



**ROYAL
ONTARIO
MUSEUM**

Annual Report

2018–2019

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About the ROM

The Royal Ontario Museum has been one of Ontario's beloved cultural institutions for over one hundred years. And today the Museum is looking back at another successful year of exhibitions, research and programs that, for the fourth year in a row, has resulted in more than 1.3 million people visiting the ROM. As Canada's most highly attended museum, the ROM prides itself on transforming the lives of the people who come through its doors as well as those who experience the ROM throughout the Province, Canada, and the world.

Disruption is everywhere and museums are no exception when it comes to the forces that are transforming the world today. People's expectations of public institutions are changing, and museums have to change with them. As a truly 21st-century museum that exists and thrives at the heart of civic life, the ROM's mission is to transform peoples' lives by helping them understand the past, make sense of the present, and come together to shape a shared future. The Museum is accomplishing that by building on its strengths and applying them in far-reaching ways. In doing so, we will be known globally for expanding the boundaries of knowledge, innovation in presenting that knowledge, and public relevance within the intersecting worlds of art, culture, and nature.

As an agency of the Province of Ontario, the Museum is closely aligned with provincial priorities. Through education, economic development, employment, access, and innovation, the ROM contributes to a vibrant Ontario economy. By generating \$10 in GDP for every dollar invested in the ROM by the provincial government, the Museum supports 2,940 jobs and generates \$47.1 million in tax revenue across three levels of government.* The ROM plays a critical role helping enhance Ontario as a key destination for investment, trade, and tourism. As one of the largest cross-curricular educational institutions in Canada, the ROM engages with learners of all ages on-site and across the Province. The Museum seeks to lower barriers for cultural participation by providing extensive free access for diverse communities. And, recognizing the positive impact that art, culture, and nature can have on the wellbeing of people, the ROM helps improve the health of communities through social prescriptions and other vital programs.

*Economic impact study by Deloitte Canada, based on 2017–18 data.



Performance

Highlights

Fiscal 2018–19 was another strong year for the ROM in which the Museum over-delivered against the objectives set out in the Business Plan 2018–19.

Attendance

The ROM had strong onsite attendance of 1.34 million visitors, higher than the target of 1.275 million. This was the fourth year in a row that attendance was over the 1.3 million threshold. As noted by The Art Newspaper, the ROM ranks 1st in Canada for highest museum attendance, 7th in North America, and 43rd in the world.

Exhibitions

High attendance for the *Spiders: Fear and Fascination*, *Wildlife Photographer of the Year* and *Zuul: Life of an Armoured Dinosaur* exhibitions contributed to the Museum's overall strong visitation numbers, while the travelling exhibitions boosted the ROM's reputation in new markets.

School Group Attendance

There were 100,536 onsite school visits at the ROM. The Museum reached 194,603 people through province-wide travelling education programs.

Membership

The ROM engaged with a record 127,000 individual members, and 38,467 member households. There has been a 50% increase in membership since 2015.

Revenue and Operating Surplus

Operating revenue increased 1% over the prior year. The proportion of self-generated revenue was 60%. There was a surplus of \$13,000 for Fiscal 2018–19.

Collection Digitization

Thousands of objects in the ROM's collection are available online for public access. The Museum's ongoing project to digitally archive its collection resulted in the addition of 16,394 new images to the database and 19,937 new objects published on eMuseum (<https://collections.rom.on.ca>).

Welcome Project

After the re-opening of the Weston Entrance doors in 2017, ground was broken in April 2018 for the final phase of the Welcome Project, the Reed Family Plaza and Helga and Mike Schmidt Performance Terrace. This project is expected to be completed in August 2019.

Description of --- Activities ---

In fulfillment of the ROM's mandate and government priorities, the Museum continued to make progress on the following strategic objectives as set out in Business Plan 2018–19.

Strategic Objective 1: Extraordinary Visitor Experience

(Exhibitions & Galleries, Programming, Learning, Welcome Project, and Digital Strategy)

Strategic Objective 2: World-Leading Research And Collections

(Research & Collections, Acquisition Highlights, and Publishing)

Strategic Objective 3: Essential Audience Relationships

(Indigenous Engagement, Membership, and Inclusion & Access)

Strategic Objective 4: Financial Resilience

(Financial Performance)

Strategic Objective 5: Robust Physical And Digital Infrastructure

(Capital Funding, Digital Infrastructure, and Collections Space Planning)

Strategic Objective 6: Skilled And Responsive Staff, Leadership, And Volunteers

(New Appointments, Volunteers, and Mental Health in the Workplace)

Strategic Objective 1:

Extraordinary Visitor Experience

EXHIBITIONS & GALLERIES

The ROM presented a robust slate of exhibitions in 2018–2019, each telling a compelling story of the changing world. Major offerings included *Treasures of a Desert Kingdom: The Royal Arts of Jodhpur, India* and *Spiders: Fear & Fascination*, both of which were featured at the ROM during worldwide tours. *Wildlife Photographer of the Year 2018*, *Modernism on the Ganges: Raghubir Singh Photographs*, and *Iris van Herpen: Transforming Fashion & Philip Beesley: Transforming Space* helped drive attendance while solidifying the Museum's position as a leading international institution. Meanwhile, ROM-original exhibitions *Zuul: Life of an Armoured Dinosaur*, *Gods in My Home: Chinese New Year with Ancestor Portraits and Deity Prints*, and the new permanent *Toy Soldiers* installation highlighted curatorial scholarship and the Museum's diverse collections.

The ROM-original installations *Being Japanese Canadian: reflections on a broken world* and *#MeToo & the Arts* showed the Museum boldly delving into topical subjects and histories, reaffirming its role as a place where visitors can engage in conversations on critical issues, past and present.

In addition to its in-house program, the Museum shared its research and collections externally via two travelling exhibitions. *Christian Dior: History to Modernity* opened at Calgary's Glenbow museum and *Here We Are Here: Black Canadian Contemporary Art* appeared at the Montreal Museum of Fine Arts.

With its stellar exhibitions program, the Museum maintained its position as a leading cultural and educational institution. Presenting the intersecting worlds of art, culture, and nature, the 2018–2019 offerings inspired learning, challenged perceptions, and sparked exchanges on topics affecting people and communities today.

Spiders: Fear & Fascination

Garfield Weston Exhibition Hall, Level B2, Michael Lee-Chin Crystal

June 16, 2018–January 6, 2019

ROM Curator: Doug Currie, Vice President, Natural History and Senior Curator, Entomology

Media Partners: Toronto Star, CTV

Royal Exhibitions Circle: Gail & Bob Farquharson, Chris & Kasia Jamroz, Robert E. Pierce & Family, Stephen Smith & Diane Blake, James & Louise Temerty, Richard Wernham & Julia West, Jeff Willner & Family, Anonymous

This major exhibition featured over 200 live and preserved spider specimens, including some of the world's deadliest. A multitude of interactives and augmented reality experiences allowed visitors to become better acquainted with hunting, burrowing, and weaving arachnids. To enhance appeal to

Strategic Objective 1: Extraordinary Visitor Experience

local audiences, the ROM added specimens native to Canada and created exciting new content that explored the cultural impact of spiders. A stunning spider-silk cape and a display of Spider-Man comics revealed the impact of spiders on human creativity and imagination.

The exhibition was developed by the Australian Museum and toured by Flying Fish.

Iris van Herpen: Transforming Fashion & Philip Beesley: Transforming Space

Roloff Beny Gallery & Patricia Harris Gallery of Textiles & Costume, Level 4, Michael Lee-Chin Crystal

June 2–October 8, 2018

ROM Curator: Alexandra Palmer, Nora E. Vaughan Fashion Costume Senior Curator

Royal Exhibitions Circle: Gail & Bob Farquharson, Chris & Kasia Jamroz, Robert E. Pierce & Family, Stephen Smith & Diane Blake, James & Louise Temerty, Richard Wernham & Julia West, Jeff Willner & Family, Anonymous

This hybrid installation of two complementary exhibitions explored the endless possibilities of interweaving art, nature, design, and the power of technology.

Iris van Herpen: Transforming Fashion presented leading-edge designs by this avant-garde Dutch designer and couturier, whose provocative collections fuse style with science and inventive technologies for mystifying haute-couture creations.

Philip Beesley: Transforming Space showcased an original “living” sculpture that breathed, undulated, and shifted in response to the movements of visitors. The large-scale, immersive installation merged chemistry, artificial intelligence and encompassed soundscapes into a visually stunning, interactive environment.

Iris van Herpen: Transforming Fashion was co-organized by the High Museum of Art, Atlanta and the Groninger Museum, the Netherlands. The exhibition was curated by Sarah Schleuning of the High Museum of Art, and Mark Wilson and Sue-an van der Zijpp of the Groninger Museum.

Philip Beesley: Transforming Space was created by Philip Beesley and the Living Architecture Systems Group.

Strategic Objective 1: Extraordinary Visitor Experience

Modernism on the Ganges: Raghbir Singh Photographs

Centre Block, Level 3

July 21–October 21, 2018

ROM Curator: Deepali Dewan, Dan Mishra Curator of South Asian Art & Culture

One of India's most visionary and celebrated pioneers in colour photography, Raghbir Singh (1942–1999) was a prolific photographer whose creative style revealed the dramatic palette of India's streets, places, and peoples through a distinct lens. Tracing the full trajectory of his career from the late 1960s to his last unpublished projects of the late 1990s, this exhibition showcased iconic depictions of Indian life and culture in vivid colour.

The exhibition was organized by The Metropolitan Museum of Art with the cooperation of Succession Raghbir Singh.

#MeToo & the Arts

Thorsell Spirit House, Level 1, Michael Lee-Chin Crystal

July 21–October 21, 2018

ROM Curator: Deepali Dewan, Dan Mishra Curator of South Asian Art & Culture

Museums today struggle with what to do when artists represented in their galleries are accused of sexual harassment or when artworks in their collections are viewed as problematic. Prompted by the ROM's presentation of *Modernism on the Ganges: Raghbir Singh Photographs* and an allegation of sexual misconduct made against the deceased artist, *#MeToo & the Arts* encouraged a larger conversation about how museums and the public engage with art within the context of the #MeToo and Time's Up movements.

Wildlife Photographer of the Year 2018

Centre Block, Level 3

December 1, 2018–March 31, 2019

ROM Curator: Sebastian Kvist, Associate Curator, Invertebrates

Royal Exhibitions Circle: Gail & Bob Farquharson, Chris & Kasia Jamroz, Robert E. Pierce & Family, Stephen Smith & Diane Blake, James & Louise Temerty, Richard Wernham & Julia West, Jeff Willner & Family, Anonymous

The world-renowned Wildlife Photographer of the Year exhibition returned to the ROM for its sixth year. One hundred new photographs from around the world revealed striking wildlife, breathtaking landscapes, and the remarkable beauty of the natural world.

Wildlife Photographer of the Year was developed and produced by the Natural History Museum, London.

Strategic Objective 1: Extraordinary Visitor Experience

Zuul: Life of an Armoured Dinosaur

Roloff Beny Gallery, Level 4

December 15, 2018–May 20, 2019

ROM Curators: David Evans, James & Louise Temerty Endowed Chair, Vertebrate Palaeontology and Victoria Arbour (NSERC Postdoctoral Fellow)

Presenting Sponsor: Sinking Ship Entertainment

Royal Exhibitions Circle: Gail & Bob Farquharson, Chris & Kasia Jamroz, Robert E. Pierce & Family, Stephen Smith & Diane Blake, James & Louise Temerty, Richard Wernham & Julia West, Jeff Willner & Family, Anonymous

Seventy-six million years ago, a six-metre-long, 2.5-ton, plant-eating, armour-covered ankylosaur roamed the Earth. *Zuul* is one of the most complete skeletons of its kind ever found. With his impressive skull, body block, and tail club as linking centrepieces, this exhibition immersed visitors in *Zuul*'s story. Audiences learned about his discovery in 2014, his life in the lush Cretaceous period, and current palaeontological research.

