

ROM

ANNUAL REPORT 2021-22

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EXECUTIVE SUMMARY

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Throughout the 2021–22 fiscal, the second year ROM has experienced significant COVID-19-induced closures, the Museum has been concurrently operating along two parallel, interconnected paths. The first path concerns the continued management through the pandemic and the financial and organizational challenges the pandemic has brought on. The second path is directly linked to ROM's Strategic Direction, aimed at continuing the momentum we had before the pandemic to chart a bold new course for the Museum and its importance and centrality to the people of Ontario.

Since reopening in July 2021, and especially since reopening after four months of closure in 2022, ROM has seen a steady increase in visitors. Especially in 2022, ROM saw a particular sense of excitement and eagerness for people to return to normal, which includes visitation of cultural institutions. While attendance numbers continue to be well below pre-pandemic benchmarks, we hope that they will continue to increase. However, we do not expect to see a return to pre-pandemic attendance levels until 2023–24.

Self-generated revenues that the Museum is highly reliant on, such as admissions, program revenues, membership, food and beverage services, the store, and private client events, are only slowly returning. Their elimination during the pandemic continued to have a devastating effect on the Museum's finances throughout 2021–22. We look forward to rebuilding these revenues in the coming years, while maintaining cost controls and prudent stewardship of our resources. We remain confident in our ability to come out of this period stronger than before and are grateful for the Ministry's ongoing tremendous support in stabilizing the Museum.

Despite this somewhat sobering situation, ROM stayed focused on its Strategic Direction and we have made significant strides toward realizing the Museum's vision. The rebuilding of our audiences continues to be driven by an ambitious and exceptional, yet somewhat scaled back, exhibition program that draws on the singular strengths of ROM across art, culture,

and nature. ROM continued our ambitious and relevant programming on the ROM at Home digital platform through which we have been able to reach new audiences across Ontario and the world. Our virtual field trip program for Ontario K-12 students has been a tremendous success. ROM delivered leading-edge research and publications across art, culture, and nature. The Museum launched a new and exciting visual identity that is aimed at pandemic recovery by driving local and tourist audiences. And ROM launched a new climate action effort with the hiring of ROM's inaugural Allan and Helaine Shiff Curator of Climate Change.

A particular highlight of fiscal 2021-22 was the opening of the much-anticipated Willner Madge Gallery, Dawn of Life, which opened its doors on December 4, 2021, to great critical acclaim. The gallery is a demonstration of ROM's greater purpose—to ask the big questions and to elicit awe and wonder. It is the kind of story only this Museum can tell, due to the strength of our research and our leadership in gallery development. This was followed by a major diplomatic event, the installation of *Kore 670* in March 2022. The kore is a spectacular piece of sculpture from the storied Acropolis in Athens – a once-in-a-lifetime chance to see an iconic sculpture without needing to make a trip to Greece. In the context of the 80th anniversary of Canada-Greece diplomatic relations, we host *Kore 670* as part of a high-profile exchange of objects with the Acropolis Museum with support from the Hellenic Heritage Foundation. Two important Greek ceramics from ROM's collection will be on view in Athens from summer 2022 and attest to ROM's central position in the Canadian museum landscape and the kind of prominent relationships we have fostered with prominent museums around the world.

Building on the momentum generated by these and other initiatives, ROM looks forward to returning to our place as Canada's most visited museum, as a critical anchor for tourism, cultural engagement, and community in the Province of Ontario and for the country.

ABOUT ROM

ROM MISSION

We transform lives by helping people to understand the past, make sense of the present, and come together to shape a shared future. We build and share global collections, create knowledge, inspire learning, encourage gathering, and spark exchange on topics within the intersecting worlds of art, culture, and nature that matter to people and communities.

ROM VISION

ROM will become a distinctly 21st-century museum. We will be known globally for the expansion of the boundaries of knowledge, innovation in presenting that knowledge, and public relevance within the intersecting worlds of art, culture, and nature. We will be universally recognized as Canada's leading museum and as one of the foremost cultural institutions anywhere in the world.

ROM MANDATE (from the ROM Act of 1912)

The collection and exhibition of objects, documents, and books of any kind to illustrate and make known to the public the natural history of Ontario, Canada, and the world; the collection and exhibition of objects, documents, and books of any kind to illustrate and make known to the public the history of humankind in all ages; the promotion of education, teaching, research, and publication in any or all fields related to the objects of the Museum as referred to above.

PERFORMANCE HIGHLIGHTS

EXHIBITIONS

Upon reopening started to rebuild our attendance through a schedule of medium- and large-sized exhibitions.

WILLNER MADGE GALLERY, DAWN OF LIFE

To great critical acclaim, the much-anticipated, path-breaking Willner Madge Gallery, Dawn of Life opened.

ROM AT HOME

Expanded our online presence through the ROM at Home platform and popular Virtual School Trips and other virtual learning programs.

DIVERSITY, EQUITY, INCLUSION AND ACCESS

ROM is fully committed to advancing diversity, equity, inclusion, and access in both its public-facing work and its internal policies and practices. Key projects and initiatives launched in 2021–22 ensure continued progress at ROM.

RESEARCH AND PUBLICATIONS

Continued to deliver leading-edge research and publications in the fields of art, culture, and nature.

VISUAL IDENTITY

Launched a new visual identity for the Museum.

VIRTUAL FIELDS TRIPS

Delivered tens of thousands of virtual field trips for students from across Ontario.

CLIMATE CHANGE

Embarked on increasing ROM's role in climate action through the Allan and Helaine Shiff Curatorship of Climate Change

COLLECTION DIGITIZATION

Concluded a major project aimed at digitizing parts of the collection and made it accessible to the global public on eMuseum, our online collections platform, and successfully obtained a federal grant to continue this important work.

TALENT

Improved ROM's talent base and increased capacity through key hires.

DESCRIPTION OF ACTIVITIES

FINANCIAL SUSTAINABILITY

Thanks to stabilization grants from the Province of Ontario, ROM was able to protect its workforce, resume its service to the public as restrictions relaxed, and saw attendance rebounding to near-normal levels from March 2022.

DESCRIPTION OF ACTIVITIES

In fulfillment of ROM's mandate and aligned with government priorities, the Museum continued to make progress on the following strategic objectives as set out in the 2021–22 Business Plan.

STRATEGIC OBJECTIVE 1

Dramatically increase our relevance to the people of Toronto and Ontario and our centrality to the life of our community.

STRATEGIC OBJECTIVE 2

Ascend to the very top tier of leadership in the global museum field.

STRATEGIC OBJECTIVE 3

Transform our facility so that it welcomes and inspires all our visitors and delivers a distinctly 21st century museum experience.

STRATEGIC OBJECTIVE 4

Significantly build our talent base and financial strength commensurate with the needs of a great 21st century museum.

STRATEGIC OBJECTIVE 1

EXHIBITIONS

ROM presented a strong exhibition program aimed at drawing visitors back to the Museum, building new audiences, and enhancing ROM's partnerships with other great museums around the world. *Great Whales: Up Close and Personal*, the Museum's major exhibition, demonstrated our commitment to conservation of Canada's iconic North Atlantic whales. Inspired by ROM's 2017 successful exhibition *Out of the Depths: The Blue Whale Story*, it featured skeletons of three endangered North American species, the blue whale, the North Atlantic right whale, and the deep-diving sperm whale. To engage a diverse public with their plight and conservation efforts to save them, the exhibition combined Western and Indigenous sciences, working with members of various east-coast Indigenous communities to integrate knowledge and perspectives through song, video, and language.

The Museum hosted a series of loan exhibitions whose content and stories captivated and informed ROM's diverse publics. *Wildlife Photographer of the Year*, on loan from the Natural History Museum, London, UK, returned to ROM for its eighth and ninth consecutive years, sharing the 100 finalists from both the 2020 and 2021 competitions with Wildlife Photographer enthusiasts. *Breaking the Frame*, co-organized with Curatorial Exhibitions (Pasadena, USA) made its North American debut here in Toronto. More than 90 original and vintage never-before-seen prints explored unconventional approaches to photo history, while offering a global perspective on the medium. *Elias Sime: Tighrope*, a contemporary art exhibition organized by the Ruth and Elmer Wellin Museum of Art at Hamilton College (Clinton, USA) presented this Ethiopian artist's poetic and visually compelling tableaux made of recycled materials including electronic parts, drawing public attention to the problem of e-waste. As part of ROM's continuing effort to integrate community voices and expertise into exhibition planning, ROM invited a panel of seven thought leaders from the GTA's Black communities, including individuals of Ethiopian descent. Their feedback and input contributed to the design of the exhibition, as well as marketing and programming efforts.

Several ROM-produced installations balanced this year's program. ROM worked with artist Swapnaa Tamhane to create the contemporary art exhibition, *Mobile Palace*. Intersecting the disciplines of textiles, architecture, and contemporary art, Tamhane's collaboratively produced tent-like installations invited visitors to experience Indian art through a contemporary lens. The *Kore 670* statue came to ROM as part of ROM's exchange with the Acropolis Museum (Athens, Greece) to mark belatedly the 200th anniversary of Greece's independence as well as 80 years of Canada-

Greece diplomatic relations. ROM, in return, is sending two Panathenaic Amphorae to the Acropolis Museum.

