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IS A TRUE
STORY.**



PHILANTHROPIC IMPACT REPORT

JULY 1, 2012 - MARCH 31, 2014



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Thank you for your generous support of ROM Canada. Your investment in Canada's world museum helps connect people to their world and to each other. Since 1914, philanthropy has been at the cornerstone of the ROM. Donors like you make the Museum an indispensable resource for building community by nurturing discovery and inspiring wonder.

Your investment in ROM Canada has had a great impact on the Museum and has enabled many meaningful activities and powerful initiatives, including contemporary exhibitions such as *Carnival: From Emancipation to Celebration*, world-leading discoveries in British Columbia's Burgess Shale fossil bed and Heritage Days that celebrate our country's rich cultural mosaic.

Thank you for playing an important role in shaping and growing ROM Canada helping the ROM build community through its exciting public programs, engaging exhibitions and special events.

"Our donors and sponsors have helped make cutting-edge research, stunning exhibitions and educational programs possible at the ROM. Your philanthropic gifts fuel the acquisition of new specimens and artifacts, which enable us to offer unforgettable experiences, share our collections with the public, and tell fascinating stories about nature and culture."

– Dr. Mark Engstrom, Senior Curator and Deputy Director of Collections & Research, ROM

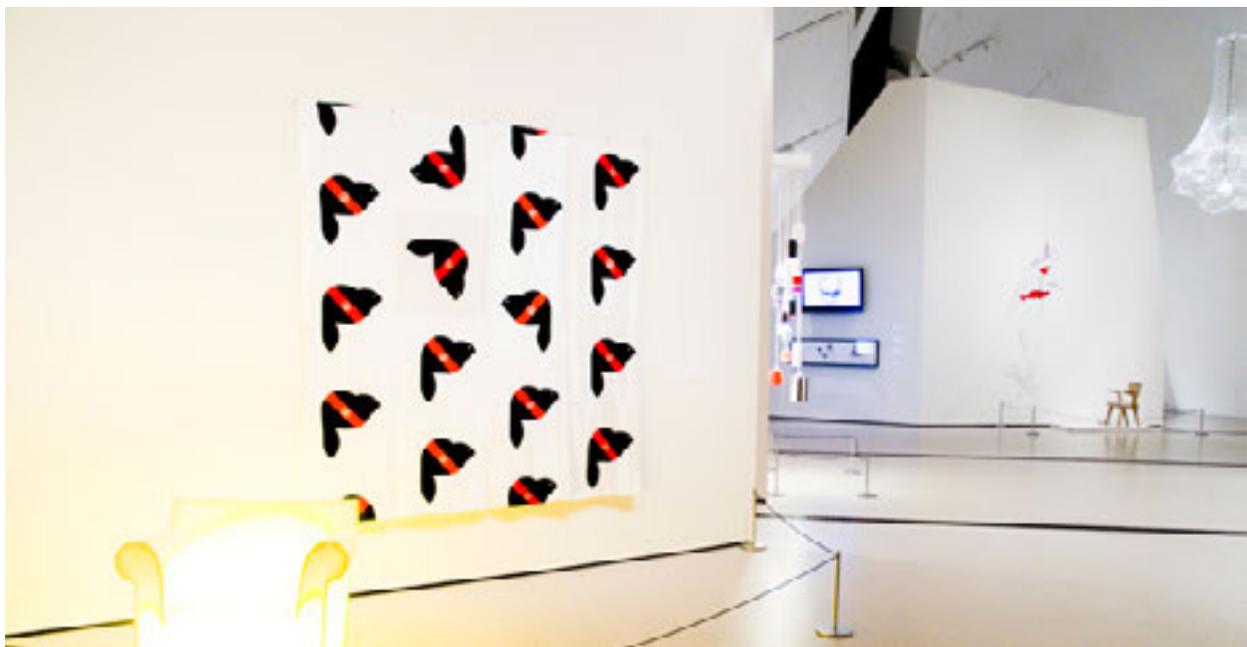
ROM Canada

In 2017, Canada will celebrate 150 years since Confederation. Thanks to your support, the ROM will be a leading contributor to our country's sesquicentennial activities and will harness this historic milestone to act as a key local and global resource for Canadian science, history and culture.