Gods in My Home: Chinese New Year with Ancestor Portraits and Deity Prints

Patricia Harris Gallery of Textiles & Costume, Level 4, Michael Lee-Chin Crystal

January 26–September 29, 2019

ROM Curators: Wen-chien Cheng, Louise Hawley Stone Chair of East Asian Art and Yanwen Jiang, J.S. Lee Memorial Fellow, 2017–18

Exhibit Patron: E. Rhodes and Leona B. Carpenter Foundation

Royal Exhibitions Circle: Gail & Bob Farquharson, Chris & Kasia Jamroz, Robert E. Pierce & Family, Stephen Smith & Diane Blake, James & Louise Temerty, Richard Wernham & Julia West, Jeff Willner & Family, Anonymous

This exhibition focused on the unexplored connection between ancestral paintings and traditional popular prints in the context of Chinese Lunar New Year. New Year ancestral portraits, paper gods and ceramics—almost all from the ROM's collections—further revealed a Chinese view of reverence and belief that these objects were capable of blessing and protecting the prosperity of family lines.

Strategic Objective 1: Extraordinary Visitor Experience

Being Japanese Canadian: reflections on a broken world

Sigmund Samuel Gallery of Canada, Level 1, Weston Family Wing

February 2–August 5, 2019

ROM Curators: Arlene Gehmacher, Heather Read (Rebanks Postdoctoral Fellow)

Guest Curators: Bryce Kanbara, Katherine Yamashita

Exhibit Patron: Sigmund Samuel Gallery of Canada Fund

Royal Exhibitions Circle: Gail & Bob Farquharson, Chris & Kasia Jamroz, Robert E. Pierce & Family, Stephen Smith & Diane Blake, James & Louise Temerty, Richard Wernham & Julia West, Jeff Willner & Family, Anonymous

Featuring compelling works by eight contemporary Japanese Canadian artists, this installation offered personal perspectives on the exile, dispossession, and internment of Japanese Canadians during the 1940s. Interspersed throughout the Sigmund Samuel Gallery of Canada, these artworks prompted visitors to reflect on the long-lasting ramifications of this historical Canadian injustice, and what it means to be Canadian today.

Research for the exhibition was conducted with support from the Landscapes of Injustice project and the Japanese Canadian Cultural Centre (Toronto).

Treasures of a Desert Kingdom: The Royal Arts of Jodhpur, India

Garfield Weston Exhibition Hall, Level B2, Michael Lee-Chin Crystal

March 9–September 2, 2019

ROM Curator: Deepali Dewan, Dan Mishra Curator of South Asian Art & Culture

Lead Exhibition Partner: Dan Mishra

Media Partners: CTV, Toronto Star

Government Partner: Ontario Cultural Attractions Fund

Royal Exhibitions Circle: Gail & Bob Farquharson, Chris & Kasia Jamroz, Robert E. Pierce & Family, Stephen Smith & Diane Blake, James & Louise Temerty, Richard Wernham & Julia West, Jeff Willner & Family, Anonymous

This exhibition showcased nearly four centuries of artistic creation from the kingdom of Marwar-Jodhpur in the northwestern state of Rajasthan. Exquisite paintings, jewellery, textiles, and decorative arts told compelling stories of conquest, kingship, strategic alliances, the role of women, and courtly life. The ROM was one of only three international venues (and the only Canadian museum) to host this major travelling exhibition.

The exhibition was organized by the Museum of Fine Arts, Houston with the collaboration of the Mehrangarh Museum Trust, Jodhpur, India.

Strategic Objective 1: Extraordinary Visitor Experience

Toy Soldiers

Outside of the East Entrance to CIBC Discovery Gallery, Level 2

March 9, 2019

In 1991, during his tenure as Lieutenant Governor of Ontario, the Honourable Henry N. R. Jackman donated his historic collection of 5,000 toy soldiers to the ROM. This new installation presents 2,500 pieces from his collection. As playthings of the past, toy soldiers allowed children to gain awareness of people and places around the world, while also reinforcing messages of nationhood during the period between the two World Wars.

Willner Madge Gallery, Dawn of Life

In November, Jeff Willner and Stacey Madge generously committed \$5 million to the Royal Ontario Museum for the Willner Madge Gallery, Dawn of Life. This investment will establish a new 10,000-square-foot permanent gallery that will trace the story of life from its beginnings four billion years ago. The Gallery will complement the existing James and Louise Temerty Galleries of the Age of Dinosaurs and the Reed Gallery of the Age of Mammals on the ROM's second floor.

The Willner Madge Gallery will interpret and showcase hundreds of specimens, drawn mainly from the ROM's early-life fossil collection, many of which have never been on public display. The origins of life will be illustrated with a range of specimens originating from Canadian UNESCO World Heritage Sites including the Burgess Shale in the Yoho and Kootenay national parks (British Columbia), Joggins Fossil Cliffs (Nova Scotia), Mistaken Point (Newfoundland and Labrador), and Miguasha National Park (Quebec).

The Willner Madge Gallery has received generous support from additional leadership donors including Richard M. Ivey & Family, The Salamander Foundation, Elinor Gill Ratcliffe, The Dorothy Strelsin Foundation, the Louise Hawley Stone Charitable Trust, and Albert and Barbara Milstein & The Polk Family Funds.

The ROM is grateful to all supporters of this new gallery project, which garnered community funding from over 100 donors with gifts ranging from \$10 to \$5 million dollars.

Strategic Objective 1: Extraordinary Visitor Experience

TRAVELLING EXHIBITIONS

Here We Are Here: Black Canadian Contemporary Art

This multidisciplinary ROM-original exhibition explores Black Canadian presence in Canada through the work of eight contemporary artists. It appeared at the Montreal Museum of Fine Arts (May 12–September 16, 2018), attracting 187,173 visitors, and is on view at the Art Gallery of Nova Scotia (June 1–October 27, 2019).

Christian Dior

Following its tremendous success at the ROM, the Museum's *Christian Dior* exhibition embarked on a tour. It appeared at Calgary's Glenbow museum (February 3–June 2, 2019), where it was the most attended exhibition in the Glenbow's recent history, and will next travel to the China National Silk Museum (fall 2019) followed by Montreal's McCord Museum (summer 2020).

INTERNATIONAL PARTNERSHIPS: CHINA

Director & CEO Josh Basseches and Vice President, Art & Culture, Chen Shen joined The Honourable Mélanie Joly, then Minister of Canadian Heritage, on a five-day trade mission to China in April 2018. Led by the Government of Canada, this was the country's first creative industries trade mission, with a stated goal of opening new markets for Canadian artists, creators, and creative entrepreneurs. Minister Joly was accompanied by representatives from close to 60 Canadian companies in a range of creative industries, including, film, television, museums, and performing arts.

As a result, the ROM signed two important partnerships: one with the Xuzhou Museum for strategic collaboration toward exchanges, training, and gallery development; and a collaborative agreement with the China National Silk Museum for exchanges in exhibitions, collections, research, and publications. As a result of this trip and continued engagement, an exhibition drawn from the Egyptian collection will be shown at Xuzhou Museum from June 2019 and the ROM's *Christian Dior* exhibition will be on view at the China National Silk Museum in fall 2019.

Strategic Objective 1: Extraordinary Visitor Experience

PROGRAMMING

From stimulating discussions with some of the world's top thought leaders to exciting, activity-based experiences, the ROM's selection of programming gives visitors a chance to experience the Museum and its exhibitions like never before, delivering compelling content for key attendance periods and throughout the year.

ROM Speaks Lectures

ROM Speaks presents engaging and thought-provoking topics all year long. The series features compelling voices addressing a variety of fascinating subjects. The past year saw 6,000 attendees for ROM Speaks events, which included receptions and exclusive access to special exhibitions.

ROM Speaks attracted sell-out crowds to discussions related to *Spiders: Fear & Fascination*, *Wildlife Photographer of the Year*, *Zuul: Life of an Armoured Dinosaur*, *Gods in My Home: Chinese New Year with Ancestor Portraits and Deity Prints*, *Being Japanese Canadian: reflections on a broken world* and *Treasures of a Desert Kingdom: The Royal Arts of Jodhpur, India*.

Guest speakers included Spider-Man comics writer Chip Zdarsky and illustrator Adam Kubert, who traced the history of the character in popular culture; acclaimed National Geographic photojournalist Brian Skerry; and palaeontologists Tom Holtz and Victoria Arbour, who discussed armoured dinosaurs such as *Zuul*.

Gemini Award-nominated Chinese Canadian musician George Gao performed in celebration of *Gods in My Home*, while Grammy-nominated flutist Ron Korb appeared with Japanese Canadian author and playwright Terry Watada at the opening of *Being Japanese Canadian*. The season ended with a royal visit from Princess Bajjilal Shivranjani Rajye of Marwar-Jodhpur, who spoke about the royal collection in *Treasures of a Desert Kingdom*.

ANNUAL EVA HOLTBY LECTURE ON CONTEMPORARY CULTURE:

JESSE WENTE

The Annual Eva Holtby Lecture on Contemporary Culture brings powerful voices to the ROM to discuss provocative and engaging contemporary ideas. In November 2018, acclaimed broadcaster and cultural critic Jesse Wente (Ojibwe from Toronto, member of the Serpent River First Nation), Director of Canada's Indigenous Screen Office, talked about what the relationship between Canada and Indigenous People would look like in 2067.

The Annual Eva Holtby Lecture on Contemporary Culture is generously supported by the Holtby and Schury families.

Strategic Objective 1: Extraordinary Visitor Experience

Friday Night Live

Launched in 2012, Friday Night Live (FNL) has grown to become a unique Toronto social destination. Each week, thousands of millennials take over the Museum to enjoy curated, cutting-edge ROM content, eclectic eats, drinks, top DJs, live bands, and the opportunity to explore ROM galleries.

The seventh full year of FNL (seasons 13 and 14) saw 21 events hosted, including three Encore events, that attracted more than 53,000 visitors. The spring season ended with “Arachnophile,” celebrating the launch of the blockbuster exhibition *Spiders: Fear & Fascination*. Other notable themes included “Superheroes,” “DinoNite,” “Love,” “Holi,” “Colour ROM Proud,” “Fashionology,” “The 6ix,” and “Indigenous Now.”

Supporting Sponsor: Asahi Super Dry

ROM Daytime And ROM Connects

ROM Daytime features daytime lectures by ROM experts who share groundbreaking research and advances in art, culture, and nature. They are free with Museum admission. ROM Connects offers both exciting lectures and captivating documentaries at no cost, making ROM content available to all. Highlights for the year included the talks *Christian Dior: Fashion in Publications*, *Real Fake: The Story of a Zapotec Urn*, *The Royal Arts of Jodhpur: From Palace to Toronto*, and the 2018 Veronika Gervers Memorial Lecture: *A Revolution in the Bedroom: How Indian Dyed Cottons Transformed Europe's Interiors in the 17th and 18th Centuries*.

ROM for the Holidays

For 12 days over the holidays, the ROM proved to be a perfect seasonal gathering place for family and friends, welcoming more than 89,000 visitors. Special exhibitions and related programming on offer included *Spiders: Fear & Fascination*, *Zuul: Life of an Armoured Dinosaur*, and *Wildlife Photographer of the Year*. Visitors were able to enjoy experiences such as interactive dance, live animals with Toronto shelter Hands On Exotics, and sensational spider craft-making sessions.

Family Day Long Weekend

During the Family Day long weekend (February 16–18, 2019), 18,313 visitors came to the ROM to celebrate the Chinese Lunar New Year. The Museum was buzzing with activities and live performances to ring in the Year of the Pig. Programming featured visiting Chinese artists Peng Yang and Yanwen Jiang, lion dances, Chinese arts and crafts, tea tasting, and more. Families also had the opportunity to visit the special exhibition *Gods in My Home: Chinese New Year with Ancestor Portraits and Deity Prints*.

Strategic Objective 1: Extraordinary Visitor Experience

March Break

This year's March Break activities, attended by 70,700 visitors, brought the worlds of art, culture, and nature to life with contributions from the natural history and art & culture curatorial teams. The Field Camp ROM activity hub shared the techniques, tools, joys, and challenges of life in the field across disciplines, while the Museum Secrets station brought behind-the-scenes museum experiences to ROM visitors, and Museum staff read their favourite stories during ROM Storytime. Interactive experiences for all ages were provided by ROM Travelling Exhibitions and partnerships with the Department of Museum Volunteers, ROM Friends groups, and Parks Canada.

