIP

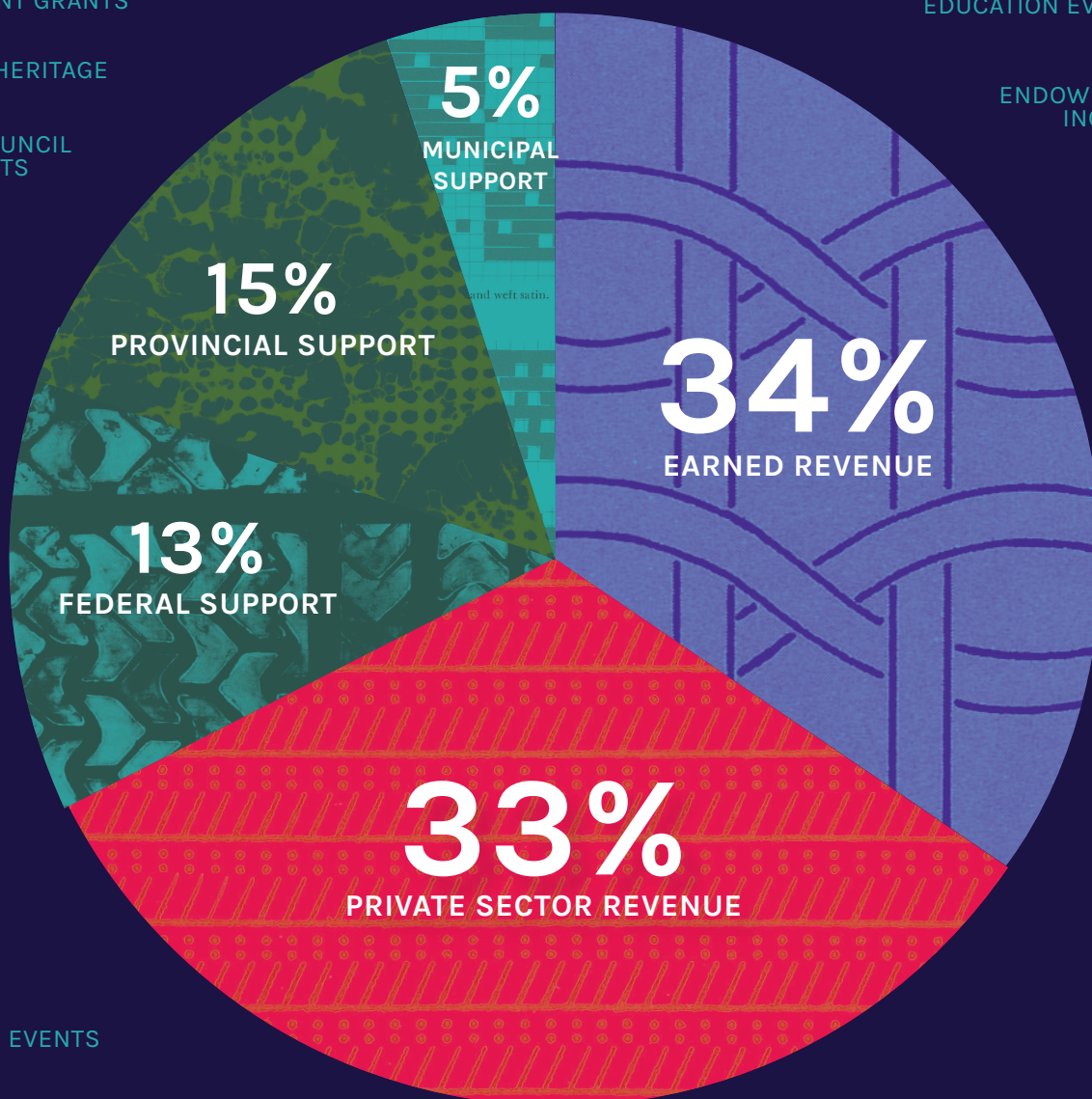
4%
FACILITY RENTALS

2%
EXHIBITION FEES

6%
ADMISSIONS

2%
EDUCATION EVENTS

2%
ENDOWMENT
INCOME



4%
VOLUNTEER EVENTS

6%
INDIVIDUAL CONTRIBUTIONS

5%
CORPORATE CONTRIBUTIONS

18%
FOUNDATIONS

HOW FUNDS WERE USED

CURATORIAL &
EXHIBITIONS

COLLECTION

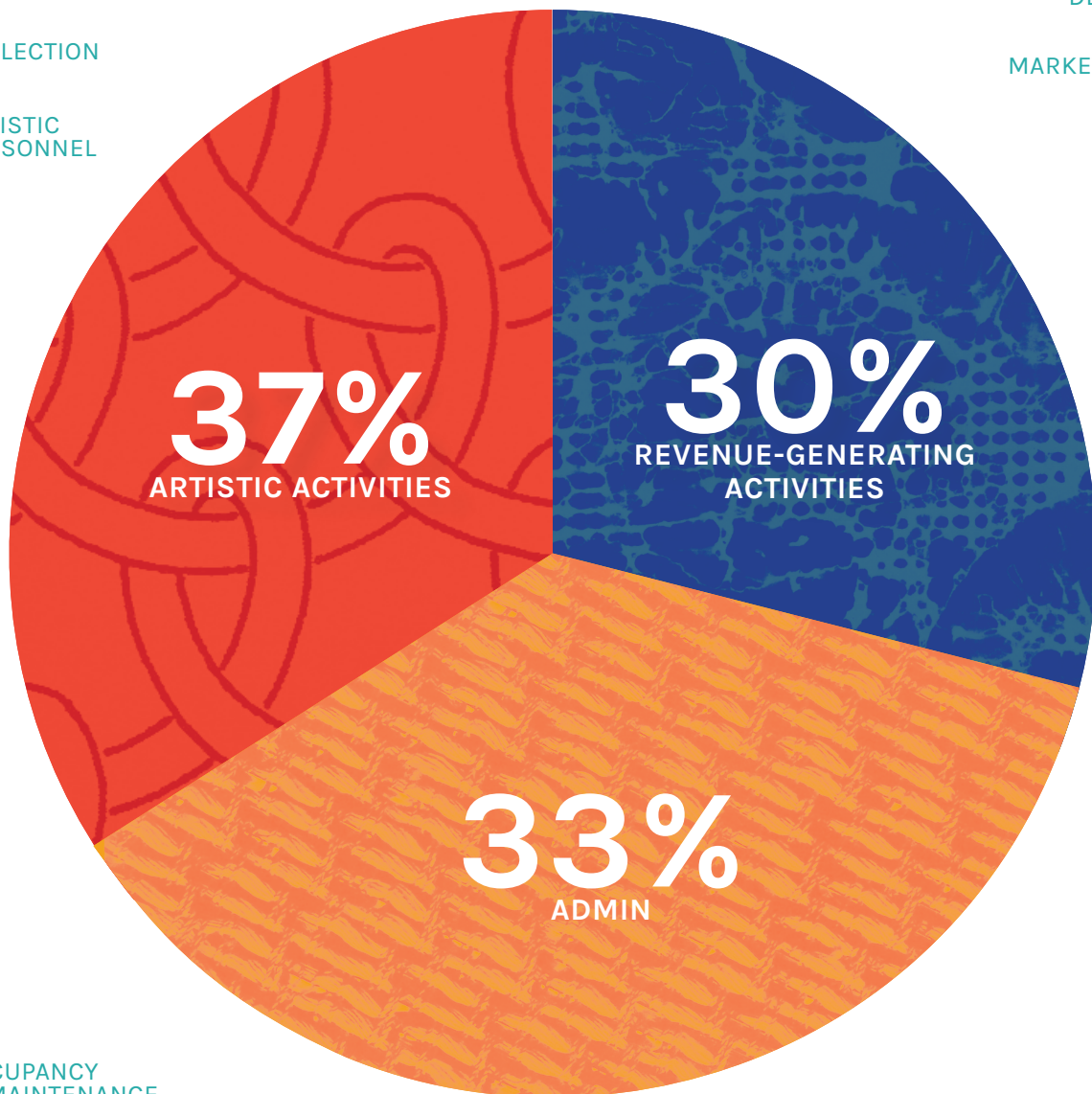
ARTISTIC
PERSONNEL

MUSEUM SHOP

DEVELOPMENT

MARKETING AND PR

PERSONNEL



OCCUPANCY
& MAINTENANCE

ADMIN PERSONNEL

ADMIN EXPENSES

Who We Are

Staff

Hillary Anderson, Conservator

Khadija Aziz, Community Arts Engagement Coordinator

Kelsey Cassin, Collections Management Assistant

Mab Coates-Davies, Visitor Experience and Volunteer Coordinator

Addisalem Desta, Librarian * (JULY 2018)

Caitlin Donnelly, Membership and Marketing Coordinator *

Susan Fohr, Curator of Education

Alexandria Holm, Curatorial Project Coordinator *

John Huculiak, Facilities and Operation Manager **

Farooq Ikram, Membership Services Coordinator **

Bill Jeffery, Museum Services Associate

June Lee, Museum Shop Manager

Zile Liepins, Communications and Design Coordinator

Jasmine Minoza, Executive Assistant and Board Secretary **

Natalia Nekrassova

Curator, Collections and Research **

Curator Emerita