ROM Canada focuses on nature and culture, and encourages interesting interpretations based on the evolution and convergence of both. ROM Canada's vision is to be recognized globally as the preeminent destination to inspire dialogue, exploration and experience of Canada's changing cultures and natural world.

Since 1914, the ROM has been a place to discover and understand Canada. Working with our partners and the community, we will digitize and bring to life our Canadian collections; be a leading player in the emerging National Network of Museums; and continue to offer world-class exhibits, research and programs on Canada. Read on to learn how your philanthropy is putting Canada at the heart of the ROM.

 @ROM_Canada



Engaging Exhibitions

PAUL KANE | August 24, 2013 - March 16, 2014

The ROM presented an exhibit highlighting the art of Paul Kane, one of Canada's most influential artists. The rotation was inspired by the symbiotic relationship between art history and archaeology and was displayed in the Daphne Cockwell Gallery of Canada: First Peoples.

The display brought together 32 artifacts on loan from Quetico Provincial Park and Archaeological Services Inc. along with Kane's painting *French River Rapids*. Additionally, the oil-on-canvas painting *Fishing by Torch Light* was shown in concert with Kane's oil-on-paper field sketch of the same name. Comprising two sections, this exhibit focused on two of Kane's paintings. It also included images of the excavation site, site maps and Kane's book *Wanderings of an Artist* (Longman, Brown, Green, Longmans, and Roberts, 1859).

Fishing by Torchlight acquisition was made possible by the generosity of the Louise Hawley Stone Charitable Trust, Donald and Gretchen Ross, Daphne Cockwell Gallery of Canada: First Peoples Acquisitions Fund, Mr. and Mrs. Albert Milstein, Friends of the Canadian Collections and the support of many other donors. This oil-on-canvas painting has been in the ROM's collection since 1912, as part of a donation from Sir Edmund Osler.



The famous painting by Kane, *Fishing by Torch Light* depicts Native peoples using a fishing-with-light technique. The light seen in this painting is referred to as a jacklight and one like it has recently been added to the ROM's ethnographic collection.



"Morning Glory and Honeysuckle." Susanna Moodie, circa 1869.

BRUSHING IT IN THE ROUGH: WOMEN, ART AND NINETEENTH CENTURY CANADA

August 24, 2013 - February 2014

This intimate display showcased the pictorial responses of three nineteenth-century women—Anna Jameson, a traveller; Susanna Moodie, a settler; and Alice Killaly, a native-born resident—to their Canadian experiences. Each woman produced art within society's parameters and their stories revealed the circumstances behind the use of their talents for financial gain. *Brushing It in the Rough* was presented in the Wilson Canadian Heritage Exhibition Room in the Sigmund Samuel Gallery of Canada.

Augmenting the earlier works, the art of Ruth Abernethy provided a contemporary lens onto the role of women in settler society. The exhibit's 23 works were curated by Dr. Arlene Gehmacher, Curator of Canadian Paintings, Prints & Drawings in the ROM's World Cultures department. She said, "The exhibition's title is a play on 'Roughing it in the Bush,' the title of Susanna Moodie's disparaging account of her early years in Upper Canada. The works featured in this exhibition were not executed in the backwoods, nor were they all done by brush. The spoonerism (wordplay) creates a metaphor for the challenges women encountered in nineteenth-century Canada, and, perhaps more significantly, their strategies in dealing with such difficulties through the production of art."



Left: Vest with floral beadwork. Right: Portrait of John Brant. Unknown artist. After original probably by Charles Bird King. 19th century, oil on canvas.

