



1000/2000

ANNUAL REPORT

1999/2000
50th ANNUAL REPORT


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Royal Ontario Museum

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CONTENTS

contents

to inspire wonder and build understanding of human cultures and the natural world

Report of the Chairman of the Board of Trustees	2
Report of the President and CEO	4
<i>Egyptian Art in the Age of the Pyramids</i>	7
Reaching New Audiences	11
New Galleries, New Experiences	14
Preparing for the Future	16
New Acquisitions	18
Collections and Research	20
A Message from the Vice-President, Collections and Research	20
Museum Operations	23
A Message from the Chief Operating Officer	23
Department of Museum Volunteers	25
Cultural Innovations	25
Membership and Annual Giving	26
The Institute of Contemporary Culture	26
ROM Foundation	27
Staff Publications	45
ROM Finances and Auditor's Report	54

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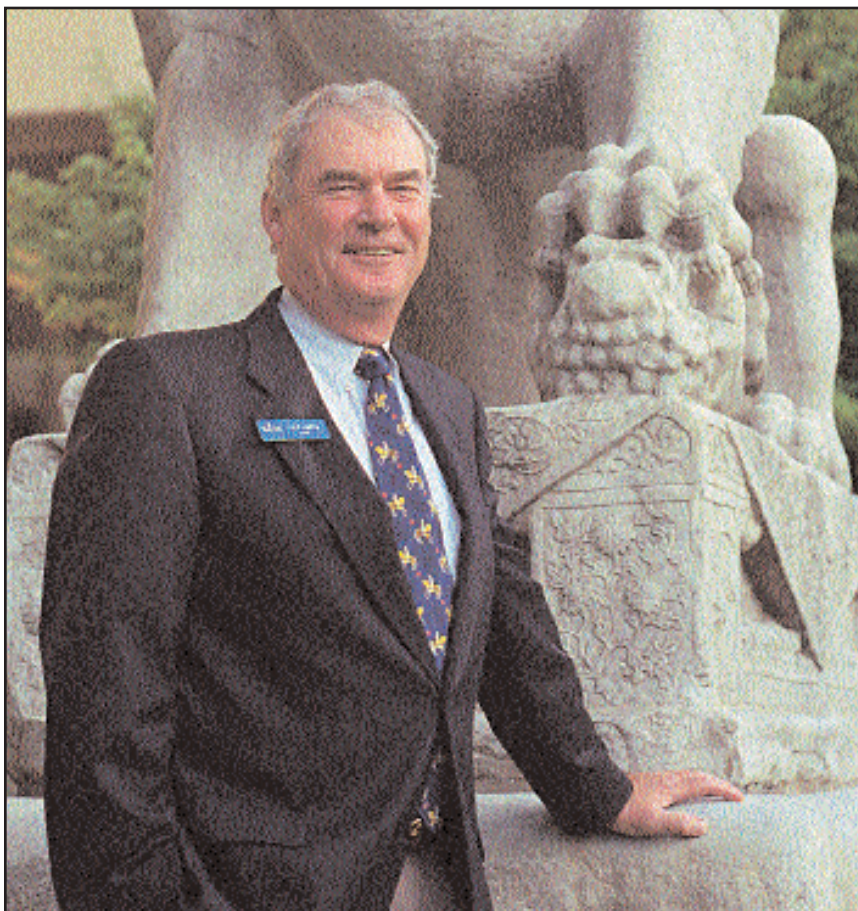
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Cover: Limestone relief sculpture from the Tomb of Metjetji, 5th dynasty (c. 2500–2350 B.C.) Royal Ontario Museum. Five panels from the façade of this nobleman's tomb were reunited from museum collections in Berlin, New York, Kansas City, and Toronto for the exhibition *Egyptian Art in the Age of the Pyramids*.



Steve Lowden, Chairman of the Board of Trustees

REPORT OF THE CHAIRMAN OF THE BOARD OF TRUSTEES

to her honour the lieutenant governor in council. This has been a remarkable year for the Royal Ontario Museum.

With over a million visitors sharing the ROM experience, the 1999/2000 fiscal year has seen numerous highlights, real growth, and a sense of renewed vitality within the Museum.

We have made important progress towards our long-term goals, we have continued to forge key partnerships, and we have gained a greater sense of what the ROM can be, both internationally and within our own community. The centrepiece of the year's story is *Egyptian Art in the Age of the Pyramids*, the most successful exhibition in the Museum's history.

From the very beginning—when ROM Egyptologist Dr. Krzysztof Grzymski first entered into conversation, four years ago, with colleagues from the Louvre and the Metropolitan Museum of Art—the ROM was a full creative partner in this unprecedented endeavour. We can be truly proud of its phenomenal success and of the tremendous commitment of the many people—curators, researchers, preparators, designers, communicators, volunteers, and visitor staff—who made this great show a reality. We thank you for your talent and for your grace under pressure.

The ROM also renewed its message to the diverse communities that make up this great metropolitan area. The ROM is for everyone.

This year saw three exciting new Asian galleries open: the Gallery of Korean Art, the Herman Herzog Levy Gallery for Asian Art and Textiles, and the Asian Sculpture Gallery. Special exhibits ranged from the hugely popular *The Arts of the Sikh Kingdoms* to ~~Heiltsuk Art and Culture~~: *An Exhibit of Heiltsuk Art and Culture*, to *Growing Cultures*, a charming view of how Canadians express their multicultural traditions through their own gardens. It is of great benefit to all of us that we continue to present museum experiences with an ever-wider reach.

We are pleased to report that the year saw the completion of our family-oriented gallery series with the opening of Hands-on Biodiversity, which now joins the Discovery Gallery and Dynamic Earth: Inco Limited Gallery of Earth Sciences as a “touchable,” interactive learning experience. All have proven tremendously popular with the public, especially youngsters.

Outstanding exhibits, significant achievements in research and collections, valuable outreach and community programming, important donations and partnerships: these are all part of our story for this year. So is the success of “Friday Nights at the ROM,” in which over 70,000 visitors welcomed free admission, special programming, and the Museum experience. We saw the full benefit of the Louise Hawley Stone Charitable Trust Fund for the first time in some tremendously invigorating acquisitions. Self-generated revenue grew to 40 per cent of our total operating budget from just 15 per cent three years ago. The opening of new galleries expanded our permanent exhibition space by 15 per cent over the same period.

The Museum also chose a new Chief Executive Officer, William Thorsell. Our twelve-member Search Committee truly challenged themselves in their efforts to find the right leader for this extraordinary Museum. I believe they

have made a brilliant choice. William Thorsell is a passionate and articulate spokesman for the importance of great cultural institutions. He has the skills and the sensitivity needed to lead a team of creative individuals. And he has the vision and drive necessary to take the ROM to new levels of achievement and growth. We welcome William Thorsell, as we do all new members of the Museum team.

We are grateful to outgoing CEO Lindsay Sharp, now at the helm of the British Museum of Science and Industry in London. Lindsay helped launch the crucial process of change for this institution. For his dedication in helping develop the quality and range of the visitor experience at the ROM, we thank him. We wish him well.

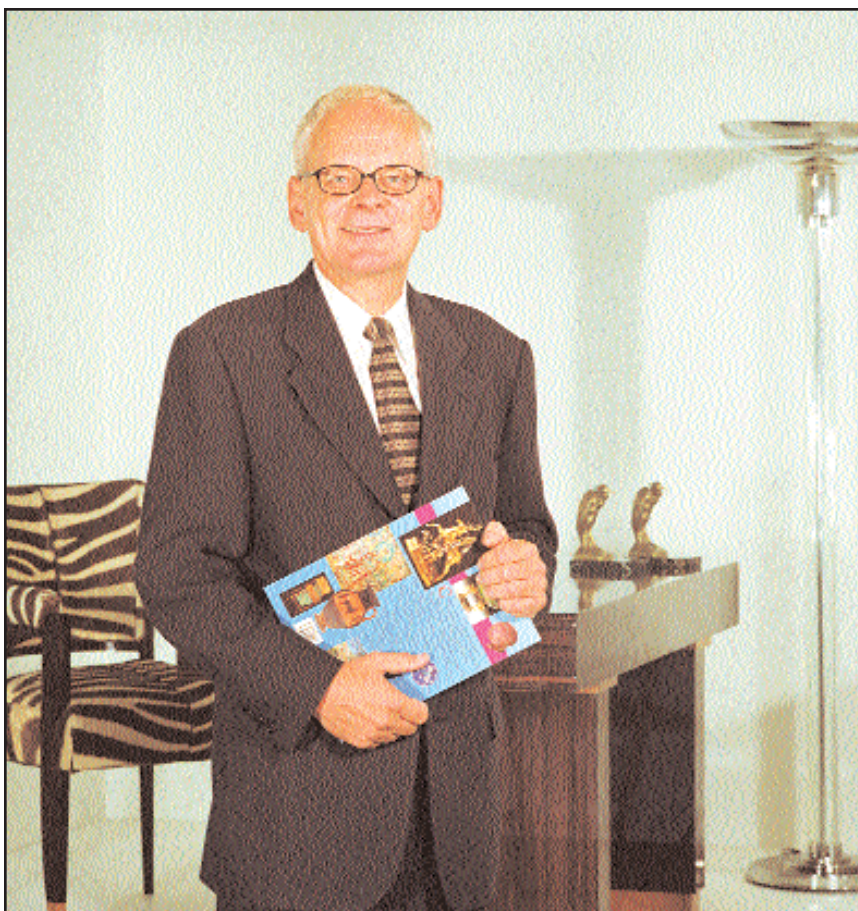
There are now great challenges ahead. Our master planning process is well underway; we know it will leave us with ambitious goals. That is why it is important that we view the achievements of this past year, not as a high-water mark from which the Museum will now recede, but as an example of the success the ROM is capable of producing.

Egyptian Art in the Age of the Pyramids surpassed all expectations—from the quality of the exhibition to its financial success—and invigorated all of us. It also gave us a tantalizing glimpse of what the Museum could be—of how broad and engaged our audience could become.

As we begin a new century pursuing that vision, we are thankful for the commitment that all of our staff and our stakeholders have made to the ROM. We continue to benefit greatly from the generosity and passion that so many people—patrons, volunteers, donors, trustees, and staff—bring to Canada’s pre-eminent Museum.



Steve Lowden,
Chairman of the Board of Trustees



William Thorsell, President and Chief Executive Officer, in the display
Decorative Arts in the Art Déco Style from the Collection of Bernard and Sylvia Ostry

REPORT OF THE PRESIDENT & CEO TO THE BOARD OF TRUSTEES

Great cities, regions, and countries are characterized by great institutions, which define and express them. Such institutions range from universities to corporations, legislatures, churches, newspapers, sports teams, science centres—and, of course, cultural centres. The Royal Ontario Museum is among the defining cultural institutions of Ontario, Toronto, and Canada. Its strength and vitality must be a visible part of what makes our society distinctive and worthwhile.

Indeed the ROM has perhaps the greatest potential for development of any such institution in Canada today. As recorded in stone beside its entrance, the ROM's mandate is unusually rich, encompassing “the record of nature through countless ages” and “the arts of man through all the years”—the two great narratives of life on earth and human civilization.

Its diverse collections have been accumulating since the 19th century, and include materials of first rank internationally in many fields where amassing such treasures today would be impossible.

The ROM's research programs remain vibrant, ranging from fossil collecting in Western Canada to species discovery in Vietnam, and early human habitation sites in Europe, Africa, and China.

And the museum itself is housed in magnificent buildings that command the best location in urban Canada at 100 Queen's Park, in the heart of Toronto.

And yet. While leading museums in the great metropolitan centres of the United States and Europe are enjoying a boom in attendance and development, the ROM has yet to take the plunge into the new economy of public museums. While much has been done to create new galleries and programs in recent years, and we have seen some striking successes, the ROM's place in public life in Ontario falls short of that of similarly endowed institutions elsewhere. That is why the ROM board, staff, and volunteers have been working so intensely in recent months to develop a transformational vision for Canada's premier museum. If the ROM is to fulfill its responsibility to enrich individual lives, serve international audiences, and remain at the forefront of research and discovery, a brilliant new vision is required.

It must begin with the mandate of the Museum, whose core is compelling engagement with the public in exploring nature and civilization. All the communication arts must be combined to serve this mandate effectively, providing adults and their families from diverse communities with lively, meaningful, and rewarding experiences at the ROM, experiences that literally thrill for their quality and significance. The ROM's marvelous collections certainly provide a credible basis to achieve this goal. The task is to rethink the manner and context in which these collections are brought to the public.

A powerful narrative supported by great individual stories and ideas is the key. A potent combination of design, technology, architecture, and public programming is the means. A robust relationship with our communities, and with museum professionals around the world in developing the vision, is the basis of enduring success.

There are moments in the history of every great institution—and of every society—when high ambitions are called for and fully justified. These moments grow out of a confluence of factors that precipitate action—long periods of consolidation and stability, recovery from troubling times, new technologies, new social values and ideas, new people and relationships, and rising competition from beyond. The ROM is at one of those moments in its history, propelled by enormous opportunity and duty to play a far more vibrant role in the life of its supporting community.

Over the coming months and years, the ROM will make a strong, inspiring case for its transformation in the public interest at the centre of Toronto and Ontario, indeed as a pace-setting museum of first rank internationally. That is what the inheritance of the Royal Ontario Museum justifies, and what the times in Ontario demand.



William Thorsell,
President and Chief Executive Officer



EGYPTIAN ART IN THE AGE OF THE PYRAMIDS

egyptian art in the age of the pyramids

They were 102 unforgettable days. From its gala February 10th, 2000, opening, to its closing on May 22, *Egyptian Art in the Age of the Pyramids* energized the entire Museum, captured the imagination of an enthusiastic public, and became the most successful single exhibition in the long and distinguished history of the ROM.

