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Welcome

The Royal Ontario Museum (ROM) has always been a place of discovery, learning, and inspiration. Our world-renowned collections and acclaimed exhibitions explore subjects that exhilarate visitors from around the globe. This year, more than one million visitors passed through our doors and enjoyed a ROM experience, the most in the Museum’s history.

One of the reasons the ROM attracts such an impressive number of people is its ability to spark curiosity and stimulate a thirst for knowledge in visitors of all ages. We are one of the few museums in the world with encyclopedic collections spanning art, culture, and nature. Additionally, the ROM is a global research institution with internationally recognized curators conducting field research in 27 countries. Over the course of the past year, their findings have been published in nearly 100 academic journals.

As you will see in the following pages, 2015–2016 was also a banner year for exhibitions at the ROM. The stunning *Pompeii: In the Shadow of the Volcano* received both popular and critical acclaim, mesmerizing 275,000 visitors with the dramatic story of an ancient city frozen in time. *¡Viva Mexico! Clothing & Culture* celebrated the ROM’s Mexican textiles and costume collection and opened a window onto Mexico’s colourful history and vibrant culture. *Generations: Annu Palakunnathu Matthew* explored the many layers of family history through photography, while the popular *Wildlife Photographer of the Year*, shared important messages about biodiversity through award-winning images from around the world, including those of three Canadian photographers.

The ROM is also proud of the role it plays in inspiring the next generation of scientists, artists, world leaders, and curiosity seekers. We continue to offer access to our collections and an array of dynamic programs that promote youth engagement with the cultural and natural world. One of the most innovative examples is our annual Game Jam Weekend, a workshop for computer game developers. Back by popular demand, this program encourages young gamers to use the natural world as a source of inspiration for game development. It also strengthens the ROM’s relationship with youth innovators and entrepreneurs. *Clash of Talons*, a new computer game featuring birds of prey marketed by Last Hour Games, grew out of this year’s ROM Game Jam event.

Committed to meeting the diverse needs and abilities of our visitors, the Museum has continued to remove barriers to entry, seeking to ensure that the ROM experience is enriching for all our audiences. Our ROMCAN partnership with 46 non-profit community organizations helped eliminate financial, social, and cultural barriers, facilitating 75,000 free visits to our galleries in 2015. In recognition of this initiative, the ROM received the 2015 Ontario Tourism Award of Excellence for Accessible Tourism.

The ROM enters the new year with tremendous momentum. I hope you visit often to discover our dynamic programs, engaging exhibitions, and thought-provoking research—or come simply to be inspired by the wondrous objects in our collections. We look forward to seeing you soon at your Museum.

JOSH BASSECHES
DIRECTOR & CEO
ROYAL ONTARIO MUSEUM

BONNIE BROOKS
CHAIR, BOARD OF TRUSTEES
ROYAL ONTARIO MUSEUM
Six Black Feet Chiefs

Fossil of Wiwaxia corrugata

Carved red lacquer vase

Turtle Flight, Wildlife Photographer of the Year
The ROM is very fortunate to have an extensive community of committed donors, patrons, corporate partners, and volunteers, who are instrumental in making the Museum an essential destination for learning, inspiration, and understanding.

We are pleased to share that our Love the ROM Centennial initiative surpassed its fundraising goal of $15 million, coming to an official close on June 30, 2015. Thanks to your incredible generosity, we raised $23.8 million to support the ROM’s mission to promote learning and create new knowledge for a better shared future.

In addition, to honour the ROM’s Centennial, the Currelly Legacy Society achieved its goal of welcoming 100 new members. Named after the Museum’s first director, this group of individuals have each committed to leaving a future bequest or promised gift to the ROM. The Museum now has 228 known legacy intentions, valued at just over $32 million.

With your support, the ROM Governors raised $12.4 million and granted more than $10.6 million to the Museum last year. These funds enabled world-class exhibitions such as *Pompeii: In the Shadow of the Volcano*; pioneering research including our Blue Whale Recovery Project; and public programs like ROM Summer Club for kids.

Another highlight of the year was the opening of a preview space for the future *Dawn of Life Gallery*. We continue to raise funds for this exciting project and this tantalizing sneak peek animates spectacular fossils slated for the gallery that tell the story of life on Earth—from its earliest beginnings to the first dinosaurs—generating interest from members of the public and the media.

We are grateful to all the members of our Royal Patrons Circle and Young Patrons Circle, who, together with our Annual Fund donors, contributed $2.3 million in support of the ROM—your most generous year to date! We were also delighted to have more supporters join our Museum family, increasing our number of donors by 30 per cent.

As leaders of the Museum’s philanthropic foundation, it was our privilege to honour our generous supporters and volunteers at the annual Chairs’ Reception on May 4, 2016. This memorable evening recognized Donor of Merit Award recipient Richard M. Ivey and Lieutenant Governor’s Distinguished Service Award recipients Martha J. Hogarth and W. Robert Farquharson—all of whom have provided extraordinary service to the ROM.

Thank you again for your thoughtful leadership and passionate support of the ROM.

SUSAN HORVATH
PRESIDENT & CEO
ROM GOVERNORS

ROBERT E. PIERCE
CHAIRMAN
ROM BOARD OF GOVERNORS
This past year we grew our community of donors by 30 per cent! Your generous support is helping the Museum bring engaging exhibitions, public programs and educational initiatives to life.

Susan Horvath,
President & CEO, ROM Governors
2015 | 2016 Annual Report

ROYAL ONTARIO MUSEUM

95,175 students visited the ROM

100,000 ROM Members

1.1 million visitors

274,695 people visited the acclaimed Pompeii exhibition

3 Martian Meteorites acquired

1,142 species identified during BioBlitz

ROM research conducted in 27 countries and 5 provinces
The Young Patrons Circle and Royal Patrons Circle donated $1,836,453

3,306 donors to the ROM

508 million-year-old fossil named

62 Syrian refugees were welcomed on the first Canadian heritage tour

97 + 5 academic articles

NOW Magazine’s People’s Choice Award for Best Museum

65,254 came to see Wildlife Photographer of the Year

508
MILLION-YEAR-OLD FOSSIL NAMED

62
SYRIAN REFUGEES WERE WELcomed ON THE FIRST CANADIAN HERITAGE TOUR
Pompeii: In the Shadow of the Volcano

Exhibition Patrons
Moira & Alfredo Romano, Air Canada Cargo

Media Partners Toronto Star, CTV

Garfield Weston Exhibition Hall
JUNE 13, 2015, TO JANUARY 3, 2016

The ROM’s incredible exhibition unveiled more than 200 objects excavated from this ancient city buried under metres of volcanic ash from the Mount Vesuvius eruption in 79 AD. The exhibition revealed the fragility of life in the face of natural disaster. Almost 2,000 years ago, the once-thriving city suddenly—and completely—vanished from sight until excavations began in 1748. The exhibition, seen by 274,695 visitors, featured stunning gold and silver, exquisite mosaics and jewellery, objects of everyday life, and iconic body casts, all telling the story of Pompeii, its people, and its astonishing legacy—an ancient city frozen in time.

Generations: Annu Palakunnathu Matthew

Co-Presented as a primary exhibition in the 2015 Scotiabank CONTACT Photography Festival
Third Floor Centre Block
MAY 2 TO OCTOBER 18, 2015

Annu Palakunnathu Matthew’s photograph exhibition presented a blend of still and moving imagery, exploring how family photographs shape identity. The exhibition studied not only the connection between the past and present, but also the silences and absences in family photos that cloud our memories.

¡Viva Mexico! Clothing and Culture

Presented by Mexico Tourism Board
Patricia Harris Gallery of Textiles & Costume
MAY 9, 2015, TO MAY 23, 2016

From the iconic to the innovative, this evolution of fashion boldly reflected the history of Mexico, where the textile arts reach back over many centuries. More than 150 historic and contemporary pieces from the ROM’s collection of Mexican textiles helped tell the story of Mexico’s rich culture.

