

textile museum

OF CANADA

Annual Report 2020–2021

Textile Museum of Canada

55 Centre Avenue, Toronto ON, M5G 2H5

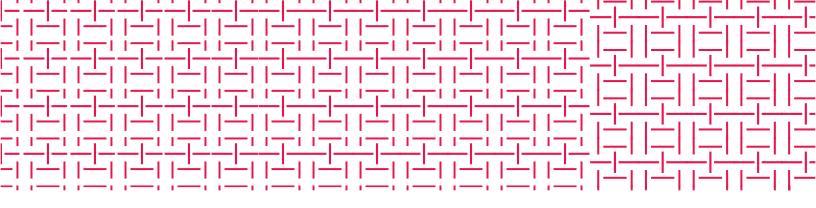
textilemuseum.ca

416.599.5321

Charitable Tax Number: 10775 6207 RR 0001

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Our Vision

To inspire understanding of the 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.

Our Mandate

The Textile Museum of Canada connects a collection of global textiles 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 study of textiles, as well as the production of inclusive public programs that foster awareness of diverse cultural values.

Message from the Director & CEO and Chair of the Board





2020-21 was an unprecedented year. COVID-19 infiltrated daily life and impacted daily routines in unfathomable ways. As a result of the COVID-19 pandemic, the Textile Museum of Canada, like the broader arts and culture sector, faced many challenges that limited our ability to achieve

our programming and operational aspirations. As the world around us changed, our normal disappeared, and with it, our ideas for how we would move into the future.

Our year turned out to be one of rapid transformation and dynamic adaptation. When Toronto entered lockdown status on March 13, 2020, the Museum's doors closed. We could not reopen until August 2020, then had to close again on November 23, 2020. We remained closed for the rest of the fiscal year only reopening on September 15, 2021.

The Museum relies on visitors, members, donors, grants, facility rentals and shop sales to support our ongoing operations. Unfortunately, the unexpected closure of the Museum made our immediate and future financial situation unpredictable. Regrettably, we were forced to lay off several of our staff, halt our volunteer program and put much of our ambitious planning on hold.

However, closed doors did not mean a closed Museum, and we quickly turned to revised planning to continue fulfilling our mission while ensuring the safety of all. Survival and sustainability required dealing with the immediate situation while also envisioning longer-term plans necessary for the Museum to recover from the impacts of COVID-19. Our small, dedicated, and highly driven team of staff remained active. Together, we ensured the safety and security of the Museum's physical space

and our textile collection. In addition, often with most working remotely from home, we re-imagined and then re-designed programs, explored and implemented new technologies, and developed new ways of thinking, innovating, and communicating.

We were successful in accelerating the growth of the Museum into the digital realm. New programs focused on bringing people together virtually, and we committed to amplifying the work of artists, educators, and curators as we transformed our programs into online formats. We were thrilled with our success in also getting the Museum Shop operating digitally with an ever-increasing inventory of items available for sale online.

Looking forward to 2022 and beyond, we are committed to creating hybrid opportunities, both physically within the Museum and online. Our virtual and physical spaces will include and welcome visitors and audience members from all walks of life as active participants. Through our work highlighting the social relevance of textiles, we will continue to connect our collection of global textiles to contemporary creative research and expression and local, national, and international experiences with textiles at their core.

Finally, a word of thanks! To our many supporters – members, donors, funders, sponsors, visitors, volunteers, and staff we extend our deepest gratitude for your invaluable contributions. Navigating these challenging times has been made possible due to your commitments, energy, and passion. Thank you.

Emma Quin

Director & CEO

Judith Harris

Chair, Board of Trustees

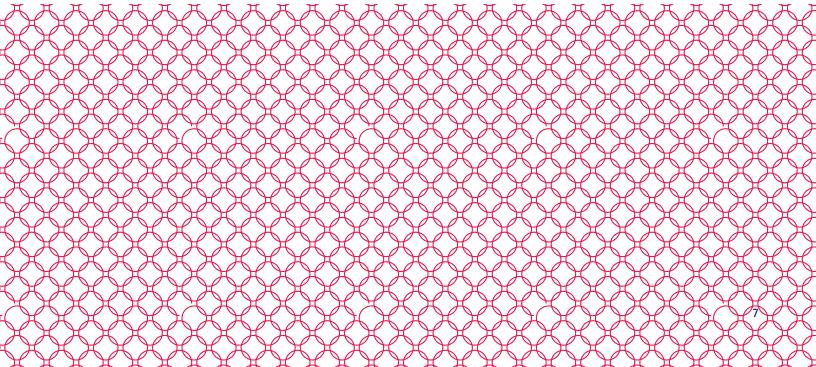
Judich Harris

Equity, Diversity, and Inclusion

In solidarity with Black, Indigenous and People of Colour (BIPOC) communities, the Textile Museum of Canada made a public statement on June 12, 2020 in support of the Black Lives Matter movement; a movement that challenged us to turn the lens of equity inwards as we reshape our ethos towards deeper belonging for all.