The support of donors and sponsors was instrumental in its triumph.. The CIT Group, the largest publicly owned commercial finance company in the world, presented the exhibition—their first Canadian sponsorship. Additional support was provided by a marketing grant from the newly established Ontario Cultural Attractions Fund. This exhibition is a shining example of how successfully a cultural institution can partner with the private and public sector.

Organized by the ROM, New York's Metropolitan Museum of Art, and the Réunion des Musées Nationaux (Paris), *Egyptian Art in the Age of the Pyramids* brought together, for the first time, over 200 masterpieces of the Golden Age of ancient Egypt. From imposing statues and reliefs, to intricate jewelry, tools, and art objects, these were, as Roberta Shaw, Assistant Curator, Egyptian Arts and Culture, put it, “some of the oldest surviving objects created by human hands,”

and “a great serenity . . . beautifully preserved.” Gathered from tombs and temples, they reflected both a long-forgotten understanding of the mysteries of the afterlife, as well as the living existence of an ancient civilization. The result was an exhibition of tremendous power and intimacy, one which resonated deeply with the Museum community.

Thousands of visitors moved in fascination through the exquisite exhibition, designed with powerful simplicity by the ROM’s Fang-Pin Lee and consultant Debbie Adams. Treasures were everywhere, treasures filled with life: the small limestone statuette of a potter, dating back over 4,000 years, the clear outline of his ribs showing the harsh life of such craftspeople; the statue of Hemiunu, perhaps history’s greatest civil engineer, overseer of the tens of thousands of men who built the Great Pyramids; the beautiful charcoal-grey figures which drew everyone to them, the Fourth Dynasty “power couple,” Pharaoh Menkaure and his Queen Khanerer-nebti, are immortalized in a work that Dr. Krzysztof Grzymski, ROM Senior Curator of Egypt and Nubia, described as “the Mona Lisa of Egyptian art.”



The Honourable Helen Johns, Ontario Minister of Citizenship, Culture and Recreation, speaking at the opening gala for *Egyptian Art in the Age of the Pyramids*

Egyptian Art in the Age of the Pyramids was born out of new research, new initiative, and a spirit of collaboration that linked the ROM with two of the world’s greatest museums.

It began with a conversation in Paris between Dr. Grzymski and the Louvre’s Christiane Ziegler, Conservateur General, Chargé du Département Antiquites. The Louvre was beginning discussions on the creation of a collaborative

“some of the oldest objects created by human hands”

This was the art of the Old Kingdom, a 500-year period starting in 2700 B.C., during which four dynasties flourished in the Nile Valley. This was the period in Egyptian culture that saw the building of the great pyramids, and the creation of the distinctive artistic conventions for which Egyptian art is known.

This was the exhibit that the *New York Times* described as “astonishingly beautiful . . . both mysteriously impenetrable and familiar at the same time . . . art about death (that) teem(s) with so much life.”

exhibition with the Metropolitan Museum of Art in New York. New dating of key works from the Old Kingdom had now become widely accepted. It was time to attempt an unprecedented gathering of the best objects, largely unearthed in the early part of the twentieth century, which were now dispersed throughout western museums. Grzymski—whose reputation and research work place him in the front rank of world Egyptologists—successfully pressed for the ROM to be included as a full partner.

The first exhibit was mounted at Le Grand Palais in



March Break crowds lined up for *Egyptian Art in the Age of the Pyramids*.

Paris in the spring of 1999. In the fall it moved to the Metropolitan Museum of Art in New York, then, as the century turned, and with schedules tight, the precious objects travelled to Toronto for placement in the Royal Ontario Museum.

To illustrate the ROM's near-century of commitment to Egyptology and archeological research, a photo exhibit called *Canadians on the Nile* was part of *Egyptian Art in the Age of the Pyramids*. The exhibit showed photos of recent ROM fieldwork in Egypt, as well as fieldwork from nearly 90 years ago by Dr. Currelly, the ROM's first director.

From its opening, *Egyptian Art in the Age of the Pyramids* exceeded all expectations. Special programs and educational events across the Museum extended the excitement. The former McLaughlin Planetarium housed a bustling interactive Egyptian bazaar where younger visitors could grasp a sense of life in ancient Egypt. With the help of enthusiastic craftspeople they could have fun wrapping a "mini-mummy" or construct an Egyptian headdress. The Pyramid Makers children's area, sponsored by the Investors Group Inc., sent home tribes of smiling kids, faces painted in ancient Egyptian style, minds swimming

with the ancient mysteries shared by story-tellers and scribes.

The ROM's permanent Ancient Egypt and Nubia Galleries were enlivened by special activities and displays. The second-floor Discovery Gallery hummed with Egypt-themed activity—there were ancient games to play, and clothing to try on, just like the ancient Egyptians might have worn. The Hands-on Biodiversity Gallery responded with interactive displays that explained the relationship between the Egyptian gods and the animals around them, and how animals adapted to a harsh desert habitat. "Love and Lust in the Dust," a spicy three-part lecture series in Theatre ROM explored intimate relations in Ancient Egypt. The Theatre hosted scholarly symposia introducing the

newest research on ancient Egypt, and in-depth analyses of the Old Kingdom and the pyramids. An adult learning course called "Mummy Talks" explored "Facts, Fictions and Fabulous Fancies" related to the study of Egyptian mummies through the ages. And for the limber and adventurous, there was "The Art of Egyptian Belly Dancing."

All this activity whetted the appetite. Luckily there was Jamie Kennedy at the Museum with a special culinary venture called The Cairo Café, which served tasty middle-eastern treats throughout the run of the exhibit. And to relax, there was The Oasis Lounge, a place to sit back, leaf through a book, and listen to soothing music.

The varied pleasures of the exhibition and its related activities may have obscured the massive effort it took to present it. Negotiating for and gathering these precious objects was a painstaking and methodical process. Collaboration was lengthy and extensive and ultimately grew to involve over 28 museums worldwide. The priceless objects were gathered from European collections in Berlin, Brussels, Leiden, London, Munich, Paris, Turin, and Vienna, and from North American collections in Berkeley, Boston, Brooklyn, Chicago, Cleveland, Detroit,

Kansas City, Philadelphia, New York, and Toronto. The ROM's extensive Egyptian collection, and its depth of scholarship and knowledge in Egyptology were crucial for the mounting of *Egyptian Art in the Age of the Pyramids*. The success of this curatorial exchange among these great museums is a promising development for future exhibits. The arrival of the exhibition in Toronto, four years after that initial curators' conversation, was due to a major and courageous commitment by the ROM's Board of Trustees.



Face-painting was a popular family activity at *The Pyramid Makers*, sponsored by Investors Group Inc.

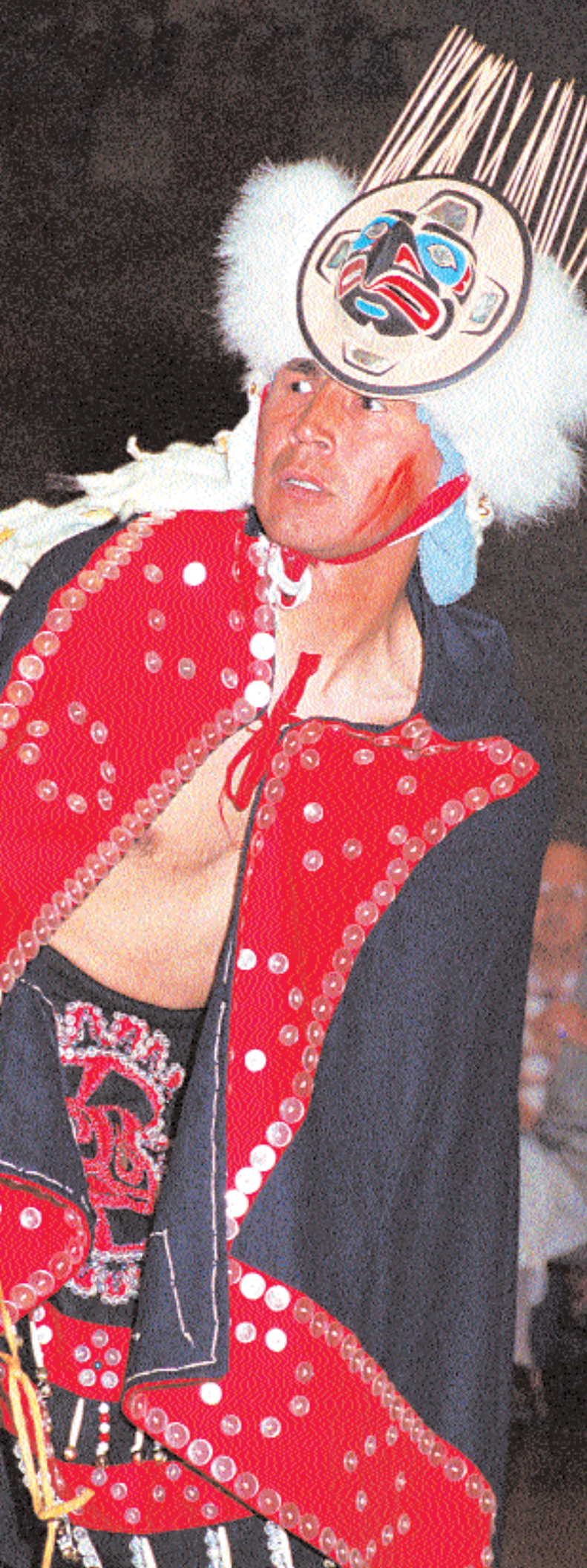
The impact of *Egyptian Art in the Age of the Pyramids* also underscored the importance of strategic alliances within the museum community to create these high-profile collaborative exhibits. Sharing collections and costs makes

economic sense; sharing in the creation and mounting of a world-class “must-see” exhibit clearly fires the creative imaginations of everyone involved.

Egyptian Art in the Age of the Pyramids showed how inspiring a blockbuster exhibit can be, and what it can mean in terms of audience and revenue. It also gave us an important opportunity to show the widest possible audience—especially families—how the ROM has changed and grown.

The ongoing challenge will be competition. For the Museum to be in a position to host successful exhibits like this, it must maintain truly international standards of excellence in research, collections, and curatorial staff. It must maintain strong financial health, sourcing new revenue and partnerships. It must engage all its stakeholders in the importance of the bidding process. And it must show that it has an audience that will respond with a sense of excitement to great exhibits. *Egyptian Art in the Age of the Pyramids* will be remembered for many reasons. Important among them is that it showed that Canada's pre-eminent Museum has earned a right to host major exhibits at the very highest level.

In the end, over 405,000 visitors travelled through the Museum during the 102-day run of *Egyptian Art in the Age of the Pyramids*. It was, said *The Globe and Mail*, “an astonishing achievement,” a tribute to the ROM, to its public, and to the endless fascination of the remarkable civilization that was ancient Egypt. Each person who attended would carry home a different sense of what the landmark exhibit had meant. No one could question its mysterious power.



REACHING NEW AUDIENCES

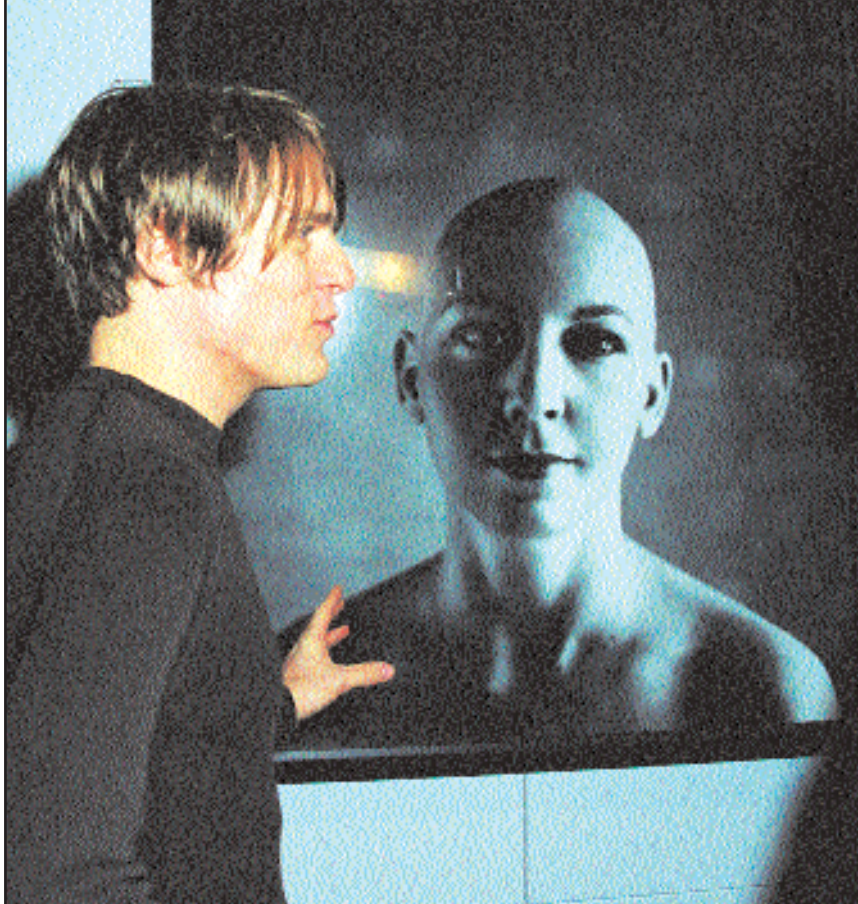
Extending the range of visitors and the variety of experiences available at the ROM has been a crucial part of the Museum's long-term planning. ROM staff continues to discover innovative ways to reach out to new audiences. One of them debuted on Friday, October 22, 1999.