SOVEREIGN ALLIES/LIVING CULTURES FIRST NATIONS OF THE GREAT LAKES

July 14, 2012 - ongoing

On the bicentennial of the War of 1812, the ROM presented an original exhibition, exclusively drawn from the ROM's rich Canadiana, anthropology, European and textiles collections. *Sovereign Allies/Living Cultures: First Nations of the Great Lakes* explored the participation of First Nations warriors in the War of 1812 and, in the War's aftermath, the fate of First Nations communities and cultures.

Showcasing nearly 100 objects and original art works, the exhibition was complemented by ROM-produced videos featuring Haudenosaunee and Anishinaabe elders and historians reflecting on the War of 1812, and on First Nations beliefs and cultural practices today. *Sovereign Allies/Living Cultures* was displayed in the Great Lakes case in the Daphne Cockwell Gallery of Canada: First Peoples.

Dr. Trudy Nicks, Senior Curator, Anthropology in the ROM's World Cultures department, curated the exhibition in collaboration with First Nations advisors. "The exhibit conveys stories of the War of 1812 and its aftermath from a First Nations perspective. Visitors will meet Haudenosaunee and Anishinaabe war leaders, as well as the well-known Shawnee warrior, Tecumseh," said Dr. Nicks. "They will learn about the women of Mohawk Village at Six Nations who were left to manage village life after the war claimed great numbers of their sons and fathers. These women walked from Six Nations to Queenston Heights to attend the unveiling of the Brock monument, embarking on the arduous journey, more to honour the memory of their own warriors than celebrate the British General."

CARNIVAL: FROM EMANCIPATION TO CELEBRATION | July 28, 2012 to February 24, 2013

The ROM presented *Carnival: From Emancipation to Celebration*, featuring the work of world renowned masquerade designer Brian Mac Farlane along with Scotiabank Toronto Caribbean Carnival photographs. *Carnival* was presented in partnership with the Scotiabank Toronto Caribbean Carnival.

Carnival offered a journey through Mac Farlane's stunning carnival creations from the last three years: *Resurrection: The Mas* (2010); *Humanity: The Circle of Life* (2011); and *Sanctification...In search of* (2012). The exhibition acknowledged the rich symbolic and historical significance of the 50th anniversaries of colonial independence being observed in Jamaica and the Republic of Trinidad and Tobago, respectively. *Carnival* also commemorated Emancipation Day in Ontario.

Carnival consisted of four costumes and 21 hand painted renderings from the famed Mac Farlane design studios or "mas camp." These were augmented by footage taken from inside Mac Farlane's Mas camp. These Trinidad and Tobago carnival treasures provided a counterpoint to the photo and video material from Scotiabank Toronto Caribbean Carnival and the live commentary of historians and participants of this important North American festival.

This exhibition was accompanied by public events, including Museum Mas, where visitors were invited to join in the carnival experience on Sunday July 29, 2012. This was a fun-filled day of mask-making, storytelling, steel drums and other rhythms of the Caribbean.



Left: From *Sanctification...In Search Of Port of Spain, Trinidad*, 2012 © 2012 Brian Mac Farlane. Right: From *Humanity - The Circle of Life Port of Spain, Trinidad*, 2011 © 2011 Brian Mac Farlane.