ROM U

ROM U, the Museum's one-day workshops led by ROM experts and offering fascinating lectures, hands-on activities, gallery tours, and lunch, exceeded expectations this past year. Due to overwhelming demand, multiple sessions were added for the *Fossil Prep Workshop*, *The Rise and Fall of the Roman Empire: Why Does it Matter Today?*, *All Under Heaven: Imperial China in the Ming and Qing Dynasties*, and *The Viking Age Revisited*.

Strategic Objective 1: Extraordinary Visitor Experience

LEARNING

The ROM is one of Ontario's largest cross-curricular educators. Learning at the ROM encompasses educational experiences onsite, online, and through community outreach. The breadth and scale of learning inspired by the ROM's research and collections include School Visits, Travelling Programs, and the Hands-on Galleries.

School Visits

Every day at the ROM, school buses arrive with eager students. This year, 100,536 students and teachers from across Ontario were encouraged to inquire and think critically about the world around them through guided tours, hands-on labs, maker activities, and online resources linked to the Ontario curriculum. Ensuring the ROM is accessible to students from marginalized communities, the School Visits Bursary Program provided free or discounted experiential learning opportunities led by ROM educators to 26,400 students.

This program is generously supported by Ada Slaight, the Bennett Family Foundation, Dan Mishra, Canada Life, KPMG, Linamar Corporation, Mandarin Charitable Foundation, Nordstrom, and the Weinberg Family Foundation.

Travelling Education Programs

The ROM achieves its provincial mandate through its long-standing Travelling Education Programs, which include EduKits, Planetariums, and Travelling Exhibitions and engaged 194,603 students across the province and Canada. Travelling EduKits are portable cases containing original and reproduced objects with a teacher's guide and student activity booklets linked to the Ontario curriculum. Travelling Planetariums are inflatable domes that provide an immersive experience through a digital projection of the galaxy and beyond. This year, EduKits engaged 68,394 students, and Planetariums engaged 11,867 people in schools, libraries, museums, and community centres across the province. In addition, the ROM shares its collections and research through smaller-scale exhibitions across Ontario as well as audiences in British Columbia, Quebec, and Nova Scotia, reaching 114,342 people.

The Travelling Planetariums are generously supported by the Burt Family Foundation.

Hands-On Galleries

The Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity and CIBC Discovery Gallery are the most visited galleries in the Museum. These galleries highlight collections from all Museum departments to explore understanding of art, culture, and nature. Over 200 volunteers and learning staff engaged with 270,594 and 198,359 visitors at the respective galleries through multisensory, hands-on experiences with authentic objects, specimens, and live animals.

Strategic Objective 1: Extraordinary Visitor Experience

Indigenous Learning Programs

Indigenous education has been a strategic priority of the Learning Department for over five years with the development and delivery of relevant educational programming that responds directly to the Truth and Reconciliation Commission's Calls to Action. During this time, several integrated Indigenous education initiatives have been implemented with the guidance of the Indigenous Advisory Circle, which includes an elder, knowledge carriers, educators, artists, and youth representing a variety of nations and education stakeholders.

ROMKids

ROMKids programs attracted more than 32,000 child attendees. Thirty-five instructors, 50 counselors, and 200 volunteers contributed to Summer Club, Holiday Camp, March Break Camp, Saturday Club (generously supported by the Philip and Berthe Morton Foundation), and ROMKids Junior. In the summer, the ROM continued its cycle of former Museum campers joining as staff. More than 50% of Summer Club staff were campers as kids and joined to give back to the community. Over 10 weeks, 23 instructors and 52 counselors ran 134 groups, making it the largest-ever Summer Club. The ROM's special exhibition *Spiders: Fear & Fascination* was visited 60 times. Campers from the ROM Revealed group learned how such exhibitions are planned, then had the opportunity to research and showcase their own exhibition. To close out the summer, a group of Japanese educators visited the ROM to see how a museum teaches science.

Strategic Objective 1: Extraordinary Visitor Experience

WELCOME PROJECT

The ROM has broken ground on the Helga and Mike Schmidt Performance Terrace and the Reed Family Plaza, the final phase in the Museum's Welcome Project, established to provide greater access to the Museum and enhance its role as a vital hub for cultural and community engagement for the City and its visitors. Slated for completion in August 2019, the project will create a vibrant streetscape around the Michael Lee-Chin Crystal on Bloor Street. Encompassing nearly 7,300 square feet of exterior space, the philanthropy-funded initiative was made possible by lead donors Nita and Don Reed, and Helga and Mike Schmidt.

In December 2017, the ROM completed the first stage of the Welcome Project with renovations to the Museum's landmark Weston Entrance façade and the re-opening of the Weston entrance doors. The final stage of the project is designed by renowned Toronto architect Siamak Hariri of Hariri Pontarini Architects. This outdoor gathering space will be anchored by beautiful gardens as well as an open-air performance terrace.

The Reed Family Plaza, which runs along the Museum's Michael Lee-Chin Crystal, will feature an inviting space with plantings and seating that will enhance the pedestrian experience and offer visitors a welcoming spot to meet, sit and relax.

The Helga and Mike Schmidt Performance Terrace is located on the north-west side of the Museum overlooking Philosophers' Walk. The outdoor performance and event space will provide a unique open-air venue for music, theatre, discourse, and performances for all to enjoy. This project opens the doors of the Museum wider while providing new ways to deepen the ROM's connection with the community and participate in the urban life of the City and Province.

Strategic Objective 1: Extraordinary Visitor Experience

DIGITAL STRATEGY

The ROM's Digital Strategy encompasses three high-level goals: ensuring digital readiness; empowering access, experience, and engagement; and evaluation and iteration.

To achieve this digital maturity, the ROM will embrace digital thinking on pace with the surrounding culture and ensure digital practice is interwoven throughout the organization. This means that the ROM will display comfort, curiosity, and natural engagement with technology and apply it reflexively and adaptively. Fundamentally, this is a re-imaging of how the organization can evolve to meet the demands of the ROM's 21st-century audiences. This will allow the Museum to lead the field in fully infusing digital thinking into a museum environment—both onsite and online—to dramatically transform the visitor experience through enhanced personalization, seamless convenience, and deeper engagement.

The ROM's Digital Initiative is generously supported by Nancy and Jon Love.

Web Engagement

The ROM's website (rom.on.ca) experienced almost four million sessions and more than \$2.6 million in online ticket sales. Nearly 50 percent of these users visited the website to plan an in-person visit. Visitation to eMuseum, the ROM's online collection portal (rom.on.ca/emuseum), grew to over 41,000 sessions, with almost 814,000 page views—a 180% increase from last year. Digital images and content related to more than 36,000 objects is currently online, and visitors spend, on average, more than 5.5 minutes exploring the expanding online collection of art, culture, and natural history objects. The ROM's focus on high-quality, user-friendly content continues to draw new visitors and contributes to a robust online community surrounding the Museum.

Key Digital Initiatives

Key initiatives include the completion of a unified collections management system (using Gallery Systems' TMS Collections) that will serve as the authoritative source for information on the ROM's collection of over 13 million objects and specimens.

Also in the works is the implementation of a new digital asset management system that will similarly organize and consolidate the Museum's digital content—including images, audio, and video—in a single system of record.

Finally, collections digitization and online publication continues. Since December 2017, a digitization project team has photographed more than 7,800 objects. As of May 2019, more than 36,000 objects with images have been published to eMuseum, the ROM's online collections database which makes the collections accessible to all anywhere in the world.

Strategic Objective 2:

World-leading Research and Collections

RESEARCH AND COLLECTIONS

The Museum's reputation as a leader in research and groundbreaking scholarship continues to grow. With each year, the ROM is strengthening its curatorial capacity and enhancing access to, and stewardship of, its collections. This has been demonstrated through key additions to the Museum's collections in Natural History and Art & Culture, new publications of findings, curators presenting at conferences worldwide, and fieldwork research in countries around the world.

Annual ROM Research Colloquium

The Annual ROM Research Colloquium provides an opportunity for ROM researchers to share updates on their work and projects with ROM colleagues and members of the public. The 2019 Colloquium featured 21 speakers from the ROM's Natural History and Art & Culture departments, as well as postdoctoral fellows. Topics ranged from the origins of chintz in India, research in the ROM's Library and Archives, Ontario's historic fur trade, blue whale genomes, and new fossil discoveries in Marble Canyon.

Following the Colloquium was the Annual Vaughan Lecture, in which Dr. Craig Cipolla (Associate Curator of North American Archaeology) presented his research in New England and the Great Lakes, addressing archaeology's role in contemporary society. Dr. Cipolla's work seeks to use the study of the past to help transform the present and future. The Vaughan Lecture Fund was established with a generous gift from the Estate of Nora E. Vaughan in 1994 to support the ROM's Annual Vaughan Lecture. Mrs. Vaughan established this endowment to continue the ROM's tradition of selecting a staff member each year to share their latest research with the public.

Strategic Objective 2: World-leading Research and Collections

Field Research

In 2018–2019, the Museum’s curatorial staff conducted research in Ontario, Canada, and 9 other countries around the world.

Sarah Fee, Curator, Eastern Hemisphere Textiles and Costume

PORT LOUIS, MAURITIUS | JUNE 2018

The National Archives of Mauritius is considered the most important repository of archival material related to Madagascar. The Natural History Museum in Mauritius has never been explored for Madagascar-related material, although it promises to hold some of the earliest objects. Fee’s research supports several upcoming publications on the precocious and radical dress reforms of Radama.

Justin Jennings, Curator, New World Archaeology

AREQUIPA, PERU | JULY 2018

The purpose of this research was to survey ancient trails associated with the broader transportation network connected to the archaeological site at Quilcapampa, where the ROM recently completed excavations. Jennings and three Peruvian collaborators walked the trails and took pictures on land and with drones. The work benefited previous research and was supported by Peru’s Ministry of Culture in their efforts to qualify a nearby site for UNESCO World Heritage status.

Burton Lim, Assistant Curator, Mammalogy

GUYANA, PERU, AND ECUADOR | JUNE 2018

Lim conducted fieldwork in Guyana for a long-term annual biodiversity monitoring project in the rainforest ecosystem at Iwokrama Forest. This project is establishing baseline data related to potential climate change in tropical environments. The team captured 317 bats representing 33 species, and this data will be compared to previous years’ numbers. Lim undertook further fieldwork in Grenada in February to conduct a bat-species survey and study molecular divergence across the Caribbean.

ONTARIO, CANADA | JUNE 2018

Finally, Lim and Jacqueline Miller participated in the Ontario BioBlitz at Claremont Nature Centre. They captured 52 small mammals representing six species, and recorded the echolocation calls of bats. For Claremont’s first biodiversity survey they prepared a representative collection of 14 specimens to document the species’ diversity in the area. This will form a reference database for future comparison and be useful for tracking changes to the ecosystem.

Strategic Objective 2: World-leading Research and Collections

ECUADOR | NOVEMBER AND MARCH 2018

Lim participated in a biodiversity monitoring survey at Yasuni National Park in Ecuador. Fifty-four specimens of bats, rodents, and opossums were collected to document the diversity of rarer and hard-to-catch small mammals. The data will be used to compare species diversity and relative abundance over time, and will be incorporated into broader studies on the biodiversity, evolution, and biogeography of South America.

Kimberly Tait, Teck Endowed Chair of Mineralogy

RICHLAND, WASHINGTON, USA | JULY 2018

Tait, Postdoctoral Fellow Lee White, and Ph.D. student Tanya Kizovski traveled to the Environmental Molecular Sciences Laboratory at the Pacific Northwest National Laboratory in Richland, Washington, to apply state-of-the-art analytical tools to Martian meteorites to directly resolve the presence, abundance, and composition of extraterrestrial water, ground-truthing the potential for life on other planets.

PERTH, AUSTRALIA | AUGUST 2018

Tait traveled to the only geoscience atom probe in the world to collect data on baddeleyite (zircon oxides) to look at the chemical composition and geological age of a sample in a eucrite meteorite from the ROM's collection.

PORTSMOUTH, UNITED KINGDOM | AUGUST 2018

Tait, White, and Kizovski traveled to the University of Portsmouth to use the Variable Pressure Zeiss Scanning Electron Microscope with an Electron Backscatter Diffraction detector to study Martian meteorites from the ROM's collection.