Friday Nights at the ROM. Suddenly, the Museum was a great place to mingle. The launch of "Friday Nights at the ROM" saw the venerable institution transformed into a place for music, martinis, and social gathering. Offering free admissions, late closing, adventurous food and drink, and a different theme each week, it quickly became a favoured attraction in mid-town Toronto and welcomed an energetic new mix of people into the Museum.

The opening attraction in the Garfield Weston Exhibition Hall was *Made in Canada*, a collection of photographs by rock star Bryan Adams. On display were 89 impressive black-and-white portraits of remarkable Canadian women.

Inspired by themes within the Museum, subsequent Fridays celebrated such events as Halloween with "A Night of Spirits," featuring spooky storytellers and the Robert Desrosiers Dance Theatre; Valentine's Day with "Love and Lust"; and the Chinese New Year with "The Year of the Dragon." The evenings featured dance performances, rare-film screenings, wine tastings, and a world of cultural expression. One week brought the delights of The Mexico

Elroy White from the Heiltsuk nation performing the "healer dance" at the ROM opening of the exhibition **Native Arts** on National Aboriginal Day, June 21, 2000.



Bryan Adams with a portrait from his photography exhibition, *Made in Canada*

Amigo Mariachi Band, another, Beijing opera star William Lau. And who could resist James Bond's Britain or New Orleans at Mardi Gras? It all added up to more than 70,000 happy visitors who put "Friday Nights at the ROM" on the map. The energetic program continues this season as "ROM Friday Nights."

Drawing inspiration from our location in one of the world's most culturally diverse metropolitan areas, the ROM continued to reach out to a wide range of cultural communities.

Three new galleries spoke directly to Asian communities: the Gallery of Korean Art, the largest of its kind in North America, which presents over 8,000 years of Korean history and achievement; the Herman Herzog Levy Gallery, a new rotating gallery for Asian textiles and pictorial arts from the ROM's exceptional collections; and the Asian Sculpture Gallery, a remarkable new display of historic sculptures inspired by the spiritual traditions of Asia.

Special exhibits reached out to our diverse cultural communities. *The Arts of the Sikh Kingdoms*, a landmark travelling exhibition from the Victoria and Albert Museum, London, celebrated 300 years of Sikh art and history since

the creation of the *Khalsa*. It was presented with the support of the Sikh Foundation of Canada Inc. and sponsored by Canaccord Capital Corporation.

Heiltsuk Culture: *An Exhibit of Heiltsuk Art and Culture*, was developed in partnership with the Heiltsuk Band Council, and co-curated by Pam Brown, Curator of Ethnology and Media at University of British Columbia's Museum of Anthropology, and Martha Black, Curator of Ethnology at the Royal British Columbia Museum.

Man's World, Woman's World: 18th- and 19th-Century Textiles and Art from China and Japan was assembled from the ROM's acclaimed Asian collections. *Growing Cultures*, an exploration of how multicultural Canada expresses identity through its

gardens, which featured photos by Vincenzo Pietropaolo, deserves special notice as a community-based exhibition created in partnership with the Multicultural History Society of Ontario.

Silver: The Sterling Choice—Silver from the Norman and Marion Robertson Collection documented the history of eating, drinking, and social activities in England, Europe, and Asia.

The ROM and the city's Greek community welcomed the president of the Hellenic Republic, His Excellency Mr. Constantinos Stephanopoulos, on May 31, 2000, as he presented a cheque for \$300,000 to Chairman Steve Lowden toward the creation of a Bronze Age Greece Gallery and an annual program in Greek art history, archaeology, and culture.

School-year attendance at the ROM totalled 226,755 students and teachers in fiscal year 1999/2000, representing a 48.5 per cent increase over the previous year. *Egyptian Art in the Age of the Pyramids*, presented by the CIT Group, was clearly a tremendous draw, and a Teacher Information Night to promote the exhibit was a great success, attracting over 300 teachers.

Outreach Services drew 417,000 Ontarians as participants

over the same time period. Travelling exhibitions, school- caseprograms, lectures, long- and short-term rentals to school boards, and the Dinosaur Museumobile are some of the ways in which the ROM reaches out. *Egypt, Gift of the Nile* continues to be the most popular exhibition, accounting for 19 per cent of visitor attendance. The most recent addition to the program is the *Electricity in Action* travelling exhibit, a hands-on display, presented by Hydro One Inc., with a large audio/video component that is already much in demand in Ontario communities. In development is *Canadian Stories on Stage*, a national touring exhibition for the 2000/2001 fiscal year funded by the Federal Museums Assistance Program.

As a centrepiece of the Ontario 2000 celebrations, *Ontario TimeShip 2000*, a 5,000-square-foot travelling exhibit, took the story of humanity's fascination with time out across Ontario. This inspired collaboration between the ROM, the Ontario Science Centre, and Science North saw the ROM contributing fascinating stories of time measurement as well as Museum artifacts—from historical sundials, to a Chinese incense clock, to a model of the St. Alban's, Britain's first mechanical clock.



Jurat Singh Rajpal, Puru Singh Grover, and Jaiveer Singh, with onlookers at the opening of *The Arts of the Sikh Kingdoms* on May 25, 2000.

The season's highlights were the week-long series on the exhibition *Egyptian Art in the Age of the Pyramids*, and the production of a "Hidden Treasures" videotape.

The ROM's Web site, www.rom.on.ca, received record traffic and accolades from many visitors. In March, the site logged a record 2.6 million page hits. The first point of contact for many ROM visitors, the site is also a much-used information source, carrying Museum news and popular

"The ROM reached out to a wide range of cultural communities."

Rotunda, the magazine of the Royal Ontario Museum delivers informative articles based on the Museum's collections and research. This beautiful, full-colour production reaches out to subscribers nationally and internationally, and is available on newsstands.

New Stories, New Ways. The New Media Resources division helps the Museum plug into the larger wired world. A key media partner was Canada's Discovery Channel, whose flagship show *@discovery.ca* launched a fascinating weekly segment, "Hidden Treasures," focusing on ROM collections.

portals, such as "ROM Life," "Museum Builders," and "The Museum Mystery Quiz" with *The National Post*.

An exciting new partnership was developed with IBM, which donated two work-stations and a kiosk to the ROM Library's new Oasis Lounge, featuring a digital tour of the State Hermitage Museum in St. Petersburg, Russia. The ROM's Publications Department produced a number of stunning works, including catalogues for the Gallery of Korean Art and *The Arts of the Sikh Kingdoms*, and books celebrating ROM patron and donor Louise Hawley Stone, and the ROM's early French-Canadian furniture collection.



NEW GALLERIES, new galleries, new experiences NEW EXPERIENCES

"There is a ROM for everyone," has become a much-used phrase about the Museum. The ROM continued to be a place of contemplation and serenity; it was also the site of some high-energy engagement. This year new galleries and new experiences underscored the diversity of the Museum experience.

Hands-on Biodiversity. On October 3, 1999, the newest permanent interactive gallery, Hands-on Biodiversity, opened to enthusiastic audiences. Generously funded by the Richard Ivey Foundation, Hands-on Biodiversity completes a trio of new family-oriented galleries at the ROM, with the Discovery Gallery and Dynamic Earth: Inco Limited Gallery of Earth Sciences. Hands-on Biodiversity explores the natural interdependence of plants and animals, and draws attention to the issues of conservation and changing patterns of biodiversity worldwide. ROM field research is highlighted in exhibits, as visitors experience nature from the surprising complexity of an ordinary Toronto backyard, to a living stream that recreates the world of freshwater fish and plants in a Great Lakes marsh.

The Gallery of Korean Art. In September of 1999, the Museum opened a magnificent new gallery, North America's largest permanent gallery dedicated to Korean art and culture. Spanning 8,000 years of history, from the

Dancers in traditional costumes were a highlight of the opening ceremonies for the new Gallery of Korean Art, September 8, 1999.

Neolithic period to modern times, the Gallery of Korean Art features over 200 exceptional works reflecting Korea's remarkable history, art, and culture—from stone tools and weapons, to rare moveable type developed 200 years before the Gutenberg press.

The gallery's showpiece is an 8th-century gilt-bronze standing Buddha, an acquisition made possible by the Louise Hawley Stone Charitable Trust. Funded by the Korea Foundation and the Canadian Association for the Recognition and Appreciation of Korean Art, The Gallery of Korean Art also confirms the ROM's commitment to public display of its outstanding Asian collection. Sadly, Dr. Hugh Wylie, the co-curator of this gallery, died shortly before its opening; the gallery stands as a lasting tribute to his vision.

The Herman Herzog Levy Gallery. The Herman Herzog Levy Gallery is a specially constructed showcase for the ROM's internationally recognized collection of East Asian textiles as well as for paintings and woodblock prints. These fragile, light-sensitive artifacts are displayed to the public on a rotating basis. The opening exhibit, *Man's World, Woman's World: 18th- and 19th-Century Textiles and Art from China and Japan* brought a thrilling sense of intimacy through objects from ceremonial robes, to labourers' costumes, and to suits of armour.

The gallery is named in honour of the Dr. H. H. Levy (1902–1990), whose lifelong involvement with the Museum and extraordinary bequest of over \$15,000,000 enabled the ROM to add to its collection, with the purchase of over 300 objects of East Asian art. The gallery was developed with the funds from the Bishop White Far Eastern Endowment and the Louise Hawley Stone Chair of Far Eastern Art.

Asian Sculpture Gallery. The Asian Sculpture Gallery, established with a gift from David and Torunn Banks, is inspired by the spiritual traditions of Asian countries. Its opening exhibit, *South Asian and East Asian Religious Sculpture*, included a 10th-century tantric goddess from India, a cast-iron Buddhist saint from 16th-century China,

and “Ambika,” a red-stone statue of a female spirit of Jainism from 8th-century India. A hundred feet from Toronto's busy University Avenue, it is an exquisite site for contemplation.

Honours for the ROM. Also of note, Dynamic Earth: Inco Limited Gallery of Earth Sciences was the winner of one of the two top honours at the American Association of Museums Twelfth Annual Exhibition Competition. ROM designer Fang-Pin Lee was awarded a silver medal by the



Explorer Club member Jack Kordiuk with guide in the Hands-on Biodiversity Gallery.

Association of Registered Interior Designers of Ontario for the design of the gallery. These are outstanding achievements, recognition that distinguishes the ROM among 3,100 North American museums.



PREPARING FOR THE FUTURE

preparing for the future

The current pattern of growth and success at the ROM must continue. The Royal Ontario Museum of the future will be built on the Museum's traditional strengths, the vision it shows in developing its assets and programs, and its success in reaching out to new audiences and the international museum community.

As Canada's pre-eminent museum, the ROM is rightly admired for its collections, its academic standing and its staff. But it is a tenth the size of world-leading museums, such as its partners in *Egyptian Art in the Age of the Pyramids*, The Louvre, and New York's Metropolitan Museum of Art.

How will the ROM take a place in the front ranks internationally? Focusing on areas of excellence within research and collections, and providing the right opportunities for a gifted curatorial staff, will be a necessary part of the process. But substantial strategic growth and an ongoing vital engagement with our public must occur as well. A master plan must be developed that inspires and leads the institution to new levels over the next twenty to thirty years.

New Links, New Interaction. We are proud of our success in embracing new communities and new audiences. Toronto is hailed worldwide as an inclusive city that celebrates

The ROM has undergone a series of expansions in its history. In this archival photograph, c. 1982, workers demolish Exhibition Hall to make way for the ROM Curatorial Centre.



Frank Gehry's famous Guggenheim Museum in Bilbao, Spain, an image from the *Pritzker Architecture Prize: The First Twenty Years, 1979–1999*, presented by the ROM's Institute of Contemporary Culture.

its multi-racial, multi-cultural fabric. That celebration belongs at the ROM and it can mean tremendous opportunities to link local communities and those worldwide within the Museum context. We will continue to build on our success in these endeavours.

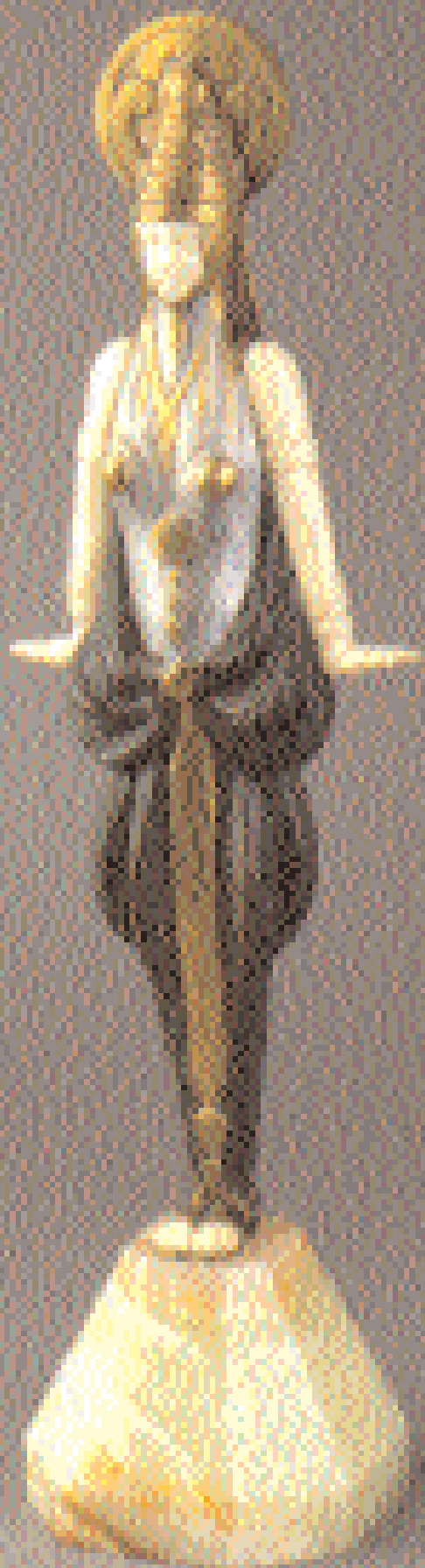
Engaging families and schoolchildren through our interactive galleries is already paying dividends in membership and revenue. But competing for audience loyalty in the “wired world” becomes more challenging each year. Rethinking the presentation of our assets is an ongoing challenge for the Museum. We must continue to offer our public new ways of experiencing the richness of the ROM.

their right to speak about its direction will not be taken lightly. The Master Plan for the ROM will chart our future, seeking one that will allow the Museum to continue as a source of inspiration to a variety of communities, the citizens of Ontario, and to reach greatness at the highest level worldwide.