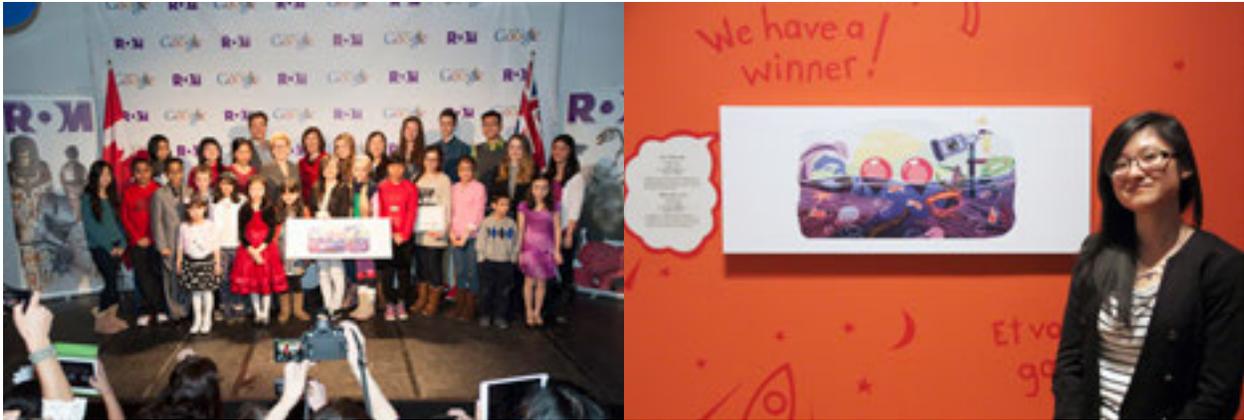
CELEBRATING BLACK HISTORY MONTH WITH CARNIVAL

The ROM celebrated Black History Month 2013 with programming to mark the closing of the *Carnival: From Emancipation to Celebration* exhibition. The Museum offered special programming on the Family Day Long Weekend, February 16-18, 2013 and a two day Carnival Symposium on February 23- 24, 2013.

Full of dazzling colour and vibrant displays, ROM visitors were invited to take part in drumming performances and workshops, face painting, mask making and storytelling. Sandra Whiting shared the rich oral traditions, mythology and folklore of West Africa and the Caribbean, and Carnival Revolution joined us for workshops on how to create carnival headpieces. The public also took part in creating a competitive Carnival King costume.

The symposium featured experts giving short presentations on the history and cultural significance of Carnival and a keynote address by Brian Mac Farlane. A screening of Mariel Brown's 2007 documentary *The Insatiable Season* was followed by a discussion with Mac Farlane. The film offered a fun and intimate look at the creations, crises and passion of the Mac Farlane camp as they produce beautiful costumes for Trinidad's Carnival.





DOODLE 4 GOOGLE

The ROM showcased the drawings of the top 73 regional finalists from across Canada from this year's Doodle 4 Google contest. Open for the first time in Canada, this national competition challenged Canadian students to redesign the famous Google logo using the theme "If I could invent anything, I would invent...". The winning design was featured in the ROM's *Doodle 4 Google* exhibition that ran from February 25-April 27, 2014 and was seen by millions as the exclusive design on Google Canada's homepage on February 26, 2014.

Following thousands of submissions, and nearly 200,000 votes, Ontario's Cindy Tang, age 17, was named the winner of the first ever Doodle 4 Google Canada competition for her illustration of an underwater sea telescope. Chris O'Neill, Managing Director of Google Canada, presented Cindy with a \$10,000 university or college scholarship along with a \$10,000 contribution to the National Winner's school. The winner and four finalists were congratulated by the Honourable Kathleen Wynne, Premier of Ontario at an awards event held at the ROM.

The 25 Regional Finalists in this year's Doodle 4 Google contest were selected by four distinguished judges that included Janet Carding, ROM Director & CEO; Chris Hadfield, astronaut and former commander of the International Space Station; Ann Makosinski, Google Science Fair Winner 2013 and Karine Vanasse, actor. The National Winner and Regional Winners were then selected by the public voting on Google's site.

Research and Acquisitions

Your philanthropic support makes world-leading discoveries possible and enables the ROM to enhance and share its incredible collection of Canadiana.

DR. JEAN-BERNARD CARON, CURATOR, INVERTEBRATE PALAEOLOGY

A profound curiosity about fossils during his childhood led Jean-Bernard Caron to collect and curate his own personal fossil collection in his native France. By age 10, he knew he wanted to be a palaeontologist. Today, he is widely recognized as the leading expert on the Burgess Shale. This 505-million-year-old fossil deposit in British Columbia's Yoho National Park is famed for its bizarre marine animal fossils, most of which are thought to be found nowhere else on the planet.