ROM also created two timely exhibitions which responded to the COVID-19 pandemic. *Unmasking the Pandemic: From Personal Protection to Personal Expression* and *#MyPandemicStory*: youth create portraits of a pandemic, both free to our visitors, provided a snapshot in time of how the COVID-19 pandemic affected us all. *Unmasking the Pandemic* resulted from ROM curators collecting artist-made masks early in the pandemic; the project demonstrated the ways artists responded to and contributed to communities at times of crisis. *#MyPandemicStory* was ROM's first crowd-sourced exhibition. Students across Ontario were invited to submit their creative responses to the pandemic and its effect on their lives. The submissions selected for display across a wide variety of media demonstrated the suffering, self-awareness, hopefulness, and resiliency of young people. The exhibition team consulted with The Hospital for Sick Children (SickKids) staff and other child development and mental health experts in selecting submissions for display and offering strategies for coping during the pandemic.

Due to COVID-19-related museum closures, three ROM-original exhibitions were extended from last fiscal year and continued into this year's program. *The Cloth That Changed the World: India's Painted and Printed Cottons* showcased the Museum's renowned collection of Indian chintz, widely considered to be amongst the best in the world. This exhibition was complemented by a smaller installation, *Florals: Desire and Design*, featuring botanical publications and Indian cotton textiles embellished with colourful hand-painted flowers, thereby demonstrating botany's connection to European culture in the 1700s. *Austin Clarke: Recognizing a Literary Great* honoured the legacy of the renowned Black Canadian author and civil rights activist.

Although a more modest program than what has been offered in pre-COVID-19 years, this fiscal's offerings expanded ROM's programming boundaries and allowed us to experiment with co-curating experiences with the public (*#My Pandemic Story*). Whether produced internally or borrowed from international sister institutions, the diversity of exhibitions continued to demonstrate ROM's incredible breadth in transdisciplinary explorations of art, culture and nature.

FLORALS: DESIRE AND DESIGN

European Special Exhibitions Gallery, Samuel European Galleries

Level 3, Hilary and Galen Weston Wing

February 15, 2020–January 3, 2022

ROM Curator: Deborah Metsger, Assistant Curator III, Botany

ROM Advising Curators: Dr. Sarah Fee, Senior Curator, Global Fashion & Textiles, Dr. Alexandra Palmer, Nora E. Vaughan Senior Curator, Global Fashion & Textiles

Royal Exhibitions Circle: A. H. Wilkens Auctions & Appraisals, Daniel & Susan Argiros, Nancy Chafee, Jack L. Cockwell, Gail & Bob Farquharson, Linda Hasenfratz & Ed Newton, Hatch, Chris Jamroz, Robert E. Pierce & Family, Robert H. Pitfield, Stephen Smith & Diane Blake, James & Louise Temerty, Richard Wernham & Julia West, Jeff Willner & Family, Anonymous

Influential botanical publications, exquisite illustrations from the 1700s, and a stunning assortment of Indian cotton fashion and wall hangings covered with colourful hand-painted flowers invited visitors to discover an explosive period of botanical fascination and interest during which culture and nature were inextricably linked. Select objects from ROM's collection revealed how Indian artisans customized cotton textiles to indulge European fascination.

THE CLOTH THAT CHANGED THE WORLD: INDIA'S PAINTED AND PRINTED COTTONS

Patricia Harris Gallery of Textiles & Costume

Level 4, Michael Lee-Chin Crystal

September 12, 2020–January 3, 2022

ROM Curator: Dr. Sarah Fee, Senior Curator, Global Fashion & Textiles

ROM Advising Curators: Dr. Alexandra Palmer, Nora E. Vaughan Senior Curator, Global Fashion & Textiles, Deborah Metsger, Assistant Curator III, Botany, Dr. Deepali Dewan, Dan Mishra Curator of South Asian Art & Culture

Exhibition Patron: ROM Friends of Textiles and Costume & Burnham Brett Endowment Fund

Royal Exhibitions Circle: A. H. Wilkens Auctions & Appraisals, Daniel & Susan Argiros, Nancy Chafee, Jack L. Cockwell, Gail & Bob Farquharson, Linda Hasenfratz & Ed Newton, Hatch, Chris Jamroz, Robert E. Pierce & Family, Robert H. Pitfield, Stephen Smith & Diane Blake, James & Louise Temerty, Richard Wernham & Julia West, Jeff Willner & Family, Anonymous

This beautiful exhibition displayed for the first time in 50 years the Museum's world-renowned collection of Indian chintz. Celebrating the technical mastery, creativity, and far-reaching influence of India's vividly painted and printed textiles, it also explored the consequences of global consumer desire for the textile, from its role in intensifying Europe's Industrial Revolution and the trans-Atlantic slave trade that accompanied it, to present-day environmental concerns.

This exhibition will travel to two venues in the United States starting in Fall 2022. The accompanying publication, *Cloth that Changed the World: The Art and Fashion of Indian Chintz*, was shortlisted for the prestigious R. L. Shep Award, as awarded by the Textile Society of America.

WILDLIFE PHOTOGRAPHER OF THE YEAR

Third Floor Centre Block

Level 3, Heritage Building

November 21, 2020–May 30, 2021

ROM Curator: Dr. Burton Lim, Assistant Curator, Mammalogy

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

Royal Exhibitions Circle: A. H. Wilkens Auctions & Appraisals, Daniel & Susan Argiros, Nancy Chafee, Jack L. Cockwell, Gail & Bob Farquharson, Linda Hasenfratz & Ed Newton, Hatch, Chris Jamroz, Robert E. Pierce & Family, Robert H. Pitfield, Stephen Smith & Diane Blake, James & Louise Temerty, Richard Wernham & Julia West, Jeff Willner & Family, Anonymous.

The longest-running and most prestigious nature photography competition in the world returned to the ROM for the eighth consecutive year. One hundred all-new photographs from around the world revealed striking wildlife, breathtaking landscapes, and the remarkable beauty of our natural world that amazed and moved viewers.

AUSTIN CLARKE: RECOGNIZING A LITERARY GREAT

Wilson Canadian Heritage Exhibition Room, Sigmund Samuel Gallery of Canada,

Level 1, Weston Family Wing

July 17–November 16, 2021

ROM Curator: Dr. Arlene Gehmacher, Curator (Canadian Paintings, Prints & Drawings), Canadiana

Guest Curators: Pamela Edmonds, Senior Curator, McMaster Museum of Art,

and Dr. Rinaldo Walcott, Professor, University of Toronto

This portrait installation, generously supported by the JWL Forster National Portrait Gallery Fund, honoured the legacy of renowned Black Canadian author and civil rights activist, Austin Ardinel Chesterfield Clarke (1934–2016). Clarke, who immigrated to Canada from Barbados in 1955, is known for his literary works, many of which examine the residual effects of colonialism and slavery on contemporary race relations, as well as themes of resilience and hope. His influential body of work conveys the significance and impact of Black Canadians in the cultural life of the country.

ELIAS SIME: TIGHTROPE

Roloff Beny Gallery

Level 4, Michael Lee-Chin Crystal

July 16–September 5, 2021

ROM Curator: Dr. Silvia Forni, Senior Curator, Art & Culture: Global Africa

Elias Sime: Tightrope is organized by the Ruth and Elmer Wellin Museum of Art at Hamilton College, Clinton, New York.

We acknowledge the support of the Canada Council for the Arts.

Royal Exhibitions Circle: A. H. Wilkens Auctions & Appraisals, Daniel & Susan Argiros, Nancy Chafee, Jack L. Cockwell, Gail & Bob Farquharson, Linda Hasenfratz & Ed Newton, Hatch, Chris Jamroz, The McLean Foundation, Robert E. Pierce & Family, Robert H. Pitfield, Stephen Smith & Diane Blake, Andrew M. Stewart, James & Louise Temerty, Richard Wernham & Julia West, Jeff Willner & Family, Anonymous.

Ethiopian artist Elias Sime incorporates salvaged items—thread, buttons, bottle caps, electrical wires, and computer detritus—into his artworks. His intricately woven and densely layered tableaus, while strikingly beautiful, comment on the precarious balance between technology and its detrimental impact on the environment. This exhibition featured 24 vibrant tableaus, which included one piece from the ROM's permanent collection.

GREAT WHALES: UP CLOSE AND PERSONAL

Garfield Weston Exhibition Hall

Level B2, Michael Lee Chin Crystal

July 17, 2021–July 3, 2022

ROM Curator: Dr. Mark Engstrom

Lead Exhibition Patron: Nita and Don Reed & Family

Supporting Sponsor: Newfoundland Labrador Tourism

Royal Exhibitions Circle: A. H. Wilkens Auctions & Appraisals, Daniel & Susan Argiros, Nancy Chafee, Jack L. Cockwell, Gail & Bob Farquharson, Linda Hasenfratz & Ed Newton, Hatch, Chris Jamroz, The McLean Foundation, Robert E. Pierce & Family, Robert H. Pitfield, Stephen Smith & Diane Blake, Andrew M. Stewart, James & Louise Temerty, Richard Wernham & Julia West, Jeff Willner & Family, Anonymous.

Drawing on the critical success of the *Out of the Depths: The Blue Whale Story* (2017), the Museum continued the Blue Whale narrative thread with a new major exhibition that illustrated its commitment to Canada's iconic North Atlantic whales. *Great Whales: Up Close and Personal* reintroduced Blue and introduce two new skeletons: the critically endangered North Atlantic right whale and the deep-diving sperm whale. With multi-sensory interactives and immersive experiences, this major exhibition compared these three unique giants, from their size and diet to their intelligence and evolution, while highlighting the extensive ongoing research and conservation efforts being undertaken to save these mammals from extinction.

BREAKING THE FRAME

Third Floor Centre Block
Level 3, Heritage Building
August 14, 2021–January 4, 2022

This exhibition was organized by Curatorial Exhibitions, Pasadena, California in association with the Solander Collection.