At our July 22, 2020 board meeting, in response to the Black Lives Matter movement and global actions to fight for racial equity and justice we formed the Equity, Diversity, and Inclusion Task Force (EDITF) and the Equity, Diversity, and Inclusion Staff Working Group (EDISWG) to strengthen our commitment to diversity and equity and to actively shape a more inclusive space at our museum.

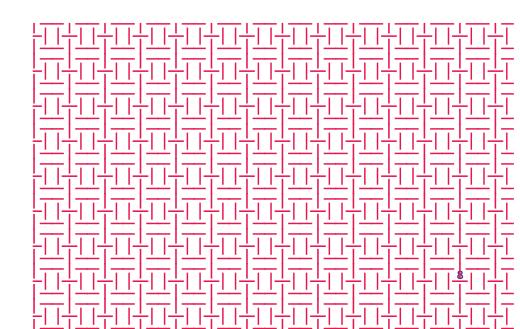
The EDITF, comprising staff and board members, has had the predominant mandate to help the Museum articulate its EDI principles and to outline measurable, actionable goals and initiatives that we can take forward to further those principles at the Museum. We have identified the following focal areas for this work to occur and we will be formalizing an EDI Strategy Plan in the coming months.



PEOPLE: The Museum's commitment to EDI is reflected in recruitment and retention of staff, board, and volunteers; staff, board and volunteers are prepared to work in a diverse environment and to have the knowledge and skills to contribute to equity and diversity. EDI is embedded into the culture of the Museum, and every member of our team is inspired to achieve their goals in a space that is diverse, equitable and inclusive.

PARTNERSHIPS: The Museum believes that partnerships are essential to advancing Equity, Diversity, and Inclusion. As a catalyst and incubator for mutually beneficial partnerships, the Museum is a place of opportunity and trust where even short-term interactions lead to deeper partnerships and recommendations for future collaborative efforts.

PROJECTS: Collecting, exhibitions and interpretation, learning, and audience and member engagement are understood to be implicated in the development of equity, diversity, and inclusion. They are also major functions of the Museum and areas of focus for staff and volunteers, as such our teams are encouraged to engage in work that thoughtfully and rigorously incorporates or contributes to EDI.





Exhibitions

「bc」 CΔC イdイ Textiles from Kinngait Studios

December 7, 2019–January 29, 2022 Lead curator Roxane Shaughnessy

While ${}^{6}b^{c} _ \dot{o} {}^{6}C\Delta^{c} ?d?\dot{c} {}^{6}C^{c}$ Printed Textiles from Kinngait Studios remained closed to visitors, we provided the public with digital opportunities to experience the exhibition. A virtual tour was made available on our website, along with a digital app featuring interviews with artists from Kinngait, images of their artworks, and highlights of different aspects of Inuit culture.

The launch of the catalogue on November 17, 2020 brought renewed attention to the exhibition. The 168-page catalogue designed by Rob Gray of Designworks Studio features essays by Lead Curator Roxane Shaughnessy and Anna Richard; Curatorial Consultant Nakasuq Alariaq; and Jennifer Burgess and Catalogue Advisor Norman Vorano. Interviews with Kinngait Elder Jimmy Manning, Inuit Fashion Designers Nooks Lindell, Tarralik Duffy and Martha Kyak bring historical and contemporary perspectives to textile printing and fashion.

Brye Robertson, an Inuvialuk textile artist from the Western Arctic, wrote an article in the online magazine Digits & Threads, inviting readers to experience the exhibition virtually along with her.

PROJECT PARTNER: West Baffin Eskimo Cooperative. PRESENTING SPONSOR: BMO Financial Group | This project has been made possible in part by the Government of Canada. | SUPPORTERS: Department of Canadian Heritage; Ontario Arts Council; Toronto Arts Council; Canada Council for the Arts; Government of Ontario | PROJECT ADVISORS: West Baffin Eskimo Cooperative Arts Committee and Dr. Heather Igloliorte | FUNDERS: The Schreibers; William R. and Shirley Beatty Charitable Foundation; Sharpe Indigenous Charitable Trust.

Programs

January 6, 2021

Inside the Artwork Series: Printed Textiles from Kinngait Studios

Virtual Studio Tours

January 19, 2021

Nooks Lindell of Hinaani Design

February 20, 2021

Tarralik Duffy of Ugly Fish

March 16, 2021

Martha Kyak of InukChic

March 27, 2021

Online Presentation in partnership with the Canadian Society of Decorative Arts: Printed Textiles from Kinngait Studios Curator's Talk



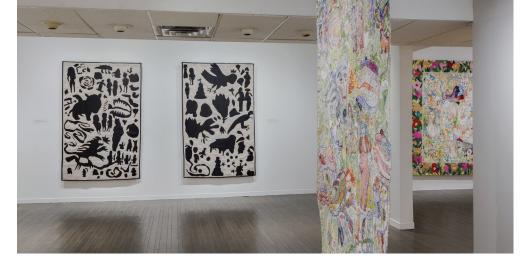
















Anna Torma: Permanent Danger

August 7, 2020 - March 20, 2021 Curated by Sarah Quinton

Anna Torma: Permanent Danger opened to the public in August 2020 after a COVID-19-related delay, and ran until March 2021. A video tour of the exhibition augmented the visitor experience and enhanced accessibility with details of individual works as well as installation views, and the exhibition attracted insightful reviews and responses online and in print. Permanent Danger tours to the Art Gallery of Guelph and the Owens Art Gallery, Mount Allison University, in 2021-2022.