Victoria Pathammavong, Exhibition Project Coordinator **

Emma Quin, Executive Director

Sarah Quinton, Curatorial Director

Anna Richard, Education and Interpretation Coordinator

Joel Robson, Head of Installation

Roxane Shaughnessy, Senior Curator, Manager of Collection

Monika Sormova, Development Coordinator **

Caitlin Smith, Development Manager *

Craig Whiteside, Head of Installation **

* INDICATES POSITION WAS HELD FOR PART OF THE YEAR

** INDICATES DEPARTURE OF STAFF PERSON DURING THE YEAR

PROFESSIONAL ACTIVITIES

Textile Museum staff are actively involved in professional activities in Toronto and beyond. Staff members sit on boards and advisory committees of the following organizations:

Canadian Art Gallery Educators (CAGE)
Textile Society of America
Gallery 44
Latvian Canadian Archives
Fleming College, Haliburton School of Art + Design

Staff members serve as professional committee members for:
Sheridan College

Staff served as academic advisors and examiners for the following institutions:
Western University

Mentorship

Every year, we welcome the opportunity to host emerging professionals for their internships, co-op placements, and summer jobs. Our staff looks forward to the vibrancy and new ideas that these students bring, and we strive to offer a meaningful, and educational experience for them. This year, the Textile Museum of Canada partnered with OCAD University's Career Launcher program to hire a recent OCAD graduate to work with our visitor services and communications departments. We welcomed others through funding from Young Canada Works and through student placements via Ryerson University, Fleming College, University of Toronto and George Brown College.

Interns, Co-op, and Summer Students:

Erin Beaubien
Emily Brown
Olivia Dudnik
Lucas Kessaram
Maggy Perry
Emily Mackey
Chelsey McConkey
Maria Tapal
Emily Yiming



Volunteers

Volunteers are an essential element of the Textile Museum's organizational culture. They give their time and talents to help create an inclusive, innovative, and passionate environment. They prioritize the visitor experience, engage people from all around the world in conversations about textiles, assist with fundraising activities and foster learning through stories held in the Museum's collection. In September 2018, Mab Coates-Davies took on the role of Visitor Services and Volunteer Coordinator to provide dedicated staff support to the volunteer team. We are so grateful for the contributions of our wonderful volunteers!