Royal Exhibitions Circle: A. H. Wilkens Auctions & Appraisals, Daniel & Susan Argiros, Nancy Chafee, Jack L. Cockwell, Gail & Bob Farquharson, Linda Hasenfratz & Ed Newton, Hatch, Chris Jamroz, Robert E. Pierce & Family, Robert H. Pitfield, Stephen Smith & Diane Blake, James & Louise Temerty, Richard Wernham & Julia West, Jeff Willner & Family, Anonymous.

Making its North American debut at ROM, *Breaking the Frame* presented more than 90 original and vintage prints from the Solander collection; works that inspired new and unconventional approaches to photo history. This travelling exhibition showcased accomplished artists of the 19th and 20th centuries who have helped shape photography, offered a global perspective, and expanded our understanding of this medium.

UNMASKING THE PANDEMIC: FROM PERSONAL PROTECTION TO PERSONAL EXPRESSION

William Thorsell Spirit House
Level 1, Michael Lee-Chin Crystal
September 18, 2021–September 5, 2022

ROM Curators: Dr. Sarah Fee, Senior Curator, Global Fashion & Textiles, Dr. Alexandra Palmer, Nora E. Vaughan Senior Curator, Global Fashion & Textiles, Dr. Fahmida Suleman, Curator, Islamic World

Supporting Sponsor: Hal Jackman Foundation

Royal Exhibitions Circle: A. H. Wilkens Auctions & Appraisals, Daniel & Susan Argiros, Nancy Chafee, Jack L. Cockwell, Gail & Bob Farquharson, Linda Hasenfratz & Ed Newton, Hatch, Chris Jamroz, The McLean Foundation, Robert E. Pierce & Family, Robert H. Pitfield, Andrew M. Stewart, James & Louise Temerty, Richard Wernham & Julia West, Jeff Willner & Family, Anonymous.

Featuring over 100 original masks representing the work of artists from over 23 countries, including over 40 Canadian makers and 15 Indigenous designers and artists, *Unmasking the Pandemic* highlighted ROM's new permanent collection of COVID masks. Selected for their creativity and representing a variety of makers—from brand designers and internationally acclaimed artists to local artisans and craftspeople—the masks in this installation told stories of resilience, cultural identity, and collective humanity in the face of a global crisis.

#MYPANDEMICSTORY: YOUTH CREATE PORTRAITS OF A PANDEMIC

Coat Check Area
Level 1, Michael Lee-Chin Crystal
October 23, 2021–September 5, 2022

ROM Curator: Dr. Fahmida Suleman, Curator, Islamic World

Royal Exhibitions Circle: A. H. Wilkens Auctions & Appraisals, Daniel & Susan Argiros, Nancy Chafee, Jack L. Cockwell, Gail & Bob Farquharson, Linda Hasenfratz & Ed Newton, Hatch, Chris Jamroz, The McLean Foundation, Robert E. Pierce & Family, Robert H. Pitfield, Andrew M. Stewart, James & Louise Temerty, Richard Wernham & Julia West, Jeff Willner & Family, Anonymous.

In spring 2021, ROM invited Ontario youth aged 4–18 to reflect on and express their experiences of the pandemic. *#MyPandemicStory*—the ROM's

first crowd-sourced exhibition and once of the few pandemic-related exhibitions worldwide to focus on children's points of view—featured 60 artworks that, together, form a stirring portrait of the complex journeys young people have experienced during the pandemic. Through a variety of media—written word, song, dance, sculpture, paintings, drawings, and performance art—Ontario's kids and teens have shared their stories of what it has been like to live through the pandemic.

WILDLIFE PHOTOGRAPHER OF THE YEAR

Roloff Beny Gallery

Level 4, Michael Lee-Chin Crystal

November 20, 2021-May 29, 2022

ROM Curator: Dr. Burton Lim, Assistant Curator, Mammalogy

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

Royal Exhibitions Circle: A. H. Wilkens Auctions & Appraisals, Daniel & Susan Argiros, Nancy Chafee, Jack L. Cockwell, Gail & Bob Farquharson, Linda Hasenfratz & Ed Newton, Hatch, Chris Jamroz, The McLean Foundation, Robert E. Pierce & Family, Robert H. Pitfield, Andrew M. Stewart, James & Louise Temerty, Richard Wernham & Julia West, Jeff Willner & Family, Anonymous.

Natural History Museum's (London, UK) renowned *Wildlife Photographer of the Year* exhibition returned to ROM for the ninth consecutive year, sharing the 100 finalists from the 2021 competition.

SWAPNAA TAMHANE: MOBILE PALACE

Third Floor Centre Block

Level 3, Heritage Building

March 12 - August 1, 2022

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

Lead Exhibition Patron: Dan Mishra

Royal Exhibitions Circle: A. H. Wilkens Auctions & Appraisals, Daniel & Susan Argiros, Nancy Chafee, Jack L. Cockwell, Gail & Bob Farquharson, Linda Hasenfratz & Ed Newton, Hatch, Chris Jamroz, The McLean Foundation, Robert E. Pierce & Family, Robert H. Pitfield, Andrew M. Stewart, James & Louise Temerty, Richard Wernham & Julia West, Jeff Willner & Family, Anonymous

We acknowledge the support of the Canada Council for the Arts.

Select works in the exhibition were also created through the support of ROM's IARTS Textiles of India Fund.

Contemporary artist Swapnaa Tamhane uses layered fabric compositions that challenge traditional hierarchies between art and craft. *Swapnaa Tamhane: Mobile Palace*—Tamhane's first solo museum exhibition—featured three large, cotton cloth, tent-like installations created from long lengths of fabric. Working in a collaborative creative process with artists based in Gujarat, India, who printed and embroidered the fabric pieces, she created beautiful immersive environments that examined Indian art through a contemporary lens.

KORE 670

Osler Gate

Level 1, Heritage Building

March 12–September 25, 2022

ROM Curator: Paul Denis, Assistant Curator, Ancient Greece & Rome

On loan from the Hellenic Ministry of Culture and Sports/Acropolis Museum. Issued by the excavations at the Acropolis of Athens conducted by the responsible service of the Greek State in 1886.
Lead Patron: Hellenic Heritage Foundation

This remarkable figure of a maiden, or kore, is one of the most intricate and highly decorated statues from ancient Greece. This kore, named *Kore 670*, on loan from the Acropolis Museum in Athens, Greece, was part of ROM's cultural exchange to mark belatedly the 200th anniversary of Greece's independence as well as 80 years of Canada-Greece relations. ROM, in return, will be sending two Panathenaic Amphorae to Greece.

TRAVELLING EXHIBITIONS

CHRISTIAN DIOR

The McCord Museum in Montreal, Quebec, was the final venue to host ROM's successful *Christian Dior* exhibition from September 25, 2020, to September 26, 2021. The exhibition was seen by 92,940 visitors in Montreal.

SCHOOL ENGAGEMENT

VIRTUAL SCHOOL VISITS

The School Engagement team reached more than 190,000 students during the fiscal year. Virtual School Visits recorded over 155,000 students, with new topics launched on Dinosaurs, Relationships in Nature, Being Human, and Now Known as Canada. 31,000 students joined ROM for digital events with a focus on Indigenous programming – including webinars, the Indigenous Voices video series, and through the Youth Advisory Council. The team modernized the tours through new technology and design to bring ROM objects to life online. ROM hired two new bilingual Museum Educators allowing us to deliver almost all Visits in both of Canada's official languages.

The ROM's virtual school programs are generously supported by the late Ada Slaight and The Slaight Family Foundation, Association for Native Development in the Performing and Visual Arts, Barrick Gold Corporation, Martin Connell and Linda Haynes Fund at Toronto Foundation, J.P. Bickell Foundation, KPMG, Linamar, Philip and Berthe Morton Foundation, The Rossy Foundation, Ubisoft Toronto, and Weinberg Family Foundation.

Our Education Programs are also supported by the Bennett Family Foundation, the Nancy E.A. Main Fund, and the Edith Maxine Galbraith Fund.

MINECRAFT

ROM Minecraft digital program that brings curriculum coding skills through facilitated workshops and online resources continued to grow. Museum Math: Rocks & Minerals connected with 1,800 students in 28 classes, with Minecraft World receiving 3,882 web views—this translates to approximately 30,000–40,000 user sessions.

ROM Minecraft is generously supported by Barrick Gold Corporation.

HACK-THE-ROM

For Hack-the-ROM, 2021–22 was another successful year. Again, delivered

exclusively online in consideration of the pandemic, Hack-the-ROM was a 12-workshop series that teaches participants how to code games that connect with Indigenous Ways of Knowing, Doing and Being – often through innovative environmental-based concepts. The program served over 1200 students through 20+ facilitated digital visits with Indigenous Museum Educators, Makerspace Technicians, and digital learning facilitators. A pilot self-guided cohort was also launched in Spring 2022 to help ROM expand into more communities and classrooms.

Hack the ROM is generously supported by The Slight Family Foundation and Ubisoft Toronto.

MAKERSPACE PUBLIC ACTIVATIONS

Though school visits have not returned to ROM, the School Engagement team has activated the Makerspace classroom, outfitted for digital and hands-on activities, for public engagement. Family Day, March Break, and Earth Day programming of hands-on maker-focused programming saw more than 7,000 participants building their own trilobite imprints and take-home projects. Indigenous Ways of Knowing, Being and Doing was integrated into the Earth Day programming, with participants being able to create and explore shadow puppets made from upcycled materials.