PRESENTING SPONSORS: BMO & Carole Tanenbaum | Supporting Partner: The Sheila Hugh Mackay Foundation | With support from: Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council, and the Government of Ontario.

Programs

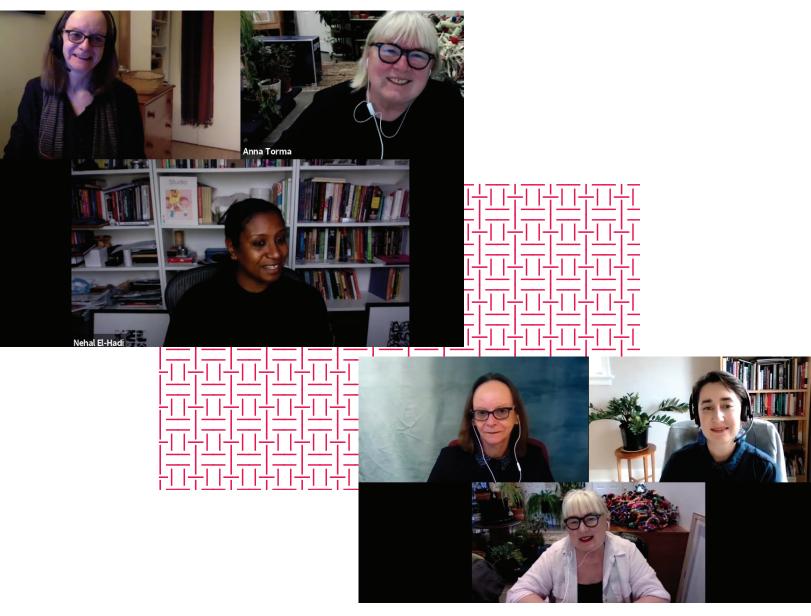
In Conversation

October 27, 2020

Virtual In Conversation: Anna Torma with Nicole Burisch and Sarah Quinton

January 26, 2021

Virtual In Conversation: Nehal El-Hadi with Anna Torma and Sarah Quinton



Community Voices

Our 2019-20 *Community Voices* program was cut short when the COVID-19 pandemic forced the closure of the Museum, postponing the installation of the exhibition. We were please to mount the resulting exhibition in August 2020, aligning with a period of reopening.

The *Community Voices* exhibition featured the work of participants from eight Toronto-based social agencies, who had developed their skills in bead embroidery, crochet, pattern drafting, rug hooking, printmaking, sewing, and surface design.

Community Voices 2020-21 was organized by Khadija Aziz; workshops were facilitated by artists Lauren Cullen, Denirée Isabel, Liz Pead, Naomi Smith, Couzyn Van Heuvelen, Chason Yeboah, and Yovska.

COMMUNITY PARTNERS: Newcomer Women's Services Toronto, Sistering, Toronto Inuit Association, Triangle Program, Woodgreen Community Care, Workman Arts, YWCA Elm Centre, and YWCA 1st Stop Woodlawn.

Special thanks to Ruth Mandel – WHO GIVES FUND and the Private Giving Foundation, a donor-advised fund available through TD Wealth..







Creatives in Residence Program

Artist-in-Residence: Petrina Ng

November 2019–March 2020 distant water will not quench a nearby fire Exhibition: August 7 - October 3, 2020

Artist-in-Residence Petrina Ng developed a project titled distant water will not quench a nearby fire, which included an exhibition, programming, and an accompanying publication.

Ng's project involved community consultations with a number of Hong Kong/ Cantonese-diasporic artists whom she admired. Collaborators were invited to respond to a t-shirt commemorating the 1997 return of Hong Kong's sovereignty from the United Kingdom to the People's Republic of China, ending 150 years of colonial history. Each of the artists created a t-shirt design in response to the original, and the shirts were exhibited together in the Museum's Community Gallery.

Featured Artists: Serena Lee, Morris Lum, Amy Wong, Florence Yee

Publication Design: Rachel Wallace

Essay: Amy Lam

FUNDED BY: An Ontario Trillium Foundation Seed grant.





Educator-in-Residence: Justice Stacey

October 2020–January 2021

Curiously Crafting

Terrific Textile Talks

Educator-in-Residence Justice Stacey developed two series of collaborative programs to engage audiences virtually, including *Curiously Crafting* and *Terrific Textile Talks*.

Curiously Crafting was an online series developed to showcase the work of Canadian textile artists working in diverse practices, including Tau Lewis, Audie Murray and Colette Boulet. Stacey engaged guest speakers and our audience in a variety of ways, holding interviews with each of the artists, profiling their artistic practice on the Museum's blog, and leading live interactive activities inspired by their material techniques on our Instagram account.

Terrific Textile Talks was a series of two talks hosted live on the Museum's Instagram account—the first was with Toronto-based drag artist Yovska, and the second with the Museum's Curator of Education Susan Fohr in our Permanent Collection space.