This year, 144 volunteers contributed 20,049 hours of their time to the Museum. We also welcomed 15 new volunteers. **The time donated by our volunteers is equivalent to 11 full-time staff members!**

Susan Abrams
Katayoun Afjeh
Jing An
Theresa Arneaud
Candace Arts
Beverley Baird Lane
Enja Barbeau
Susan Bertoldi
Kathryn Blackett
Laura Brocklebank
Melinda Bruning
Julia Bryant
Gope Bunchoo
Susan Butler
Julia Cannella
Carole Cantor
Nilufer Cepoglu
Deborah Cherry
Joy Cohnstaedt
Nell Coleman
Pamela Craig
Jane Cramer
Pat Crothall
Sarah Cummins
Patricia Curley
Peta Daniels
Isabel Daveau
Susan Davies
Mary de Bruyn
Andrea Diplock
Agota Dolinay
Catherine Doty
Sandi Dunn

Elizabeth Evans
Adrienne Fine-Furneaux
Helen Flint
Janet Forbes
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Temma Gentles
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Vickie Grant
Julie Gray
Olivia Grossi
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Gillian Hewitt
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Bill Jeffery
Liz Jenner
Mary Helen Kaizer
Hiroko Karuno
Wendy Keene
Sandra Kerr
Lucas Kessaram
Helen Kirkby
Millie Klopfer
Branka Komparic
Sandra Kuzniak
Maryjean Lancefield
Lynne Lee

Riva Loeb
Marilyn Luce
Andre Masella
Serena McCarroll
Chelsea McConkey
Marcia Mckay
Maria Méndez
Beverley Moffett
Kelly Mullan
Corinne Murray
Suzanne Neilson
Beatrice Nkundwa
Jennifer Obokata
Terri Owen
Kathy Paterson
Kim Penhorwood
Marilyn Penley
Cynthea Penman
Maria Pepeincerto
Ariel Pomerance
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Robert Windrum



Donors

As a non-profit organization, we can only continue to do the work we do with the generous support of our donors and members who allow us to deliver thoughtful and engaging programming and exhibitions that speak to the cultural importance of textiles. We would like to extend our most sincere gratitude for our donors' continued support.

DIRECTOR | \$10,000+

Shirley Beatty

BENEFACTOR | \$5,000+

Margaret Light

FELLOW | \$2,500+

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Naomi Kirshenbaum

Carole Tanenbaum

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Robert Walters

Robert White

Robert Windrum

Marshall and Marilyn Wolf

SUPPORTING | \$500+

Dorothea Cook

Nancy Martin

Bettie Tullis

SUSTAINING | \$250+

Barbara Alderson

Marsh Birchard

Ann Black

Stevie Cameron

Gerry Conway

Mary Corcoran

Julia Cudmore

Dawn Davis

Jayashri Deshmukh

Amy Drover

Margaret Franklin

Alastair and Victoria Grant

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Seona Jennings

Irene Karsten

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Kelly McCraw

Kathryn Minard

Toshi Oikawa

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Beth Waldburger

Michaëlle Woods

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Council for the Arts
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Ontario Ministry of Tourism, Culture and Sport
Ministry of Citizenship and Immigration
Toronto Arts Council
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TD Private Giving Foundation
TD Friends of the Environment Foundation

Partners

The Textile Museum of Canada is grateful to all the partners who supported our programming this year. Our partners helped us to offer meaningful exhibitions and public programs by connecting us with audiences and communities, introducing us to innovative and progressive ways of thinking, and by providing generous financial support.

The Textile Museum of Canada continues to actively seek new opportunities for generating support for our programs and operations through appeals to established and prospective partners. We thank our dedicated patrons, volunteers, and members as well as our public, private, and corporate partners and funders who generously supported the Museum's operations, exhibitions, and programs this year:

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William R. and Shirley Beatty Charitable Foundation
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