Wildlife Photographer of the Year

Presenting Sponsor Quark Expeditions
Media Partner Canadian Geographic
Third Floor Centre Block
NOVEMBER 21, 2015, TO MARCH 20, 2016

On tour from the Natural History Museum in London, this annual photography competition celebrated nature and wildlife through 100 photographs, selected from thousands of submissions by photographers of all ages from around the world. This year Ontario photographer Don Gutoski was selected as the competition’s overall winner for his image A Tale of Two Foxes. Wildlife Photographer of the Year is developed and produced by the Natural History Museum, London.

SEE PAGE 20 FOR MORE ON OUR EXHIBITIONS.
ACQUISITION HIGHLIGHTS

1. Scheelite Gems
Two rare scheelite gemstones were acquired by the Department of Natural History, Mineralogy, this year: an 81.59-carat, trigonal fancy-cut gem and a single large orange octahedron crystal with a large transparent window at the tip. Both specimens are from the famed Mount Xuebaoding, Pingwu, Sichuan Province in China.

2. Woodblock Prints
Three Japanese woodblock prints joined the ROM’s significant collection of Japanese art this year. Produced in the late Edo Period/early Meiji Period by internationally renowned artists Utagawa Kuniyoshi, Kobayashi Kiyochika, and Tsukioka Yoshitoshi, the pieces reflect a tranquil yet modern Japan in the mid- to late 1800s.

3. Dinosaur Skull Bones
New fossils from the bonebed of *Medusaceratops loki* (Judith River Formation, Kennedy Coulee, Montana) joined the ROM’s dinosaur collection. This set of ceratopsian skull bones will allow one of the world’s oldest known horned dinosaurs to be re-described and re-assigned to the correct subfamily, thereby contributing significant new information to understanding the early evolution of *Ceratopsidae*.

4. Worn (a black mourning dress)
Created by contemporary African Canadian artist Karin Jones, “Worn” evokes the Victorian mourning dress and all its connotations of constraints. Fashioned of synthetic African hair, hand braided and sewn, it is a stunning piece whose title likewise eloquently and poignantly bespeaks the racial and gender chauvinism experienced by women of African descent world wide.

5. Maué Headdress
Composed of several thousand brilliantly coloured feathers, this headdress made by the Amazonian Maué Indians is very rare and extremely well-crafted. Dating from the 1820s, it gives the ROM’s current featherwork collection a new perspective, representing the height of Amazonian material culture.

Louise Hawley Stone was a dedicated ROM volunteer, donor, fundraiser and Board member. In 1997, she established a charitable trust of nearly $50 million for the Museum. Today, the Louise Hawley Stone Charitable Trust provides a steady income for the ROM to purchase new acquisitions and fund publications related to the ROM’s collections.
THESE ACQUISITIONS WERE MADE POSSIBLE BY THE GENEROUS SUPPORT OF THE LOUISE HAWLEY STONE CHARITABLE TRUST AND THE MONA CAMPBELL ENDOWMENT FUND. SEE PAGE 34 FOR MORE ON OUR ACQUISITIONS.
PROGRAMS, EVENTS & EDUCATION

Programs
The Museum offers a wide variety of programming tailored to specific audiences, including children, adults, and seniors, as well as families and tourists. Programs include in-depth lectures led by ROM experts, as well as programs like the very popular Friday Night Live presented by Ford of Canada, which continues to enjoy success, attracting a young and engaged audience to the Museum.

Events
Themed Big Weekends, such as Digging the ROM: International Archaeology Weekend and Dinos Rule the ROM, were monthly festivals jam-packed with lively, interactive, and engaging family-friendly activities that highlighted our galleries, exhibitions, and research. ROM Summer Fridays and ROM Winter Fridays offered enhanced visitor experiences, including meeting experts in the galleries and enjoying live music. Specialty programming for ROM for the Holidays, Family Day Weekend, and March Break transformed the Museum, with family-friendly programming during peak visitation periods.

Education
The ROM is one of the largest co-curricular educators in the Province, welcoming almost 100,000 students to the Museum last year. These visits help introduce new ideas to young minds, with guided tours, hands-on labs, and interactive activity guides. ROM programs are linked to the Ontario school curriculum, allowing teachers to augment in-class lessons with Museum visits, thus students can build on what they’re learning at school with an immersive experience. Our School Visits Bursary Program, along with the Travelling EduKits and Travelling Exhibitions, allow the Museum to reach out to even more students across the country.

ROM GOVERNORS’ HIGHLIGHTS

Philanthropic Support
The ROM Governors are responsible for all philanthropic activities in support of the Museum’s highest priorities. Their work enables the ROM to better serve its diverse and ever-changing communities, by fostering long-term sustainable relationships of exceptional value—to both the institution and its donors. ROM Governors is supported by an independent board that provides leadership in a wide range of philanthropic activities supporting ROM programs, research, collections, galleries, exhibitions, and outreach programs.

Celebrating Your Generosity
The ROM thanks and acknowledges all the supporters who have generously contributed to the Museum’s many exciting projects. Please refer to pages 51-69 for a list of our donors, sponsors, and patrons.

SPECIAL EVENTS

PROM X
MARCH 28, 2015
Hundreds of Young Patrons Circle members and guests enjoyed the 10th and final PROM. Inspired by the work of Douglas Coupland, PROM X paid homage to one of Canada’s most celebrated contemporary artists, writers, and thinkers.

Chairs’ Reception
MAY 7, 2015
An evening celebration of the philanthropic leadership of our Lieutenant Governor’s Distinguished Service Award Recipients: Salvatore (Sal) M. Badali, Jennifer Ivey Bannock, and Harriet Walker. The ROM family also honoured BMO Financial Group with the Donor of Merit Award and enjoyed a preview of the future Dawn of Life Gallery.

A Night in Pompeii
JUNE 9, 2015
A private preview of the Canadian premiere of the Pompeii: In the Shadow of the Volcano exhibition. Chaired by ROM Governor Jennifer Ivey Bannock, this exquisite dining experience featured Pompeian entertainment.

Fact or Fiction
NOVEMBER 2, 2015
The ROM’s signature guessing game returned as an exclusive event offering for Patrons, who engaged with Museum experts to discover the true nature of mysterious objects from the vaults.
Children enjoying the James and Louise Temerty Galleries of the Age of Dinosaurs.
1.1 million visitors in 2015–2016, a 15% increase over the prior year

Pompeii exhibition attended by 274,695

Operating revenue increase of 9% over prior year. The proportion of self-generated revenue improved to 53% for the year

Strong growth in self-generated income streams

$3.2-million reduction in long-term debt. Remaining balance of $30 million (at 2.2% interest not due until 2027)

Operating expenses well-controlled and increased by 5% in line with revenue increases

Net operating results up $2 million compared with prior year

Agreement to merge the ROM Pension Plan with the Colleges of Applied Arts and Technology Pension Plan (CAAT), which avoids significant increases to future cash funding requirements of approximately $3 million per year*

*Once the merger is approved the pension will no longer be accounted for as a multi-employer plan using defined contribution accounting and will instead be accounted for as a defined contribution plan, and approximately $12.8 million in future assets will be offset against the accumulated deficit. The total cash contributions under CAAT will be expensed thereafter.

SEE PAGE 72 FOR MORE ON ROM FINANCIALS.
**ROM LEADERSHIP**

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*Became Honorary Trustee at completion of Board term.