BURGESS SHALE CREATURE HAD GLOBAL RELATIVES

It's hard to imagine a spiny, worm-like animal could have so many stories to tell. *Hallucigenia sparsa* is one of the most recognizable creatures to have emerged from the world-famous Burgess Shale fossil bed. It has long baffled scientists who have struggled to better understand how it lived and if it had any relatives. But on July 30, 2013, Jean-Bernard Caron and colleagues from the University of Toronto and the University of Cambridge published a study in *Proceedings of the Royal Society B*, suggesting that *Hallucigenia* had relatives spanning the globe.

After re-examining specimens using cutting-edge techniques, they noticed its defensive spines strongly resembled a group of small, isolated spiny elements found worldwide that had puzzled scientists for decades, with both groups of spines having subtle surface ornamentation and a structure resembling a stack of ice cream cones. These characteristics were enough to suggest that the small isolated spines were indeed related to *Hallucigenia*.



Left: Jean-Bernard Caron at a new Burgess Shale fossil site in Kootenay National Park. Right: *Hallucigenia sparsa*.



Spartobranchus tenuis from the Burgess Shale.

BURGESS SHALE WORM PROVIDES CRUCIAL MISSING LINK

It's not every day a strange phallus-shaped creature is unearthed from the Burgess Shale, leading researchers to push the fossil record back by 200 million years. On March 13, 2013 Jean-Bernard was lead author on an important study published online in the journal *Nature*, which confirmed *Spartobranchus tenuis* is an acorn worm. Such incredible discoveries demonstrate how Canada is unique for early life research.

WHY IS THIS IMPORTANT?

Acorn worms are closely related to today's sea stars and sea urchins. While *Spartobranchus tenuis* is long extinct, other species of acorn worms thrive in the fine sands and mud of deep and shallow waters in today's ecosystems.

"Our analysis of *Spartobranchus tenuis*, a creature previously unknown to science, pushes the fossil record of the enteropneusts back by 200 million years and fundamentally changes our understanding of evolution from this period." – Jean-Bernard Caron, ROM Curator of Invertebrate Palaeontology



ROM RESEARCHERS DISCOVER 'EPIC' NEW BURGESS SHALE SITE

Yoho National Park's 505-million-year-old Burgess Shale is one of the world's most important fossil sites. More than a century after its discovery, a compelling sequel was unearthed on February 11, 2014. Just 42 kilometres away in Kootenay National Park, a new Burgess Shale fossil site was located that appears to equal the importance of the original discovery, and may one day even surpass it.

This massive deposit may be world's most important animal fossil discovery in decades and was found by Jean-Bernard and a team from the ROM, Pomona College, the University of Toronto, the University of Saskatchewan and Uppsala University. A paper published in the prestigious scientific journal *Nature Communications* describes Kootenay National Park's new 'Marble Canyon' fossil beds for the first time.

DID YOU KNOW?

In over 100 years of research, approximately 200 animal species have been identified at the original Burgess Shale discovery in Yoho National Park in over 600 field days. In just 15 days of field collecting, 50 animal species were unearthed at the new Kootenay National Park site in British Columbia.

DR. ARLENE GEHMACHER, CURATOR, CANADIAN PAINTINGS, PRINTS & DRAWINGS

Dr. Gehmacher is researching the 1,000 watercolours and drawings acquired by the ROM since 1972. This project was initiated by Mary Allodi, curator emeritus, in 1995 as a complement to her two volumes published in 1974. Arlene has been augmenting the biographies of the artists and interpretation of certain images. A manuscript will be submitted to the ROM's Art & Archaeology Editorial Board in September.



Arlene has also been researching 15 portraits by J.W.L. Forster. The project comprises research towards a publication and exhibition of this core group of portraits that constitute the "National Portrait Gallery." Lastly, she is researching a collection by renowned Canadian artist Rex Woods, which consists of 500 paintings and drawings, 5,000 photos and negatives, 24 linear feet of personal/professional papers, diaries and scrapbooks.



The Rex Woods collection in the Sigmund Samuel Gallery of Canada.