FUNDED BY: An Ontario Trillium Foundation Seed grant.



Programming & Education

The Education Department prioritized accessible engagement with the Museum's audiences by offering a wide variety of online programs as our doors remained closed to the public. The department was supported by two permanent full-time staff, our Educator-in-Residence, as well as our Scotiabank Education Assistant, whose full-time contract position was offered through the Centre for Emerging Artists & Designers' Career Launcher program at OCAD University.

Staff worked diligently to innovate new means of connecting in a virtual setting as they also faced the challenges involved in a newly distanced environment. As a result, we were able to offer consistent opportunities for our audiences to learn, create, and connect from home during a time of great uncertainty. This expansion into virtual programming allowed us to reach new program participants who might not have had the chance to visit the Museum in the past, thus expanding our audience on an international scale.

I liked the presenter, the presentation, the information, the enthusiasm of other online participants, and the fact that this level of instruction is available online.

-Participant, Vegan African Art workshop

School Programs & Group Tours

While school visits and group tours were both paused starting in March of 2020 due to the COVID-19 pandemic, our staff worked to design programs to be available for access online. Onsite tours were adapted to provide audiences with an in-depth virtual experience of our exhibitions, as well as offering remote access to hands-on learning activities.

School programs for K-12 students remained on pause, except for tours for Grade 9 students that took place in March of 2021. Post-Secondary school groups were hosted through virtual programs such as exhibition tours of Printed Textiles from Kinngait Studios and Anna Torma: Permanent Danger, behind the scenes tours of our permanent collection, and explorations of our TXTile City project. The developments in our capacity to offer tours in multiple formats widely expanded the communities of learners that we were able to reach.

The instructor was fantastic! I love the way she taught us about the artist and her work, and then the way she taught us stitches, etc. in such an informative and inspiring way. I loved this class so much. The instructor and her workshop structure were excellent. Can't say enough good things about it, really. Please do more!

-Participant, Embroidery and Appliqué workshop

Online School **Programs**

Online School 525 Online School
Programs Participants

Public Programs Highlights

We were thrilled to have had the opportunity to collaborate with a number of artists and cultural workers over this period to provide a sense of community and opportunities for relationship building amidst the isolation of the pandemic.

In July 2020, Legin of Legin Knits led an online workshop called the Art of Crochet, co-hosted by the Museum and BAND (Black Artists' Networks in Dialogue) Gallery and Cultural Centre. This workshop explored the fundamentals of crochet, roots culture, and efficient ways to support sustainable living, with the aim of building personal resilience and fostering a deeper connection with the planet.

In January 2021, a virtual conversation was held in which Nehal El-Hadi, Editor-in-Chief of Studio Magazine, artist Anna Torma, and Curatorial Director Sarah Quinton discussed Torma's solo exhibition *Permanent Danger*. This discussion offered a means of connecting with Torma, and saw the beginning of an ongoing relationship with El-Hadi, who became our first Guest Programmer for Social Being, a major online initiative taking place from April - September 2021.

We partnered with BAND again in February 2021 to host an online conversation between artist Krystal Ball and the Museum's Curatorial Director, Sarah Quinton. They discussed Ball's solo exhibition *Darkness and Decadence*, on view at BAND Gallery from November 2020 – January 2021.



Online
Public Programs





Connecting Across Canada and Beyond

In the past year we not only connected with our local audiences and neighbouring collaborators, but also a sizeable number of artists, designers, and program attendees from outside of Toronto, across the country, and internationally.

In November 2020, we held a virtual launch for the Printed Textiles from Kinngait Studios exhibition catalogue, and were delighted to present a program which all contributors to the exhibition were able to attend. From January through March 2021, Alexandria Holm, Curatorial Project Coordinator of Printed Textiles from Kinngait Studios, connected with the contemporary Inuk Designers featured in the exhibition for virtual visits of their workspaces. Nooks Lindell of Hinaani Design joined us from Arviat, Nunavut; Tarralik Duffy of Ugly Fish from Saskatoon, Saskatchewan; and Martha Kyak of InukChic from Ottawa.

As our public programs moved online, we also had the opportunity to partner with a number of artists for the facilitation of remote workshops offering unique programs highlighting their practices—no matter where in the world they were joining us from.

In October 2020, artist and writer Emily Jan, featured in our 2019-2020 exhibition Wild curated by Farah Yusuf, joined us for a workshop on needle felting from Montréal, Quebec. Next, in November of 2020, craft artist Rafia Shafig joined us for a Phulkari workshop from Oakville, Ontario. In February 2021, artist and designer Suresh joined us for a workshop on fabric block printing from Chennai, Tamil Nadu, India.

Online Public Online Public
Programs Participants

A Focus on Sustainability & Accessibility

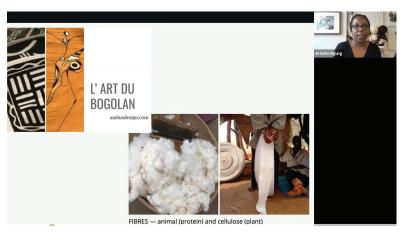
In January 2020, we launched the Sustainable Textile Teach-Ins workshop series with support from the Chawkers Foundation, and in April 2020, the Teach-Ins were adapted to an online format. With this initiative, we set out to create an ongoing exploration of practices centering sustainability in textile and clothing choices, designed for participation with materials that can be found and repurposed from around the home.