LEARNING PORTALS

The Indigenous Learning Portal continues in development, now in Phase 3 and will be launched in fiscal 2022–23. This portal will bring Indigenous Ways of Knowing, Being and Doing to classrooms and communities through beautiful and accessible design, storytelling, and multi-media experiences. The ROM Learning Portal, the online gateway for home learning and teacher resources, saw three new home-based activities added, two new Gallery Trails, and the addition of ROMKids and Indigenous Voices videos. Twelve thousand students and almost 900 teachers registered for the *Great Whales* Virtual Tour, with another 2000+ students and teachers registering for the Kore Virtual Tour in just a few weeks of March 2022.

GALLERY ENGAGEMENT

HANDS-ON GALLERIES

The Patrick and Barbara Keenan Family Gallery of Hands-on-Biodiversity successfully reopened to visitors in August 2021 after a temporary closure due to pandemic protocols. Staff and visitors were welcomed back and brought their tremendous energy to the 2nd floor. December saw the return of the Hands-on Galleries volunteer team. Between August and March, the gallery hosted over 200,000 visitors including over 60,000 during ROM for the Holidays and March Break.

Special hands-on activities were added to the gallery and across the Museum, including for the Willner Madge Gallery, Dawn of Life opening, ROM For the Holidays, Family Day Weekend, and March Break.

Starting in December, the Earth Rangers Studio in the Life in Crisis: Schad Gallery of Biodiversity was once again opened to the public, with limited capacity, for periodic programming. Over 13,000 visitors participated in programming in fiscal 2021–22. Another program in the Earth Rangers Studio included a day with urban wildlife photographer, Andrew Budziak, and a Palaeoart Studio over the Family Day Weekend in support of the opening of the Willner Madge Gallery.

The Environmental Visual Communications Program, delivered in partnership with Fleming College, was back on-site in September 2021, with the Earth Rangers Studio as their primary classroom. In addition, this year's

cohort worked collaboratively with the Hands-on Team to design weekend programs for April 2022 (Earth Month).

Shortly before the pandemic, the CIBC Discovery Gallery was closed to undergo renovation. The closure of this highly interactive gallery was continued through the pandemic as a safety precaution. Work is now underway to thoroughly update the gallery with new hands-on learning experiences with a planned reopening in late 2023.

COMMUNITY ENGAGEMENT & LIFELONG LEARNING

The ROM Inclusion team expanded its focus to become Community Engagement and Lifelong Learning. This change also recognizes that Inclusion, as a strategy is embedded across ROM—in exhibitions, programs, communications, Human Resources, curatorial, and elsewhere, and is not the responsibility of a single department. The new group will deliver programming to diverse communities with an increased learning focus and bring more adult and lifelong learning options to the public.

ROMCAN and Social Prescription Admissions

15,378 individuals visited ROM for free under the ROM Community Access Network (ROMCAN) admission program from July 2021 (when the Museum reopened) to March 2022. Of this, 5,813 were post-secondary students visiting ROM on Wednesdays, 5,293 were from various outreach initiatives like the Canoo membership for new Canadian citizens and the Toronto Public Library Museum and Arts Pass, and 3,469 were from group visits organized by community partner organizations. An additional 115 Social Prescription passes, given to visitors by health care providers in partnership with ROM, were redeemed when the program relaunched in early 2022.

DISCOVERU

In partnership with Youth Rising Above, ROM delivered DiscoverU, a five-week skills development program on Zoom, to three cohorts of underserved youth ages 18–24. The program taught youth valuable skills like leadership, communication, and self-care, and ROM speakers demonstrated how these skills are applied across various roles within the museum. Workshops included behind-the-scenes insights into how workers with various areas of expertise created ROM exhibits *Elias Sime: Tightrope*, *Great Whales*, *Unmasking the Pandemic*, and *#MyPandemicStory*. The program is designed to help at-risk young adults build the workplace skills required to succeed and introduce them to job opportunities in the arts and culture sector.

ROM IN MY BACKYARD: ROM TRAILBLAZERS

In partnership with St Albans BGC (formerly St Albans Boys & Girls Club), ROM delivered ROM Trailblazers to two cohorts of children ages 6–12 in four priority neighbourhoods across Toronto. Due to pandemic restrictions, rather than sending museum educators to deliver programming at BGC sites, ROM provided resources, training, and supplies to BGC staff to deliver the program to the children themselves. Resources included items from the

ROM's teaching collections, and detailed guides for hands-on activities that encouraged children to explore various museum-related career paths, such as artist, microbiologist, inventor, and community builder.

ROM IN MY BACKYARD: VIRTUAL TOURS FOR COMMUNITY GROUPS

In collaboration with the DMV's ROM4You team, ROM delivered 24 virtual tours to community groups in Summer 2021, reaching 275 participants, and 22 virtual tours from January to March 2022, reaching 375 participants. Audiences included newcomers, children with limited financial means, persons with developmental/intellectual disabilities and mental health experiences, veterans in hospital care, and seniors experiencing isolation. The engagements were designed to be informal. They had interactive elements like choose-your-own-adventure, online quizzes, and collective drawing. Topics included ROM highlights, whales, animals, and dinosaurs.

ROMCAN and its programs are generously supported by the Patrick and Barbara Keenan Foundation and The MacMillan Family Foundation.

AUDIO TOURS

ROM produced three sets of inclusive and accessible audio tours for use in the Museum: Museum Highlights, Gallery of Korea, and the James and Louise Temerty Galleries of the Age of Dinosaurs. A similar set of tours for the Daphne Cockwell Gallery dedicated to First Peoples art & culture is currently being produced. The tours are available in three languages—English, French, and Korean—and are available for download and streaming via QR codes in the galleries or on ROM's digital app on the Culture Connect platform. The tours were designed to incorporate multiple perspectives into narratives about Museum objects, and audio descriptions to make the tours accessible to blind and low-vision visitors.

The audio tours were generously supported by the Ministry of Culture, Sports, and Tourism of the Republic of Korea.

ROMKIDS

ROMKIDS SHOW

The ROMKids Show continued to support families and teaches virtually with live conversations, Q&A's with ROM scientists and researchers, and do at home or from school activities; the program was available weekly through ROM's Instagram portal. ROMKids produced 17 episodes, 1000+ live views, and 5000+ additional views on YouTube. Guests included ROM curator Dr. Fahmida Suleman, who highlighted the exhibition *Unmasking the Pandemic: From Personal Protection to Personal Expression*; Dr. Lucy Chang, who previewed the Willner Madge Gallery, Dawn of Life; and the

Allan and Helaine Shiff Curator of Climate Change, Dr. Soren Brothers.

ROMKIDS VIRTUAL FAMILY WORKSHOPS

With the cancellation of Summer Club 2021 due to the ongoing pandemic, ROMKids pivoted to offering virtual workshops for families. Inspired by the popular ROMKids Show, the workshops reached 2700+ children and youth. Critical community outreach was also achieved with 190+ ROMCAN groups also attending from community centres and outreach organizations across Ontario.

ROMKids Virtual Family Workshops were generously supported by The Raymond Chang Foundation.

RETURN TO PUBLIC GALLERY PROGRAMMING

After nearly two years, in gallery public programming returned. The opening of the Willner Madge Gallery, Dawn of Life Day started this return in addition to activities themed around special exhibitions. Family Day Weekend was exceptionally busy at ROMKids stations, including a station celebrating the Lunar Year, the Year of the Tiger, and the new objects on display in the Joey & Toby Tanenbaum Gallery of China. March Break saw an increased visitation and pre-pandemic like gallery participation. Programming also highlighted the recently installed *Kore 670* display. In total, ROMKids interacted with nearly 24,000 children, youth, and families from November 2021 to March 2022.

ROM AT HOME

The ROM at Home platform received 259,600 visits this fiscal, compared to last year's 208,000. ROM at Home continued to actively engage its online audiences through a variety of themes—from highlighting the wonders of the natural world, discussing fashion and design, to exploring the question of human rights through the lens of past and present cultures, artists, and civic activists.

Live programming with a focus on exhibition content continued to draw audiences, and subsequent video postings were an ongoing source of interest. The program "Legacy of Dior" generated more than 4,000 views. In addition, the 45th activation of Ask ROM Anything on the topic of textile conservation was the most successful segment to date. The program reached 3,900 unique people and generated more than 40 questions in a single session. ROMKids also saw an increase in viewers by providing families with informative and entertaining online activities at home.

Among the On-Demand highlights, the Indigenous Voices series continued to perform well, with around 11,500 unique visits. With the opening of the *Great Whales* exhibition, stories on these giant sea creatures proved to be of immense interest, drawing thousands of readers.

MEMBERSHIP

After periods of closure over the last two years, ROM has benefited from the strong loyalty of our core membership base, ending the year with nearly 24,000 Member households and 66,700 individual Members. Members showed their ongoing support for ROM's work by participating in a wide range of virtual programming, attending Member preview events for *Great Whales: Up Close and Personal*, *Wildlife Photographer of the Year*, *Swapnaa Tamhane: Mobile Palace*, and the opening of ROM's newest gallery, Willner Madge Gallery, Dawn of Life.

Over the last year, our Members have also provided feedback and participated in research that is invaluable to planning future programming for the museum and membership. Despite border closures and limited air travel, ROM Members are in over 21 countries, including Chile, Belgium, and New Zealand. ROM Membership includes over 930 households who have been Members for 30 years or more and 144 households who have been Members for over 40 years. We thank our Members for their support during this extraordinary time and are grateful for their ongoing commitment to ROM.