Recommendations for a Master Plan will be made to the Board of Trustees this fall and public announcements will follow. CEO, William Thorsell, who has communicated a bold vision for what the ROM can be within our own city, our province, and within the world community, will work with the ROM Foundation to launch a new capital campaign to re-create the Royal Ontario Museum.

“a pace-setting museum of first rank internationally”

Emerging Vision. In developing the ROM's Master Plan, all of the Museum's staff and stakeholders were asked to dream a future for the institution. The voices of hundreds of creative individuals may not always be in harmony, but they will be heard. Their commitment to the ROM and



NEW ACQUISITIONS

For the second year since its inception, the Louise Hawley Stone Charitable Trust Strategic Acquisitions Fund has enabled the Museum to acquire a number of signature objects. These acquisitions serve to enhance the ROM's collections at the highest level and provide an extraordinary boost to research.

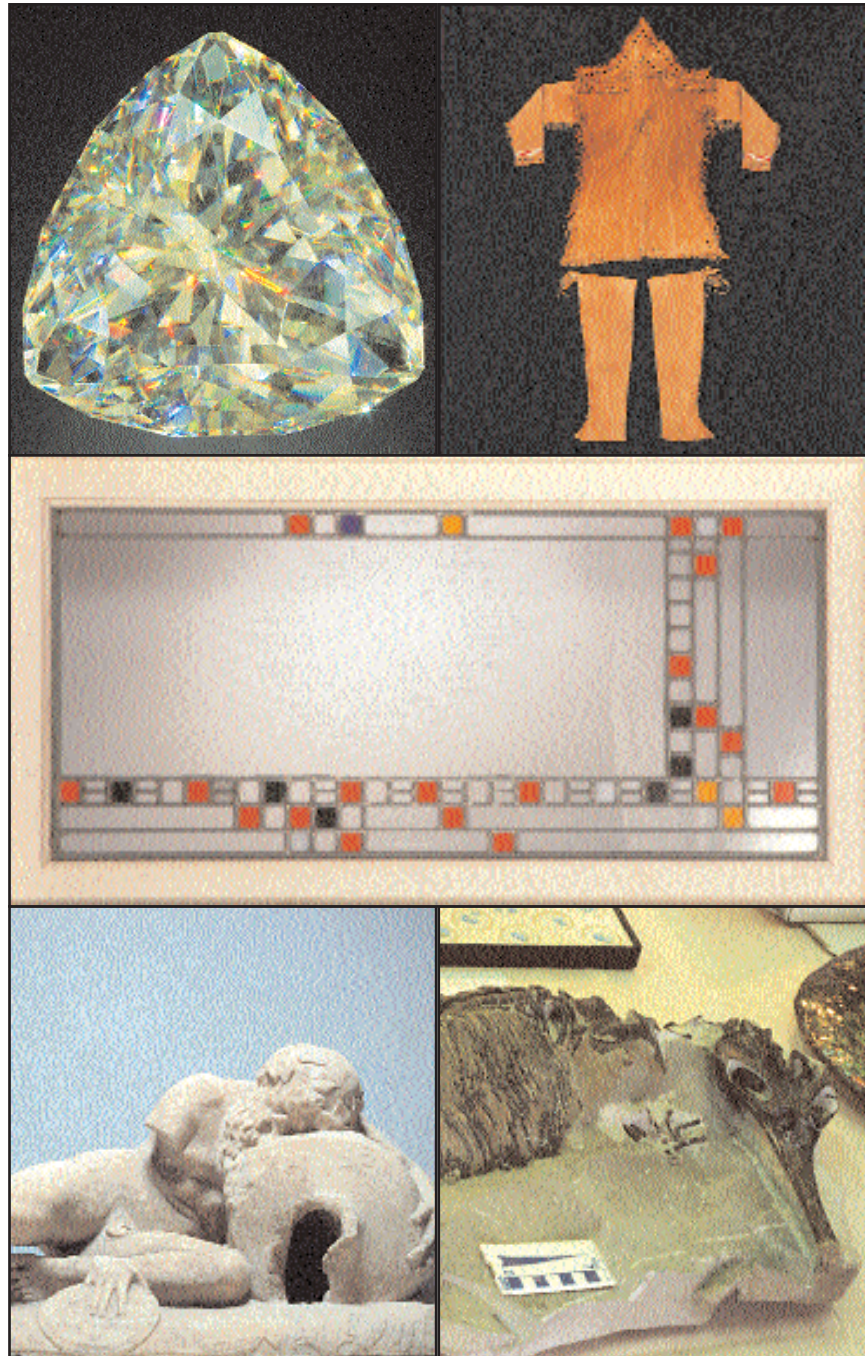
This year's strategic acquisitions reflect the broad mandate of the ROM. They include the following:

- Frank Lloyd Wright Furniture and Window—two side chairs and a table designed for the Imperial Hotel, Tokyo, in 1923, and a window from the Coonley Playhouse (Illinois.) The ROM is the only Canadian museum to collect the work of this towering figure of architecture and design. Purchased with the assistance of the Canadian Cultural Property Export Review Board, it is currently on display in the north wing of the Samuel European Galleries.
- Furniture and Decorative Objects from the Ostry Collection—A significant portion of the ROM's collection of Art Déco furniture, sculpture, lamps, and small objects originate in the collection of Bernard and Sylvia Ostry. The most recent acquisition—which included tables, chairs, and other furniture made primarily in Paris in the 1920s and 1930s—was made possible through

New acquisitions enrich and enhance the Museum. This lovely female figure, gold-painted ivory on a faceted onyx base, dates from c. 1920. Gift of Bernard and Sylvia Ostry.

the generosity of the Ostrys with assistance from the Louise Hawley Stone Charitable Trust. This furniture epitomizes the exquisite craftsmanship associated with what we now call the Art Déco style. Some of the finest pieces in the ROM's collection are currently on display in the Samuel European Galleries (north wing) in the exhibition *Art Déco: Decorative Arts from the Ostry Collection*.

- Cerussite Gem—the world's finest and largest faceted specimen of this rare stone, a superbly cut, champagne-coloured gem with intense fire, weighing an incredible 898 carats, to be displayed in the S. R. Perren Gem and Gold Room.
- Marble Sculpture of a Sleeping Silenos (Roman, 1st century A.D.)—a beautifully carved sculpture of one of the “wild men” of the ancient world, likely sleeping off a night of heavy drinking. A rare theme in ancient art, this is the only example in a museum collection outside Greece and will serve as a focal piece in the forthcoming exhibition *Dionysos to Bacchus: Wine and Revelry*.
- Man's Outfit, Shirt, Leggings, Moccasins, Pouch—an extremely rare complete outfit of an aboriginal man from the early 19th century, likely a member of the Mississauga tribes. A brilliant centrepiece for future exhibitions on the people of the Great Lakes region.
- *Champsosaurus* Skeleton—a fully articulated fossil of an aquatic crocodile-like reptile that lived more than 70



(Clockwise from top left) the world's largest cerussite gem; a rare, complete aboriginal man's outfit from the 19th century; a stained-glass window (c. 1907) designed by Frank Lloyd Wright; a magnificent *Champsosaurus* skeleton fossil; and a Roman 1st-century-A.D. marble sculpture of a sleeping silenos.

million years ago in the rivers and lakes of Western Canada. This rare and magnificent specimen, soon to be exhibited, will serve as the basis for new academic research and enhance the ROM's world-renowned collection of Late Cretaceous reptiles.



COLLECTIONS & RESEARCH

A Message from the Vice-President, Collections and Research.

Collections form the core of any great museum. However, objects remain mute until curatorial research makes them accessible by providing identification, context, and meaning. The Royal Ontario Museum has long been Canada's leader in collection-based research in natural history, archaeology, and art history. Staff from Collections and Research are currently conducting research in eight provinces as well as nineteen foreign countries.

This was an important year for Collections and Research. We were fortunate to hire a new curator, Arlene Gehmacher, who is responsible for Canadian paintings, drawings and prints. Our outstanding collections of Canadiana were transferred from the University of Toronto's Sigmund Samuel Building to new quarters in the ROM earlier this summer. These are important first steps in our efforts to revitalize the Museum's program in Canadian art and decorative arts. Our goal is to make our cultural patrimony a key component of our galleries and public programming.

Over the last year, many curatorial research projects were highlighted in the weekly feature "Hidden Treasures," hosted by Julian Siggers on the nightly television program *@discovery.ca*. The feature will soon go into its second season

Excavating the remarkable secrets of Nakovana Cave, in Croatia, a newly discovered Illyrian cult sanctuary from the 1st millennium B.C.



The world's largest trilobite fossil was found on the shores of Hudson Bay in Manitoba.

and has been a successful way to promote our diverse research initiatives across Canada.

Among the many highlights of field research, the discovery of the largest known trilobite and work on a remarkable Illyrian ritual site dating from the first millennium B.C. deserve special notice.

Hans-Dieter Sues, Vice-President,
Collections and Research

Collections and Research: A Remarkable Year. In a landmark discovery, ROM Paleobiologist David Rudkin, working with a team of Canadian palaeontologists, excavated the largest-recorded complete fossil of a trilobite, a many-legged, sea-dwelling “bug-like” arthropod that lived 445 million years ago. One of the earliest forms of life and a distant ancestor of crabs, scorpions, and articulated insects, the trilobite would have been extraordinary even in the Palaeozoic era. Most of these creatures are between 3 and 10 centimetres in length; Rudkin’s huge discovery measures more than 70 cm, or nearly 28 inches. The spectacular

fossil is one of the most remarkable ever found, and is currently on public display at the Manitoba Museum of Man and Nature.

The Secrets of Nakovana Cave. The Nakovana Cave is a dramatic new archaeological discovery on Croatia’s Adriatic coast. The project placed an international team of archaeologists, under the co-leadership of the ROM’s Dr. Tim Kaiser, of the Western Art and Culture Department, in a remote cavern. It was once the site of ancient rituals performed by the Illyrians, a warrior people descended from the earliest inhabitants of the Balkans.

Nakovana Cave consists of three linked chambers, two of which were sealed by rock-falls and had not seen human visitors for over 2,000 years. In the hidden, middle chamber, hundreds of extraordinarily well preserved fine-ware ceramics were discovered surrounding a phallic stalagmite, which has been identified as the focus of Illyrian cult activity (c. 375–50 B.C.) involving potency and fertility, drinking and feasting. Pottery remnants from around the Mediterranean world have been found. Use of the cave was clearly a long-standing tradition.

As a dozen international researchers sift through the remains, traces not only indicate the presence of the Illyrians, but stretch back deep into prehistory. The cave is barely accessible, a hard climb up a twisting path on a rugged, mountainous peninsula. The work can be painstakingly difficult. Jackals howl at night. But Tim Kaiser and his team are undeterred as they illuminate the secrets of Nakovana Cave, using the picks, trowels, and sieves that are the archaeologist’s tools. They update their progress via regular Web-site postings and video recordings. “We are moving a lot of dirt,” says one field report. In another, Tim Kaiser indicates the growing excitement: “It’s clear to me that the Illyrians have left their traces all over the landscape—hillfort, burial mounds, roads—it’s like a theme park of the late iron age.”

What are the secrets of Nakovana Cave? Work will continue in 2001. The project has been graciously funded by David and Audrey Mirvish.

Learning with the Walpole Island First Nation. Closer to home, work continues on a special collaboration with an Ontario First Nations community. Aquatic



Dave Boehm, Leona Crowe, and Jennifer Dodge—
members of the Walpole Island Aquatic Communities research team.

Communities of Walpole Island is a joint project of the ROM and the Walpole Island First Nation, Nin-Da-Waab-Jig. This biodiversity study of the delta marshes on this island seeks to find the best ways to manage and protect one of the largest and most significant of the Great Lakes wetland complexes.

Rare fish and plant species, threats by invasive species, manipulation of natural systems, native efforts at conservation, and sustainable development —these are the stories that are emerging in this productive joint effort in the Lake St. Clair wetlands, west of Wallaceburg, Ontario.

Native Repatriation. Also this year, the ROM made good on its promise to repatriate valuable objects to native communities. As the Museum has stated officially, “We respect the legitimate right of First Nations to request the return of objects of cultural patrimony, human remains and associated burial goods, and will consider these requests on a case-by-case basis.”

Returned to the Huron Wendat people was a large collection of remains and burial items for reinterment at the original site of their excavation, Ossossane, in Ontario’s Penetang Peninsula. Land ownership of the site has also been transferred from the ROM to the Huron Wendat people. The original mass interment of over 500 Hurons was observed by Father Jean de Brébeuf in May of 1636.