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DIANNE PHAN
KING SIU

YPC Ambassadors
MICHAEL ANTWI
PRERNA CHANDAK
CHRIS CHARRON
LESLEY ENG
JOHN GOMATOS

ANNE GULLIVER
CHRIS ISSARIOTIS
MOE JABER
FIONA LIM TUNG
SHANE MCDOWELL
ADAM PROVENCHER
SARAH SALOMON
PETER SPINATO
DANNY VAN
MARCELINA WEISS
CHRISTINE YU

A Night in Pompeii Committee
JENNIFER IVY BANNOCK, CHAIR
ISABELLA BERTANI
JOHN BIANCHINI
MARISA GAMBIN
ROBERT A. KEILTY

ROM Ball Committee
SIMONA SHNAIDER, CHAIR
SUZANNE BOYD
BILL FULGHUM
LISA HUDSON
JENNIFER IVY BANNOCK
NATASHA KOIFMAN
KRISTAL KOO
NICHOLAS MELLAMPHY
VICKY MILNER
JESSICA MULRONEY
ROBIN TURACK
ANJLI PATEL

Golf Committee
NICK BOBROW, CO-CHAIR
KOEL LOYER, CO-CHAIR
PREM KOHLI
KAY LEUNG
NITA L. REED
JOHN VAN SCHEPEN
Exhibitions

Exhibitions at the Museum take many forms, from large feature exhibitions like *Pompeii: In the Shadow to the Volcano*, *¡Viva Mexico! Clothing and Culture*, and *Wildlife Photographer of the Year*, to special exhibitions like *The Dawn of Life* Preview Gallery, to the Travelling Exhibition program that brings the ROM’s collections, research, and expertise to communities who cannot readily visit the Museum. Here are some of the ROM’s calendar of 2015–2016 exhibitions.
POMPEII: IN THE SHADOW OF THE VOLCANO

Exhibition Patrons: Moira & Alfredo Romano, Air Canada Cargo
Media Partners: Toronto Star, CTV
Garfield Weston Exhibition Hall
Curator: Paul Denis (with assistance from Kate Cooper, Katherine Dunnell)

JUNE 13, 2015, TO JANUARY 3, 2016

This exhibition was enjoyed by more than 274,000 people who viewed over 200 objects excavated from the ancient city of Pompeii prior to the eruption of Mount Vesuvius almost 2,000 years ago, revealing the fragility of life in the face of natural disaster. Buried under metres of volcanic ash, the once-thriving city suddenly—and completely—vanished from sight in the year 79 AD and remained buried for almost 1,700 years until excavations began in 1748. The popular exhibition featured stunning gold and silver, exquisite mosaics and jewellery, objects of everyday life, and iconic body casts, all telling the story of Pompeii, its people, and its astonishing legacy—an ancient city frozen in time.

Organized in partnership by the Royal Ontario Museum and the Montreal Museum of Fine Arts, in collaboration with the Superintendence for Archaeological Heritage of Naples and the Sopraintendenza Speciale di Pompei, Ercolano e Stabia.
GENERATIONS: ANNU PALAKUNNATHU MATTHEW

Co-Presented as a Primary Exhibition in the 2015 Scotiabank CONTACT Photography Festival
Third Floor Centre Block
Curator Dr. Deepali Dewan
MAY 2 TO OCTOBER 18, 2015

Annu Palakunnathu Matthew’s photo-based exhibition presented a striking blend of still and moving imagery, exploring the powerful appeal of family photographs and how they shape identity. The exhibition studied not only the connection between the past and present, but also the silences and absences in family photos—where memory and fabricated histories become blurred.

¡VIVA MEXICO! CLOTHING AND CULTURE

Presented by Mexico Tourism Board
Patricia Harris Gallery of Textiles & Costume
Curators Chloë Sayer (Guest Curator), Dr. Alexandra Palmer
MAY 9, 2015, TO MAY 23, 2016

More than 150 historic and contemporary pieces from the ROM’s world-renowned collection of Mexican textiles told the story of Mexico’s rich culture. This evolution of fashion boldly reflected the history of Mexico, where the textile arts reach back over many centuries. From the iconic to the innovative, the exhibition included complete costume ensembles, sarapes, rebozos, textiles, embroidery, and beadwork.

Research for this exhibition was kindly supported by the ROM’s Burnham Brett Endowment Fund, Veronika Gervers Research Fellowship, Kircheis Family Endowment Fund, and Gwendolyn Fraser Fund.

“¡Viva Mexico! Clothing & Culture creates awareness of Mexico in Canada, helping contrast the country’s past with its modern and sophisticated present.”

Mauricio Toussaint, Ambassador, General Consul of Mexico in Toronto.
Wildlife photography is one of the most popular activities our Polar Adventure passengers engage in and we’re delighted to participate in the promotion of this sustainable, creative way of interacting with, and honouring, some of the world’s most rare and elusive creatures.

Andrew White, President, Quark Expeditions
EXHIBITIONS

DECLARATION: REPATRIATION
Roloff Beny Gallery
Curator Ken Lister
JUNE 5 TO JULY 5, 2015

This exhibition from Toronto-based arts-activist performance group Article 11 presented an opportunity to celebrate the creative process of indigenous artists as they collaborated on new approaches to original artistic works.

This program was made possible through a partnership between the Royal Ontario Museum and the Toronto Arts Council (TAC) as part of TAC’s Animating Historic Sites and Museums Program.

CHAMPLAIN ON OUR DOORSTEP
Sigmund Samuel Gallery of Canada
Curator Dr. Arlene Gehmacher
JUNE 16 TO NOVEMBER 1, 2015

In 2015, Ontarians celebrated the 400th anniversary of francophone presence in the province. The ROM presented an original second edition of Samuel de Champlain’s 1613 Voyages journal, in which he shared his thoughts on life in the North American colonies.

WANDERINGS OF AN ARTIST
Daphne Cockwell Gallery of Canada: First Peoples
Curator Ken Lister
AUGUST 8, 2015, TO AUGUST 21, 2016

Featuring artworks from ROM Press’ Paul Kane publication, Wanderings of an Artist Among the Indians of North America, this installation provided historical context on the contemporary issue surrounding spearfishing among the Ojibwe of northern Wisconsin.

MADE IN CHINA: CULTURAL ENCOUNTERS THROUGH EXPORT ART
Herman Herszog Levy Gallery
Curators Dr. Wen-chien Cheng and Jianfei He
SEPTEMBER 5, 2015, TO AUGUST 1, 2016

Artifacts from the ROM’s Chinese, European, and Natural History collections, including works on pith, paper, lacquer, and porcelain, placed the globally recognized trademark “Made in China” in a historical context. The exhibition examined the interrelationship between the East and the West during the 18th and 19th centuries.

KIRWIN COLLECTION
Vale Gallery of Minerals
Tech Suite of Galleries: Earth’s Treasures
Curator Dr. Kim Tait
OPENED SEPTEMBER 28, 2015

This display features more than 22,000 mineral and ore specimens from around the world amassed over the past 40 years by geologist Douglas Kirwin. It is a veritable geological library, telling the Earth’s complete four-billion-year-old story.

This collection was made possible with the generous support of BMO Financial Group, Yamana Gold Inc., Douglas Kirwin, Louise Hawley Stone Charitable Trust, Hatch, Rock of Ages Gala 2011, the Bogden Family, Scott and Ellen Hand, Francine and Robert Ruggles, Prospectors & Developers Association of Canada, Christopher Wansbrough, AMC Consultants, and Women in Mining Toronto.

DAWN OF LIFE PREVIEW GALLERY
Rotunda, Level 2
Curator Dr. Jean-Bernard Caron
OPENED SEPTEMBER 28, 2015

In anticipation of the new Dawn of Life Gallery, which will be home to the Museum’s world-renowned collection of Burgess Shale specimens, this display features some of the spectacular pieces introducing how the gallery will be presented and interpreted.

PUNCH & POINT: HISTORICAL EDITORIAL CARTOONS OF J.W. BENGOUGH (1851-1923) AND SAM HUNTER (1858-1939)
Wilson Canadian Heritage Exhibition Room
Sigmund Samuel Gallery of Canada
Curator Dr. Arlene Gehmacher
DECEMBER 5, 2015, TO SEPTEMBER 18, 2016

Featuring historic editorial cartoons from the ROM’s collections, this exhibition offered visitors an opportunity to read editorial cartoons from a young, confederated Canada.