COLLECTING CANADIANA

Arlene made several notable acquisitions including the CBC banner from the Burton Kramer Fonds, a major gift comprising textual records, graphic material and audio-visual material. Kramer is perhaps best known for his design in 1974 of the CBC logo, and he is one of the most important 20th century designers in Canada.

Other notable acquisitions include the portraits of *Susan Isabella Jones and her son Sidney*, and *Sidney Jones*, which are closely associated Canadian history and life. The sitters are of United Empire Loyalist roots, and reflect the migration of people from the United States to Canada during the late 18th and early 19th centuries. Both portraits are certified as Canadian Cultural Property.



Banner for the Canadian Broadcasting Corporation, designed by Burton Kramer (American/Canadian, 1932-), Burton Kramer Associates Limited, Toronto, 1974, coated synthetic fabric. Gift of Burton Kramer. Certified as Canadian Cultural Property.



Left: Jacob Eichholz (American, 1776-1842), *Susan Isabella Jones (nee Ford) and her son Sidney Ford Jones*, 1834, oil/canvas. Right: Attributed to Alvah Bradish (American, 1806-1901), *Sidney Jones*, [1842], oil/canvas.





Also acquired were two woodcut prints by Naoko Matsubara, a Japanese-Canadian artist. ROM Canada now recognizes that artists and their works are not absolutely categorized by cultural affiliation and the prints will be the foundation of a collection of works by *non-Inuit* artists who had affiliations with the Arctic print-making workshops. Matsubara's two "arctic" prints evidence a wonderful combination of Japanese woodcut technique and the inspiration of her once-in-a-lifetime experience in Canada's arctic.

Left: Naoko Matsubara (Japanese/Canadian, 1932-), *Arctic Twilight 'A'*, 1987, colour woodcut print.
Right: Naoko Matsubara (Japanese/Canadian, 1932-), *Arctic Twilight 'B'*, 1987, colour woodcut print.



In 2013, ROM Canada acquired *Lady Walker* (Mary Alexander, wife of Sir Edmund Walker), a portrait by Ellen Wheeler Chase, from a direct descendant of Lady Walker and Sir Edmund Walker. The choice of artist reveals Sir Edmund Walker, one of the ROM's first directors, was an encouraging patron of the fine arts in the early decades of the 20th century. ROM Canada also acquired two collections of Canadiana prints. One collection features a good deal of beaver imagery, enhancing our holdings of this Canadian icon.

Ellen Wheeler Chase (American, 1877-1948), *Lady Walker*, 1919, oil on canvas.

KENNETH LISTER, ASSISTANT CURATOR, ARCTIC, SUBARCTIC & NATIVE WATERCRAFT

Ken Lister is working on *The First Brush: Paul Kane and Infrared Reflectography* in collaboration with Heidi Sobol, ROM Senior Conservator, Paintings, and Dr. George Bevan, Ian Longo and Michael Fergusson from the Classics Department at Queen's University.



During his travels, iconic painter Paul Kane compiled more than 600 sketches documenting in his words, the “manners and customs” of the land’s First Peoples and “the scenery of an almost unknown country.” The narrative of his journeys, titled *Wanderings of an Artist among the Indians of North America*, was published in 1859. In the preface, Kane identified the book’s illustrations as “executed from my sketches,” thus implying his studio oil paintings represented a truthful pictorial record to complement the veracity of his narrative.

In a multi-year project, Ken has searched for the artist’s sketch sites in the Great Lakes and along the Kaministiquia River–Dog Lake fur-trade route in northwestern Ontario. Locating numerous sites and comparing their physical features to their sketched images shows Kane was committed to accurate representation. But this study of Kane’s studio oil paintings reveals both consistencies and alterations from his sketches, drawing into question his dedication to historical accuracy.

Infrared Reflectography (IR) is revealing drawings and underpaintings that Kane initially set down, enabling Ken to “witness” the artist’s compositional thinking that led to the final studio image. All 100 of Kane’s oil paintings in the ROM have been examined using IR, as well as his oil paintings in the Art Gallery of Ontario and the National Gallery of Canada. This analysis shows Kane often began his oil canvases faithful to his sketches. While labouring in his studio, however, he often changed details and altered compositions. But there are an equal number of his paintings where minimal or no alterations are viewable.