Returned to the Council of the Iroquois Confederacy (the Haudenosaunee) were five historically significant wampum belts. The wampums, repatriated because of their ceremonial and religious significance and their importance to the Haudenosaunee nation identity, were brought to the ROM in 1922 by Evelyn Johnson, younger sister of the poet Pauline Johnson.

Arrival of an Icon. Finally, we note the arrival of an object with great sentimental resonance for generations of Torontonians—the famous bronze statue of Timothy Eaton, known for generations at Eaton’s in downtown Toronto as the potent symbol of a Canadian merchant empire. Unveiled in 1919, it was funded in part by Eaton’s own employees. The statue is now installed in the ROM’s Eaton Court.



MUSEUM museum operations OPERATIONS

A Message from the Chief Operating Officer. The 1999/2000 operating year was filled with great accomplishments for the ROM. In October 1999, management and the Board of Trustees outlined the principal objectives for the institution. These were as follows:

1. To produce nationally and internationally outstanding and innovative programs of agreed research and collections management.
2. To exceed visitor expectations for engagement and a meaningful experience.
3. To use the highest ethical standard in all aspects of Museum operations.
4. To produce surpluses to fund operations and aspirations.

As you read through this year's annual report, I am confident you will agree that we have made significant strides toward achieving our principal objectives. Our international collaboration with the Louvre and the Metropolitan Museum of Art, *Egyptian Art in the Age of the Pyramids*, was a curatorial, visitor-experience, and financial success. Our new galleries, Hands-on Biodiversity, the Gallery of Korean Art, the Herman Herzog Levy Gallery, and the Asian Sculpture Gallery have all been well received. Our outreach into the communities we serve, through "Friday Nights at the ROM," exceeded all expectations.

The ROM's Institute of Contemporary Culture presented the dramatic photography exhibition *China: Fifty Years Inside the People's Republic* from January to March, 2000.

ROM research activities continue to place us on the international map as a centre of excellence. This year's Trilobite discovery with the University of Manitoba and our groundbreaking discovery at the Nakovana Cave will keep the ROM in the forefront of scholarly research and discovery.

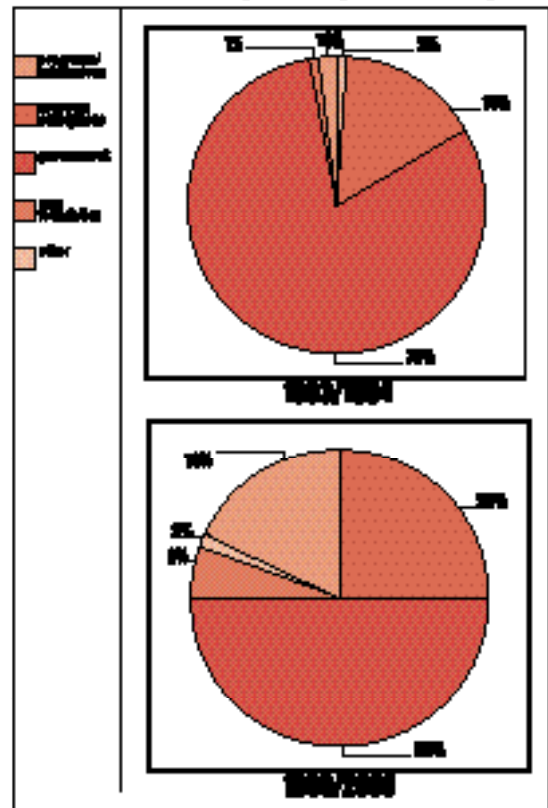
This past year we successfully negotiated collective agreements with our unions, which will serve both the ROM and our employees well. We have also been through some challenging, yet essential, re-organizing in some departments of the ROM. The constant need to keep up with the changing demands of the marketplace, and our own desire to build up the skill sets necessary to fulfill our objectives, have driven all human-resource decisions. ROM staff continue to strive for the highest possible standard in Museum operations, which is key to our ongoing success.

The ROM continues to break new ground in revenue-generation. Our consulting services, food and beverage programs, shops, membership, and ROM Foundation activities all contribute significantly to produce surpluses each year. To fund our aspirations, we will be finalizing a long-range content, building, and financial plan, which will take the ROM well into the 21st century.

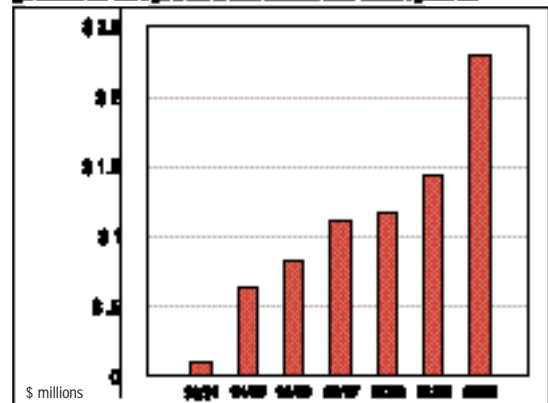


Meg Beckel, Chief Operating Officer,
September, 2000

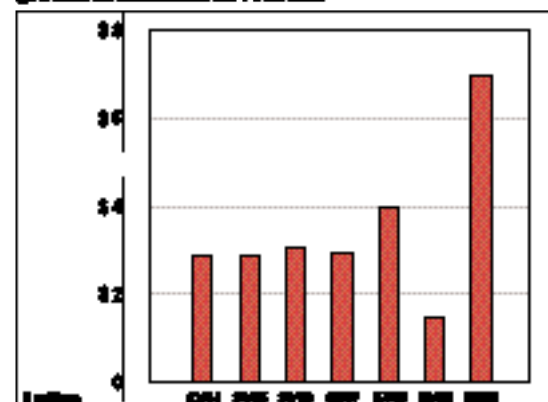
Revenue by source as a percentage of total budget



growth in net profit from museum enterprises



growth in educational revenue



Department of Museum Volunteers. The Royal Ontario Museum houses priceless assets—our 500-plus volunteers are among them. Whether leading gallery tours, interpreting collections, or greeting visitors at special programs, ROM volunteers are a crucial support to the Museum's activities. And they are a formidable marketing team who spread the message of the Museum far and wide.

As varied as our public, our volunteers will tell you in many different ways what the programs, galleries, and the people of the ROM mean to them. What each of them share is a passion for the institution and a pride in Canada's pre-eminent Museum. And they can fundraise!

In their 42-year history, the volunteers have raised more than \$2.5 million on behalf of the ROM. Now they have created a new endowment fund that will support the Museum's programs, acquisitions, and research in perpetuity. The fund will grow each year, and the volunteers will determine where its income can best be spent.

At the end of June, six ROM volunteers were presented with 1999 Ontario Volunteers Awards. The ceremony was held at the Ford Centre for the Performing Arts, and was sponsored by the Ministry of Citizenship, Culture and Recreation. Congratulations to Keith Aiken, Gary Cassidy, Mary Selby, Frances Money, Martha Hogarth, and Barbara Wilkens, who were all honoured for their dedication to the Museum and the community.

Cultural Innovations. Cultural Innovations (CI) seeks enterprising ways to offer the expertise and assets of the ROM to the world outside the Museum. Born in 1998, Cultural Innovations has shown impressive progress.

Through its consulting services, CI now bids on a wide range of development projects. Last year, ROM staff shared their talents at EXPO 2000 in Hanover, at the Hellenic Cosmos in Athens, at Turtle Bay Museums and Arboretum



ROM Summer Club—the tradition continues.

on the River in Redding, California, at Beth Hatefutsoth in Tel Aviv, and at the Art Gallery of Windsor.

Through CI, the ROM acts as an international agent for museums, offering a portfolio of travelling exhibits from the ROM's collection and aiding other institutions in developing their own. Work in progress includes shows from the Vatican, China, Bahrain, Iran, the United Kingdom, and from centres in Canada.

CI also explores the tremendous potential of marketing ROM talents and assets. In January 1999, the department created a commemorative medal for the opening of the Saqr Al-Jazira Museum for Aviation in Saudi Arabia. Eight hundred classic pewter medals were cast for the opening, hosted by His Royal Highness Crown Prince Abdallah. A second commission of 400 of the now-cherished objects rapidly followed.

The ROM collection is a treasure-trove of inspiration for toys, collectibles, and reproductions, to be sold directly or licensed. The first major project in the Asset Development area saw the creation of 25,000 plastic models of the Palaeobiology Department's fascinating Burgess Shale fossils.

Membership and Annual Giving. The funds generated through Membership and Annual Giving are crucial to our efforts to increase the Museum's self-generated revenue.

Over the past three years, membership has grown by a gratifying 44 per cent. This year alone, membership grew to an unprecedented high of nearly 50,000 adult members. That growth came in response to new programs, new galleries, and effective communications, and was driven by the potent appeal of *Egyptian Art in the Age of the Pyramids*. We are extremely encouraged that the majority of those who joined in this banner year are retaining their memberships to the ROM.

lectures and symposia, conducts research, and fosters the interaction of scholars, creators, and the public. The Institute of Contemporary Culture is chaired by collector and ROM donor Bernard Ostry and is established with its own endowment.

This year the ICC brought architecture to the ROM for the first time in the Museum's 88-year history. *The Pritzker Architecture Prize: The First Twenty Years, 1979–1999*, celebrated a brilliant roster of architectural talent through the display of original works—drawings, models, photographs, and plans—by all past winners of this prestigious prize, which is often described as the

“a year filled with great accomplishments for the ROM”

Also this year, members contributed to a special fundraising appeal called Care of the Collections, raising \$115,105 for the preservation of the institution's priceless and fragile artifacts.

Through Membership and Annual Giving, individuals in our community express their commitment to the Museum in a meaningful way. Their gifts are votes of confidence in our progress and are deeply appreciated.

The Institute of Contemporary Culture. The Institute of Contemporary Culture (ICC) is a distinct programming body within the ROM. Established in 1989 by the ROM Board of Trustees through the initiative of then-Chairman of the Board, Edwin A. Goodman, the ICC has a unique mandate to deal with contemporary issues and ideas. The Museum's Roloff Beny Gallery is dedicated to ICC exhibitions and was established with a \$1-million endowment from the Roloff Beny estate as a lasting tribute to the extraordinary work of this great Canadian photographer.

The ICC is committed to the exploration of contemporary culture through exhibitions focusing on art, architecture and design, film, photography, and new media. In addition to producing and presenting exhibits, the ICC also organizes

Nobel Prize of architecture. Another highlight from ICC was the exhibit *China: Fifty Years Inside the People's Republic*, which captured in dramatic black-and-white photographs the changes within China from the 1949 revolution to the present day. And upcoming in the new year is *A Total Eclipse: An Installation by Spring Hurlbut*, an original creation for the ICC. This exhibit will explore society's need for myth and continuity, and the role of museums in society, and will draw from ROM curatorial departments including ornithology, mammalogy, herpetology, anthropology, Egyptian, and textiles.



ROM rom foundation FOUNDATION

Established in 1992, the ROM Foundation which coordinates all private-sector fundraising through the administration of corporate, foundation, and individual giving programs.

The success of the Foundation is key to the ongoing success and growth of the Museum. Government support, admissions and royalties alone cannot support the wide range of activities of the ROM.

It is through the generous support of our donors and sponsors that we are able to grow.

Message from the Chairman: First, let me express to all our donors and volunteers the Foundation's profound thanks for helping make this our most successful year. Philanthropic support of endowments, galleries, curatorial positions, research projects, special acquisitions, and exhibitions and programs, reached new heights this year, and helped strengthen the Museum across the board.

We were able to take great pride in the Museum's success with *Egyptian Art in the Age of the Pyramids* sponsored by The CIT Group. Seeing the ROM share that exhibit with two of the world's most famous museums, the Metropolitan Museum of Art, New York, and the Louvre, Paris, is worth celebrating as it bodes well for the strength of Toronto's cultural landscape and the central place of the ROM within it.

ROM Foundation President and Executive Director, David Palmer (left), with ROM Foundation Chairman, Frank Potter, in the Inco Limited Gallery of Earth Sciences.



Hands-on Biodiversity Gallery—Our thanks to The Richard Ivey Foundation, the Catherine & Maxwell Meighen Foundation, the ROM Department of Museum Volunteers, J. P. Bickell Foundation, The Canada Trust Friends of the Environment Foundation, Dofasco Inc., Chawkers Foundation, and the George Cedric Metcalf Charitable Foundation.

The Foundation is particularly pleased with the variety of projects sponsored and supported by donors at all levels. A much-anticipated Textile and Costume Gallery is now underway, thanks to the extraordinary \$1-million contribution from long-time Museum supporters and former trustees William and Patricia Harris. Named for Patricia Harris, the gallery will provide a new public face for one of the ROM's most strategically important and valuable collections.

The Government of Greece, through its embassy in Ottawa, contributed \$300,000 toward the installation of a Bronze Age Greece Gallery, to open in 2003. The ROM welcomed His Excellency Mr. Constantinos Stephanopoulos, president of the Hellenic Republic, at a special ceremony on May 31, 2000.

ROM Foundation Director David Banks contributed \$100,000 toward the creation of the Asian Sculpture Gallery. In November the Museum will open the Christopher Ondaatje South Asian Gallery, made possible by Mr. Ondaatje's gift of \$1 million, reported last year.

Research endowments were a major priority this year. Of particular note, Audrey and David Mirvish's gift of \$150,000 has funded ROM Research Associate Tim Kaiser's three-year excavation of a Bronze-Age Illyrian shrine on

the Dalmatian coast of Croatia. In addition, the BRL Hardy Wine Company's Banrock Station Wetlands Foundation Canada will generate over \$30,000 for wetlands conservation research. With the success of Membership's end-of-year research appeal, the Foundation raised over \$400,000 for research projects this year.