THE FRANKLIN NETWORK OUTREACH PROJECT
Lead Exhibition Patron The W. Garfield Weston Foundation
Developing Partner Royal Ontario Museum, Parks Canada
Samuel Hall & Currelly Gallery
OPENED MARCH 24, 2014

In partnership with Parks Canada, the Franklin Exploration Outreach Program launched an interactive display that has been displayed in ten museum partners across Canada, connecting visitors across Canada to this exciting Arctic investigation.
Aquamarine
Pashar Valley, Pakistan
5 x 5 cm
ROM curatorial research continued to have a global impact on human knowledge and scientific advancement in 2015. ROM curators conducted field research in 27 countries outside Canada, and in five Canadian provinces. ROM research was published in 97 peer-reviewed journals and five books. In addition, ROM research was shared in 39 academic conference papers delivered in 11 countries, and in 19 invited lectures in six countries.

In February, the annual ROM Research Colloquium and Vaughan Lecture welcomed more than 300 visitors who heard 16 unique reports, directly from ROM researchers. This year’s Vaughan Lecture, *A Life in the Past Lane: Four Decades Down and a New Dawn to Come*, was delivered by ROM Assistant Curator, David Rudkin.

**DAWN OF LIFE PREVIEW GALLERY**

This past December, the ROM’s new *Dawn of Life Preview Gallery* opened. The preview exhibition animates spectacular fossils slated for the permanent gallery that tell the story of life on Earth — from its earliest simple beginnings to the first dinosaurs. ROM Curator Dr. Jean-Bernard Caron gave a ROM Daytime talk in September highlighting world-renowned Canadian fossil sites and the key role that the ROM plays in revealing the diversity of life on Earth and how it evolved.

The planned gallery will be home to the ROM’s world-renowned collection of Burgess Shale specimens, which will play an integral role in how the new gallery will present and explain Earth’s earliest life.
The Earth’s history is written in the rocks of Canada. ROM experts are sharing this incredible story with the world, thanks to the generous support of the Ivey Family and our donors.

Dr. Mark Engstrom, Senior Curator and Deputy Director of Collections & Research
THE HORNED WENDICERATOPS

The announcement of Wendiceratops pinhornensis—a new species of horned dinosaur had a significant impact in 2015, with coverage in more than 35 online and print publications around the world. Research by Dr. David Evans, James & Louise Temerty Endowed Chair, Vertebrate Palaeontology, is helping scientists understand the early evolution of skull ornamentation in an iconic group of dinosaurs characterized by their horned faces. Dr. Evans’ research has been recognized internationally, the discovery listed in Discover magazine’s Top 100 Science Stories of 2015. Wendiceratops is one of the oldest members of the horned dinosaur family Ceratopsidae, which includes the famous Triceratops. Wendiceratops lived during the Late Cretaceous Period, 79 million years ago, in what is now the Milk River badlands of southern Alberta.

NEW ACQUISITIONS

More than $2,564,097 was generously granted by the Louise Hawley Stone Charitable Trust and The Mona Campbell Endowment Fund to make acquisitions (supporting collections research) in both Natural History and World Cultures collections. Fossils, gems, textiles, ceramics, photographs, paintings, and contemporary installation works were acquired from regions in North and South Americas, Continental Europe, Africa, Asia, and Southeast Asia.
ISIS THREAT TO CULTURAL HERITAGE

The ROM joined other leading museums and culture heritage organizations, including UNESCO, in condemning the destruction of archaeological sites in northern Iraq by the Islamic State of Iraq and Syria (ISIS). In April, Associate Curator of the Ancient Near East Dr. Clemens Reichel, Managing Director, Culture Centres, Sascha Priewe and journalist Patrick Graham presented the ROM Speaks event “Cultural Genocide in Iraq and Syria” to discuss the destruction and looting of cultural heritage in the region. The event was followed by an emotional candlelight vigil, co-organized with Saving Antiquities for Everyone (SAFE), which was broadcast live on CBC. During 2015 Reichel conducted numerous interviews with media including CBC, CNN, CTV, and The Globe and Mail regarding the threat to cultural heritage in Iraq and Syria.

QUILCAPAMPA, PERU

In July and August, Dr. Justin Jennings, Curator New World Archeology led archaeological excavations at Quilcapampa, a site in southern Peru. The project’s objective was to understand rising social inequality and the pervasive stylistic influence of the Wari State (circa AD 1000). The work was funded by grants from the Social Sciences and Humanities Research Council of Canada, the National Geographic Society, the University of Toronto, and the ROM. Media coverage of his previous excavations included several dozen national and international websites, including MSNBC, Fox News, and Yahoo. Particular attention was paid to the huge number of mummified bodies recovered from the tombs. “Entangled Objects and Disarticulated Bodies: Managing Social Upheaval in Middle Horizon Peru,” Jennings’ research paper, written with Willy Yépez Álvarez, was published this year.

NEW TERTOISE SPECIES

Dr. Bob Murphy, Senior Curator of Herpetology and colleagues published a paper announcing the discovery of a new species of desert tortoise in northern Mexico. After decades of study, the team discovered that what was previously thought to be a single species of tortoise is actually three species. The new species bears the name Goode’s Thornscrub Tortoise (Gopherus evgoodei). The previously known tortoises in this group, Agassiz’s Desert Tortoise and Morafka’s Desert Tortoise, live in the Mojave Desert and Sonoran Desert respectively. The official inventory of these turtles and tortoises is only 342 species. Additionally, the population of Morafka’s Desert Tortoise has diminished over the years, leaving Goode’s Thornscrub Tortoise with the smallest distribution among desert tortoises. Currently the species is not listed as endangered; this allows for assessment of its status to take place. This research redefined the global tortoise inventory and helped Mexico understand its natural history.

ROM RESEARCH GRANT SOURCES

In 2015, ROM internal peer-review grants supported seven research proposals and 17 acquisition proposals. More than $90,000 was granted to conduct field research projects in countries included Peru, Cuba, Cayman Islands, Costa Rica, the United States, and Canada, in areas of palaeontology, botany, biodiversity, invertebrate palaeontology, and anthropology.
This map shows the specific locations where ROM’s research projects were undertaken in 2015–2016. In total, the Museum’s curatorial teams conducted research in 27 countries outside Canada as well as in five Canadian provinces over the last year.

**Mark Peck**
**Ornithology Technician**
**Brazil**

Mark Peck joined colleagues from US Fish and Wildlife for a research trip to Brazil in January and February 2016, to survey wintering Arctic breeding shorebird species. Unfortunately, the catamaran they chartered sank on the first day out, five miles from the coast. Some of the equipment was salvaged and they were able to cobbled together enough of the equipment to continue with the research objectives they surveyed several areas using smaller fishing boats. The last week of the trip was spent trapping shorebirds and taking blood samples for the collection. Nineteen of the Ruddy Turnstones they re-trapped were fitted with geo-locators to provide data on migration routes and breeding site. They collected over 230 shorebird blood samples to add to the ROM Ornithology permanent collections.

**Dr. Chen Shen**
**Senior Curator & Bishop White Chair of East Asian Archaeology**
**China**

Dr. Shen’s fieldwork focuses on human evolution in East Asia, as part of the ongoing ROM-China archaeological project. Although Dr. Shen had limited time to participate in the field excavation due to his interim administrative duties as Deputy Director, Collections and Research, his teams were at work at the Zhoukoudian site where the Peking Man fossil remains were discovered in the 1920s. Dr. Shen published a paper summarizing the research, entitled “Zhoukoudian in Transition: Research History, Lithic Technologies, and Transformation of Chinese Paleolithic Archaeology”. Dr. Shen also presented papers in China on the relationship between prehistoric human behaviours and climatic changes.

**Dr. Jean-Bernard Caron**
**Curator, Invertebrate Palaeontology**
**Alberta**

Dr. Caron and his team published nine scientific papers in 2015 related to 505-million-year-old fossils from various Burgess Shale deposits, including, from newly discovered fossils from Marble Canyon (Kootenay National Park, British Columbia). One paper published in the prestigious journal *Nature*, on the iconic worm-like animal *Hallucigenia sparsa*, attracted worldwide media attention, including an article in *The New York Times*.