Santiago Claramunt, Curator, Ornithology

PERU | SUMMER 2018

Claramunt traveled to Peru for the third year to collect specimens for his research on avian flight performance and dispersal. Over the past three years he has collected 142 specimens of 55 species. He also conducted research in Uruguay to collect specimens of ovenbirds for his research on the systematics and evolution of the species in this family of birds. He surveyed, photographed, and sampled birds, collecting 30 tissue samples and seven specimens, and took approximately 500 photos of birds and habitats.

Strategic Objective 2: World-leading Research and Collections

David Evans, Temerty Chair and Senior Curator of Vertebrate Palaeontology

HELL CREEK, MONTANA, USA AND SOUTHERN ALBERTA, CANADA | SUMMER 2018

ROM vertebrate palaeontologists conducted two fieldwork projects led by David Evans in summer 2018. First up was the start of a five-year project in the Hell Creek, Montana, area to learn more about the extinction of the dinosaurs, and to grow the ROM's dinosaur collection. A *Triceratops* skull was found that will be fully excavated in 2019, as were a number of microvertebrate sites. The team continued the search for fossils with the Southern Alberta Dinosaur Project. This season's highlight was the discovery and excavation of a complete skeleton of a rare alligator—the best of its kind ever found in the Cretaceous of Western Canada.

Jean-Marc Moncalvo, Senior Curator, Mycology

GREATER TORONTO AREA, CANADA | SUMMER 2018

Moncalvo undertook fieldwork in forested areas of the Greater Toronto Area (GTA) throughout the summer, observing mushrooms' seasonality and ecology, and collecting specimens of interest for ongoing research activities.

Craig Cipolla, Associate Curator, North American Archaeology

UNCASVILLE, CONNECTICUT, USA | AUGUST 2018

Cipolla led an ongoing archaeological field school on the Mohegan Reservation archaeological sites that are central to his research, while teaching Indigenous students the basics of archaeological method and theory. The workshop was collaborative and brought together students and staff of diverse backgrounds to collect archaeological data on colonial history in the region.

Silvia Forni, Senior Curator, Arts and Cultures of Africa

ACCRA, GHANA | AUGUST 2018

For the past five years, Forni has explored contemporary forms of creativity with a focus on Asafo arts and the art scenes of Ghana's centres. This trip expanded and deepened the research questions developed in investigating and interrogating the role of the artist as social commentator. Forni looked to explore the function of contemporary art as a catalyst for socially engaged and overtly political conversations in spaces removed from market strictures.

Strategic Objective 2: World-leading Research and Collections

Jean-Bernard Caron, Richard M. Ivey Curator of Invertebrate Palaeontology

RIDGEMOUNT QUARRY AND FORT ERIE, ONTARIO, CANADA | OCTOBER 2018

Jean-Bernard Caron, Maryam Akrami, and Ph.D. student Joseph Moysiuk visited Ontario's Ridgemount Quarry and a private fossil collector near Fort Erie, on October 26, 2018, resulting in the ROM receiving the donation of a collection of Silurian-age invertebrate fossils. Some will be displayed in the ROM's future Willner Madge Gallery, Dawn of Life.

Krzysztof Grzyski, Senior Curator, Egypt & Nubia

WARSAW AND POZNAN, POLAND | OCTOBER 2018

The goal of this trip was to research and study material from the Letti Basin Project carried out in collaboration with colleagues from ROM partner institutions—the Polish Academy of Sciences and the Poznan Archaeological Museum.

Alexandra Palmer, Nora E. Vaughan Fashion Costume Senior Curator, and Chair of the Veronika Gervers Research Fellowship in Textiles & Costume

ATHENS, GREECE | NOVEMBER 2018

Palmer interviewed family and associated colleagues of American artist and philosopher Raymond Duncan as part of an ongoing project to research archives and record oral histories related to Duncan's life in Greece.

Sarah Fee and **Alexandra Palmer**

GUJARAT, RAJASTHAN, AND NEW DELHI, INDIA | DECEMBER 2018

Fee and Palmer undertook this two-week trip for the forthcoming ROM exhibition *The Cloth That Changed the World*. Along with textiles professor Eiluned Edwards, Fee interviewed and collected works from cotton printers reviving natural dyes and older patterns as well as contemporary fashion designers who embrace block-printed cloth. The team worked with documentary filmmaker Indraneel Lahiri to capture chintz-making by master craftsmen Jabbar Khatri of Kutch and Chandrakant Chitara of Ahmedabad.

Strategic Objective 2: World-leading Research and Collections

Chris Darling, Senior Curator of Entomology

TRINIDAD AND TOBAGO | MARCH 2019

Darling and Brad Hubley conducted fieldwork to collect specimens for an ongoing taxonomic revision of the parasitic wasp of the *Perilampus platigaster* species group, and to enhance the entomology research collection. A new family of gall-forming wasps was added to the ROM's collection.

Fahmida Suleman, Curator, Islamic Art & Culture

MUSCAT AND SALALAH, OMAN | MARCH 2019

Suleman conducted research at the British Museum and the National Museum of the Sultanate of Oman, focusing on the unique tradition of female silversmithing in southern Oman. She, along with colleagues, recorded field interviews and documented stories about the work and the current situation in Oman.

LOAN HIGHLIGHTS

The strength of the ROM's collection is respected and recognized on a global scale. Standing at the intersection of art, culture, and nature, the Museum is a resource to institutions and scholars across the world, and, as such, objects from the collections are requested as loans by prestigious museums across Ontario, Canada and internationally.

Getty Museum, Los Angeles, CA, United States

A sculpture, probably of Cleopatra VII, from the Egyptian collection was on loan for the exhibition *Egypt-Greece-Rome: The Classical World in Context*. The ROM was amongst a list of top international museum lenders including The British Museum, Vatican City, Musée du Louvre, and the Metropolitan Museum of Art.

Metropolitan Museum Of Art, New York City, NY, United States

The Aldobrandini Tazza with a figure of the Roman Emperor Otho from the European collection was on loan for the exhibition *The Silver Caesars: A Renaissance Mystery*. It then travelled to the Waddesdon Manor, Buckinghamshire.

The “Grand habit” or court robe with train, said to belong to Marie-Antoinette of France, and petticoat attributed to the dressmaker Marie-Jean “Rose” Bertin (1714–1813) from the textile collection were on loan for the exhibition *Visitors to Versailles, 1682–1789*.

Block Museum Of Art, Evanston, IL, United States

Nine Egyptian textiles from the textile collection were on loan for the exhibition *Caravans of Gold, Fragments in Time: Art, Culture and Exchange Across Medieval Saharan Africa*.

National Gallery Of Canada, Ottawa, ON, Canada

Fourteen silver drawings and one painting from the Canadian collection were on loan to the National Gallery of Canada for the exhibition *Laurent Amiot: Canadian Master Silversmith*.

Additional loans across Canada included ROM objects travelling to the Korean Cultural Centre in Ottawa, Museum Pointe-à-Callière, the MacKenzie Art Gallery, the Aga Khan Museum, the Gardiner Museum, the Ryerson Imaging Centre, and the Toronto Reference Library.

ACQUISITION HIGHLIGHTS

With the generous support of the Louise Hawley Stone Charitable Trust, the ROM acquired significant art and culture objects that serve to enhance the strength of the Museum's collections.

Christian Dior Haute Couture Two-Piece Evening Dress

This two-piece silk velvet and silk faille dinner dress called *Duchesse*, is in the ciseaux line from the Milieu du siècle collection Autumn–Winter 1949–1950, Paris, France. This acquisition fills a gap in the 1947–1957 Christian Dior collection, adding to the collection of haute couture fashion.

“Bob’s Clan,” by Zohra Opoku, 2017

Screen print on cotton, thread, wool, 139 × 186 cm.

This work is from the seminal series *Unravelled Threads* by internationally renowned Ghanaian artist Zohra Opoku, and is a very important example of Opoku's art. Opoku is one of the rising stars of the Ghanaian art scene, with a growing number of international exhibitions and presence in important institutional collections.

“Prosothor” (Stone), by Ajit Kumar Das, 2015

Hand-painted cotton tableaux with natural dyes, this is the largest and most complex work in the *Stone* series Das created from 2013 to 2015. Others are held in international collections, and recently displayed in an important exhibition at the V&A. A studio artist, Das uses natural dyes to explore esoteric themes in a modern vocabulary, and is recognized internationally as amongst the finest artists of the contemporary chintz tradition. The unique work will feature prominently in the upcoming exhibition *The Cloth that Changed the World* and its accompanying publication.

Interior Revisited, by Norman Takeuchi (b.1937)

2012 – 2017, acrylic on canvas, 121.9 × 182.9 cm, framed.

Takeuchi's art examines identity through the lens of experience of Japanese Canadian internment. This acquisition diversifies the Canadian collection and speaks to relevant cyclical and contemporary issues, such as the Canadian government's internment of Canadian citizens of Japanese descent in the 1940s. *Interior Revisited* deals with issues of dual identities.

Cloudscape: A Contemporary Installation Piece by the Chinese Canadian Artist Xiaojing Yan (b. 1978)

24 pieces of paper and natural reed, produced between 2009–2011, various dimensions.

Xiaojing Yan is a Chinese Canadian artist known for her intricate sculpture installations. In 2018, Yan installed *Cloudscape*, as a loan, in the ROM's Herman Hezog Levy Gallery as part of the *Designing Asian Design* exhibition. *Cloudscape* is an installation piece constructed from reed and paper forms that float and soar through space. The dramatic formation refers to traditional Chinese landscape painting where natural forms are reinterpreted through the lens of culture.

War Exploit Robe (Jeffrey Robe): Animal Hide Wearing Robe

213cm x 173cm. painted c.1870 by a Crow man, and bearing a pictographic record of war exploits. Decorated with a beadwork strip and triangular emblem.

During the nineteenth century, exploits of war were by far the most important subject of pictorial painting among the Indigenous Peoples of the Great Plains of North America. This robe has particular scholarly importance because of its unique position as a bridge between two key phases of Crow art, and as bearing witness to the sharp transition that occurred around 1870 when reservation life began for the Crow people.

Fayum Mummy Portrait Of A Woman

Encaustic technique on wood, from the Fayum, Egypt, Roman, about 2nd century AD.

Mummy portraits have been found in cemeteries in the Fayum and other parts of Egypt. They are usually collectively referred to as Fayum mummy portraits. These portraits are very important since they represent some of the earliest known, best preserved, and most finely painted portraits in the history of art. They are also an unmatched source of information on Egyptian, Greek, and Roman cultural traditions. This acquisition received additional support from the Mona Campbell Endowment Fund.

Strategic Objective 2: World-leading Research and Collections

PUBLISHING

The Royal Ontario Museum publishes a wide range of publications related to the ROM, its collections, exhibitions, and scholarly research. With a focus on the intersecting worlds of art, culture, and nature, the ROM creates publications that share knowledge, inspire learning on timely and relevant topics, and encourage a greater understanding of the world around us. The Louise Hawley Stone Charitable Trust generously supports the Museum's renowned publishing program.

Gods in My Home: Chinese Ancestor Portraits and Popular Prints

Wen-chien Cheng and Yanwen Jiang (January 2019)

Gods in My Home combines ancestral paintings with traditional popular prints and examines the unexplored connection between two seemingly separate genres in the context of Chinese Lunar New Year. The publication studies the artworks through the lens of their unique status as images used for domestic worship of popular gods and ancestors in regular households during the late imperial and early Republic periods. This book is the first study that explores the underlying themes and connections between ancestor portraits and popular prints. It provides insights into how these images reflect a view of the domestic, material, and spiritual life of Chinese society.

Zuul: Life of an Armoured Dinosaur

Victoria Arbour and David Evans (December 2018)

Palaeontologists Victoria Arbour and David Evans take readers on a journey from Montana's Havre Badlands—and the accidental discovery of a brand-new dinosaur species—to the bustling city of Toronto and the dinosaur's new home at the ROM. Christened *Zuul* crurivastator after the iconic movie monster from the movie *Ghostbusters*, this ankylosaur had a gnarly head, a body covered in bony spikes, and a deadly, sledgehammer-like tail. *Zuul*'s skeleton even preserved intact skin across its back. Arbour and Evans share the latest scientific research on this outstanding new dinosaur. *Zuul: Life of an Armoured Dinosaur* is an intimate look at the amazing adaptations that helped *Zuul* survive in the twilight years of the Age of Dinosaurs.