Another notable achievement was the success of the South Asian community in raising more than \$1 million to support the new Curatorship of South Asian Civilizations, in association with the Christopher Ondaatje South Asian Gallery. An equally impressive community-based initiative raised over \$1 million in a three-month period to support *The Arts of the Sikh Kingdoms* exhibition.

We have nurtured important relationships with these diverse communities over the past few years, to the benefit of all our visitors who will soon enjoy an even stronger South Asian presence at the ROM. We are confident that over time the Museum will be further enhanced by the diversity of the community while deepening its contribution to the cultural life of Toronto, Ontario, and the world.

Finally, to honour the remarkable legacy of Louise Hawley Stone, whose endowment provided the ROM with close to \$1.6 million for special acquisitions and publications this year, we were very pleased to dedicate the ROM's Northwest Atrium last November as the Louise Hawley Stone Court.

I extend my thanks and appreciation to all our volunteers, committee members, and staff who have helped us make these great strides this past fiscal year and who, I know, will continue to help us make even greater advances in the coming months and years.

Frank Potter

Frank Potter,
Chairman, ROM Foundation

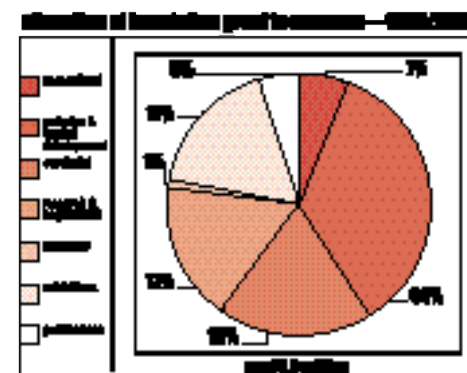
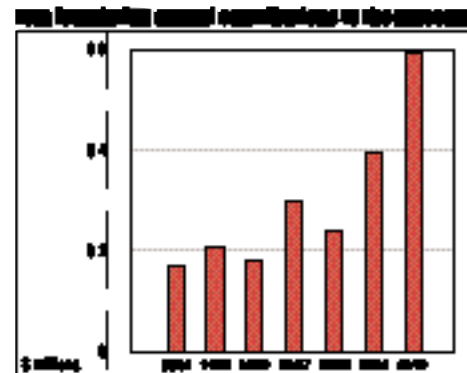
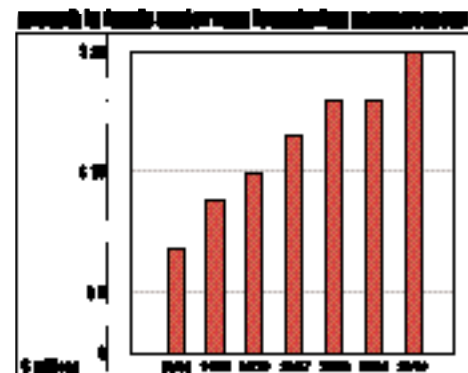
Message from the President: The ROM Foundation serves the Museum's highest priorities, preparing it for growth while guiding its donors to invest in areas where their support is most needed. For many external stakeholders, Foundation staff and volunteers help reveal the very best that is the ROM.

With the Museum on the cusp of a major transformation, the Foundation is dedicated to putting into place the resources and infrastructure for financing a world-class museum. Unlike other international museums with which the ROM is often compared, the ROM does not have the luxury of large endowments to provide the bulk of its annual operating requirements. Though our endowment funds have grown steadily since 1992, they are behind levels needed to realize the ROM's real potential for innovation and growth. This will be our greatest challenge in the next few years, and the Foundation is well poised to meet it. This year, the Foundation experienced record fund raising results, membership levels, and steady growth in the Endowment Fund. Total fundraising receipts reached \$7.1 million, an increase of 116 per cent, while overall revenue and income hit \$13.4 million—the Foundation's first-ever \$10-million-plus year.

Over the past year, the Foundation raised funds for six new galleries, a new Curatorship of South Asian Civilizations, two major research gifts, and exhibition sponsorships. This broad range of projects illustrates the tremendous diversity and depth of the ROM's mandate—a mandate compelling enough to attract investment from an incredible range of donors and communities both here and abroad. We look forward to working with many current and future donors and sponsors to build the resources necessary for the continued fulfillment of the ROM's mandate and the enrichment of its service to the public.

David Palmer

David Palmer,
President and Executive Director, ROM Foundation





David Palmer, President and Executive Director, ROM Foundation (left), with members of the Louise Hawley Stone Charitable Trust Management Committee —Gary Weddel, Donna Cappon, and David Windeyer—at the dedication of the Louise Hawley Stone Court and launch of *Louise Hawley Stone A Life and Legacy*.

DONORS, PATRONS, SPONSORS

Leadership Gifts

The following leadership donors have made a gift, bequest, or pledge of \$1 million or more in 1999/2000. Their exceptional generosity is the foundation of the Museum's excellence.

Mr. and Mrs. William B. Harris
Mr. Christopher Ondaatje, C.B.E., O.C.

Major Gifts

The following donors and sponsors are among the ROM's most generous supporters and have made a gift, bequest or pledge of \$100,000–\$999,999 in 1999/2000.

Ancient Echoes, Modern Voices
South Asia Fund
David & Torunn Banks
Embassy of Greece
Global Strategy Financial Inc.
Audrey & David Mirvish
Panorama India 1999
Anonymous

Special Gifts

The following donors made a gift, bequest, or pledge of \$25,000–\$99,999 in 1999/2000.

Mr. Mohammad & Mrs. Anjum Amjad
Mr. Suresh Bhalla & Mrs. Nutan Bhalla
Canaccord Capital Corporation
Canada-Pakistan Business Council
Dafina Holdings Limited
Hindu Sabha Temple

Hindu Temple Society of Canada
Indo-Canada Chamber of Commerce
Jain Community
Investors Group Inc.
J. P. Bickell Foundation
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Koolatron
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Manulife Financial
The Catherine & Maxwell Meighen Foundation
Metro Label Company Ltd.
& The Lal Family
Nortel Networks
Mrs. Norman S. Robertson
ROM Department of Volunteers
ROM Reproductions Shop
Gretchen & Donald Ross
Royal Bank Financial Group Foundation
Inder & Prabha Sharma
South Asian Physicians
Toshiba of Canada Limited
Vishnu Mandir
Anonymous

Lead Sponsors and Partners

The following organizations provided leadership support for Museum exhibitions, programs, and special events presented in 1999/2000.

Canaccord Capital Corporation,
The Arts of the Sikh Kingdoms
Canadian Tire Corporation Limited,
Dinosaur Museumobile
CIBC World Markets Inc.,
ROM for the Holidays

The CIT Group, *March Break and Egyptian Art in the Age of the Pyramids*
The Dominion of Canada General Insurance Company, *Discovery Gallery*
Global Strategy Financial Inc.,
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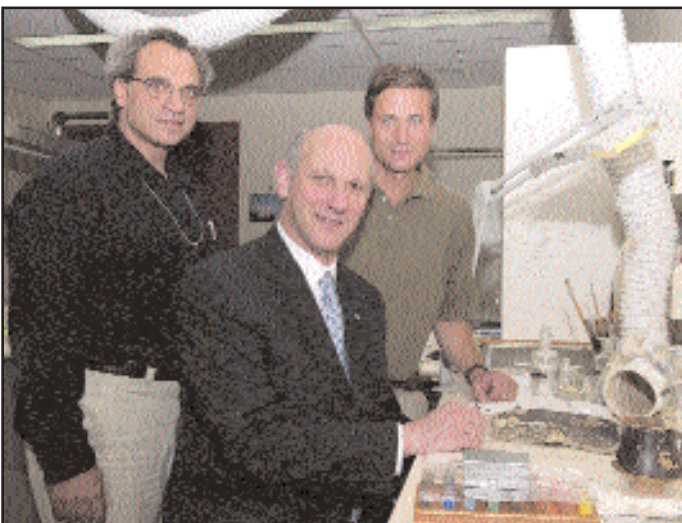
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David Mirvish (centre) views specimens from the Nakovana Cave site discovery with project leader, Tim Kaiser (right), and Director of Collections, Dan Rahimi.

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His Excellency Mr. Constantinos Stephanopoulos, President of the Hellenic Republic, with Steve Lowden, Chairman of the ROM, at the announcement of the Government of Greece's gift toward a Gallery of Bronze Age Greece, May 31, 2000.

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 Mr. Douglas E. Hodgson
 Mr. Murray E. Hodgson
 & Mr. William Tuck
 Ms. Brenda Hoffert & Mr. Paul Hoffert

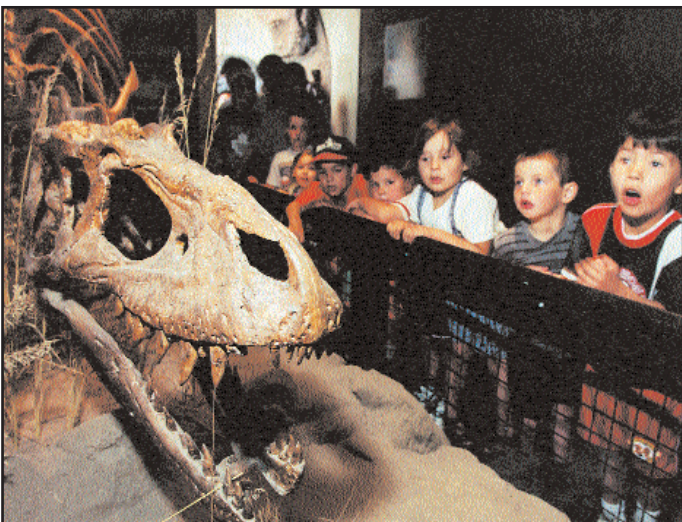
Mrs. Donna Holbrook
 & Mr. R. L. Holbrook
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 Mr. Frank A. Hollinrake
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Ms. Marilyn Inocencio
& Ms. Norma Inocencio
Mr. Herbert Irvine
& Mrs. Melisande Irvine
Mr. Douglas Isaac
& Ms. Heather McCulloch
Mr. Simon Jackson
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& Ms. Kimberley Jeejeebhoy
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Ms. Debbie Johnston
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Mr. Terry D. Lewis & Ms. Elspeth Read
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Mr. & Mrs. Shu-Hsin Liao
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Mr. Art Liem & Ms. Vanessa James
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Dr. J. Lipton & Dr. Ellen Warner
Ms. Mary A. Lisk
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Mr. & Mrs. Vincent & Helene Lobraico
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Mr. David Logan & Mrs. Nancy Logan
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Mr. Brian Loreto
& Mrs. Nancy Clarkson
Mr. William Acton
& Mrs. Susan Loube
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Mrs. Mary Anne Lowry
& Mr. Keith Lowry
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Mr. Jim Lundy
& Ms. Echo Lundy
Ms. Mirka Macalik & Mr. Mike Bauer
Ms. Danielle MacDonald
& Mr. James MacDonald
Ms. Gloria Macdonald
Mr. & Mrs. Raymond S. MacDonald
Mr. Philip & Mrs. Nancy MacDonnell



Traveling exhibitions, lectures, the school case program, and the Dinosaur Museumobile are a few of the ways in which ROM research and collections are seen by Ontarians. Photo courtesy *North Bay Nugget*.

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 & Ms. Carol Ann Witt
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 Mr. Charles Mead
 & Mrs. Mary E. Herron-Mead
 Mr. & Mrs. Nico & Ching Na Meijer
 Mr. Lorne Meikle & Ms. Brenda Meikle
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 & Mrs. Vanda Menghin-Prezel
 Ms. Alexandra & Mr. Asher Mercer
 Mr. Frank Merino & Ms. Gail Burgin
 Dr. & Dr. Richard & Nancy Merritt
 Mrs. Jerri Merritt-Jones
 & Mr. H. S. B. Jones
 Mr. Winston Meyer
 & Ms. Marie-Claude Larose
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 Mrs. Ann Monoyios
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 & Ms. Anne E. Montgomery
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 & Ms. Jennifer Wilson
 Ms. Sharon Moon
 & Mr. Larry Torkin
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 Mr. Alexander & Mrs. Vesna Muvrin
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 & Dr. Jeremy Paltiel
 Ms. Linda Nakamura
 & Mr. David W. Brown
 Dr. & Mrs. Sidney Nathan
 Mr. Paul Neal
 Ms. Thecla Neganegijig & Mr. Paul Neganegijig
 Mr. Jim Nelles & Mrs. Louise Nelles
 Mr. Peter Newall & Ms. Carol Newall
 Sheila Newman & Abbey Newman
 Mrs. Yvonne T. Y. Ng & Ms. Sonja Ng
 Mr. Trong Nguyen & Ms. Peggy Sun
 Mr. & Ms. Stephen & Catherine Niblett
 Ms. Sandra Nicholl
 & Ms. Lauren Nicholl
 Ms. Marie & Mr. George Nikitakis
 Ms. Jennifer Nikitin & Mr. Joe Quercia
 Mr. Stephen & Mrs. Patty Niles



Mrs. Marion Robertson, donor, and Peter Kaellgren, curator, WAC, at the opening of *Silver: the Sterling Choice—Silver from the Norman and Marion Robertson Collection*.