**Dr. David Evans**
**James & Louise Temerty Chair of Vertebrate Palaeontology**
**Alberta**

Dr. David Evans conducted fieldwork in western Canada and the US over an eight-week period in the summer of 2015. It was Evans’ best field season to date, he found four dinosaur skeletons, including a *Tyrannosaurus* skull and two new species of hadrosaur.
DR. BURTON LIM
ASSISTANT CURATOR OF MAMMALOGY
Brownsberg Natural Park, Suriname
Bat research fieldwork in Suriname, South America.

DR. SILVIA FORNI
CURATOR OF AFRICAN ARTS AND CULTURE
Los Angeles
Worked with Doran Ross to outline the exhibition and publication of Asafo Flags.

DR. CHRIS DARLING
SENIOR CURATOR OF ENTOMOLOGY
Sarawak, Borneo
Inventory of parasitic wasps and a survey of the cicadas of Gunung Mulu National Park.

DR. DEEPALE DEWAN
SENIOR CURATOR OF SOUTH ASIAN ARTS & CULTURE
Department of World Cultures
London, U.K.
Furthering her study in South Asian photography.
The ROM’s extensive collections of natural history specimens and cultural artifacts are often loaned to other institutions around the world for research and exhibition purposes. In 2015–2016 the ROM loaned 384 items, both natural history specimens and culture artifacts, to institutions in 12 countries. Some of these loans went as far as China and Australia, and approximately half were loaned for research or display within Canada. The map below shows the locations where items were loaned last year.

1. DRESS 1867, CREAM SILK WITH GREEN INSPIRED BY CHARLES F. WORTH
   HOUSTON, TEXAS

2. 5 ROMAN COINS
   MONTREAL, QUEBEC

3. 53 BURGESS SHALE SPECIMENS
   UNIVERSITY OF CAMBRIDGE, ENGLAND

4. FIVE METEORITE SAMPLES
   CURTIN UNIVERSITY, PERTH, AUSTRALIA
CREATING A 21ST CENTURY MUSEUM

ENHANCING THE VISITOR EXPERIENCE WITH DIGITAL TECHNOLOGIES

The Royal Ontario Museum’s vision is to be counted among the world’s top tier of museums and inspire our visitors to experience its wonders. This includes opening the institution’s doors even wider and strengthening all aspects of the visitor experience in person and online.

As the ROM considers what it means to be a 21st century museum, we are exploring innovative ways to infuse technology into all facets of the Museum. In 2016, digital technologies offer exciting opportunities for the ROM to spark wonder and discovery. This may include creating more digitally enhanced gallery activations and sharing photos and videos of your ROM experience on social media. It may mean bringing dinosaurs to life with augmented reality and joining students of all ages in the ROM’s new Makerspace to imagine and design your own objects based on the ROM’s collections. Each of these experiences deepens the connection our visitors have with the Museum and creates richer and more robust opportunities to explore our world. They also encourage visitors to curate their own experiences and customize their ROM visit to focus on the objects and areas that most engage and excite them. The once static experience of viewing an object in a gallery is now transformed into a launching pad for deeper learning and connecting to ideas and perspectives enhancing how one learns about our collections.

The ROM’s holdings represent a wellspring of knowledge, however, only a small portion of our six million objects of art and culture and natural history specimens are on display. To further realize our collections’ potential, the ROM is digitizing our most iconic objects so they can be accessed by a wider audience.

The Museum has a strong foundation on which to build with more than 3.2 million online visitors last year. The ROM made more than one billion digital impressions last year, with our online community growing to over 410,000 members across our social networks—all inspired by our research, collections, and exhibitions. In the coming year, we will continue to build on our digital strengths to take the ROM to its next level as a globally renowned innovator and thought leader.

The ROM’s digitization project is made possible by the generosity of our donors. Special thanks to Nancy and Jon Love, the Louise Hawley Stone Charitable Trust and Glenna and George Fierheller for their generous support this past year.
New Acquisitions

These recent additions to ROM collections were made possible by the generous support of the Louise Hawley Stone Charitable Trust and the Mona Campbell Endowment Fund.

1. BARCELONA CHAIRS

In 2015, the ROM acquired two Barcelona Chairs, both created in the late 1920s. They show two different aspects of the shift toward Modernism in European furniture design at that time, with examples of both featured at the International Exhibition held in Barcelona in 1929.

The chairs were designed by two of the most influential European designer-architects of the century. The mahogany and leather red chair was designed for the Danish pavilion at Barcelona by Danish architect Kaare Klint, often described as the father of Danish modern furniture design. The design won a Grand Prize at Barcelona that year. The other is by German architect Ludwig Mies van der Rohe. Versions of it were shown in the pavilion that Mies designed for the German government at Barcelona.

This acquisition was made possible by the generous support of the Mona Campbell Endowment Fund. The chairs are destined for the new Gallery of Modern Design.
2 MARTIAN METEORITES

The ROM is now home to one of the most important planetary science collections in the world, with the addition of three new Martian meteorites, bringing the total to 22. The ROM’s collection accounts for a quarter of all known meteorites from Mars. One of the samples became a social media sensation while on display, thanks to the efforts of Commander Chris Hadfield and actor Matt Damon at the premiere of The Martian at the Toronto International Film Festival. As well, visitors to the Planet ROM-themed ROM for the Holidays event were able to touch a piece of Mars—a rare experience and a first for our meteorite collection.

3 THE GRAND PELIKE

A rare Gnathian ware vessel was acquired to complement the Museum’s collection of 32 Gnathia ceramics. It stands out from the others in the collection because of its size: at 63.5 cm tall, it is significantly taller than the next tallest, which measures 22 cm. This is one of the largest pelikes that Paul Denis, Assistant Curator of Greek and Roman Collections, has seen. The skilful construction and intricate decoration of this vessel make it a particularly remarkable feather in our cap.

In approximately 300 BC, the main centre for the production of Gnathian ware pottery was likely Taranto, Apulia, in southern Italy.

4 GREEK COIN

In April, the ROM acquired a silver Greek coin known as a decadrachm, signed by the die engraver Kimon, whose coins are some of the most attractive ever minted in the history of numismatic art.

The ROM’s collection of some 1,800 Greek coins in gold, silver, and bronze is the largest and most important public collection in Canada, and one of the top five in North America.

The last quarter of the 5th century BC marked the time when the Greek city-state of Syracuse was attempting to become the leading power in Sicily under Dionysius I. This high-value decadrachm was issued to provide financial support for the mercenary troops, ships, and supplies needed by Dionysius to wage war. The coin’s artistry and large size were bold symbols of the glory of Syracuse, a message that would be broadcasted to allies and enemies alike.

This acquisition was made possible by the generous support of the Mona Campbell Endowment Fund. This coin is on display in the Gallery of Greece.

5 TUAREG SHIELD

Made of the skin of an oryx, a gazelle-like animal, and decorated with leather and metal inserts, this Tuareg shield is a rare find, an iconic element of Tuareg warrior attire. The Berber-speaking Tuareg people inhabit an area in North and West Africa that includes Algeria, Libya, Mali, Burkina Faso, and Nigeria. Highly diverse in historical origin, social stratification, and political organization, the Tuareg have nevertheless maintained a coherent culture that extends beyond national boundaries. They are widely known for the refined aesthetics and craftsmanship expressed in all aspects of their cultural and social lives.

Ethnography shows that by the early 20th century, Tuareg men had given up using the shield as part of fighting weaponry, while still donning it on important social and ceremonial occasions as a component of their visual identity.