Powerful Places in the Ancient Andes

Justin Jennings and Edward Swenson, eds.
University of New Mexico Press (November 2018)

Andean peoples recognize places as neither sacred nor profane, but rather in terms of the power they emanate and the identities they materialize and reproduce. This book argues that a careful

Strategic Objective 2: World-leading Research and Collections

consideration of Andean conceptions of powerful places is critical not only to understanding Andean political and religious history but to rethinking sociological theories on landscapes more generally. The contributors evaluate ethnographic and ethnohistoric analogies against the material record to illuminate the ways landscapes were experienced and politicized over the last 3,000 years.

Christian Dior: History and Modernity, 1947–1957

Alexandra Palmer (October 2018)

Arguably the most famous fashion designer of the 20th century, Christian Dior's feminine fashions were desired, worn, and emulated by women around the world. This publication explores how Dior's dramatic creations—the cuts, textiles and embroideries—stimulated the entire Paris haute-couture industry after the devastation of the Second World War. *Christian Dior* weds extensive research with close examination of designs, making it an essential read for those interested in fashion, art, culture, and history.

Relevance of Application of Heritage in Contemporary Society

Pei-Lin Yu, Chen Shen, and George S. Smith, eds.

Routledge (July 2018)

In the contemporary world, unprecedented global events are challenging our ability to protect and enhance cultural heritage for future generations. *Relevance and Application of Heritage in Contemporary Society* examines innovative and flexible approaches to cultural-heritage protection.

ROM Magazine

The ROM publishes three magazines a year. Each issue features an engaging, in-depth look into the Museum's exhibitions, research, and collections. Highlighting world-leading scholarship, new initiatives, and recent acquisitions, *ROM* magazine brings to life some of the Museum's most exciting and fascinating stories.

Strategic Objective 3:

Essential Audience Relationships

The ROM seeks to serve the broadest possible audience, beginning with the people of Ontario. To achieve this ambitious goal, the Museum establishes and supports collaborative relationships with particular groups and communities. Some of these communities represent groups that may have had difficulty accessing or connecting with the Museum. Other groups wish to deepen their connection with the ROM and participate in serving its audience by sharing their own expertise. In working with each of these groups, ROM staff build their understanding of museum visitors in order to provide better services and experiences for all.

INDIGENOUS ENGAGEMENT

Free Admission to First Peoples Gallery

On April 18, 2018, the ROM announced that the Daphne Cockwell Gallery dedicated to First Peoples art & culture will be open free of charge to the public. The move is part of the Museum's broader effort to foster greater appreciation of the Indigenous collections stewarded by the ROM, and to support the recommendations of the Truth and Reconciliation Commission of Canada: Calls to Action report. It is also one in a series of long-term initiatives aimed at increasing public access to the Museum.

A number of interpretive and physical improvements have been made to the Cockwell Gallery to enhance the visitor experience. Indigenous Knowledge Resource Teachers from the ROM Learning Department are in the Gallery every Monday to Friday engaging visitors with their knowledge and perspectives on the ancestral objects. This is one of several integrated Indigenous education initiatives that centre First Nations, Métis, and Inuit peoples, past and present, through object and inquiry-based learning that is participatory, impactful, and innovative.

Youth Initiatives

Another key initiative launched with the support and guidance of the ROM Indigenous Advisory Circle is the ROM Youth Cabinet, in which a group of Indigenous and non-Indigenous youth aged 16 to 21 create engaging and relevant online and onsite experiences. Meanwhile, the Uncover/Recover project, developed with OCAD University's Indigenous Visual Culture program, enabled students to access curatorial collections, and create multimedia experiences that reinterpret people's understandings of and relationships with ancestral objects.

Strategic Objective 3: Essential Audience Relationships

Hack the ROM

The ROM's Indigenous digital learning program Hack the ROM engages Grades 4–10 Indigenous students and their peers throughout Northern and Southern Ontario. This multiple onsite and virtual visit program builds students' digital literacy skills to design and develop video games and digital media inspired by the Indigenous ancestral objects in the ROM's collection. Participating classes engage with ROM staff and resources multiple times throughout this five-month program via onsite visits (Greater Toronto Area classes) or online virtual visits (Northern and Rural Southern Ontario classes). Hack the ROM connects to multiple strands of the Ontario curriculum and global competencies, and responds to the Truth and Reconciliation Commission of Canada: Calls to Action.

Generously supported by The Slaight Family Foundation.

MEMBERSHIP

The ROM hit a record of 38,467 Member households and more than 127,000 individual Members in 2018–19. Members enjoyed an unparalleled slate of exhibitions and unlimited access to galleries, special previews, and exclusive member programming. Members participated in over 75 exclusive Member Experience Tours ranging from ROM Ghost Stories to the Evolution of Adornment, Clothing & Fashion as well as 13 exchange weekends with different local cultural institutions. In addition to Canada and the United States, the ROM boasts Members from 46 countries, including Argentina, Australia, Belize, Guatemala, and Turkey. The ROM has 866 Member households that have been Members for 30 years or more.

INCLUSION & ACCESS

Removing Financial Barriers

The ROM Community Access Network (ROMCAN) is the Museum's commitment to removing barriers to access by working alongside community partner organizations, making available more than 100,000 free visits each year. In 2018, ROMCAN celebrated its 10th anniversary of working with its partners to engage diverse communities. The program expanded from 78 to 112 partners within the fiscal and added a 10th community of focus: persons with lived experiences of mental health and/or addictions.

Throughout the year, the ROM hosted eight RIMBY community events, bringing Museum experiences to ROMCAN partners in their own spaces. These featured hands-on engagement

Strategic Objective 3: Essential Audience Relationships

with Museum objects, and conversations with participants about how these artifacts resonate with them. The ROM also delivered two 10-week sessions of ROM Trailblazers in four St. Alban's Boys and Girls Club locations in neighbourhood-improvement areas across the city. Over 165 children ages 6 to 12 engaged in this afterschool program, which featured activities such as creating slime to learn about non-Newtonian fluids and exploring the dinosaur food chain through fossils and casts of their teeth.

The ROM offers free General Admission to Indigenous Peoples, including First Nations, Inuit and Métis. Indigenous visitors may avail of this offer at the admissions desk, and no ID is required.

Non-profit organizations serving ROMCAN communities may apply for a one-time donation of ROMCAN tickets to visit the Museum. As well, persons with a valid adult Toronto Public Library card may borrow a Museum + Arts Pass (MAP) to the ROM at 50 library branches across Toronto.

The Institute for Canadian Citizenship's Canoo program provides new Canadian citizens (18+) with free admission to the ROM, and to more than 1,400 of Canada's premier cultural attractions, during their first year of citizenship.

Full-time students attending a post-secondary institution (college or university) in Canada receive free General Admission every Tuesday.

Attendants supporting persons with disabilities receive free admission to the ROM to the level of admission purchased by the person they are supporting. Persons with disabilities may request an attendant ticket or present an Access 2 Entertainment card at the admissions desk to avail of this policy.

ROMCAN and its programs are generously supported by The Bennet Family Foundation, The Cheng Family, Peter Gilgan Foundation, Patrick and Barbara Keenan Foundation, and The MacMillan Family Foundation.

Access

The ROM is committed to providing inclusive museum experiences for all our visitors. Access to our collections and information resources is one of our primary and defining responsibilities.

Online Descriptive Audio Tours

Select exhibitions feature descriptive audio tours that enhance the traditional audio tour experience with descriptions of highlighted objects. These tours may be streamed from a personal device or downloaded in advance of the visit.

Sensory-Friendly Guide for Visitors

Prepared in collaboration with Autism Ontario, the ROM has prepared an online guide with tips and sensory notes for visitors.

Strategic Objective 3: Essential Audience Relationships

American Sign Language (ASL) Interpreted Events

The ROM offers American Sign Language interpretation for lectures and tours upon request. The ROM also offers ASL-interpreted Museum Highlights Tours available to the public.

Wellness

Research throughout the world is demonstrating the positive impact cultural institutions can have on the health and well-being of people in their communities. The ROM continues to explore and innovate with programs that contribute to overall wellness.

Social Prescription Program

The ROM Social Prescription pilot program launched in December 2018. This one-year initiative will allow healthcare, social service, and community service professionals affiliated with ROMCAN partners to prescribe clients a visit to the ROM as a way to improve their mental health and overall wellbeing. Five-thousand ROM Social Prescription passes enabling 20,000 visits were made available to 53 ROMCAN partners for the pilot year of the program.

Tours for Visitors with Dementia

The ROM works with the Alzheimer Society of Toronto to provide tours for visitors experiencing dementia and their companions. These tours use facilitated discussions to foster socialization, mental alertness, and memory.

Strategic Objective 4:

Financial Resilience

The Museum continued to focus on demonstrating the ROM's value to the community by investing in audience development and communicating international-calibre research in a cost-effective framework of financial sustainability.

In Fiscal 2018–19, the ROM continued to manage cash flow and sought new revenue streams while maximizing its ancillary operations.

The Museum worked collaboratively with the ROM Governors to deliver philanthropic priorities. Among the highlights, the ROM celebrated the final leadership gift to establish the Willner Madge Gallery, Dawn of Life, entirely funded by donors.

FINANCIAL PERFORMANCE

Overall the ROM had a surplus of \$13,000 in the operating fund and an overall surplus of \$349,000 when the restricted fund and capital fund are added. Operating revenue was \$63.6 million, up 1% from prior year and total revenue was \$81.4 million, up 2% from prior year.

Operating grants from the ROM Governors ended the year at \$6.1 million, which was \$1.1 million more than the prior year or a 22% increase. Total ROM Governors grants were \$13.6 million. Self-generated revenue was 60% of total revenue. The province of Ontario provided a total of \$33.7 million in grants which included \$27.3 million for operations, \$6.1 million in capital, and \$0.3 million from remaining Ontario 150 funding. Operating expenses were well controlled and were \$0.6 million less than forecast. Salaries were the largest expense at 46% followed by marketing and promotions, repairs and maintenance and cost of goods sold all at 5%. The balance of the long-term debt at the end of the year was \$23.6 million.

The ROM continued to plan, implement and monitor performance measurements. Overall during the year all performance measurement targets were attained with a total score of 99.6%. The performance measurements evaluate outputs for financial performance, attendance, projects, and other key factors associated with the development of the strategic plan.

ROM GOVERNORS

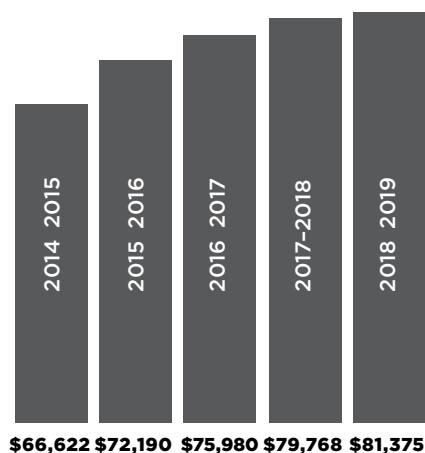
Established in 1992 as the ROM Foundation, the office of the ROM Governors is responsible for all philanthropic activities in support of the Museum's highest priorities. Its work enables the ROM to better serve its diverse and ever-changing community, with a wide range of philanthropic activities supporting ROM programs, research, collections, galleries, exhibitions and outreach programs.

More than 2,200 active donors contributed to the ROM Governors' fundraising success in 2018-19.