This project brought together numerous Museum staff, social agencies, makers and artists to create meaningful experiences for participants. Partners included artist collective Works-in-Progress, textile artist and educator Khadija Aziz, textile artist Arlette Ngung, and seamstress and mender Helen Frank of Helen Mends.

In October 2020 for National Waste Reduction Week, the Visible Mending Teach-In workshop was held in partnership with St. Clair Reduces, Toronto Green Neighbourhoods, and Wychwood Barns Eco-Fair. Led by artists Marnie Saskins and Tanya Murdoch of Works-in-Progress, the workshop welcomed 85 participants, who were introduced to techniques for bringing new life to old clothing with vibrant stitching and repairs.

Our commitment to sharing sustainable textile practices with our public has grown to inform the development of the Textile Learning Hub; a permanent, dedicated space of exploration. This space will be home to our reimagined Textile Reuse Program, which will make donated textiles affordable for our visitors' reuse. The Learning Hub will also be host to our in-person and hybridized workshops at the Museum, our Library, and new Life Cycle of a Textile display, which will explore the making, use, and disposal of textiles.





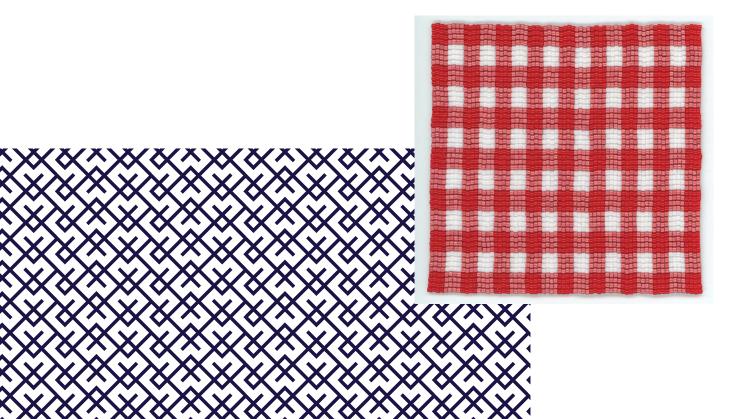
Collection Development & Accessibility

Over the last two years staff and the Collections and Acquisitions Committee (CAC) have been working on formulating an updated Collection Development Plan to guide the future direction of the Museum's collection. As part of the research, interviews with CAC committee members conducted by Committee Chair Anthony Lee, and Senior Curator and Manager of Collection Roxane Shaughnessy, took place in January and February 2021. The discussions and valuable input from committee members re-invigorated conversations around the collection, and the following goals were identified to lay the foundation for the future development of the collection:

- the need to renew collection policies and procedures through the lens of Equity Diversity and Inclusion (EDI);
- increase representation of BIPOC communities in the collection and access by diverse groups to the collection; and
- build stronger relationships with communities

30

New Acquisitions



Growth of Collection

As work on the collection development plan continued, the collecting moratorium extended into 2020-21, however a few exceptional textiles were accessioned. Two beadwork pieces by Bev Koski; Ali's Green Bush Jacket, c. 1979 (2018) and Old Dutch Chips: Salt 'n Vinegar, Ketchup, Dill Pickle (2018) were donated by Sally McKay and Don McKay, who purchased them from the artist. These artworks were on display in Beads, they're sewn so tight in 2018.

An application was submitted to the York Wilson Endowment Award 2020 for funds to purchase the rest of the Koski Beaded Sampler series that was displayed in the same exhibition: Hotel Carpet, The Shining; Striped Robe in Blues, c. 1979; My Red Gingham Shirt, c. 1979; My Favourite Pant Suit, c. 1976; Tie, Barney Miller, c. 1975; and Mom's Dress, c. 1971. The application was successful, and the Museum was able to purchase the aforementioned works for the collection after receiving \$10,800 - the full amount applied for. The Museum also acquired 16 hooked rugs from New Brunswick, four printed textiles made in Kinngait Studios, two 19th century quilts from the United Kingdom or Ireland, and a rare 19th century man's shawl from Ontario.

Loans

A beaded necklace and bag from South Africa remained part of the tour of the Canadian Museum for Human Rights exhibition *Mandela: Struggle for Freedom*. The exhibition travelled to the Ken Seiling Waterloo Region Museum (Kitchener, Ontario) from February 7, 2020 – August 3, 2020, the Holocaust Museum Houston (Houston, Texas) from September 11, 2020 – January 3, 2021, and to the Illinois Holocaust Museum & Education Center (Skokie, Illinois) from February 20, 2021 – September 12, 2021.

A 15th to 16th-century ceremonial cloth from Western India made for the Indonesian market was loaned to the Royal Ontario Museum for the exhibition *The Cloth that Changed the World: India's Painted and Printed Cottons* which will go on tour in 2022.

Museum Shop

We were excited to launch our online Museum Shop in November 2020, and we are grateful to our loyal customers for supporting us with their purchases. In addition to our stock, we developed the Maker Section, a new category of shop items. We also sold a variety of masks made by our volunteers, craft kits, and specialty fabric and yarn.