UNDERSTANDING PAUL KANE’S WORK

Ken Lister’s research is leading to a deeper understanding of this seminal Canadian painter’s artistic process and a re-evaluation of his art as historical documents of 19th-century landscape and Native life. It has culminated in a year-long series of rotations in the ROM’s Daphne Cockwell Gallery of Canada: First Peoples where the infrared images are displayed with the formal canvases, enabling visitors to do their own analysis. The exhibition is accompanied with a catalogue published by the ROM, with the generous support of the Louise Hawley Stone Charitable Trust.



Top: "A Buffalo Pound" by Paul Kane, oil on canvas, 1849-1852. Gift of Sir Edmund Osler. Bottom: An Infrared Reflectography image of Paul Kane's oil painting, "A Buffalo Pound."



Inuvialuit Kayak, Vatican Ethnological Museum collection. Detail of the kayak's cockpit combing structure.



THE VATICAN KAYAK PROJECT

The traditional territory of the Inuvialuit ranged from Herschel Island across the Mackenzie River Delta to Cape Bathurst in the western Canadian arctic. They used kayaks to pursue seals, for setting fish nets, and for spearing caribou as they crossed inland lakes. The kayak was also vital for beluga whale hunts where over 200 kayakers corralled the whales into shallows where they could be harpooned.

The Inuvialuit culture was greatly disrupted during the late 19th century whaling period. Alaskan Inuit immigrated into the region to take advantage of the opportunities provided by visiting whalers. Alcohol and diseases from Euro-Americans and intermarriage with immigrant Inuit groups also decimated the Inuvialuit culture. By the 1920s the population had decreased to an extinct status, making the Inuvialuit kayak little more than a memory.

Very few Inuvialuit kayaks were collected and up until 2004 there were only five known examples in the world's museums. In the fall of 2004, however, as guests of the Toronto Waterfront Revitalization Corporation, the ROM's Ken Lister and Mark Engstrom visited the Missionary Ethnological Museum at the Vatican and were shown an Inuvialuit kayak in its collection.

The collection of the Vatican's Missionary Ethnological Museum consists of approximately 80,000 artifacts from the indigenous cultures of Asia, Oceania, Africa and the Americas. Its mission is to show the interconnection between Christianity and Native cultures and link the world's cultures with the lessons and stories of the Bible.

In 1924, in response to the request by Pope Pius XI, a kayak made by the Inuvialuit of the Mackenzie River Delta was sent to the Vatican from Bishop Gabriel Breynat. The kayak was shipped by Revillon Wholesale Limited by CPR from Edmonton to Montreal and then placed on the S.S. Valcerusa steamer, bound for Rome. Although the kayak became part of the Missionary Ethnological Museum in 1927, it was unknown to arctic scholars until it was shown to Ken in 2004.

BRINGING AN INUVIALUIT KAYAK TO NORTH AMERICA

In November 2013, Ken Lister and ROM colleagues Heidi Sobol and Lory Drusian visited the Vatican. They are now working with Vatican staff in the scientific analysis of the kayak that will lead to its restoration. Following restoration, the kayak will come to the Smithsonian Institution, the Prince of Wales Northern Heritage Centre in Yellowknife, the Inuvialuit Cultural Resource Centre in Inuvik and the ROM. This project is one of many exciting ROM programs planned for Canada's 150th anniversary celebrations in 2017.