FINANCIAL HIGHLIGHTS 2018–19

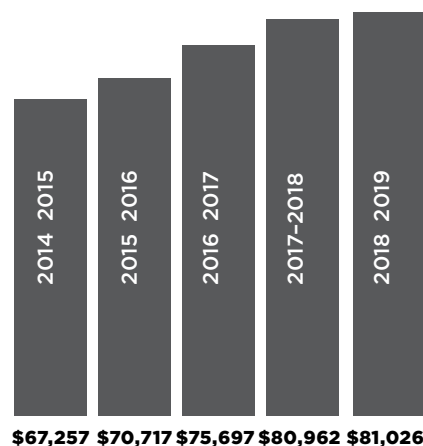
Revenue*

Fiscal Years



Expenses*

Fiscal Years



2018–2019

GRANTS

PROVINCE OF ONTARIO	27,590
FROM GOVERNORS	8,979
OTHERS	345
AMORTIZATION OF DEFERRED CAPITAL CONTRIBUTIONS	11,857
	<u>48,771</u>

SELF-GENERATED REVENUE

ADMISSION FEES	12,523
EVENT & CONCESSION REVENUE	9,562
PROGRAMS & EDUCATION	2,838
MEMBERSHIP REVENUE	4,129
DONATIONS	1,607
OTHER INCOME	1,945
	<u>32,604</u>
TOTAL REVENUE	81,375

2018–2019

SALARIES AND BENEFITS	37,206
MARKETING AND PROMOTIONS	4,086
UTILITIES	3,031
REPAIRS AND MAINTENANCE	3,752
INTEREST AND BANK CHARGES	908
DEPRECIATION	12,432
SUPPLIES AND COST OF GOODS SOLD	4,207
RENTAL AND LEASES	1,666
FREIGHT AND TRANSPORTATION	1,682
RESEARCH AND TRAINING	567
GENERAL ADMINISTRATION	5,136
OBJECTS & SPECIMENS	2,909
TELEPHONE, EQUIPMENT & IT	2,660
MISCELLANEOUS EXPENSES	784
TOTAL EXPENSES	81,026

*All amounts expressed in thousands of dollars

Strategic Objective 5:

Robust Physical and Digital Infrastructure

CAPITAL FUNDING

Essential capital allocations of \$5.5 million were received from the Ministry of Tourism, Culture and Sport which allowed for essential maintenance as well as structural and technological upgrades to the Museum, including waterproofing one of the faces of the Michael Lee-Chin Crystal.

COLLECTIONS MANAGEMENT SYSTEM

The implementation of the collections management system comprised three main activities to support the goal of a single enterprise system for the ROM's transdisciplinary collections: launch of Phase 2 Natural History departments with the goal of migrating 739,000 object records to the new database; map and review of Phase 3 Natural History departments comprising 565,000 object records to be migrated; and rescope the final Phase 4, which will begin in summer 2019 and conclude at the end of fiscal year 2019–20, and will include Library & Archives, additional reporting and data cleanup.

EMUSEUM

Scheduled content updates were made to the online digital imaging of the ROM's collection, with 20,000 new object records added, along with miscellaneous enhancements to search, design, and image zoom. eMuseum now accounts for more than 5% of all online traffic to the ROM's website.

DIGITAL INFRASTRUCTURE

The Museum continues to work towards strengthening its Wifi capabilities as well as updating the VOIP system to increase operational efficiency and effectiveness.

COLLECTIONS SPACE PLANNING

In 2018–19, the ROM undertook a space planning analysis for the collections, reviewing both present capacity and space requirements. The Museum is assessing its future needs based on projecting the next 30 years of collections growth.

Strategic Objective 6:

Skilled and Responsive Staff, Leadership, and Volunteers

NEW APPOINTMENTS

This past year, the ROM successfully recruited the following key hires: Jennifer Wild Czajkowski as Deputy Director, Engagement; Shyam Oberoi as Chief Digital Officer; Kelly Harper as Assistant Vice President, Visitor Experience; Fahmida Suleman as Curator, Islamic Art & Culture; and Rosina Buckland as Curator, Japanese Art & Culture.

VOLUNTEERS

The Department of Museum Volunteers (DMV) offers a wide range of services that support the ROM. The volunteers meet and engage visitors and assist them in planning their visits. They provide guided tours and offer an interpretive and interactive experience with objects in Museum galleries. In 2018–19, the DMV’s 539 active volunteers provided 40,000 hours of service to the ROM and its visitors, including 2,964 tours in English and French.

The DMV supports the Museum by reaching out to various communities such as hospitals, Ronald McDonald House, retirement homes and community centres to promote the ROM’s collections and special exhibitions with museum-themed activities and crafts for a hands-on experience. The department also helps raise funds for the Museum by developing day trips with historic, architectural, cultural or museum themes to places in Toronto and the greater GTA; coordinating group tours for ROM members to destinations around the world focussing on world culture and natural history; organizing historical and architectural tours encompassing diverse and unique aspects of Toronto’s neighborhoods, and enriching the visitor experience with educational and cultural programs as well as fundraising in support of the ROM’s acquisitions and research.

In addition to the DMV, the ROM was supported by a total of 758 volunteers in the Hands-On galleries and several other departments across the Museum. The volunteers gave the ROM their time, abilities, and enthusiasm, helping curatorial, donor relations, membership, programming efforts and volunteering for more than 67,615 hours.

In total, 1,297 volunteers gave 107,615 hours to the ROM.

COLLECTIVE BARGAINING

The ROM complied with the Treasury Board’s new approach to bargaining called, “Renewed Approach to Managing Compensation for Provincial Agencies” by submitted a detailed proposal requesting a mandate to negotiate for OPSEU (Full-time, Part-time) and SEIU bargaining groups. The Management Board of Cabinet approved the Museum’s mandate submission in February 2019.

Strategic Objective 6: Skilled and Responsive Staff, Leadership, and Volunteers

MENTAL HEALTH IN THE WORKPLACE

The ROM concluded its first year of the “Not Myself Today Campaign” in support of ROM’s Mental Health in the Workplace Initiative. Two employee surveys were completed: initial survey at the beginning of the initiative (September 2018) and a follow-up survey (April 2019). Results of the employee survey indicate a very successful campaign.

HUMAN RESOURCES INFORMATION SYSTEM (HRIS)

The ROM is currently upgrading its existing Payroll system to a new integrated HR/Payroll system called Ceridian “Dayforce.” Upgrading the current Payroll system will provide the ROM with a single application for its Payroll, HR, Time & Attendance, Dashboards, and Self Service systems. These modules will help the ROM eliminate manual processes and adjustments, reduce payroll processing time, reduce errors, ensure compliance and provide the audit and analytics required to improve payroll accuracy and HR efficiencies. The system will go live by September 1, 2019.

Operational Performance and Risk Analysis

Attendance

The final total building attendance was 1,340,098 which was 1% higher than the final forecast and 5% greater than budget. This is the fourth year in a row that the ROM has had attendance above 1.3 million visitors. Since 2014–15, attendance has grown more than 40%. Major exhibitions contributing to the attendance numbers were *Spiders: Fear and Fascination*, *Iris van Herpen: Transforming Fashion* & *Philip Beesley: Transforming Space*, *Zuul: Life of an Armoured Dinosaur*, *Wildlife Photographer of the Year*, and *Treasures of a Desert Kingdom: The Royal Arts of Jodhpur, India*.

Permanent gallery attendance was also strong at 491,119, representing a 7% increase over the previous year. The Museum's three peak visitation periods performed well. ROM for the Holidays (December 26, 2018–January 6, 2019) saw an attendance of 92,054, which was 7% higher than last year. Family Day Weekend attendance (February 16–18) was 18,313, which was 7% ahead of budget. March Break attendance (March 10–18) was 70,700, which was 21% above budget, and up 3% from last year.

The ROM provided a total of 117,032 complimentary admission tickets during the year through ROMCAN, Ontario Fun Pass, Daphne Cockwell Gallery dedicated to First Peoples art & culture, and Nuit Blanche. Total learning attendance, which includes both the school program and children programs was 132,556.

The Art Newspaper released its annual international Visitor Figures for 2018 reporting exhibition and museum attendance numbers from around the world over the course of the calendar year. The ROM ranked 43rd internationally, moving up three spots from last year. The Museum ranked 7th in North America, (the only Canadian institution to make the top 10) and first in Canada for art museum attendance.

Facilities

Facilities operations encompasses a broad spectrum of services, competencies, processes, and tools required to assure the built environment will serve the functions for which a facility was designed and constructed in support of both the business and strategic plan. This includes day-to-day operations and maintenance as well as a longer-term capital project repair and rehabilitation plan.

In April 2018, construction began on the Helga and Mike Schmidt Performance Terrace and the Reed Family Plaza which, when completed in August 2019, will add 7,300 square feet of exterior public space to the northwest corner of the Museum.

Essential capital allocations of \$5.5 million were received from the Ministry of Tourism, Culture and Sport which allowed for waterproofing repairs to one of the Michael Lee-Chin Crystal faces, a complete structural and technological upgrade to the Museum's Security Control Room, a critical upgrade to the Museum's end-of-life Lutron lighting system, and other repair and upgrade projects.

Risk Analysis

The ROM has a comprehensive risk strategy comprising a risk register that contains all known potential risks. In addition to a description of the risk, the risk register also contains an impact and scope description, likelihood of the risk, mitigation strategy and overall risk assessment. The register is updated regularly and allows the ROM to effectively and proactively manage the risks that could prevent the ROM from achieving its objective. The risk mitigation involves development of mitigation strategies designed to manage, eliminate, or reduced risk to an acceptable level. In addition, the ROM tracks the greatest risks and reports on these to the Finance and Audit Committee and Board of Trustees.

ROM

Leadership

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The ROM Honorary Governors are a dedicated group of volunteers with extensive records of service to and support of the Museum. They continue to advance the objectives of the Royal Ontario Museum, acting as important advocates and ambassadors for the Museum's mission and programs.

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Financial Statements

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INDEPENDENT AUDITORS' REPORT

To the Trustees of The Royal Ontario Museum

Opinion

We have audited the financial statements of The Royal Ontario Museum (the Entity), which comprise:

- the statement of financial position as at March 31, 2019
- the statement of operations for the year then ended
- the statement of changes in net deficit for the year then ended
- the statement of cash flows for the year then ended
- and notes to the financial statements, including a summary of significant accounting policies

(Hereinafter referred to as the "financial statements").

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Entity as at March 31, 2019, and its results of operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Basis for Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the "**Auditors' Responsibilities for the Audit of the Financial Statements**" section of our auditors' report.

We are independent of the Entity in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada and we have fulfilled our other ethical responsibilities in accordance with these requirements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian public sector accounting standards, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Entity's ability to continue as a going concern, disclosing as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Entity or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Entity's financial reporting process.

Auditors' Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditors' report that includes our opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit.

We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion.

The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Entity's internal control.



Page 3

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditors' report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditors' report. However, future events or conditions may cause the Entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.
- Communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

A handwritten signature in black ink that reads 'KPMG LLP'. The signature is written in a cursive, stylized font and is underlined with a single horizontal stroke.

Chartered Professional Accountants, Licensed Public Accountants

Vaughan, Canada

June 25, 2019

THE ROYAL ONTARIO MUSEUM

(Incorporated by Special Act of the Ontario Legislature as a corporation without share capital)

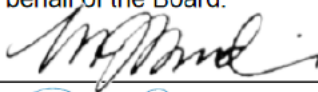
Statement of Financial Position (In thousands of dollars)

March 31, 2019, with comparative information for 2018

	2019	2018
Assets		
Current assets:		
Cash	\$ —	\$ 404
Investments (note 2)	24	24
Other accounts receivable	2,291	1,396
Deferred exhibition costs and other assets	2,408	1,291
Due from The Royal Ontario Museum Foundation (note 3)	1,248	—
	5,971	3,115
Pension assets (note 4)	17,801	15,443
Capital assets (note 5)	208,346	212,112
	\$ 232,118	\$ 230,670
Liabilities and Net Deficit		
Current liabilities:		
Bank indebtedness (note 6(a))	\$ 1,739	\$ —
Accounts payable and accrued liabilities	10,589	9,204
Deferred revenue	4,246	4,332
Deferred contributions (note 7)	2,550	3,272
Due to The Royal Ontario Museum Foundation (note 3)	—	253
	19,124	17,061
Long-term debt (note 6(b))	23,634	23,734
Deferred capital contributions (note 8)	196,295	197,099
Accrued non-pension liability (note 4)	9,968	10,028
	249,021	247,922
Net deficit:		
Operating Fund	(12,814)	(12,827)
Restricted Fund	2,011	1,732
Capital Fund	(6,100)	(6,157)
	(16,903)	(17,252)
Commitments (note 10)		
	\$ 232,118	\$ 230,670

See accompanying notes to financial statements.