Prof. Nimmons
 & Dr. Spencer-Nimmons
 Mrs. Susanne Niwong
 & Mr. Mats Nordstrom
 Mr. Dwayne Noble
 & Mrs. Pamela Noble
 Mr. & Mrs. Peter & Susan Noble
 Ms. Susan Noguchi
 & Mr. Hugh McNeil
 Mr. Ian V. Nordheimer
 Mr. & Mrs. Ed & Julia Norkus
 Mr. & Mr. Efsthios
 & Leonidas Notidis
 Mrs. Amy R. Noyes
 Mr. Michael O'Drowsky
 Ms. Maryrose O'Neill
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 Dr. & Mrs. Richard I. Ogilvie
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 Mr. H. C. Omarali
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 Mr. Clifford Orwin
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 Mrs. Lori Petteplace
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 Ms. Cassandra Phillips
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 Mr. Russell Phillips
 & Mr. John Brown
 Mrs. M. C. Phillips-Devitt
 & Ms. C. A. Devitt
 Mr. Victor Pianosi
 Ms. Sylvie D. Picard
 Mr. Jean-Marc Piche
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 Mr. & Mrs. Gordon
 & Simonne Pidgeon
 Mr. Roque Pinto
 Mr. & Mrs. Tom Pippy
 Mr. Robin Pitcher
 Ms. Kim Pittaway
 & Ms. Tina Pittaway
 Mr. Tim Plaxton & Mrs. Marilyn Fogg
 Mr. & Mrs. Robert
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 Ms. Maria Pock & Ms. Agnes Makowski
 Mrs. Johanne Pointet & Ms.
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 Mrs. Sarah Policaro
 & Mr. Paul Policaro
 Mr. Brayton Polka & Chris Aklop
 Mrs. Barbara Pollock
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 Mr. Kevin Porter
 Mr. Brian & Mrs. Megan Porter
 Mrs. Isabel Prentice
 & Mr. Bill Prentice
 Mrs. Candice Prior
 & Mr. Ellis Betensky
 Ms. Marilyn Prittie & Mr. Alan Prittie
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 Mr. Kenneth Pulkonik
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 Mr. David F. Quick
 & Mrs. Cathy Quick
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 Mr. & Mrs. Harry & Lezlie Radomski
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 Mr. Howard Reininger
 Dr. J. J. Reisman & Ms. Gale Blank
 Mr. Andrew Rice
 & Ms. Lynmarie Pritchard
 Mr. & Mrs. J. Richards
 Miss Eleanor A. Richardson
 & Eleanor Richardson
 Ms. Fran Richardson
 & Mr. Neil Blacklock
 Mr. James Richardson
 Ms. Leigh Richardson
 Dr. Peter Richardson
 & Dr. Elspeth Murray
 Mr. & Mrs. Tim & Sharon Richardson
 Ms. Joan Richburg
 & Mr. Walter Schmidt
 Mrs. Lisa Richter-Davey
 & Mr. Michael Davey
 Mr. Gordon S. Ridgely
 & Ms. Justine Ridgely
 Ms. Melissa J. Rigatti
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 Mr. & Mrs. Paul J. Ringer
 Mr. Jeff Rintoul
 Mr. Andrejs Ritins
 & Ms. Lori LeMare-Ritins
 Ms. Dodi Robb
 Ms. Margaret Roberts
 & Mr. Reginald C. King
 Mr. Richard A. Roberts
 & Ms. Karen Arnesen
 Mr. William Roberts

& Ms. Sandra Smart
 Mrs. June Robertson
 & Mr. George Robertson
 Mrs. Wanza Robertson
 & Mr. Peter Robertson
 Justice Sydney Robins
 & Mrs. Gloria Robins
 Ms. Jane Robinson & Chris Brunner
 Ms. Sandra L. Robinson
 & Mr. James Moore
 Dr. E. P. Rogoman & Dr. Cathy Wang
 Mr. Ronald R. Roidi
 Mr. Raymond Romanin
 & Ms. Olga Lantuch
 Mr. Nigel Romeril
 & Mrs. Mary Jago-Romeril
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 Ms. Linda Rooke & Mr. Gary Thibault
 Ms. Elaine Roper & Ms. Annie Roper
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 Mr. Barrie D. Rose & Mrs. Carol Rose
 Mr. Bruce Rose & Mr. Ted Rose
 Mr. & Mrs. Joel Rose
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 Mr. John Rosenthal
 & Ms. Marcia Lipson
 Ms. Glenna Rosier
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 & Mrs. Paulette Rotondo
 Mr. James Routliffe
 & Ms. Jill Nicholls
 Ms. Connie I. Roveto
 Mr. Michael Rowan
 & Mrs. Zinnia Rowan
 Mrs. Cynthia Rowden
 Miss Mildred Rowland
 & Ms. Lois Secord



Louise Temerty and ROM Foundation Directors Jim Temerty and Nicole Eaton
 at the opening gala for *Egyptian Art in the Age of the Pyramids*.

Ms. Maggie Royce
 & Ms. Laura McKenzie
 Mr. R. H. Ruebottom
 & Ms. Ann Ruebottom
 Mr. Stephen J. Rupp
 & Ms. Alison Keith
 Ms. Joanne Rusnell
 Mr. & Mrs. Danny & Barbara Russell
 Mr. David A. Ruston
 Mr. Wm. Rutsey
 & Ms. Sharon Maloney
 Mr. J. Ryckman
 & Mr. William Reynolds
 Mr. Blake Ryder & Mrs. Karen Ryder
 Mr. John Ryder & Ms. Lilly Harmer
 Mr. & Mrs. Alois A. Sablatnig
 Mr. Jeffery Sack
 & Ms. Victoria Gardiner
 Dr. Kevin Saldanha
 & Mrs. Lisetto Saldanha
 Ms. Evelyn Salonga
 Mr. Eric Salsberg
 & Mrs. Lynne Salsberg
 Mrs. Jeanie Sanderson
 & Mr. Robert Sanderson
 Ms. Sharlene Sandul
 & Mr. Sam Paglialunga
 Ms. Nadia Saracoglu
 Ms. Sandra Savlov
 & Mr. Jonathan Doda
 Dr. & Mrs. Thomas M. Sawa
 Ms. Virginia Sawyer
 & Mr. John A. Sawyer
 Mr. & Mrs. Karl & Beverley Schempp
 Ms. Hayla Scherer & Ms. S. Scherer
 Mr. Bart Scheres & Mr. Magdi Tourani
 Mr. Jim & Mrs. Mary Schetakis
 Mr. Daniel Schneeweiss
 & Ms. Katherine Newman
 Ms. Pasia Schonberg
 & Mr. Michal Schonberg
 Mr. Andre Schuh
 & Ms. Catherine Eustace
 Mrs. Karin Schulte
 & Mr. Richard Schulte
 Mr. & Mrs. Peter
 & Suzanne Schurmann
 Dr. Cope W. Schwenger
 & Mrs. Constance Schwenger
 Mr. Lawrence Scott
 & Mrs. Mary Jane Scott
 Ms. Louise A. Scrivener
 & Mr. Timothy Gray
 Mr. & Mrs. Paul A. & E. Diana Sealy
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 Dr. & Mrs. Gerald A. Sears
 Mr. & Mrs. Herb & Margaret Seath
 Mr. Peter Seewald & Ms. Helen Kerr
 Ms. Daniele Seguin
 & Mr. Michael Seguin
 Mrs. Elizabeth A. Selinger
 & Mr. Walter Perpick
 Mr. & Mrs. James Sellers
 Mr. Nicholas Semenov
 & Ms. Shirley Addison
 Mr. Chris Serran & Ms. Kristen Long
 Mr. Murray D. Shackleton

& Ms. Colleen M. Shackleton
 Mrs. Lilli Shahidi & Ms. Lia Shadidi
 Ms. & Mrs. Frances Shames
 Dr. Judith Shamian
 & Mr. Chanoch Shamian
 Mrs. Renee Shanto & Mr. Tibor Shanto
 Mr. John Shaub & Pat L. Thompson
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 Mr. Mitchell Shnier
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 & Mr. Nirbhai Sidhu
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 Ms. Robin Siegeman
 & Mr. Stephen Uzielli
 Mr. W. W. Sigen & Ms. Jane F. Sigen
 Dr. & Mrs. S. L. Sigismund
 Ms. Kay Sigurjonsson
 Mr. Valentin Simanovsky
 Mr. John Simmonds
 & Ms. Joanne Pooley
 Mr. & Mrs. Archibald
 & Margaret Simons
 Mrs. Shirley & Mr. Roland Simons
 Ms. Robyn C. Simpson
 & Mr. David Aylward
 Prof. C. P. Slater
 & Prof. Joanne McWilliam
 Mr. Nahum Sloan
 & Ms. Nancy Kreiger
 Dr. Bryan Smith & Ms. Linda Zarytski
 Mr. Glenn A. Smith & Ms. Jane Smith
 Mr. & Mrs. Guy & Myrna Smith
 Ms. Lori Smith & Ms. Maureen Smith
 Dr. Mark Smith
 Mr. John Snell & Mrs. Jennifer Snell
 Mr. Matthew J. Snider
 & Mrs. Nancy Valeriotte
 Mr. Sam Sniderman & Mrs. Janet Mays
 Mrs. Barbara Snively
 & Mr. Michael Horsfall
 Mr. & Mrs. Brian & Leela Soares
 Mr. & Mrs. Norman Solmon
 Mrs. Susan Somers & Dr. Sat Somers
 Ms. Gloria Somerville
 Ms. Jane E. Somerville
 Mr. & Mrs. Michael & Ophira Sone
 Mrs. Karen B. Soper
 & Mr. Daniel Soper
 Mrs. Carol Speakman
 & Mr. Leigh Speakman
 Mr. & Mrs. W. & Ruby Spence
 Mr. Jonathan Spencer
 & Ms. Julie Chan
 Mr. & Mrs. Robert J. Spindler



RPC Members enjoying Chairmen's Reception, June 1, 2000: (left to right) Mr. & Mrs. Goffart, Mr. & Mrs. Badovinac, Mrs. Demisch, and guest, Mr. Robert Grimson.

Mr. & Mrs. Michael & Tiffany Spino
 Ms. Catherina Spoel
 & Mr. Michael MacMillan
 Mrs. M. H. Squires
 Ms. & Mr. Gordana Stankovic
 Dr. John Stanley
 Mr. Alfred & Mrs. Doreen Stanton
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Detail from cupboard door, c. 1770–1790, in *Rococo to Rustique: Early French-Canadian Furniture in the Royal Ontario Museum*.

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FROM FINANCES

auditors' report to the trustees of the royal ontario museum

We have audited the balance sheet of The Royal Ontario Museum as at June 30, 2000 and the statements of operations, changes in net deficit and cash flows for the year then ended. These financial statements are the responsibility of the Museum's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with auditing standards generally accepted in Canada. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the Museum as at June 30, 2000 and the results of its operations and its cash flows for the year then ended in accordance with accounting principles generally accepted in Canada.

Toronto, Canada, August 4, 2000

Ernst & Young
Chartered Accountants

balance sheet as at june 30

	2000	1999
	[in thousands of dollars]	
assets		
Current		
Cash and short-term investments [note 3]	2,313	731
Due from The Royal Ontario Museum Foundation [note 15]	1,055	260
Other accounts receivable	1,540	1,120
Inventories	565	984
Deferred exhibition costs and other assets	570	346
Total current assets	6,043	3,441
Other investments [note 3]	805	1,955
Other assets	319	475
Deferred pension costs [note 16]	2,749	2,538
Capital assets, net [note 4]	54,712	57,058
	64,628	65,467
liabilities and net deficit		
Current		
Accounts payable and accrued liabilities	5,071	3,475
Deferred revenue [note 6]	4,407	4,090
	9,478	7,565
Deferred capital contributions [note 7]	55,169	58,730
Net deficit		
Operating deficit [note 8]	(1,959)	(2,343)
Invested in capital assets [note 9]	348	283
Board restricted [note 10]	1,592	1,232
	(19)	(828)
	64,628	65,467

[See accompanying notes]

On behalf of the Board:



Steve Lowden, *Trustee*



Harriet Walker, *Trustee*

statement of operations

year ended june 30

	2000	1999
	[see schedule]	
	[in thousands of dollars]	
revenues		
Grants [note 11]	25,076	22,332
Admission fees	4,977	2,676
Museum programs	1,973	1,441
Ancillary services	10,010	8,197
Investment income [note 12]	71	39
Donations - Gifts in kind	2,629	1,296
Amortization of deferred capital contributions	4,021	3,879
Other	1,258	1,219
Total revenues	50,015	41,079
expenses		
Curatorial and collection management	9,956	9,488
Building, security and visitor services	8,370	6,412
Ancillary services	7,707	6,749
General and administration	3,564	3,305
Education and public programs	2,430	2,239
Library and information services	2,138	1,851
Exhibition and gallery development	2,179	1,224
Marketing and public relations	1,515	1,444
Temporary exhibitions	3,428	1,482
Artifacts and specimens		
- Gifts in kind	2,629	1,296
- Purchased	1,116	1,416
Amortization of capital assets	4,174	3,962
Total expenses [note 13]	49,206	40,868
Excess of revenues over expenses	809	211

[See accompanying notes]

statement of changes in net deficit
year ended june 30

	2000			1999
	Operating deficit [note 8]	Invested in capital assets [note 9]	Board restricted [note 10]	Total
	Total			
	[in thousands of dollars]			
Balance, beginning of year	(2,343)	283	1,232	(828)
Excess of revenues over expenses	475		334	809
Net change in invested in capital assets (note 9)	(91)	65	26	0
Balance, end of year	(1,959)	348	1,592	(828)

[See accompanying notes]

statement of cash flows

year ended june 30

	2000	1999
	[in thousands of dollars]	
operating activities		
excess of revenues over expenses	809	211
Add (deduct) non-cash items		
Pension income	(211)	(403)
Amortization of capital assets	4,174	3,962
Deferred capital contributions recognized as income	(833)	0
Amortization of deferred capital contributions	(4,021)	(3,879)
	(82)	(109)
Changes in non-cash working capital balances related to operations		
Due from The Royal Ontario Museum Foundation	(795)	(260)
Other accounts receivable	(420)	(134)
Inventories	419	(188)
Deferred exhibition costs and other assets	(224)	728
Accounts payable and accrued liabilities	1,596	(1,443)
Deferred revenue	317	211
	893	(1,086)
Cash provided by (used in) operating activities	811	(1,195)
INVESTING AND FINANCING ACTIVITIES		
Purchase of capital assets	(1,828)	(4,336)
Sale of other investments, net	1,150	3,130
Decrease in other assets	156	
Contributions for capital assets	1,293	1,176
Cash provided by (used in) investing and financing activities	771	(30)
Net increase (decrease) in cash and short-term investments	1,582	(1,225)
Cash and short-term investments, beginning of year	731	1,956
Cash and short-term investments, end of year	2,313	731

[See accompanying notes]

notes to financial statements

June 30, 2000

1. General

The Royal Ontario Museum (the "Museum") is a scheduled 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 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.