STRATEGIC OBJECTIVE 2

COLLECTIONS & RESEARCH

SELECTED HIGHLIGHTS

- Curators sustained a strong public presence through online lectures, programming, conference presentations, and through eMuseum and ROM at Home.
- Dr. Craig Cipolla, Isabel and Gino Vettoretto Curator of North American Archaeology, delivered the keynote lecture, “Becoming Collaborative Archaeologists,” for a conference held through the Archaeological Museum of Amsterdam.
- Dr. Silvia Forni, Senior Curator of Global Africa, received a grant from the Canada Council for the Arts for her forthcoming book “Making History: Exhibiting Black Art in Canadian Institutions.”
- Dr. Kim Tait, Teck Endowed Chair of Mineralogy, was profiled in the May 3 edition of the Toronto Star, which detailed her work on the Mars Perseverance project. Dr. Tait is part of the team that will analyze rock, dust, and other samples from Mars when they are returned to Earth in 2031.
- A paper by Dr. Jean-Bernard Caron, Richard M. Ivey Curator of Invertebrate Palaeontology, and his PhD student Joe Moysiuk, describing the so-called “Mothership,” the largest known species from the Burgess Shale garnered the highest ever media coverage for ROM research, with 1,205 news hits in 65 countries, including the New York Times and CNN.
- Thanks to funding from Sinking Ship Entertainment, Dr. David Evans, Interim Co-Deputy Director, Collections & Research and James and Louise Temerty Endowed Chair of Vertebrate Palaeontology, acquired two exceptional fossil skulls from the Hell Creek ecosystem of Montana. The specimens of marsupial *Didelphodon vorax* and crocodilian *Borealosuchus sternbergii* are among the best-preserved, most complete examples of these species ever found. Beyond isolated teeth, Mesozoic mammal fossils are exceptionally rare.
- Dr. Silvia Forni, Senior Curator of Global Africa, joined a newly awarded seven-year Partnership Grant of the Social Sciences and Humanities Research Council. This grant, “Thinking through the Museum: A Partnership Approach to Curating Difficult Knowledge in Public,” engages with museum responses to legacies of violence and injustice. At ROM, research associated with the project will lead to a rethinking of the narrative of our Africa gallery.

- This fiscal's exhibition *Unmasking the Pandemic* culminated efforts by curators Dr. Fahmida Suleman, Curator, Islamic World, Dr. Alexandra Palmer, Nora E. Vaughan Senior Curator, Global Fashion & Textiles and Dr. Sarah Fee, Senior Curator, Global Fashion & Textiles (Asia and Africa), to collect 250 face masks from over 20 countries. One hundred are on view in the exhibition and a selection will be featured in an online exhibition as part of the International Council of Museums-funded research project "Clothing the Pandemic."
- Results of a long-term ROM-led conservation project were published in *The Condor*. The piece was co-authored by an international team of researchers, including three current ROM natural history staff and our former ornithology curator, Dr. Allan Baker, who passed away seven years ago. Dr. Baker's research continues to have an impact on studies of red knot populations.
- Robert Little, Mona Campbell Chair of Decorative Arts, was involved in a European manuscript research project with ROM research associate Dr. Kathleen Wilson Ruffo, ROM photographer Paul Eekhoff, and the conservation department. The project studies the iconography of the manuscripts in our collection, accompanied by high-resolution photography. Their digitization will alleviate the necessity of handling these fragile objects and facilitate their dissemination. The project also includes non-invasive, close examination of the various pigments and inks used.
- Dr. Kim Tait, Teck Endowed Chair of Mineralogy, was officially recognized as a Co-Investigator on NASA's OSIRIS-REx asteroid mission team, which was followed by the announcement that this team won the 2022 Swigert Award for Space Exploration by the Space Foundation, a nonprofit organization that advocates for space exploration and space-inspired industries. Dr. Tait's role on this major international effort highlights her globally recognized expertise and puts a spotlight on ROM leadership in cutting-edge space exploration.
- ROM welcomed the Year of Tiger by inaugurating a display in our Chinese galleries to celebrate Chinese New Year. Curated by Dr. Chen Shen, Interim Co-Deputy Director, Collections & Research, with assistance from his PhD student Kara Ma, the display also features a newly acquired sculpture, *Tiger's Embrace*, by Toronto-based artist Xiaojing Yan. As part of our online Curator Conversations, Dr. Wen-chien Cheng, Louise Hawley Stone Chair of East Asian Art, and Dr. Burton Lim, Assistant Curator of Mammalogy, discussed the symbolism and biology of the tiger across art, culture and nature.
- The second edition of the *Field Guide to Freshwater Fishes of Ontario* was published in March. Authored by Erling Holm and Mary Burrige, both Assistant Curators in our Fish section, along with Nicholas Mandrake, and originally printed in 2009, this popular publication sold out of the first 5,000 copies in less than a year and has since sold another 10,000 copies. This field guide is popular not just with fish biologists, but also cottagers, anglers, and conservationists. It is also used by at least six universities for teaching.
- Dr. Sarah Fee, Senior Curator of Global Fashion & Textiles, hosted a six-week speaker series with the Textile Museum at George Washington University in Washington D.C. The series was organized in connection with a volume of the Textile Museum Journal that Dr. Fee guest edited, on the topic of global Africa and its rich textile traditions, featuring contributors to the volume.
- A response paper in the esteemed journal *Science* by Dr. David Evans (Interim Co-Deputy Director, Collections & Research, and James and Louise Temerty Endowed Chair, Vertebrate Palaeontology) and colleagues addressed the diversity and paleoecology of meat-

eating dinosaurs and its impact on Mesozoic community structure. This project was an international collaboration between scientists at Oxford University (UK), the North Carolina Museum of Nature & Science, and the University of New England (Australia) among others.

- For the Canadian collection, ROM acquired *Pride and Shame*, a pair of brooches by Karin Jones, who is a Canadian biracial multidisciplinary artist who works in jewelry. In 2015, in the context of ROM's *Of Africa* program, Jones created *Worn*, a Victorian mourning dress made out of hair extensions, that was featured in the Wilson Canadian Heritage Exhibition Room, Sigmund Samuel Gallery of Canada. Her work considers issues of claiming, appropriation, and reclamation within the broader framework of identity.

PUBLISHING

ROM Press has an international award-winning publishing program focused on publishing leading research on the Museum's exhibitions, research, and world-class collections. The Museum builds on its rich publishing tradition and produces books that innovate and explore new ways of interacting with ROM.

This year, an impressive 113 publications by ROM staff appeared in leading science journals, including *Nature*, *Science*, *Royal Society Open Science*, *Nature Communications*, and *Nature Astronomy*, with topics ranging from the discovery of new fossil species that lived half-a-billion years ago to studying lunar samples from the oldest craters on the moon. New books published by ROM staff include a companion publication to the *Great Whales: Up Close and Personal* exhibition, a new edition of the immensely popular *A Field Guide to Fishes of Ontario*, and the children's book *Molly and the Mastodon* that takes readers on a magical tour of discovery and wonder.

GREAT WHALES: UP CLOSE AND PERSONAL

Take an in-depth look at the critically endangered North Atlantic right whale, the sperm whale, and the largest animal ever to have existed on Earth, the blue whale. From their size and diet to their intelligence and evolution, the book explores whale behaviour, ecological roles, threats, and the extensive ongoing research and conservation efforts being undertaken to save these mammals from extinction. We have long exploited these animals for commercial and industrial gain. Now, it is up to us to help save them from extinction.

A FIELD GUIDE TO FISHES OF ONTARIO

A Field Guide to Freshwater Fishes of Ontario is the definitive guide to Ontario freshwater fishes. A beautiful and authoritative full-colour field guide to all species of freshwater fish found in Ontario, this sold-out book was revised and has been republished as a new edition. The book features new and revised species accounts, more than 150 new photographs and illustrations, as well as updated names, identification keys, range maps, and conservation statuses.

MOLLY AND THE MASTODON

Molly and the Mastodon is an imaginative story about a spirited young girl and the ancient mighty mastodon she conjures to life at the Museum. Young readers and booklovers of all ages will adore following this unlikely pair on a fascinating journey as they explore the incredible diversity of animals and discover interesting facts about various mammals living on Earth. This book was generously supported by Nita and Don Reed.

ROM MAGAZINE

ROM magazine offers 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.

ROM's publishing program is generously supported by the Louise Hawley Stone Charitable Trust.

STRATEGIC OBJECTIVE 3

DIGITAL STRATEGY

In line with ROM's strategy of ensuring digital readiness while empowering access and engagement, ROM continued in its dual roles to create new and immersive content for in-house and online visitors to consume as well as providing the digital backbone and systems to operate ROM, enable research and collaboration and share the riches of ROM's collection with scholars and the public worldwide.

As a major component of this digital readiness enablement, ROM undertook a complete internal Wi-Fi and network rebuild to provide consistent and reliable internet access throughout both visitor-facing galleries and behind-the-scenes locations within the Louise Hawley Stone Curatorial Centre and Museum back-of-house areas. This expanded coverage allows deployment for increased digital augmentation of exhibitions, real-time posting of social media messaging by visitors to increase interest and visitation and increased productivity as staff will be able to connect, meet and work online from any location within ROM.

Other initiatives to keep ROM technology robust included migrating formerly on-premises ROM equipment to Azure and AWS Cloud-based servers, a strategy that provided improved employee access for our hybrid workforce, encompasses multiple redundancies for consistently reliable access and, increases cyber security through the ability to deploy real-time software updates and security patches. In addition, ROM upgraded its onsite VMware virtual environment and SAN (Storage Area Network) systems to allow for better shared storage resource management.