On behalf of the Board:


 _____ Trustee


 _____ Trustee

THE ROYAL ONTARIO MUSEUM

Statement of Operations (In thousands of dollars)

Year ended March 31, 2019, with comparative information for 2018

	2019			2018	
	Operating Fund	Restricted Fund	Capital Fund	Total	Total
Revenue:					
Grants:					
Province of Ontario	\$ 27,593	\$ (3)	\$ —	\$ 27,590	\$ 26,841
The Royal Ontario Museum Foundation (note 3)	6,080	2,899	—	8,979	7,359
Others	307	38	—	345	224
Amortization of deferred capital contributions	—	—	11,857	11,857	10,825
	33,980	2,934	11,857	48,771	45,249
Self-generated revenue:					
Admission fees	12,523	—	—	12,523	14,747
Event and concession	9,562	—	—	9,562	9,558
Membership fees	4,129	—	—	4,129	3,693
Programs and education	2,713	125	—	2,838	2,619
Other	607	1,338	—	1,945	1,492
Donations	113	1,494	—	1,607	2,410
	29,647	2,957	—	32,604	34,519
	63,627	5,891	11,857	81,375	79,768
Expenses:					
Salaries and benefits	36,377	829	—	37,206	35,455
Amortization of capital assets	632	—	11,800	12,432	11,601
General administration	4,520	616	—	5,136	5,481
Supplies and cost of goods sold	3,899	308	—	4,207	4,960
Marketing and promotions	4,086	—	—	4,086	4,277
Objects and specimens	—	2,909	—	2,909	3,204
Utilities	3,031	—	—	3,031	3,181
Repairs, maintenance and - exhibition development	3,701	51	—	3,752	3,018
Telephone, equipment and information technology	2,500	160	—	2,660	2,766
Rental and leases	1,666	—	—	1,666	1,852
Freight and transportation	1,679	3	—	1,682	1,653
Miscellaneous	390	394	—	784	731
Interest and other bank charges (note 6(b))	906	2	—	908	717
Research and training	227	340	—	567	552
Write-down of HST receivable	—	—	—	—	1,514
	63,614	5,612	11,800	81,026	80,962
Excess (deficiency) of revenue over expenses	\$ 13	\$ 279	\$ 57	\$ 349	\$ (1,194)

See accompanying notes to financial statements.

THE ROYAL ONTARIO MUSEUM

Statement of Changes in Net Deficit (In thousands of dollars)

Year ended March 31, 2019, with comparative information for 2018

				2019	2018
	Operating Fund	Restricted Fund	Capital Fund	Total	Total
Balance, beginning of year	\$ (12,827)	\$ 1,732	\$ (6,157)	\$ (17,252)	\$ (16,058)
Excess (deficiency) of revenue over expenses	13	279	57	349	(1,194)
Balance, end of year	\$ (12,814)	\$ 2,011	\$ (6,100)	\$ (16,903)	\$ (17,252)

See accompanying notes to financial statements.

THE ROYAL ONTARIO MUSEUM

Statement of Cash Flows (In thousands of dollars)

Year ended March 31, 2019, with comparative information for 2018

	2019	2018
Cash provided by (used in):		
Operating activities:		
Excess (deficiency) of revenue over expenses	\$ 349	\$ (1,194)
Items not involving cash:		
Amortization of capital assets	12,432	11,601
Amortization of deferred capital contributions	(11,857)	(10,825)
Increase in pension assets	(2,358)	(1,940)
Increase (decrease) in accrued non-pension liability	(60)	497
Change in non-cash operating working capital:		
Other accounts receivable	(895)	645
Deferred exhibition costs and other assets	(1,117)	179
Due from/to The Royal Ontario Museum Foundation	(1,501)	1,578
Accounts payable and accrued liabilities	1,385	2,353
Deferred contributions	(722)	(219)
Deferred revenue	(86)	635
	(4,430)	3,310
Capital activities:		
Contributions received for capital asset purchases	11,053	11,766
Purchase of capital assets	(8,666)	(11,881)
	2,387	(115)
Financing activities:		
Repayments of long-term debt	(100)	(2,266)
Changes in bank indebtedness	1,739	(678)
	1,639	(2,944)
Investing activities:		
Change in investments	—	153
Increase (decrease) in cash	(404)	404
Cash, beginning of year	404	—
Cash end of year	\$ —	\$ 404

See accompanying notes to financial statements.

THE ROYAL ONTARIO MUSEUM

Notes to Financial Statements
(In thousands of dollars)

Year ended March 31, 2019

The Royal Ontario Museum (the "Museum") is an operating enterprise agency of the Province of Ontario incorporated without share capital by Special Act of the Ontario Legislature. The Museum is Canada's largest museum and one of the few of its kind to explore and exhibit both the art and archaeology of human cultures and the history of the natural world. The Museum's mission is to inspire wonder and build understanding of human cultures and the natural world.

The Museum is registered as a charitable organization under the Income Tax Act (Canada) (the "Act") and, as such, is exempt from income taxes and is able to issue donation receipts for income tax purposes. In order to maintain its status as a registered charity under the Act, the Museum must meet certain requirements within the Act. In the opinion of management, these requirements have been met.

The Museum's multi-year business plan and ongoing forecasts and projections to the Ministry of Tourism, Culture and Sport show that the Museum should be able to operate within the level of its current facility. The Board of Trustees and management will continue to monitor progress to ensure business risks are effectively managed.

1. Significant accounting policies:

The financial statements have been prepared in accordance with Canadian public sector accounting standards, including the 4200 standards for government not-for-profit organizations ("Standards").

(a) Fund accounting:

For financial reporting purposes, the accounts have been classified into the following funds:

(i) Operating Fund:

The Operating Fund accounts for the Museum's general programs, fundraising and administrative activities. The Operating Fund reports resources available for immediate purposes, including furniture and equipment and related amortization.

(ii) Restricted Fund:

The Restricted Fund consists of those funds where resources are to be used for an identified purpose outside the regular operations of the Museum.

THE ROYAL ONTARIO MUSEUM

Notes to Financial Statements (continued)
(In thousands of dollars)

Year ended March 31, 2019

1. Significant accounting policies (continued):

(iii) Capital Fund:

The Capital Fund reports the revenue and expenses related to the Museum's building, building improvements, galleries and the Renaissance ROM Project ("ROM Project").

(b) Revenue recognition:

The Museum follows the deferral method of accounting for contributions, which include grants and self-generated revenue. Contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Donations are recorded on a cash basis since pledges are not legally enforceable claims.

Externally restricted contributions are deferred and recognized as revenue in the year in which the related expenses are recognized. Externally restricted contributions for the purchase of land are credited directly to net assets. Externally restricted contributions for the purchase of other capital assets are deferred and amortized over the life of the related capital asset.

Membership fees are deferred and recognized as revenue over the term covered by the fees.

Admission fees, museum programs and ancillary services revenue are recorded as revenue when the services have been provided or the goods delivered.

(c) Financial instruments:

Financial instruments are recorded at fair value on initial recognition. Derivative instruments and equity instruments that are quoted in an active market are reported at fair value. All other financial instruments are subsequently recorded at cost or amortized cost. Management records all investments at fair value as they are managed and evaluated on a fair value basis. Long-term debt is recorded at cost.

Unrealized changes in fair value are recognized, when material, in the statement of remeasurement gains and losses until they are realized, when they are transferred to the statement of operations. A statement of remeasurement gains and losses has not been included in these financial statements as the adjustments are not material.

THE ROYAL ONTARIO MUSEUM

Notes to Financial Statements (continued)
(In thousands of dollars)

Year ended March 31, 2019

1. Significant accounting policies (continued):

Transaction costs incurred on the acquisition of financial instruments measured subsequently at fair value are expensed as incurred.

All financial assets are assessed for impairment on an annual basis. When a decline is determined to be other than temporary, the amount of the loss is reported in the statement of operations.

The Standards require an organization to classify fair value measurements using a fair value hierarchy, which includes three levels of information that may be used to measure fair value:

- Level 1 - unadjusted quoted market prices in active markets for identical assets or liabilities;
- Level 2 - observable or corroborated inputs, other than Level 1, such as quoted prices for similar assets or liabilities in inactive markets or market data for substantially the full term of the assets or liabilities; and
- Level 3 - unobservable inputs that are supported by little or no market activity and that are significant to the fair value of the assets and liabilities.

Derivative financial instruments are contracts that provide the opportunity to exchange cash flows that are determined by applying certain rates, indices or changes to notional contract amounts. From time to time, the Museum uses interest rate swaps to manage exposure to fluctuations in interest rates and forward foreign currency contracts to manage exposure to fluctuations in exchange rates.

As at March 31, 2019 and 2018, there are no derivative instruments held by the Museum.

(d) Deferred exhibition costs:

Costs of exhibitions are deferred until the exhibitions are opened to the public and then are expensed over the year of the exhibitions to which they relate.

THE ROYAL ONTARIO MUSEUM

Notes to Financial Statements (continued)
(In thousands of dollars)

Year ended March 31, 2019

1. Significant accounting policies (continued):

(e) Employee future benefits:

The Museum provides retirement and other future benefits for substantially all retirees and employees. These future benefits include registered and supplemental defined benefit pensions, which are based on a formula that takes into account earnings and length of service, supplemental defined contribution pension benefits, which are based on earnings in excess of those covered under the registered plan, and post-employment and post-retirement health and dental benefits. The supplemental pension plans and the other future benefits are unfunded with benefits paid directly by the Museum.

The Museum participates in The Colleges of Applied Arts and Technology Pension Plan (the "CAAT Plan"). The CAAT Plan is a jointly sponsored pension plan which is financed by contributions from participating members and participating employers, and by investment earnings. Information on the funding policy and total financial status of the CAAT Plan can be found in the CAAT Plan's Annual Report. Obligations for current and former Museum employees represent approximately 1.2% of total CAAT Plan obligations.

The Museum is accounting for its participation in the CAAT Plan as a defined benefit pension plan.

The Museum accrues its obligations under the defined benefit plans as the employees render the services necessary to earn the pension, compensated absences and other retirement benefits. The actuarial determination of the accrued benefit obligations for pensions and other retirement benefits uses the projected benefit method prorated on service (which incorporates management's best estimate of future salary levels, other cost escalation, retirement ages of employees and other actuarial factors).

The most recent actuarial valuation of the CAAT Plan was as at January 1, 2019. The most recent actuarial valuation of the supplementary pension arrangements was as at March 31, 2019. The most recent actuarial valuation of the non-pension plans for accounting purposes was as at March 31, 2018. Actuarial valuations are performed at least every three years.

THE ROYAL ONTARIO MUSEUM

Notes to Financial Statements (continued)
(In thousands of dollars)

Year ended March 31, 2019

1. Significant accounting policies (continued):

Actuarial gains (losses) on plan assets arise from the difference between the actual return on plan assets for a period and the expected return on plan assets for that period. Actuarial gains (losses) on the accrued benefit obligation arise from differences between actual and expected experience and from changes in the actuarial assumptions used to determine the accrued benefit obligation. Actuarial gains (losses) in a year are amortized over the average remaining service period of active employees beginning in the following year. The estimated average remaining service period as at April 1, 2018 of the active employees covered by the pension plan is 9 years for the registered plan and 1 year for the supplemental plan. The estimated average remaining service period at April 1, 2018 of the active employees covered by the non-pension plan is 12 years.

Past service costs arising from plan amendments are recognized immediately in the period the plan amendments occur.

(f) Capital assets:

Purchased capital assets are recorded at cost. Contributed capital assets are recorded at fair value at the date of contribution. Capital assets are amortized on a straight-line basis over the estimated useful lives of the assets as follows:

Building	40 years
Galleries	20 years
Building improvements	5 - 10 years
Furniture and equipment	3 - 10 years
Ancillary services	10 years

Ancillary services include retail, store, and food operations.

Assets under construction comprises direct construction and other costs, including capitalized interest. Interest costs are capitalized during the construction period. No amortization is recorded until construction is substantially complete and the assets are ready for use.