2. Summary of significant accounting policies

The financial statements have been prepared in accordance with accounting principles generally accepted in Canada applied within the framework of the significant accounting policies summarized below:

revenue recognition

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

Contributions externally restricted for purposes other than endowment are deferred and recognized as revenue in the year in which the related expenses are recognized. Externally restricted contributions for capital assets are deferred and amortized over the life of the related capital asset. Endowment contributions are recognized as direct increases in net assets in the year in which they are received.

investments

Investments are recorded at market value. Investment income consists of interest, dividends, realized gains (losses) and the net change in unrealized gains and losses.

inventories

Inventories, which consist primarily of gift shop items held for sale, publications and supplies, are stated at the lower of average cost and net realizable value.

deferred exhibitions and other costs

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

deferred pension costs

Pension income (expense) is determined on an actuarial basis in accordance with generally accepted accounting principles. Pension costs for current services are charged to income during the year in which the services have been rendered. The cost of past services as well as experience gains or losses which have not yet been recognized in income are amortized on a straight-line basis over a period of 16 years.

other post-employment benefit obligations

Post-employment benefits for extended health and dental care are accounted for on a cash basis.

capital assets

Land is carried at cost. Purchased capital assets are stated at acquisition cost. Contributed capital assets are recorded at fair market value at the date of contribution. Amortization is provided on a straight-line basis over the estimated useful lives of the assets as follows:

Building	40 years
Galleries	20 years
Major capital projects	5 to 10 years
Furniture and equipment	3 to 10 years

artifacts and specimens

The value of artifacts and specimens has been excluded from the balance sheet. Gifted artifacts and specimens are recorded as revenue at values based on appraisals by independent appraisers. The acquisition of both gifted and purchased artifacts and specimens is expensed.

contributed materials and services

Because of the difficulty in determining their fair market value, contributed materials and services are not recognized in the financial statements.

3. Investments

Investments, which are recorded at market value and approximate cost, consist of the following:

	2000	1999
	[in thousands of dollars]	
Cash and short-term investments	2,832	2,470
Canadian bonds	255	191
Canadian preferred shares	24	24
Accrued interest	7	1
	3,118	2,686
Less amounts recognized as other investments	805	1,955
Cash and short-term investments	2,313	731

The amount of assets classified as non-current represents the assets held for unspent deferred capital contributions [note 7].

4. Capital assets

[a] Capital assets consist of the following:

	2000		1999	
	Cost	Accumulated Amortization	Cost	Accumulated Amortization
	[in thousands of dollars]			
Building	54,912	25,996	54,912	24,619
Galleries	36,637	13,219	35,336	11,377
Major capital projects	9,597	7,567	9,288	6,765
Furniture and equipment	918	570	709	426
	102,064	47,352	100,245	43,187
Accumulated amortization	47,352		43,187	
Net book value	54,712		57,058	

[b] The change in net book value of capital assets is due to the following:

	2000	1999
	[in thousands of dollars]	
Balance, beginning of year	57,058	56,684
Purchase of capital assets funded by restricted capital contributions	1,610	4,306
Purchase of capital assets funded internally	218	30
Amortization of capital assets	(4,174)	(3,962)
Balance, end of year	54,712	57,058

5. Artifacts and specimens

As at June 30, 2000, the collection consisted of approximately 5,950,000 artifacts and specimens. During the year the Museum added approximately 66,000 objects to its collections through the acquisition and purchase of artifacts.

6. Deferred revenue

Deferred revenue represents grants from government, corporations and The Royal Ontario Museum Foundation (the "Foundation") related primarily to next year's operations.

7. Deferred capital contributions

Deferred capital contributions represent the unamortized amount of grants and donations received for the purchase of capital assets and gallery development. The amortization of capital contributions is recorded as revenue in the Statement of Operations. The changes in the deferred capital contributions balance are as follows:

	2000	1999
	[in thousands of dollars]	
Balance, beginning of year	58,730	61,433
Amortization of deferred capital contributions	(4,021)	(3,879)
Recognized as grant revenue {note 11}	(833)	
Investment income [note 12]	0	197
Restricted contributions received for capital asset purchases	1,293	979
Balance, end of year	55,169	58,730

At June 30, 2000, deferred capital contributions of \$805,000 (1999 - \$1,955,000) were received but not spent.

8. Operating deficit

The operating deficit of \$1,959,000 (1999 -\$2,343,000) resulted from the corporate restructuring that took place during 1996 and 1998. It is the Museum's intention to eliminate this deficit by operating with a planned excess of revenues over expenses for the next four years.

9. Net assets invested in capital assets

[a] The net assets invested in capital assets consist of the following:

	2000	1999
	[in thousands of dollars]	
Capital assets, net	54,712	57,058
Less amounts financed by deferred capital contributions	54,364	56,775
Balance, end of year	348	283

[b] The net change in net assets invested in capital assets is calculated as follows:

	2000	1999
	[in thousands of dollars]	
Purchase of capital assets funded internally	(218)	(30)
Amortization of capital assets	4,174	3,962
Amortization of deferred capital contributions	(4,021)	(3,879)
Net change in net assets invested in capital assets	(65)	53

10. Board restricted net assets

A summary of board restricted net assets at June 30 is as follows:

	2000	1999
	[in thousands of dollars]	
Museum restricted reserves	647	495
Departmental reserves	945	737
	<u>1,592</u>	<u>1,232</u>

Museum restricted reserves represent funds reserved in accordance with the directives issued by the Board of Trustees or by Museum management.

Departmental reserves represent funds received from cross appointment teaching and other activities of staff and held in accordance with Museum policy to assist in the financing of departmental activities.

11. Grants

Grants consist of the following:

	2000	1999
	[in thousands of dollars]	
Province of Ontario -operating	18,708	18,708
-other	1,218	130
Government of Canada	207	280
The Royal Ontario Museum Foundation [note 15]	4,227	2,957
Corporations	716	192
Other	0	65
	<u>25,076</u>	<u>22,332</u>

In prior years, a grant received from the Province of Ontario for capital purposes was recorded in deferred capital contributions. During the year, the Museum received approval from the Province to use these funds for general purposes and, therefore, \$758,000 has been recorded in other Province of Ontario grants. The Board of Trustees directed that these funds be used to support the implementation of the Museum's Master Plan project. As at year end, Board restricted net assets includes \$337,000 related to this project.

12. Investment income

Investment income earned during the year is recorded as follows:

	2000	1999
	[in thousands of dollars]	
Total investment income	71	236
Recorded in deferred capital contributions [note 7]	0	197
Recorded as revenue in the Statement of Operations	<u>71</u>	<u>39</u>

13. Expenses

Expenses are reported in the Statement of Operations on a functional basis. Expenses by category comprise:

	2000	1999
	[in thousands of dollars]	
Salaries and benefits	23,260	20,355
Purchased goods and services	25,946	20,513
	<u>49,206</u>	<u>40,868</u>

14. Museum volunteers

During the year, Museum volunteers contributed approximately 54,000 hours in support of the Museum. Their activities include guided gallery tours and a variety of programs that enrich the visitor's experience at the Museum; world and local travel packages that promote the Museum's image in Ontario and throughout the world; and many other support activities.

In addition, the net income generated by the Museum volunteers and the ROM Reproductions Association, an independent volunteer organization affiliated with the Museum, goes directly to support the Museum's activities. During the year ended June 30, 2000, the Museum volunteers contributed \$80,000 (1999 - \$100,000) to the Foundation for acquisition and research projects at the Museum and for the upgrade of the ROM Theatre. The ROM Reproductions Association contributed \$75,000 (1999 - \$85,000) to the Foundation for the purchase of artifacts and specimens.

15. The Royal Ontario Museum Foundation

The Foundation was incorporated on July 1, 1992 to co-ordinate all private-sector fundraising activities undertaken on behalf of the Museum and its affiliates. The objective of the Foundation is to raise funds available for enhancing exhibitions and public programs, research and acquisitions.

The accounts of the Foundation are presented separately and are not consolidated in these financial statements. As at June 30, 2000, the fund balances of the Foundation are as follows:

	2000	1999
	[in thousands of dollars]	
Unrestricted funds	314	210
Restricted funds		
Available currently	5,867	4,761
Available at a future date	9,023	6,571
Internally restricted	113	197
	15,003	11,529
Endowment funds		
Externally restricted	7,378	7,064
Internally restricted	2,110	2,061
	9,488	9,125
	24,805	20,864

During the year, the Foundation granted \$5,933,000 (1999 - \$3,959,000) to the Museum. Of this amount \$4,227,000 was recorded as revenue and the balance was recorded as deferred revenue or deferred capital contributions.

16. Pension plans

The Museum uses an accrued benefit actuarial method and best estimate assumptions to value pension plan obligations. The excess of pension plan assets over the present value of pension plan benefits and adjustments arising from past service benefits and experience gains and losses are amortized over the expected average remaining service life of the employee group. Current service costs are expensed during the year. The difference between the funding contributions and the amounts recorded as pension expenses or credits, which represents a deferred pension asset, is included in deferred pension costs on the balance sheet.

Based on the January 1, 1998 actuarial valuation and management's best estimate assumptions, the present value of the accrued pension benefits as at June 30, 2000 amounted to \$35,099,000 (1999 - \$33,851,000), and the market related value of the net assets available to provide for these benefits was \$42,383,000 (1999 - \$43,285,000).

Statement of Operations by Fund-Schedule

	1999 - 2000				1998 - 1999			
	Operating Fund	Restricted Fund	Capital Fund	Total Museum	Operating Fund	Restricted Fund	Capital Fund	Total Museum
revenues								
Grants	21,481	3,595		25,076	20,180	2,088	64	22,332
Admission fees	4,977			4,977	2,676			2,676
Museum programs	1,973			1,973	1,441			1,441
Ancillary services	9,615	395		10,010	7,481	716		8,197
Investment income	26	45		71	30	9		39
Donations - Gifts in kind		2,629		2,629		1,296		1,296
Amortization of deferred capital contributions			4,021	4,021			3,879	3,879
Other	566	692		1,258	482	737		1,219
Total revenues	38,638	7,356	4,021	50,015	32,290	4,846	3,943	41,079
expenses								
Curatorial and collections management	8,263	1,693		9,956	8,073	1,415		9,488
Building, security and visitor services	7,427	943		8,370	6,348		64	6,412
Ancillary services	7,224	483		7,707	5,824	925		6,749
General and administration	3,502	62		3,564	3,305			3,305
Education and public programs	2,424	6		2,430	2,239			2,239
Library and information systems	2,138			2,138	1,844	7		1,851
Exhibition and gallery development	2,179			2,179	1,224			1,224
Marketing and public relations	1,515			1,515	1,444			1,444
Temporary exhibitions	3,384	44		3,428	1,465	17		1,482
Artifacts and specimens								
- Gifts in kind		2,629		2,629		1,296		1,296
- Purchased		1,116		1,116		1,416		1,416
Amortization of capital assets	107	46	4,021	4,174	50	33	3,879	3,962
Total expenses	38,163	7,022	4,021	49,206	31,816	5,109	3,943	40,868
Excess of revenues over expenses	475	334	0	809	474	(263)	0	211

notes

Restricted funds include externally restricted revenues and the related expenses as well as revenue that has been restricted for specific purposes by the Board of trustees, and the related expenses.

Capital Funds include the amortization of restricted contributions received for capital purposes and the amortization of the assets purchased with these restricted contributions.

Operating funds include all other revenues and expenses of the Museum.

Royal Ontario Museum employees paid \$100,000 or more in 1999 calendar year (unaudited)

Name	Position	Salary Paid	Taxable Benefits
Margaret Beckel	Chief Operating Officer	\$163,821	\$4,541
William Graesser	Executive Director, Finance	\$104,450	\$266
Anthony Hushion	Vice-President, Exhibits, Project Management & New Media Resources	\$140,614	\$347
Dan Rahimi	Senior Director, Collections Management	\$104,450	\$266
Al Shaikoli	Executive Director, Facilities	\$104,450	\$266
Lindsay Sharp	President & CEO	\$175,472	\$24,111
Michael Shoreman	Senior Vice-President, Business & Capital Development	\$164,577	\$415
Hans-Dieter Sues	Vice-President, Collections & Research	\$105,250	\$295
Barbara Wade	Vice-President, Human Resources & Organizational Development	\$140,613	\$2,665

Prepared under the Public Sector Salary Disclosure Act, 1996

Organizational Chart

organizational chart



as at June 30, 2000



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