Public Programming

ROM REVEALED | May 3-4, 2014

To celebrate our Centennial, the ROM threw open its doors to the public, offering free general admission. ROM Revealed weekend offered a rare opportunity to go behind-the-scenes and explore the areas of the Museum traditionally not open to the public. ROM Canada curators and technicians participated in the "Epic Civilizations" tour of the Louise Hawley Stone Curatorial Centre, including a view into the ethnographic collections room. Curators from across the Museum contributed to the ROM Canada session of ROM Ideas (the 2014 ROM Research Colloquium). Speakers included:

- Curator emeritus Peter Storck: "Life at, and After, the ROM: A Retired Curator Looks Back, and Forward"
- Arlene Gehmacher: "When Culture and Nature Intersect: Arthur Heming's Fur Trade Paintings at the Royal Ontario Museum"
- Antonia Guidotti: "Butterflies of Ontario"
- Heidi Sobol: "Beneath the Surface: The Use of Infrared Reflectography in the Examination of Paintings"
- Tim Dickinson: "Natural Health Products and the ROM's Crataegus collections"



Heidi Sobol, ROM Senior Conservator, Paintings, demonstrates conservation techniques at ROM Revealed.



Visitors enjoy behind-the-scenes access to the ROM's collection during ROM Revealed.

Heritage Days at the ROM are generously presented by CIBC. The Museum is at the heart of Toronto—one of the most vibrant and diverse cities in the world. Its world cultures mandate provides a natural place for Canadians from all backgrounds to celebrate and learn about their own as well as other cultures.

The ROM's Polish Heritage Day took place on November 24, 2012 and featured live performances, children's hands-on activities, shopping and dining. Music played a special part in the day's lineup with Polish choral performances and piano recitals highlighting the work of Polish composers. A selection of objects from the Polish Kashub Heritage Museum in Wilno, Ontario was displayed in Canada Court. A special Polish Spirit Exhibition also celebrated 61 Canadians of Polish origin that have made significant contributions to politics, culture, science and community work.

The ROM partnered with the Chinese Cultural Centre of Greater Toronto (CCC) to present Chinese Cultural Heritage Day on February 2, 2013. The celebration featured live music and dance, Chinese themed hands-on activities, Chinese short films including *Beijing Opera*, brush painting and calligraphy, a traditional Chinese tea ceremony and a beautiful display of 50 ethnic Chinese costumes.

In partnership with the Toronto Iranians Community Group, the ROM presented a day of Iranian culture and heritage programming on May 25, 2013. The celebration featured authentic Iranian music, dance and Naghali storytelling performances. Iranian Heritage day also showcased the premiere of Siamak Eskandari's newest photography exhibit, *Riders on the Stone*, and a lecture by the photographer. Art was on display from contemporary Iranian artists as well as hands-on Iranian themed crafts for children.

MUSEUMS IMPROVE THE QUALITY OF OUR LIVES.

Eight major indicators of health and well-being (including physical health, mental health, stress level, and overall satisfaction with life) are strongly connected to attending, or participating in, cultural activities.

Source: Toronto Arts Facts, 2014. Toronto Arts Council. <http://www.torontoartscouncil.org/ARTS-FACTS/Toronto-Arts-Facts2>.



Top: Polish Heritage Day at the ROM. Bottom: Traditional Chinese Lion Dance for Chinese Heritage Day.

Funds

THE ACTIVITIES OF ROM CANADA ARE GENEROUSLY SUPPORTED BY A COMMUNITY OF DONORS WHO INVEST IN THE FOLLOWING FUNDS:

- Canada First Peoples Fund
- Canadiana Curatorship Fund
- Canadiana Endowment Fund
- Canadiana Watercolour and Drawing Project Fund
- Count Walter Bieniewski Canadiana Endowment Fund
- Daphne Cockwill Gallery of Canada: First Peoples Fund
- Elizabeth Walter Endowment Fund
- Glenna and George Fierheller Digitization Fund
- Jeanne Timmins Costello Trust Fund
- John and Eustella Langdon Fund
- J.W. L. Forster National Portrait Gallery Fund
- Paul Kane Fund
- Richard Iorweth Thorman Endowment Fund
- ROM Canada: Managing Director Fund
- Sigmund Samuel Canadian Acquisitions Fund
- Sigmund Samuel Gallery of Canada Fund

Thank you again for your generous support of ROM Canada. For further information on this report or ROM Canada projects, please contact:

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