After acquiring the Seligman Collection last year, the ROM now has one of the most extensive Tuareg collections in North America. The Tuareg material is important to the presentation of African cultural diversity and the continental scope of the ROM’s approach to Africa.
The ROM is a dynamic place full of events and programs, that offers a wide range of opportunities designed to inspire. They include special cultural programs, social events like Friday Night Live, presented by Ford of Canada, lectures, and gaming weekends, as well as programming designed for children and families.
The spring and fall series of Friday Night Live, presented by Ford of Canada, were incredibly successful, with 18 weeks of what is now known as Toronto’s favourite party. These adults-only events offered up the City’s best DJs, live performances, lots to eat and drink, and a chance to experience the Museum and its exhibitions like never before. This year’s unique entertainment and cultural experiences included themed nights inspired by the ¡Viva México! Clothing and Culture exhibition, the Scotiabank CONTACT Photography Festival, the Pompeii: In the Shadow of the Volcano exhibition, the PanAm Games, and more. New this year, ROM galleries were activated with wearable technology demonstrations, digital photo booths, and tales from the ROM’s vaults, and a new #FNLROM Member Concierge offered exclusive Member services and insider access.
BLACK HISTORY MONTH

The ROM celebrated Black History Month with a calendar of events to recognize Africa’s rich heritage and histories. Highlights included the exhibition Worn: Shaping Black Feminine Identity, an installation by Vancouver-based artist Karin Jones; Friday Night Live, presented by Ford of Canada, which centered on Carnival and an exploration of cuisine from South America and the Caribbean; a ROM Speaks event on the use of photography for social change; and an afternoon conversation with Grammy-winning New York DJ Kid Capri.

GAME JAM

This weekend-long gaming event started in 2013 and continues to gain popularity. Game Jam has evolved into a comprehensive event that now comprises four key parts:

- Game Jam Weekend Events
- Game Jam School Visits
- Game Jam Arcade (part of ROM Public Programs)
- Commercialization of games

ROM Game Jam is an example of a multi-platform experience that attracts younger audiences, stimulates creativity, and creates a sense of renewal and liveliness in our galleries.

Over an intense 72-hour period in October, ROM Earth & Space hosted Space Rocks, said to be the best Game Jam ever by veteran Ontario game developers. A number of high-quality games resulted, featured throughout the year at ROM school visits, Friday Night Live events, and ROM for the Holidays.

Clash of the Talons, developed during the 2014 Game Jam and created by Last Hour Games, can now be purchased on the company’s website, lasthourgames.com.

BIG WEEKENDS

Our popular Big Weekends lived up to their name, with nine amazing events from May to February.

- May 23–24 | Global Family
- June 13–14 | Pompeii and the Volcano
- July 18–19 | Ready, Set, Go!
- August 15–16 | FrancoFUN
- September 19–20 | Wild Science
- October 17–18 | Digging the ROM: Amazing Archaeology
- November 21–22 | Burning Bright: Light and Tradition
- January 16–17 | Dinos Rule the ROM
- February 13–15 | Lunar New Year

ROM SPEAKS

An ongoing lecture series that continues to be both unique and provocative, with participants engaging in lively and thought-provoking discussions on a variety of topics. Talks this year centred on these subjects:

- Cultural Genocide in Iraq and Syria
- ¡Viva México!
- Space Rock Man
- Generations: History Through Family Photography
- The Carbon Bubble
- Pompeii in the 21st Century
- Memories & the Museum: Sacred Objects in Secular Spaces
- Kitchen Conversations: Neopolitan Gastronomy
- Annual Darwin Day Lecture

EVA Holtby Lecture

H.E. Sheikha Hoor Al Qasimi, President of the Sharjah Art Foundation and Director of Sharjah Biennial, presented the 10th annual Eva Holtby Lecture on Contemporary Culture, speaking about art and culture in the Gulf region in November. The presentation was followed by a conversation with Toronto Star arts journalist Murray Whyte. Approximately 300 guests attended the lecture and it was streamed to 140 viewers across Canada, the US, and UAE. Extensive media coverage resulted, including pieces in The Globe and Mail, Toronto Star, Elle Canada, The Strand, Blog TO, and Chatham Daily News. ROM social media generated 4,242 million impressions.

The Eva Holtby Lecture is generously supported by the Holtby and Schury families.

BIOBLITZ

Since 2012, the ROM has been leading a large-scale citizen science initiative—the Ontario BioBlitz Program, which documents all wildlife in a specific location. This year, over the course of two days, scientists and non-scientists worked together on the Don Watershed BioBlitz and the event was a incredible success. Of the 1,142 species documented, 10 are registered as federally listed Species at Risk.

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ROM RESEARCH COLLOQUIUM

This year’s ROM Research Colloquium was a thought-provoking one-day event highlighting the ROM’s ongoing research and recent discoveries presented as 15-minute lectures delivered by ROM curatorial staff. The day closed with this year’s Vaughan Lecture, which brought palaeontology closer to home with a focus on Canada’s record of ancient life.
Visitors, Members, Patrons & Volunteers

This year, the ROM welcomed 1.1 million visitors through its doors! Our visitors enjoyed a huge variety of exhibitions, programming and events. And our inspired volunteers help make us one of the world’s leading museums.

MEMBERSHIP

More than 100,000 Members support the Museum, enjoying exclusive benefits, and unlimited access to the galleries, exhibitions, and previews, along with discounts on programs and lectures.

VOLUNTEERS

Community support and people-power are truly what make the ROM tick. We greatly appreciate the support of a very dedicated and reliable group of 1,322 volunteers who together contribute approximately 200,000 hours of their time every year. Our Department of Museum Volunteers (DMV) supports programming in a multitude of ways, including providing docents to conduct all public and most paid group tours of galleries and special exhibitions. Other DMV groups actively represent the ROM and its collections internally and externally through Gallery Interpreter and Outreach programs. The DMV also organizes engaging trips and tours such as the ROMtravel, ROMbus, and ROMwalk programs. The ROM is grateful for the continued support of these passionate volunteers.

SUPPORTERS

Thanks to your generosity, the ROM Governors raised over $12.4 million and granted more than $10.6 million to the Museum for exciting exhibitions, research, and programs. Donors to our Patron programs collectively contributed $1.8 million to the ROM—your most generous year to date. Thank you for your generous support of the ROM!

Young Patrons Circle and Royal Patrons Circle Members enjoy exclusive access to curators, behind-the-scenes content, special events, and opening party previews with the highest level of membership offered at the ROM.
When I first attended the ROM tour for people with dementia, I was blown away by the sensitivity and compassion of the docents. The ROM tour is one of our most popular programs and is sold out months in advance.

Ekta Hattagandy
Social Worker, Alzheimer Society of Toronto (a ROMCAN partner)

“Each collection can stand on its own merits. Add them up and the sum of the parts is more than the whole. It makes for an exceptionally good museum.”

Lapster2011 (ROM visitor), via TripAdvisor (5 stars)

Over 30 years ago, I stepped into the ROM as a university student who hailed from a small town without a library or a bookstore. This place filled me with awe and reverence. As a volunteer, I get to share that delight and excitement with visitors from across Canada and around the globe. Life is full of wonder!

Catherine Maclean (ROM volunteer)

“I came to the ROM as a child and my experiences instilled in me a sense of wonder. To see that on the faces of the kids today makes my day.”

Jamie Irving, Hands-on Biodiversity Gallery (ROM volunteer)

After almost 30 years as a ROM volunteer, I remain as enchanted and engaged as ever! The ROM continues to offer life-long learning and wonderful opportunities to share knowledge with the ROM’s visitors.

Gary Cassidy, Department of Museum Volunteers

“Expect the unexpected. Clichéd? Absolutely, but it is true. I’ve been surprised by glimpses behind the curtain, delighted by fascinating conversations with curators and built incredible friendships with fellow members. YPC is all of this and more. By supporting the museum financially, I am also building a lasting legacy at the ROM. What more can I want?”

Aaron Cheung (YPC Member)
Some of the compelling Instagram postings from visitors and the ROM social media team.
Digital Media & Publications

The ROM’s multi-platform approach to connecting with its international audience means we’re sharing the ROM experience with more people than ever before.
The Museum’s renowned ROM Press is generously supported by the Louise Hawley Stone Charitable Trust. ROM Press shares and expands the reach of the Museum’s important work, with both scientific and general-interest books, catalogues, and academic journals.