Our best-selling items continued to be those connected to our exhibition *Printed Textiles from Kinngait Studios*. We were happy to see our community engaging with the exhibition by purchasing the catalogue and the beautiful printed scarves featuring designs by Parr, Sharni Pootoogook, and Anirnik Oshuitoq.

We are excited to expand our engagement with Canadian textile artists, and look forward to continuing our mission of including sustainable, locally and ethically sourced products.







Membership

Textile Museum of Canada members were vital in supporting and contributing to the Museum's community and operations throughout this challenging year. Members were able to enjoy the exclusive opportunity to be the first to experience the Museum during its reopening in the fall of 2020. While access to the Museum's physical space was not available, our members continued to actively engage with the Museum through virtual events, programming, and remote volunteer opportunities.

We greatly appreciate the ongoing support of our members, and the strong connections we have maintained throughout the pandemic. As the Museum navigated new challenges and continued to grow, we continued to provide value to our members and developed new opportunities as we moved towards reopening and 2022.

I really appreciate the work that the Textile Museum is putting into keeping us members involved during these challenging times.



–Margaret, participant,Make your Own Brand workshop

Communications & Design

This past year was unique in how digital communications were at the forefront of community engagement due to restrictions placed on physical gatherings. We were able to stay connected with new and returning audiences from home by bringing the Textile Museum of Canada to them through content on social media.

We were able to share stories about items from our collection like the tumgluttons from Newfoundland and Labrador, explore the world of Tau Lewis through the Curiously Crafting series by Justice Stacey, the Museum's Educator in Residence, and we also shared a special visit by The Honourable Elizabeth Dowdeswell, Lieutenant Governor of Ontario.

In spring of 2020, the Museum launched a new brand to reflect its distinct role in shaping Canada's cultural landscape. Throughout the past year, the Museum rolled out the brand with an updated website and fresh content across its social media. This was followed by a refreshed brand experience inside the Museum's physical location, including revamping the Information Desks, Shop, and signage around the Museum, in addition to reflecting public health regulations and guidelines.





40,046 13,981 18,648 7,399

6,141

Social Media Followers

Facebook Followers

Instagram Followers

Twitter Followers

Newsletter Subscribers

Press

July 7, 2020 Joseph Cicerone, Toronto Life, In conversation with Sage Paul, Artistic Director of Indigenous Fashion Week Toronto.

July 14, 2020 Isabel B. Slone, Toronto Life, <u>Contact tracing, timed tickets and</u> plexiglass galore: How five Toronto museums are revamping for Covid times.

September 14, 2020 Joseph Cicerone, Toronto Life, <u>Jagdeep Raina on the influence and role of textile art in today's world.</u>

November 19, 2020 Sarah Rogers, Nunatsiaq News, <u>New catalogue documents art and history of Kinngait textiles.</u>

December 10, 2020 Anna Torma, Canadian Art, Anna Torma: A Garden Diary.

January 3, 2021 Megan Williams, CBC News, Knitting is helping this Canadian in Italy make sense of the COVID-19 pandemic

January 5, 2021 Daniel Hartmann, The Kit, <u>It's Time We All Learned to Mend Our</u> Clothes

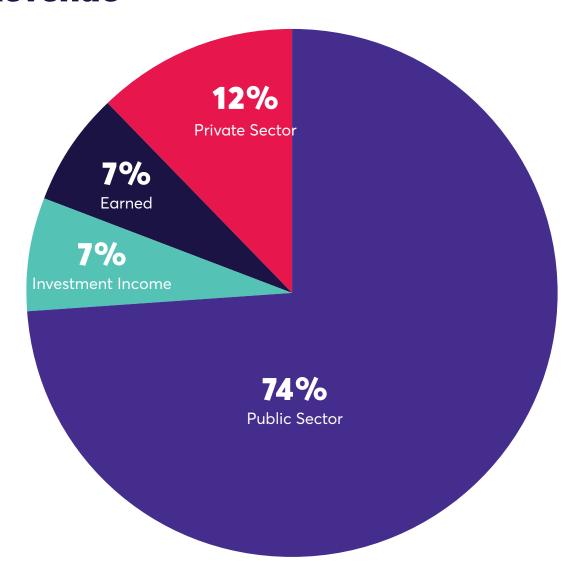
February 3, 2021 Brye Robertson, digits & threads, <u>Inuit Art: Printed Textiles from Kinngait Studios at the Textile Museum of Canada</u>

February 8, 2021 Lauren Moya Ford, Hyperallergic, Anna Torma's Hand-Sewn Dreams

February 23, 2021 ARTFIXdaily, <u>Toronto Biennial of Art Announces Change of Dates</u> <u>for Second Edition</u>