ROM's phone system has been upgraded to a Microsoft Teams-based Internet Telephony (VOIP) solution aimed at reducing costs, integrating seamlessly with existing software and processes and further enabling ROM employees to remain productive whether in the building or working remotely.

A substantial "Digital Access to Heritage" grant from the Department of Canadian Heritage's Museums Assistance Program (MAP) has begun to support the hiring of staff and purchasing of equipment to accelerate the photographing and cataloging of ROM artefacts and specimens so that more of ROM's collections can be shared and studied online, worldwide – a key tenet of delivering on ROM's Digital Strategy.

Customer-facing software improvements included the launch of new BOS Ticketing software which provides support for Timed Exhibition admissions and adheres to pandemic requirements for social distancing by better managing visitor arrival times. Shopify software was brought online to allow the management of the ROM Boutique in-house. An improved online retail experience based on the Shopify platform is planned for the future.

A number of public-facing digital work has been accomplished over the past year, most notably the opening of the new Willner Madge Gallery, Dawn of Life, which includes the largest digital interactive ever produced in a ROM gallery, including an entire immersive theater showcasing via 3D animation how organisms moved and interacted millions of years ago. In addition, all other digital components of this gallery—digital object labels, interactive games, geological process animations and interactive experiences—were developed.

ROM also launched its first mobile app. Available in both IOS and Android, as well as via the web, this experience provides multimedia tours of various ROM collections. In addition, a legacy website for the Burgess Shale, originally funded by Parks Canada, was fully modernized and brought up-to-date.

ROM's Digital Transformation Project is generously supported by Hatch.

CAPITAL AND REHABILITATION FUNDING

Essential capital allocations of \$4.5 million for four specific projects were received with gratitude from the MHSTCI. This funding allowed for maintenance of Museum infrastructure as well as structural and system improvements and building environmental upgrades. Projects included the continuation of a multi-year project to waterproof the faces of the Michael Lee-Chin Crystal, the final phase of a multi-year project to replace the existing windows of the Louise Hawley Stone Curatorial Centre and the addition of insulation to the building exterior walls, upgrades to the Museum humidification system to allow for tighter controls of temperature and humidity throughout the Museum especially in gallery spaces, and initial engineering work to replace the existing steam supply with a higher quality clean steam supply.

STRATEGIC OBJECTIVE 4

FINANCIAL PERFORMANCE

ROM's business strategy centres on advancing certain big ideas, ensuring excellence of core functional execution, and supporting both with a cohesive financial plan. The latter continued to be severely tested in fiscal 2021–22, with ROM closed for more than four months of the year and attendance consequently reduced to 35% of normal for the year as a whole.

Self-generated revenues—generated from admission and membership fees, events, programming and concessions—tripled to \$10.5M over fiscal 2020–21. However, this was still 60% below pre-COVID-19 levels due to pandemic-related closures and disruption. We are especially grateful to the Province of Ontario for augmenting our base operating grant of \$27.3M with a much-needed stabilization grant of \$16.3M. This support ensured that ROM continued its focus on recovery and re-emergence and to rebuild its audiences.

The ROM Governors continued its strong support in a difficult fundraising environment, providing \$3M in grants which supported a range of programming, research, and capital activities. The Province of Ontario also provided \$4.5M in support for critical capital and rehabilitation projects. We were surprised to be advised by the Canada Revenue Agency (CRA) in September 2021 that we were not eligible for the federal Canada Emergency Wage Subsidy. Revenue overall increased to \$76.9M, up 19% from the previous year, but it remains below pre-COVID-19 levels.

Expenses were \$77.5M, also below pre-COVID-19 levels. Salaries and benefits continued to be the largest area of expense at \$35.5M, up from \$30.9M the previous year due to the return of staff from emergency leave, the restoration of normal compensation, and wage increases in line with Treasury Board guidance. We greatly appreciate the contribution made by ROM employees, unions, and volunteers to reduce costs during the most difficult phases of the pandemic.

Ontario Financing Authority's long-term debt at year end was \$23.3M.

NEW APPOINTMENTS

ROM was successful in filling leadership roles that have been contributing to the execution of the Museum's Strategic Direction. These hires include William 'Mack' Rogers as the VP of Learning and Programs.

Several curatorial searches were successfully completed. ROM hired

Dr. Akiko Takesue as the Bishop White Committee Curator of Japanese Art & Culture, Dr. Soren Brothers as the inaugural Allan and Helaine Shiff Curator of Climate Change, made possible with the generous support of Allan and Helaine Shiff and the Louise Hawley Stone Charitable Trust, and Dr. Nathan Lujan as Curator of Fishes, a position generously supported by the Herbert A. Fritch Family Foundation.

The search for a Deputy Director for Collections & Research and Chief Innovation Officer was launched in July 2021 and successfully completed in February 2022. Valerie Huaco, the selected candidate, starts at ROM in June 2022.

COLLECTIVE BARGAINING

Negotiations with OPSEU and SEIU had been paused due to the COVID-19 pandemic, but they were relaunched in fall of 2021 and progressed well. Discussions focused on compensation issues, which are top of mind for employees in these unions. A tentative agreement was reached with OPSEU in January 2022, which was ratified by OPSEU members in February 2022.

A conciliator was involved in the negotiations with SEIU to help the parties rapidly come to an agreement. A successful conciliation took place in February 2022 and the agreement was ratified by SEIU members that same month.

COVID-19

Employees who were able to work remotely during the pandemic returned to the office in October 2021 for a minimum of three days a week. Several weeks of additional remote work took place for these employees in January 2022 due to government-mandated public health restrictions.

ROM adopted a mandatory vaccination policy in September 2021. As a result, over 97% of employees submitted proof of vaccination. In line with the Ontario Public Service, ROM allowed a very small number of unvaccinated employees to submit twice-weekly negative COVID-19 tests prior to entering the workplace. The mandatory vaccination policy remains in place until further notice.

OTHER INITIATIVES

A ROM Wellness Committee, composed of employees from across the Museum's different departments, was established. This committee is focused on all aspects of employee wellness, including mental, physical, financial, etc. One of the first initiatives was the launch of the mental wellness program Not Myself Today, created by the Canadian Mental Health Association, to coincide with the beginning of Mental Health Week from May 3-9, 2021. The Wellness Committee has been very active, organizing learning sessions, establishing an intranet site, and issuing regular communications updates to employees.

DIVERSITY, EQUITY, INCLUSION AND ACCESS

ROM is fully committed to advancing diversity, equity, inclusion, and access in both its public facing work and its internal policies and practices. In this report, the exhibitions and programming sections describe the ways we are aligning our core work to this vision, including how we are working with communities on project development and implementation through different kinds of collaborations and advisory frameworks.

The Museum's recently established Equity & Inclusion Planning group held its first meeting in April 2021 to begin work on a high-level strategy, which will be embedded in the Museum's Strategic Direction.

In fall 2021, an online DEIA curriculum was rolled out to the senior

management team. The first few modules of this curriculum were deployed. Discussions on the materials went well, with full participation and engagement by the Museum's senior managers. Themes of the modules in the curriculum include unconscious bias, culture and power, anti-racism and allyship, among others.

ROM reactivated its partnership with the Canadian Centre for Diversity and Inclusion, a Canadian solutions provider designed to help employers, diversity and inclusion/human rights/equity professionals, and human resources practitioners effectively address the full picture of diversity, equity, and inclusion within the workplace.

Throughout the year, the HR team has worked on improving the recruiting process and associated procedures to integrate a DEIA lens in this key activity, in addition to an increased focus and attention paid to DEIA in the workplace culture.

THE DEPARTMENT OF MUSEUM VOLUNTEERS

The Department of Museum Volunteers (DMV) had 380 active members (plus 100 more who are either in training or inactive) in fiscal 2021–22 and offered a wide range of services that support ROM. With the impact of COVID-19, most of the volunteers' in-person interactions with visitors were placed on hold until December 2021 when ROM welcomed back the DMV team into the building.

With limits in face-to-face interactions, the DMV continued to engage through virtual presentations on ROM's collections and exhibitions. ROMForYou, traditionally an in-person experience, shifted to provide a total of 28 virtual experiences (627 participants) for residents of retirement homes, community groups, and professional organizations. Of these presentations, 11 were adaptive (e.g., for people with Alzheimer's), and two were made in French to Francophone groups.

With the support of the Mohawk College Accessible Media Program, the DMV also continued work to make all DMV resources compliant with the Accessibility for Ontarians with Disabilities Act, expanding readership to those with reduced vision. 2021–22 also saw the DMV launch the new DEIB (Diversity, Equity, Inclusion, Belonging) Working Group. The working group will adapt the DMV to reflect the diversity of the Greater Toronto Area and ensure that its work aligns with the inclusive values of the Museum's Strategic Direction.

OAGO VALUE FOR MONEY AUDIT

Throughout the end of the 2019–20 fiscal and reporting year, the Museum underwent a value for money audit conducted by the Office of Auditor General of Ontario. The audit report, which also included the Art Gallery of Ontario and the McMichael Canadian Art Collection, was released in December 2020, and included 16 recommendations around collections management, exhibitions and education programs. ROM developed an in-depth action plan to address the findings and recommendations of the report and has made significant progress in implementing the plan. Several of the action plans for the recommendations have been fully implemented and progress has been made in all areas.

As the Museum continues to improve its operational efficiency and effectiveness, build financial resilience and sustainability and overall capacity and capabilities, the report offered the opportunity to further improve Museum operations and enhance institutional impact.