ROM magazine is published four times a year and distributed to Museum members, and is an essential resource to the Museum.
POMPEII: IN THE SHADOW OF THE VOLCANO

BY PAUL DENIS AND KATE COOPER

The city of Pompeii and the story of its fate are explored through six distinct sections that examine the chronology of the disaster, from bustling city life to the eruption of Mount Vesuvius, as well as its devastating toll and aftermath. This exhibition guide focuses on the people living in the city, revealing the fragility of life in the face of natural disaster.

MEXICO: CULTURE AND CLOTHING

BY CHLOÉ SAYER, WITH A FOREWORD BY ALEXANDRA PALMER

This exhibition catalogue covers the evolution of male and female clothing within the cultural context of various Mexican communities, showing how garment styles and design motifs of rebozos and sarapes reflect the fusion that has taken place over the last 500 years.

AFRICA IN THE MARKET

EDITED BY SILVIA FORNI AND CHRISTOPHER STEINER

This book showcases the Amrad African Art collection at the ROM. The collection contains a range of mostly 20th-century pieces produced or collected at a time of great expansion of the market for African art. The book addresses market trends, the transformation of tastes in relation to changing historical conditions, and the role of artisans and traders in mediating knowledge and value in the international art market.
One of the ROM’s proudest achievements is the scope of the educational experiences we offer to students, teachers, and families across the Province. The school visits program make the ROM one of the Province’s largest co-curricular educators and inspire visiting students to learn about the world around them. This year, the ROM welcomed almost 100,000 students to the Museum from schools across Ontario. Our programs offer guided tours and hands-on labs that are linked to the Ontario curriculum, giving students and their teachers a chance to bring learning to life with time spent investigating specimens and cultural objects first-hand.
ROM SCHOOL VISITS BURSARY PROGRAM

This program gives students from marginalized communities across the province the opportunity to visit the ROM and participate in its creative, hands-on education programs for free. In 2015, the School Visits Bursary Program helped 14,343 students. The program is supported by Ada Slaight, the Bennett Family Foundation, Goldman Sachs Canada, Great-West Life, London Life and Canada Life, HSBC Bank Canada, Jenkins Foundation, KPMG, Linamar, Proteus, and the Weinberg Family Foundation.

“It was a pleasure to visit the ROM, a great experience for my class, many of whom are newcomers to Canada and could not afford to go otherwise. The tour guide was very accommodating of the ESL students’ language level and knowledgeable about the information relating to Canadian geography. Thanks to the Ada Slaight School Visits Bursary for allowing this to happen.”

OSCAR STAM, TEACHER, CENTRAL TORONTO ACADEMY

TRAVELLING PLANETARIUM

The inflatable and portable Travelling Planetarium, which projects a night view of the constellations, was loaned to 10 educational venues across Ontario this year, including schools, libraries, community centres, and museums, reaching a total of 3,775 people.

TRAVELLING EXHIBITIONS

The smaller-scale ROM exhibits that are loaned to museums across Canada allow us to share our collections and research with an even wider audience, one that may not otherwise have the opportunity to visit the Museum in person. These reached 148,890 people this past year in many different venues, including British Columbia, Alberta, Ontario, and Quebec.

HANDS-ON GALLERIES

The Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity and the CIBC Discovery Gallery are the most visited galleries in the Museum, with a total of 532,177 visitors between them. These galleries include programming for a wide range of ages, and their success depends on the dedicated staff and volunteers who keep these galleries humming. The mix of play-based activities, and multisensory experiences with objects, specimens, and live animals makes these hands-on visits memorable.
ROM in the Community

The ROM is proud to support the people of Toronto and Ontario through inclusive initiatives and partnerships that bring the community and the Museum together.

ACCESSIBILITY

Eliminating barriers for people with disabilities is an ongoing priority for the ROM, and its one we have committed to with our Multi Year Accessibility Plan. We don’t just meet provincial accessibility standards, we exceed them, winning a 2015 Ontario Tourism Award of Excellence for Accessible Tourism. Examples include not only wheelchair-accessible entrances, parking and washrooms, but also development of policies for service animals and for persons with disabilities who have a support person accompany them to the Museum.

Other accessibility initiatives included:
• Tactile object tours and descriptive audio tours
• A digital guide for visitors with autism
• Assistive listening devices for the hard of hearing
• Large-print guides and exhibit labels
• An Ubi-Duo system, which allows real-time, face-to-face communication between a visitor who is deaf and our staff members
• A special program for engaging visitors with dementia

Accessibility initiatives at the ROM are generously supported by the G. Raymond Chang Accessibility Fund and the Joey and Toby Tanenbaum Museum Accessibility Fund.
ROMCAN helps eliminate financial, social, and cultural barriers that stand between the community and the Museum. Through our partnerships with 46 non-profit community organizations and agencies in the Greater Toronto Area, the ROM extends its reach to a greater number of people, distributing 75,000 free tickets in 2015-2016.

These ROMCAN initiatives were created in the past year:

- An outreach program for Syrian newcomers
- ROM MagnusCards, two digital card decks for visitors with autism
- Club STEAM, a weekly after-school activity program
- An outreach program focused on Indigenous communities

Club STEAM is generously supported by the Patrick and Barbara Keenan Foundation and The MacMillan Family Foundation.

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ONTARIO BIOBLITZ PROGRAM

The ROM continues to grow this citizen science project, both in Toronto and throughout Ontario. The flagship event in 2015 was held in June in the Don River Watershed, with base camp at the Ontario Science Centre. More than 700 volunteers registered for the 24-hour event, including 30 ROM staff and students. Volunteers documented more than 1,142 unique species, including several plants and animals listed under the Endangered Species Act.

In addition to this flagship event, the program provided support to 20 other BioBlitz events, from Windsor to Ottawa to Orillia.
Established in 1992, the office of the ROM Governors is responsible for all philanthropic activities in support of the Museum’s priorities. It serves and supports the ROM’s diverse community, cultivating long-term relationships of value to both the Museum and its many gracious donors. The independent board of the ROM Governors leads the wide range of philanthropic activities that support our programs, research, collections, galleries, and exhibitions.
LIEUTENANT GOVERNOR’S
DISTINGUISHED SERVICE AWARD

Re-named in 2014 after the Honorary Patron of the Royal Ontario Museum, the Lieutenant Governor’s Distinguished Service Award is the highest honour the Museum can bestow on a volunteer. This award is reserved for those deserving individuals who have generously provided extraordinary and meritorious service to the ROM.

PAST RECIPIENTS

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JENNIFER IVEY BANNOCK
ROM volunteer and supporter for more than 16 years
Involved in some of the ROM’s most successful fundraisers
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SALVATORE (SAL) M. BADALI
ROM volunteer and supporter for more than 30 years
Previous Chairman of the ROM Board of Trustees
ROM Board of Governors Member

HARRIET WALKER
ROM volunteer and supporter for more than 18 years
Previous Member of the ROM Governors and ROM Trustees
Former Chair of the Royal Patrons Circle Committee
MAJOR GIFTS

The ROM thanks and acknowledges the generous supporters who have graciously committed $25,000 or more to the Museum, including gifts to the collections, between April 1, 2015, and March 31, 2016.

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Photo: Scott Ramsay

Guests enjoy a sneak peek at Pompeii at a special fundraising dinner.
Launched by the Lieutenant Governor of Ontario, the Hon. David C. Onley, O.Ont, on June 4, 2014, the Lieutenant Governors’ Circle celebrates the Royal Ontario Museum’s tradition of philanthropic support and honours the donors and supporters whose generous cumulative lifetime gifts have had a significant impact on the Museum’s growth and success.

(Includes financial contributions and gifts to the collections received since the establishment of the ROM Governors in 1992.)