Financial Highlights

Revenue



Public Sector

70% Federal23% Provincial

23 /6 FIOVINCIA

7% Municipal

Private Sector

35% Foundations

47% Individual

7% Fundraising Event

11% Corporate

Earned

41% Museum Shop

6% Admissions

20% Membership

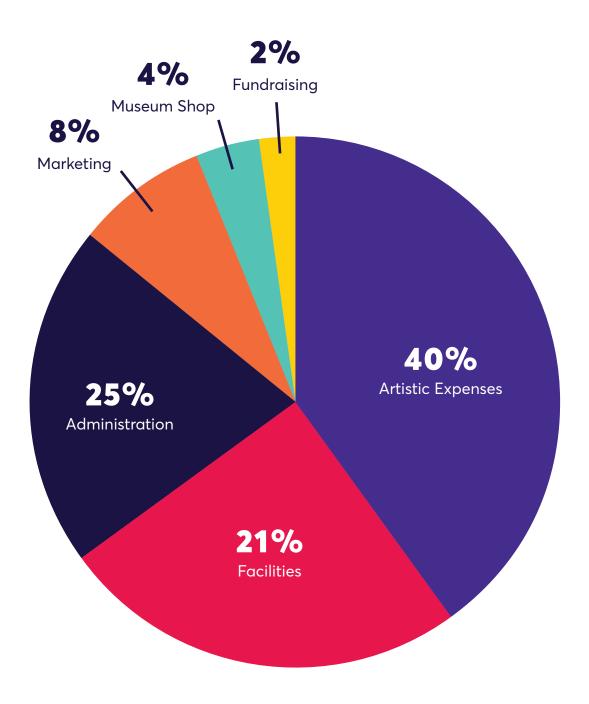
8% Programs

25% Other

Expenses

This is a summary of the management report of general operations for the Textile Museum of Canada in 2020-21. The Museum posted a surplus of \$163,533.

Audited statements were prepared by KPMG and are available upon request.









Fundraising Annual Campaign

On Giving Tuesday in November 2020, the Textile Museum of Canada made an appeal to the public for financial support to aid the Museum during COVID-19 closures. With the incredible support of members, volunteers, and other community stakeholders, over \$19,000 was successfully raised to support the Museum's core operating expenses.

It's in the Bag

The Textile Museum of Canada was excited to host *It's in the Bag*, an online fundraising event featuring beautiful hand-made bags, mysterious prizes, and exceptional wines.

Taking the form of an online live auction, this event raised more than \$12,000 for the Museum's core operations, allowing us to continue our reputation of excellence in collections management, world-class exhibitions, and innovative programs. Over 800 bidders participated in the auction, and over 150 bids were placed in total. Also included in this auction was the *Care for a Textile* initiative, which contributed a total of \$2,000 to the total funds raised.

Staff

Senior Management

Emma Quin, Director & CEO

Sarah Quinton, Curatorial Director

Roxane Shaughnessy, Senior Curator and Manager of Collection

Programming Team

Hillary Anderson, Conservator

Susan Fohr, Curator of Education*

Alexandria Holm, Curatorial Project Coordinator*

Leah Sanchez, Head of Programs & Outreach**

Admin, Development and Marketing Team

Mab Coates-Davies, Head of Operations & Public Engagement**

Caitlin Donnelly, Membership & Marketing Coordinator

June Lee, Museum Shop Manager

Zile Liepins, Head of Communications & Design

Interns, Co-op, and Summer Students

Madi Ghesquiere, Public Engagement and Communications

Defne Inceoglu, Public Engagement and Communications

Yahn Nemirovsky, Public Engagement and Communications

Karina Roman, Education Assistant

Jordan Fee, Development Assistant

^{*} Indicates departure of staff person during the year

^{**} Indicates title change in 2021-22



Volunteers

The Textile Museum of Canada's closure in March 2020 meant that all onsite volunteering was suspended for the year.* However, our volunteer team quickly mobilized, working to sew countless masks for frontline workers, their friends and family, and the Museum's wider community. Our offsite fabric sorting location was a much-needed resource as it allowed us to distribute fabric to volunteers sewing masks.

Volunteers sewed masks for the Shop and were able to fundraise over \$4,000. They also made reusable fabric bags to replace our existing shop packaging with a sustainable option. We are so grateful for all the ways that volunteers remained engaged with the Museum during our closure: participating in online programs, supporting the shop, attending virtual Zoom sessions with staff, and sewing up a storm.

^{*} In-person volunteer activities were suspended from March 13, 2020 - August 9, 2021

Volunteer Awards

2020 Volunteer Toronto Legacy Awards

The annual Volunteer Toronto Legacy Awards are given to exceptional volunteers in the Toronto area. In 2020, we were thrilled to have two long-term Museum volunteers honoured on their digital wall of fame. Ann Posen was nominated for her 24 years of volunteerism, and Hiroko Karuno was one of 24 short-listed nominees for her incredible 34 years of supporting the Museum.