THE ROYAL ONTARIO MUSEUM

Notes to Financial Statements (continued)
(In thousands of dollars)

Year ended March 31, 2019

1. Significant accounting policies (continued):

(g) Foreign currency translation:

Foreign currency translations are recorded at the exchange rate at the time of the transaction.

Assets and liabilities denominated in foreign currencies are recorded at fair value using the exchange rate at the financial statement date. Unrealized foreign exchange gains and losses are recognized in the statement of remeasurement gains and losses when material.

In the year of settlement, the realized foreign exchange gains and losses are recognized in the statement of operations and the unrealized balances are reversed from the statement of measurement gains and losses. A statement of remeasurement of gains and losses has not been included in these financial statements as the adjustments are not material.

(h) Objects and specimens:

The value of objects and specimens has been excluded from the statement of financial position. Gifted objects and specimens are recorded as revenue at values based on appraisals by independent appraisers. The acquisition cost of both gifted and purchased objects and specimens is expensed.

(i) Contributed materials and services:

Contributed materials and services are recorded only if the fair value can be reasonably estimated at the date of contribution and when the materials and services are used in the normal course of the Museum's operations. Contributed materials and services in the amount of \$1,363 (2018 - \$2,262) have been recorded as revenue and expenses.

(j) Use of estimates:

The preparation of financial statements requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the year. Significant items subject to such estimates and assumptions include the useful lives of capital assets, and assets and obligations related to employee future benefits. Actual amounts could differ from those estimates.

THE ROYAL ONTARIO MUSEUM

Notes to Financial Statements (continued)
(In thousands of dollars)

Year ended March 31, 2019

2. Investments:

Investments consist of level 1 preferred securities with a fair value of \$24 (2018 - \$24).

3. The Royal Ontario Museum Foundation:

The Royal Ontario Museum Foundation (the "Foundation") was incorporated on July 1, 1992 to coordinate all private-sector fundraising activities undertaken on behalf of the Museum and its affiliates. The Foundation is a registered charity under the Act. The objective of the Foundation is to raise funds available for enhancing exhibitions and public programs, research, acquisitions and capital projects.

The accounts of the Foundation are presented separately and are not consolidated in these financial statements. A summary of the financial information for the Foundation for the years ended March 31, 2019 and 2018 is as follows:

	2019	2018
General fund	\$ (1,261)	\$ (10)
Restricted fund	14,618	16,626
Endowment fund	51,286	50,477
	<u>\$ 64,643</u>	<u>\$ 67,093</u>

During the year ended March 31, 2019, the Foundation granted \$13,604 (2018 - \$11,073) to the Museum as follows:

	2019	2018
Operating	\$ 6,001	\$ 4,945
Restricted	2,899	2,380
Capital (deferred capital contributions)	4,704	3,748
	<u>\$ 13,604</u>	<u>\$ 11,073</u>

Operating grants include certain restricted contributions reported in deferred contributions.

Amounts due from (to) the Foundation are non-interest bearing and have no fixed terms of repayment. These amounts include reimbursement of operating costs paid on behalf of the Foundation and unpaid grants owing to the Museum at year end. The Museum provides space and certain administrative support to the Foundation at no cost.

THE ROYAL ONTARIO MUSEUM

Notes to Financial Statements (continued)
(In thousands of dollars)

Year ended March 31, 2019

4. Employee benefits:

Information about the Museum's pension and non-pension plans is as follows:

	Pension		Non-pension	
	2019	2018	2019	2018
Accrued benefit obligation	\$ 117,881	\$ 111,327	\$ 7,260	\$ 7,318
Market value of plan assets	139,993	130,350	–	–
Funded status - plan surplus (deficit)	22,112	19,023	(7,260)	(7,318)
Unamortized net actuarial loss	(4,311)	(3,580)	(2,708)	(2,710)
Financial position asset (liability)	\$ 17,801	\$ 15,443	\$ (9,968)	\$ (10,028)

Included in the pension assets on the statement of financial position is a liability of \$2,102 (2018 - \$1,612) in connection with supplementary pension arrangements.

The benefits expense arising during the year for the Museum's pension and non-pension plans is as follows:

	Pension		Non-pension	
	2019	2018	2019	2018
Current period benefit cost	\$ 1,077	\$ 1,219	\$ 173	\$ 471
Interest cost on accrued benefit obligation	6,253	6,046	213	291
Expected return on market-related value of plan assets	(7,000)	(6,577)	–	–
Amortization of actuarial losses (gains)	884	694	(254)	(96)
Benefits expense	\$ 1,214	\$ 1,382	\$ 132	\$ 666

The market-related value of plan assets used to determine the following year pension expense is \$136,868 (2018 - \$124,475) and reflects smoothing of investment gains and losses relative to assumed returns over a 3-year period.

THE ROYAL ONTARIO MUSEUM

Notes to Financial Statements (continued)
(In thousands of dollars)

Year ended March 31, 2019

4. Employee benefits (continued):

The significant actuarial assumptions adopted to determine the expense for the Museum's benefit plans are as follows:

	Pension		Non-pension	
	2019	2018	2019	2018
Discount rate	5.56%	5.56%	3.10%	3.50%
Expected long-term rate of return on plan assets	5.60%	5.60%	—	—
Rate of compensation increase	3.00%	3.00%	—	—
Rate of long-term inflation	2.00%	2.00%	—	—

The significant actuarial assumptions adopted in measuring the accrued benefit assets and liabilities of the Museum's benefit plans are as follows:

	Pension		Non-pension	
	2019	2018	2019	2018
Discount rate	5.45%	5.56%	2.90%	3.10%
Rate of compensation increase	3.00%	3.00%	—	—
Rate of long-term inflation	2.00%	2.00%	—	—

For measurement purposes of the non-pension plans as at March 31, 2019, an initial weighted average increase in the cost of health care and dental benefits of 4.97% in 2019 was assumed decreasing to a 4.00% annual rate of increase after 2039.

THE ROYAL ONTARIO MUSEUM

Notes to Financial Statements (continued)

(In thousands of dollars)

Year ended March 31, 2019

4. Employee benefits (continued):

Other information about the Museum's pension and non-pension plans is as follows:

	Pension		Non-pension	
	2019	2018	2019	2018
Employee contributions	\$ 3,120	\$ 2,550	\$ –	\$ –
Employer contributions	3,572	3,322	192	168
Benefits paid	5,752	5,383	192	168
Loss (gain) during the period on accrued benefit obligation	1,856	(504)	(253)	(1,896)
Actual return on market value of assets	8,704	13,169	–	–

The measurement date for the pension and non-pension plans was March 31, 2019.

5. Capital assets:

			2019	2018
	Cost	Accumulated amortization	Net book value	Net book value
Land	\$ 931	\$ –	\$ 931	\$ 931
Building	46,113	40,508	5,605	6,761
Galleries	45,436	29,316	16,120	17,118
Building improvements	55,399	27,157	28,242	22,951
ROM Project:				
Building	194,307	57,467	136,840	141,700
Galleries	40,629	25,066	15,563	17,634
Ancillary services	5,723	5,723	–	–
Furniture and equipment	11,131	6,086	5,045	5,017
	\$ 399,669	\$ 191,323	\$ 208,346	\$ 212,112

THE ROYAL ONTARIO MUSEUM

Notes to Financial Statements (continued)
(In thousands of dollars)

Year ended March 31, 2019

5. Capital assets (continued):

Included in capital assets are assets under construction as follows:

	2019	2018
Galleries	\$ 1,854	\$ 2,463
Building improvements	7,771	15,571
Furniture and equipment	1,497	2,803
	<u>\$ 11,122</u>	<u>\$ 20,837</u>

6. Credit facilities:

(a) The Museum has a credit agreement with the Museum's banker, as follows:

- (i) \$5,000 demand revolving operating credit facility with interest payable at prime less 10-basis-points. As at March 31, 2019, the outstanding balance in connection with this facility was \$1,739 (2018 - nil).
- (ii) \$2,000 letter of credit facility. As at March 31, 2019 and 2018, the Museum had no letters of credit outstanding.

(b) On June 29, 2011, the Museum and the Ontario Financing Authority ("OFA") executed an amended agreement that includes a revised payment schedule through March 31, 2027. Under the terms of the agreement, the loan consists of fixed rate and floating rate portions. In 2017, the Museum paid off the remainder of the fixed rate portion of the loan.

The outstanding loan bears interest at the Province of Ontario's one-year cost of funds plus 150-basis-points, reset annually. The floating rate for 2018 - 2019 was set at 3.24% and the floating rate for 2019 - 2020 has been set as 3.27%. Under the terms of the facility, there is no minimum payment requirement providing the facility is fully paid by March 31, 2027.

The fair value of the floating rate portion is comparable to the carrying value as the rate fluctuates with current market rates.

THE ROYAL ONTARIO MUSEUM

Notes to Financial Statements (continued)
(In thousands of dollars)

Year ended March 31, 2019

6. Credit facilities (continued):

The credit agreement includes covenants which must be met by the Museum and, if not met, the OFA has the right to demand repayment of the outstanding balance. These covenants were met by the Museum in 2007. There are no recurring covenants for the current year.

As collateral for the credit facilities, the Foundation has provided an undertaking to transfer all of its unrestricted donations to the Museum under certain circumstances.

Included in interest and other bank charges on the statement of operations is \$767 (2018 - \$593) of interest in long-term debt.

7. Deferred contributions:

Deferred contributions represent grants which carry restrictions, and are deferred until spent on the intended purpose.

	2019	2018
Balance, beginning of year	\$ 3,272	\$ 3,491
Recognized as revenue	(3,187)	(2,818)
Amounts received	2,465	2,599
Balance, end of year	\$ 2,550	\$ 3,272

THE ROYAL ONTARIO MUSEUM

Notes to Financial Statements (continued)
(In thousands of dollars)

Year ended March 31, 2019

8. Deferred capital contributions:

Deferred capital contributions represent the unamortized amount and unspent amount of grants and donations received for the purchase of capital assets. As at March 31, 2019, unspent grants of \$10,757 (2018 - \$10,376) is included in deferred capital contributions. The amortization of deferred capital contributions is recorded as revenue in the statement of operations.

	2019	2018
Balance, beginning of year	\$ 197,099	\$ 196,158
Amortization of deferred capital contributions	(11,857)	(10,825)
Contributions received for capital asset purchases	11,053	11,766
Balance, end of year	\$ 196,295	\$ 197,099

9. Financial risks:

(a) Credit risk:

Credit risk refers to the risk that a counterparty may default on its contractual obligations, resulting in a financial loss. The Museum is exposed to credit risk with respect to other accounts receivable. However, it does not expect counterparties to fail to meet their obligations given their high credit rating. There have been no significant changes to the credit risk exposure from 2018.

(b) Liquidity risk:

Liquidity risk is the risk that the Museum will be unable to fulfill its obligations on a timely basis or at a reasonable cost. The Museum manages its liquidity risk by monitoring its operating requirements. The Museum prepares budget and cash forecasts to ensure it has sufficient funds to fulfill its obligations. The contractual maturities of long-term debt are disclosed in note 6. There have been no significant changes to the liquidity risk exposure from 2018.

THE ROYAL ONTARIO MUSEUM

Notes to Financial Statements (continued)
(In thousands of dollars)

Year ended March 31, 2019

9. Financial risks (continued):

(c) Market risk:

Market risk is the risk that changes in market prices, such as foreign exchange rates or interest rates, will affect the Museum's income or the value of its holdings of financial instruments. The objective of market risk management is to control market risk exposures within acceptable parameters while optimizing return on investment. There have been no significant changes to the market's risk exposures from 2018.

(i) Currency risk:

The Museum is exposed to financial risks as a result of exchange rate fluctuations and the volatility of these rates with respect to contractual obligations payable in foreign currencies.

(ii) Interest rate risk:

Interest rate risk is the risk that the fair value of future cash flows or a financial instrument will fluctuate because of changes in the market interest rates. Financial assets and financial liabilities with variable interest rates expose the Museum to interest rate risk. The Museum is exposed to this risk through its floating rate interest-bearing long-term debt. The Museum mitigates interest rate risk by entering into derivative financial instruments from time to time.

10. Commitments:

The Museum's future commitments under long-term leases for equipment are as follows:

2020	\$ 202
2021	170
2022	162
2023	80
2024	1