OPERATIONAL PERFORMANCE AND RISK ANALYSIS

COVID-19 RESPONSE AND PREPAREDNESS

After ROM was forced to close on March 13, 2020, due to the global pandemic, the Museum took a number of steps to immediately reduce costs, while also preparing to reopen safely in a manner consistent with government health and safety guidelines.

To ensure that we were ready to reopen to the public and to welcome our staff back we:

- Instituted a mandatory vaccination and indoor mask policy for all staff, volunteers, visitors and contractors, consistent with provincial guidelines;
- Reassessed our public and staff spaces to determine how we could accommodate people with two meters of separation and installed signage to help ensure that distance was clearly marked;
- Updated all our cleaning protocols to ensure high touch areas were cleaned more frequently;
- Installed plexiglass barriers for staff who interacted directly with the public;
- Launched a campaign to encourage our visitors to purchase tickets online in advance, allowing us to manage the number of visitors in the Museum more effectively;
- Purchased personal protective equipment and other health and safety requirements for our staff;
- Established new guidelines for our on-site contractors so that our exhibitions program would continue, and our capital projects would also move forward;
- Conducted several surveys of our staff and volunteers to understand their work-related and health needs so we could address concerns and support their working from home;
- Upgraded our cloud-based access to work information, supporting a more seamless transition to working from home;
- Developed a Work-From-Home Employee toolkit to answer frequently asked questions about technology support, health and safety plans, and other staff and work-related issues;
- Implemented a communications strategy with our staff, volunteers, and Board so we could keep everyone informed of developments affecting

the Museum and their work, and foster strong virtual communication to maintain our connection with each other;

- Increased and promoted our digital efforts so we could continue to offer our content to Ontario, and across Canada, through new programs like ROM at Home and virtual school trips. The initial launch of the virtual field trips has proven to be extremely successful, with classrooms across Canada signing up for all our online opportunities and offerings routinely sold out. We will continue to seek out and support Francophone offerings, Indigenous education offerings, and provincial curriculum as opportunity areas.

Closing the Museum for multiple extended periods has had a significant impact on all our sources of self-generated or earned revenue, including ticket sales, membership, programs, and paid client events.

To reduce the pressure on our operating budget, we took the following steps:

- 70% of staff were placed on declared emergency leave in April with most remaining staff asked
- To work 80% of hours for 80% pay. After ROM re-opened in July, most full-time staff were gradually returned to work over the fall and gradually over the course of the year recalled most part-time staff in phases.
- A small number of full-time staff will remain on emergency leave indefinitely until certain programming and event activities can resume without restrictions.
- All discretionary expenditures were frozen and budget authorizations were suspended in March 2020. Some limited spending resumed when the ROM reopened in July, but goods and services costs are still being actively controlled and are forecast to be about 40% lower this year compared to budget. Most remaining costs are essentially fixed, e.g., depreciation, interest, repairs and maintenance, technology, and utilities. The ROM will continue to carefully monitor and constrain other costs, allowing some additional ones with a high return on investment, such as marketing required to support the opening of new exhibitions in 2021 to drive attendance and revenue as part of our recovery.
- The number of special exhibitions, after being significantly reduced, will increase again in accordance with the ability to engage audiences. Special exhibitions are an important driver of attendance and revenue and key to meeting our revenue targets.
- As a further mitigation to manage costs, the ROM was only open five days a week (Wednesday to Sunday) after the July reopening. Our July 2021 reopening plan is to continue to be open just 5 days a week until attendance warrants otherwise.

We will continue to actively monitor our expenses in the near term, investing judiciously in opportunities that promise a strong mission and financial return. We are in active dialogue with our tourism partners to ensure that we can move quickly with programming once tourism rebounds. We are determined, to the maximum extent possible, to stay on track with our Strategic Direction, despite the constrained resource outlook, in keeping with the mission with which we have been entrusted.

In our view, COVID-19 will prove to have been an extraordinarily challenging multi-year period, but not an indefinitely long one. We remain committed to our Strategic Direction and core mission and anticipate a resumption of “more normal” service to the people of Ontario as early as September 2021 as well as a gradual, but not full, recovery of self-generated revenue by 2023–24.

ATTENDANCE

Total Building Attendance was 346,400 during fiscal 2021–22, which was a significant increase from the 84,500 who visited ROM during the previous fiscal when ROM was closed for seven months. Attendance was particularly strong in March 2022, the final month of the fiscal year, when attendance levels returned to pre-COVID-19 levels.

Onsite events, programming, and school groups typically comprise 20% of all attendance but accounted for less than 1% during fiscal 2021–22. All onsite attendance components will need to be rebuilt to return to a pre-COVID-19 attendance level of 1.3M. We anticipate that will occur in fiscal 2022–23.

RISK ANALYSIS

The COVID-19 pandemic continued to be the major direct and indirect risk faced by the Museum during fiscal 2021–22. Directly, the Museum was affected by being closed for over four months. Indirectly, the pandemic has had a major financial impact, making the Museum more dependent than usual on the Province for grant support as well as on our bank's operating credit. The pandemic has also triggered cost pressures with inflation jumping to 7% in April 2022.

The risk of slow recovery of national and international tourism has significant implications because of our reliance on revenue from attendance, including from domestic and international tourists during traditional peak attendance periods. This risk affects all aspects of ROM public programming including lower attendance and more competition for sponsorships and public funds.

Staffing is an area of risk that we are monitoring closely. Due to ongoing financial constraints made worse by the pandemic, Museum departments are under-resourced, training and development budgets are modest, and collective agreements can sometimes complicate adaptation. Coming out of the pandemic, the Greater Toronto Area market for skilled people is very tight making it challenging to find and retain top talent.

Ongoing risks include proper stewardship of the collections, deferred building maintenance, and vigilance against cyber-attacks.

ROM LEADERSHIP

BOARD OF TRUSTEES

April 1, 2021–March 31, 2022

Stephen W. Bowman, Chair (appointed)

January 9, 2020–January 8, 2023

Ian Madell, Co-Vice Chair (appointed)

April 26, 2017–August 26, 2023

Rita Shelton Deverell, C.M., Co-Vice Chair (appointed)

January 11, 2017–February 26, 2023

Brian Astl (elected)

July 1, 2020–June 30, 2023

Jennifer Bell (appointed)

July 23, 2020–July 22, 2023

Michael Coates (appointed)

May 28, 2020–May 27, 2023

Neera Chopra (appointed)

June 28, 2017–August 19, 2023

Raquel de Medeiros (appointed)

December 31, 2018–December 30, 2021

Kevin Gaudet (appointed)

January 17, 2019–January 16, 2022

Douglas Gibson (elected)

July 1, 2021–June 30, 2024

Marion Ho (elected)

July 1, 2019–June 30, 2022

Stacey Jack (appointed)

February 11, 2021–February 10, 2024

Richard Longtin (appointed)

April 11, 2019–April 10, 2022

Liz Mitchell (elected)

July 1, 2015–June 30, 2021

Louise Moore (appointed)

March 12, 2020–March 11, 2023

Bianca Roth (appointed)

June 20, 2019–June 19, 2022

Jaclyn Seidman (appointed)

February 14, 2019–February 16, 2025

Alan Smith (appointed)

July 2, 2020–July 1, 2023

Karen Tam (appointed)

December 12, 2019–December 11, 2022

EX-OFFICIOS

Josh Basseches

Meric Gertler, C.M.

Brian Lawson

UNIVERSITY OF TORONTO

PRESIDENT'S REPRESENTATIVE

Nadina Jamison

ROM HONORARY TRUSTEES

Ella (Yeti) Agnew
 Mohammad Al Zaibak
 Elyse Allan
 Maurice F. Anderson
 Salvatore (Sal) M. Badali
 Lawrence S. Bloomberg
 Gerald E. Boyce
 Sally Brenzel
 Martin Brodigan
 Bonnie Brooks, C.M.
 Donald R. Brown, Q.C.
 Danuta Buczynski • (Served 2015 – 2021)
 Ann Cameron
 Janet Carding
 Francis Chou
 Allen B. Clarke
 Jack Cockwell, C.M.
 Susan E. Crocker
 James E. Cruise • (Served 1985 – 2021)
 The Hon. William G. Davis, P.C. C.C. Q.C. • (Served 2003 – 2021)
 David De Abreu
 Alicia Dubois
 Ann Dumyn
 Martha Durdin
 The Hon. Nicole Eaton
 Andrew Faas
 Lloyd S. Fogler, Q.C.
 Robert T. Gillespie
 Ron Graham
 Hamlin Grange
 Paul Haggis
 Eve Hampson
 Patricia Harris
 Martha J. Hogarth
 Deanna L. Horton
 Evelyn Huang • (Served 1989 – 2021)
 Rodger E. Inglis
 Christopher W. Jamroz
 Peter S. Janson
 Maureen Jensen
 Thomas E. Kierans, O.C.
 Won Kim
 Bronwyn Krog
 Stanley P. Kwan
 Sandra D. Lawrence
 Michael A. Levine
 Anne Y. Lindsey
 Elsie Lo