2020 Ontario Service Awards

The following volunteers were honoured on March 2, 2020 at the 2020 Virtual Ontario Volunteer Service Award Presentation Ceremony for their 15 years of service with the Museum:

- **Deborah Cherry**
- Gary Posen
- Helen Kirby
- Pat Curley

Total Volunteers 50 & Packaging Volunteers

Mask-Making

Volunteer List

Susan Abrams Sarah Cummins Dale Hawke* Avalon Acaso Peta Daniels Walene Daoust Katayoun Afjeh Dede Akolo Ridit Dash* Jing An Isabel Daveau Susan Davies* Wendy Anderson* Theresa Arneaud* Agota Dolinay* Candace Arts Ihakpa dolma* Arius Baek* Catherine Doty Beverley Baird Lane Sandi Dunn Jakob Bautista* Marta Eiver* Anna Bellini Kavals Aliza Elkin Sofia Benic* Sehnaz Erzurumlu Susan Bertoldi Flizabeth Fyans Adrienne Fine-Furneaux* Alison Birtles-Fraser* Zahra Boroomand Helen Flint Alyx Ke* Grace Bourret Janet Forbes

Jillian Braga* Megan Brohm Emily Brown

Melinda Bruning Julia Bryant*

Gope Bunchoo Susan Butler* Carole Cantor Nilufer Cepoglu

Patricia Chen Deborah Cherry Mathea Chilese*

Pamela Craig Monika Croydon Lynne Freeman

Giovanna Gatti* Félise Genoux Temma Gentles Madi Ghesquiere

Kiran Gill

Emily Gillies Kristine Giorgobiani* Roushell Goldstein

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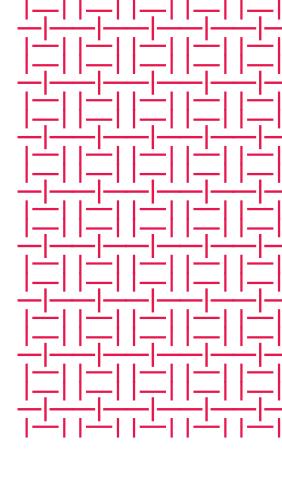
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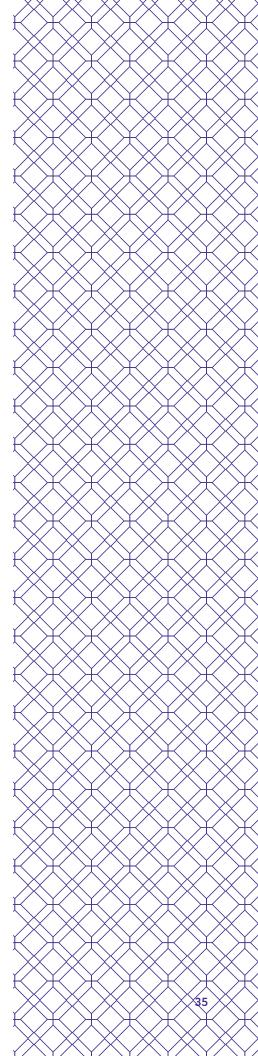
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- 9 Installation photo of ららうららん アカーシュー Printed Textiles from Kinngait Studios. Photo by Darren Rigo.
- Clockwise from left to right: Screenshot of Virtual Studio Tour with Nooks Lindell of Hinaani Design. っしょっしょっしょっしょっしょっしょっしょっしょっしょっしょっしょい Clockwise from Kinngait Studios. Photo by Darren Rigo. Screenshot of Online Presentation: Printed Textiles from Kinngait Studios Curator's Talk.
- Clockwise from left to right: Installation photo of Anna Torma: Permanent Danger. Photo by Darren Rigo. Installation photo of Anna Torma, Dionysia (2020). Photo by Darren Rigo. Installation photo of Anna Torma: Permanent Danger. Photo by Darren Rigo.
- Left to right: Screenshot of In Conversation: Anna Torma & Nehal El Had. Screenshot of In Conversation: Anna Torma & Nicole Burisch.
- **13** Left to right: Participant work from Community Voices. Participants.
- Left to right: Installation photo of distant water will not quench a nearby fire (detail). Photo by Darren Rigo. Installation photo of distant water will not quench a nearby fire. Photo by Darren Rigo.
- Left to right: Tau Lewis, *Opus (The Ovule)*, 2020. Image courtesy of Tau Lewis. Audie Murray, *Tobacco Offering*, 2020. Image courtesy of Fazakas Gallery.
- **16** Sustainable Textile Teach-In: T-Shirt Projects with Helen Mends.
- Left to right: Krystal Ball, *Redbones*, 2020. Image courtesy of the artist. Student work from Online Workshop: *Art of Crochet* with Legin Knits and BAND
- 19 Online Workshop: Phulkari Embroidery with Rafia Shafiq
- 20 Left to right: Sustainable Textile Teach-In: Natural Dyes with Khadija Aziz. Screenshot from Sustainable Textile Teach-In: African Vegan Art with Arlette Ngung
- Bev Koski, *My Red Gingham Shirt*, 1979, 2018; beads and thread; 9cm x 9cm. Purchased with the support of the York Wilson Endowment Award and the Canada Council for the Arts.
- **24** Visitors in front of Sheila Hicks: Material Voices.
- Top to bottom: The Honourable Elizabeth Dowdeswell, Lieutenant Governor of Ontario, viewing *Anna Torma*, *Party with Dionysos* (2008 2015). Photo of 2nd floor Information Desk.
- 29 It's in the Bag hand-made wine bags.
- **31** Left to right: Mask-making and packaging volunter. Volunteer-made facemask.