Susanne Loewen
 Stephens B. Lowden
 Leila J. MacKenzie
 Bahadur Madhani
 Douglas Maracle • (Served 1996 – 2022)
 Mme. A. Martin
 Brenda J. McCutcheon
 William L. McDonald • (Served 1992 – 2022)
 Elizabeth McLuhan
 John McNeill
 Alan C. Middleton
 Barbara Milstein
 David Mirvish
 Liz Mitchell
 Dixie Anne Montgomery
 Kevin Morris
 Fernand Ouellet • (Served 1975 – 2021)
 Hari Panday
 Jack Petch
 Prof. Marilyn L. Pilkington
 John F. Prato
 Edison J. Quick
 Joan R. Randall
 Jean M. Read
 Wendy Rebanks
 Flavia C. Redelmeier
 Nita Reed
 John A. Rhind
 Julie Reikai Rickerd
 Elaine Roper
 Dr. Colin F. Saldanha
 Warren S. Seyffert
 Ray Sharma
 Keith Spence
 Barbara Stymiest
 Joseph (Joey) M. Tanenbaum, C.M.
 William Thorsell
 Atul Tiwari
 Sara Vered
 Frederic Waks
 Harriet Walker
 Richard S. Wernham
 Reginald Wheeler
 Carol Wilding
 Tim Wilson
 David J. Winfield
 Judith Wolfson

• Deceased

ROM EXECUTIVE LEADERSHIP

April 1, 2020 – March 31, 2021

Josh Basseches

Director & CEO

Jennifer Wild

Deputy Director, Engagement

Mark Engstrom

Deputy Director, Collections & Research

Susan Fruchter

Deputy Director for Museum Operations
& Chief Operating Officer

Lynda Roscoe Hartigan

Deputy Director, Collections & Research
& Chief Innovation Officer

Dan Wright

Deputy Director & Chief Financial Officer

Sandy Bourne

Chief Marketing & Communications Officer

Manuelita Cherizard

Chief Human Resources Officer

Lori Davison

Chief Marketing & Communications Officer

Brian McCrady,

Chief Facilities Officer, Capital Development & Facilities

Shyam Oberoi

Chief Digital Officer

Dan Sibley

Chief Human Resources Officer

Swarupa Anila

Senior Vice President, Exhibition & Gallery Development

Maria Piacente

Senior Vice President, Exhibition & Gallery Planning

Doug Currie

Vice President, Natural History

Lory Drusian

Vice President, Exhibition Development & Project Management

Alexis Easton

Vice President, Public Affairs

David Evans

Vice President, Natural History

Connie MacDonald,

Vice President, Programs, Events & Commercial Services

Chen Shen

Vice President, Art & Culture

Cathy Sotto

Vice President, Finance

Sascha Priewe

Associate Vice President, Strategic Initiatives & Partnerships

ROM GOVERNORS

Jeff Willner, Chair
 Patricia L. Olasker, Vice-Chair
 Robert H. Pitfield, Vice-Chair
 Shreyas Ajmera
 Isabel Alves-Vettoretto
 Daniel N. Argiros
 John Bianchini
 Mary Anne Bueschkens
 Tye W. Burt (Until June 2021)
 Sarah Bull
 W. Robert Farquharson
 Linda Hasenfratz, C.M.
 Barbara Hennick
 Jennifer Ivey Bannock
 Christopher W. Jamroz
 Robert A. Keilty
 Julie A. Lassonde
 Joseph Lebovic, C.M. • (Served 2019 – 2021)
 Michael Lee-Chin, O.Ont.
 Salim A. Manji
 D. Jim Mirkopoulos
 Dan Mishra
 Ellen J. Moore
 Robert E. Pierce (Past Chair)
 John Ruffolo
 Jordan Sarick
 Francis Shen
 Cathy Spoel
 Joseph (Joey) M. Tanenbaum, C.M.
 V. Prem Watsa
 R. Browning Watt, Q.C.
 Richard S. Wernham

Danuta Buczynski • (Served 2019 – 2021)
 Tye W. Burt
 Jack Cockwell, C.M.
 Michael E. Detlefsen
 Martha Durdin
 Robert T. Gillespie
 Patricia Harris
 Gwen Harvey
 Martha J. Hogarth
 Hon. Henry N.R. Jackman
 Thomas E. Kierans, O.C.
 Donald R. Lindsay
 Elsie Lo
 Susanne Loewen
 Stephens B. Lowden
 Dixie Anne Montgomery
 Frank Potter (Past Chairman)
 Joan R. Randall
 Jean M. Read
 Wendy Rebanks
 Flavia C. Redelmeier
 Nita Reed
 Don Reed
 John A. Rhind
 Donald M. Ross, O.C.
 Stephen Smith
 James C. Temerty, C.M.
 Louise Temerty
 Lynton (Red) R. Wilson, O.C.
 Alfred G. Wirth

• Deceased

EX-OFFICIO

Salvatore (Sal) M. Badali
 Josh Basseches
 Stephen W. Bowman

• Deceased

ROM HONORARY GOVERNORS

Salvatore (Sal) M. Badali, Chair
 Brenda J. McCutcheon, Vice-Chair
 Harriet Walker, Vice-Chair
 Rudolph (Rudy) Bratty, Q.C.
 Bonnie Brooks, C.M.

ROM GOVERNORS EXECUTIVE LEADERSHIP

Susan Horvath, President & CEO (Until December 2021)
 John Kearsey, President & CEO (Since January 2022)
 Marilyn Brown, Vice President, Philanthropy
 Judith John, Vice President, Engagement & Marketing
 Kirsten Kamper, Vice President, Operations & Campaign

ROM BOARD OF GOVERNORS COMMITTEES

FINANCE & INVESTMENT COMMITTEE

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Robert E. Pierce, Co-Chair
Josh Basseches
Sarah Bull
Michael E. Detlefsen
W. Robert Farquharson
William (Bill) Harris
Barbara Hennick
Susan Horvath (Until December 2021)
John Kearsey (Since January 2022)
Julie A. Lassonde
Geof Marshall
Michael E. Nairne
Martha Tredgett (Until January 2022)
Jeff Willner (Ex-Officio)

GOVERNANCE & NOMINATING COMMITTEE

Cathy Spoel, Co-Chair
Patricia L. Olasker, Co-Chair
Salvatore (Sal) M. Badali
Josh Basseches
John Bianchini (Until June 2021)
Mary Anne Bueschkens
Tye W. Burt (Until June 2021)
W. Robert Farquharson
Susan Horvath (Until December 2021)
John Kearsey (Since January 2022)
Salim A. Manji
R. Browning Watt
Jeff Willner (Ex-Officio)

CURRELLY LEGACY SOCIETY EXECUTIVE COMMITTEE

Jean M. Read, Chair
Philip Y.T. Cheong
Neil Cochrane
Jayshree Khimasia
Trudy Kraker
Bronwyn Krog
Marguerite Low
Kent Mitchell
Nita Reed
Maryann Weston

ROYAL PATRONS CIRCLE COMMITTEE

Brian Astl, Chair
Shamima Adam
Jenn Collins (Until December 2021)
Mark Crowther
Sasha Lombardi-Hartig
Jennifer F. Longhurst (Until October 2021)
Koel Loyer
Mike Mallinos (Past Chair)

Lindsay L. Maskell
Jean M. Read
Claude Tambu
Chris Twigge-Molecey
Sharolyn Mathieu Vettese
Deanna M. Wolfe

ROYAL PATRONS CIRCLE AMBASSADORS

Theresa Briggs
Danuta Buczynski • (Served 2012 – 2021)
Neera Chopra
Tara Christie
Marisa Gambin
Bronwyn Krog
Jasmine Lin
Marguerite Low
Eleanor Mintz
Deanne Orr
Diana A. White
Scott Whittington

YOUNG PATRONS CIRCLE COMMITTEE

Roy Tanaka, Chair
Liz English, Vice-Chair
Cristina Alvadane
Edmund Chien
Christina Ferris
Lori Goldberg
Winniefred Kuang
Michael J. Lockhart (Past Chair)
Jeffrey Sax
Carolyn Slon
Claude Tambu

YOUNG PATRONS CIRCLE AMBASSADORS

Layth Ashoo
Christopher Bozek
Elizabeth Cameron
Edison Chai
Redmond Chambers (Until June 2021)
Tom Closek
Andrew Ellis
Gloria Kapaku
Nacera Saadane Lawrence
Andrea McLoughlin
Anshul Panday
Jennifer Pritchard
Sarah Salomon
Kristine Tkachenko (Until May 2021)
Grace Tsang
Angela Wallace (Until May 2021)
Curtis Yim

CAMPAIGN EXECUTIVE

Robert H. Pitfield, Chair
Rob Antoniadis
Daniel N. Argiros
Mohammed Ashour
Michael Denham
Michael R. Emory
Jackie N. Gowdy
Andrew Graham
Ken Grewal
Linda Hasenfratz
Christopher W. Jamroz
Sandeep Lal
Ron Lovett
Mike Mallinos
Wayne Pommen
George Rossolatos
John Ruffolo
Jordan Sarick
Barbara Stymiest
David Torrey
Anatol Von Hahn
James Werry

ROM CLASSIC GOLF COMMITTEE

Mark Baxter
Sundeep Dhillon
Chris Doyle
Balmukund Patel
Sunali Patel
Nita Reed
Thomas Robson
Dan Wright

ROM BALL 2021 COMMITTEE

Barry Avrich, Co-Chair
Helen Burstyn, Co-Chair
Wesley Hall, Co-Chair
Jennifer Ivey Bannock, Co-Chair
Isabel Alves-Vettoretto
Mary Anne Bueschkens
Neera Chopra
William Fulghum
Deborah Lau-Yu
Gallant Law
Jane Marrone
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Anjali Patel
Justin Poy
Christopher Sherman
Jennifer Smuschkowitz

• Deceased

AUDITED FINANCIAL STATEMENTS