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Guests enjoy  
dinner at the ROM’s  
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The ROM thanks and acknowledges the following corporate sponsors, foundations, and corporate members for their generous support of a variety of ROM initiatives, including major exhibitions, special events, education, public programs, and outreach, from April 1, 2015, to March 31, 2016.

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May 9, 2015, to May 23, 2016
Presented by: Mexico Tourism Board

WILDLIFE PHOTOGRAPHER OF THE YEAR
November 21, 2015, to March 20, 2016
Presented by: Quark Expeditions
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POMPEII: IN THE SHADOW OF THE VOLCANO
June 13, 2015, to January 3, 2016
Exhibition Patrons: Moira and Alfredo Romano, Air Canada Cargo
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The ROM is fortunate to have the generous support of many individuals and groups of donors who together have established endowments and other special funds to provide for the Museum’s continuing activities in support of research, acquisitions, collections care, exhibitions, programs, galleries, and curatorial positions. The ROM is grateful for their generosity, commitment, and vision in establishing the following funds to ensure the future success of the Museum.

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- Mona Campbell Chair of Decorative Arts
- Louise Hawley Stone Chair of East Asian Art
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Balfour Halesy
Alan Hanks
Ruth Graham Hilliard
Marion Ho
Anthony Holmes
Deanna L. Horton
Allison Craig Hough
Robert Hudyma and Colleen Walker
Susan Jarmain
Penelope Johnston and Dr. Richard Johnston in memory of Dr. William Sanders Johnston
Dr. Peter Kaelligren
Lucy Kilislian, Candy Ice Jewelry
Beth Knox
Fides Krucker
Woo Nam Kim Kyung-sik
Jacques Lavoie
Anthony Lee
Estate of Lee and Ann White
Louis and Rosalind Lefebre
Anne Lédon
David Lepofsky
In memory of David Li
Kenneth R. Lister
Jane Liu
Lex Ma and Zen Fine Arts Studio
P. Mansaram
Panchal and Taru Mansaran Collection of Indian Folk and Popular Art
Julia Matthews
In memory of Bev Mikell
Neil Moran

Elizabeth Muir
Rollo Myers
Niagara College
Dr. Trudy Nicks
Jackalin O’Brien
Margaret Pascu
Dr. Alexandra Palmer
J.C. Potvin
Flavia Redelmeier
Mrs. Patricia Robertson
Michah Rynor
Scarboro Foreign Mission Society on behalf of Rt. Rev. John M. Fraser, S.F.M.
Sheila Thomson
Jeff Tordoff and Maurine Davidson
Peter Tovell
Wayne Weller
Jill Wellman in the name of Harold W. Pope
Christine White
Mary Williamson
Women’s Association of the Mining Industry of Canada, Toronto
Pam Young

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Individuals giving as Discovery Circle Members ($1,000) provide critical support for the highest priorities of the Museum, including public programs, exhibitions, and curatorial activities.

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Helen Brunswick
Margaret & Jim Fleck
Josephine Heath
Mrs. Nancy Hennigar
Kirsten Kamper
Claire & C. J. Hervey
Dr. Elizabeth Kocmur
Antonio & Janet Maggiacomo
Ms. Batia Phillips
John A. Rhind
Robert Rubino
John Wallace and Aaron Tham
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Mr. Christopher Byrne & Ms. Anda Whiting
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Mrs. Debi & Mr. John Coburn
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Ms. Elizabeth Croney & Mr. Alex Croney
Mr. Chris Currelly
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Mrs. Judy & Mr. Andrew Dunn
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Mrs. Diane Eley & Mr. Johnathon Eley
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Dr. George Elliott & Dr. Noriko Yui
Mr. Bill Fung & Ms. Susan Ho
Mrs. Anita Genua
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Mr. Scott Lauder
Mr. Anthony Lee & Ms. Glenda Garbutt
Mrs. Joan Leistner & Mr. Volkmar Leistner
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Mr. Anthony Lisanti
Mr. Lance Lugsdin
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Ms. Amy McKay & Mr. David McKay
Dr. Martin & Deborah McKnally
Ms Mundy McLaughlin & Mr. Alan Belcher
Marie Mikolich
Mr. R. Devan Moodley & Ms Jennifer Wilson
Mr. Roger D. Moore
Mrs. Anne Morison & Mr. Charles Morison
Mr. Theodore Morris & Mrs. Jennifer Goudey
Dr. Elspeth Murray & Miss Stephanie Kelley
Ms. Mary Newman-Jordan & Ms. Caitlin Jordan
Ms. Judy Nyman & Mr. Harley Mintz
Mr. Michael Padonou & Ms. Krystyna Ostrowska
Mr. Andrew Patterson & Mrs. Ruth Patterson
Mr. Daniel Pettit
Mrs. Sarah Policaro
Mr. David Pyper & Ms. Karen Purvis
Charlene Richmond
Mr. Gary Rodrigues & Dr. Elon Griffith
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Diane Stampfler
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Mr. Jon Whitehead & Ms. Lila Whitehead
Mrs. Kathleen Woolcott & Mr. Peter Woolcott
ROM GOVERNORS’ FINANCIAL HIGHLIGHTS

ROM Governors are committed to the highest standards of accountability and transparency, and the ROM is among the first nationally accredited cultural charities to be included under Imagine Canada’s Standards Program.

Financial highlights for the year ended March 31, 2016

$12.4 MILLION
Gross Fundraising Revenue

-30.0 PER CENT
Increase in Donors

$40.7 MILLION
Endowment Balance

$10.6 MILLION
Granting to the Museum

Fundraising Revenue and Program Expenses

<table>
<thead>
<tr>
<th>Fiscal Year</th>
<th>Gross Fundraising Revenue</th>
<th>Program Expenses</th>
</tr>
</thead>
<tbody>
<tr>
<td>2012</td>
<td>$10.2 M</td>
<td>$3.2 M</td>
</tr>
<tr>
<td>2013</td>
<td>$9.3 M</td>
<td>$3.8 M</td>
</tr>
<tr>
<td>2014</td>
<td>$11.1 M</td>
<td>$2.7 M</td>
</tr>
<tr>
<td>2015</td>
<td>$19.1 M</td>
<td>$4.3 M</td>
</tr>
<tr>
<td>2016</td>
<td>$12.4 M</td>
<td>$3.6 M</td>
</tr>
</tbody>
</table>

Endowment Assets

$12.4 MILLION
Gross Fundraising Revenue

$40.7 MILLION
Endowment Balance

+30.0 PER CENT
Increase in Donors

$10.6 MILLION
Granting to the Museum

Investment Returns

+9.4 PER CENT

Five-Year Annualized Return

*To view our audited financial statements, please visit www.rom.on.ca
INDEPENDENT AUDITORS’ REPORT

To the Trustees of The Royal Ontario Museum

We have audited the accompanying financial statements of The Royal Ontario Museum, which comprise the statement of financial position as at March 31, 2016, the statements of operations, changes in net deficit and cash flows for the year then ended, and notes, comprising a summary of significant accounting policies and other explanatory information.

Management’s Responsibility for the Financial Statements

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

Auditors’ Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on our judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the entity’s preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity’s internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

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

In our opinion, the financial statements present fairly, in all material respects, the financial position of The Royal Ontario Museum as at March 31, 2016, and its results of operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

KPMG LLP

Chartered Professional Accountants, Licensed Public Accountants

June 23, 2016

Toronto, Canada
THE ROYAL ONTARIO MUSEUM
(Incorporated by Special Act of the Ontario Legislature as a corporation without share capital)

Statement of Financial Position
(In thousands of dollars)

March 31, 2016, with comparative information for 2015

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investments (note 2)</td>
<td>$170</td>
<td>$301</td>
</tr>
<tr>
<td>Other accounts receivable</td>
<td>2,067</td>
<td>1,645</td>
</tr>
<tr>
<td>Deferred exhibition costs and other assets</td>
<td>1,437</td>
<td>434</td>
</tr>
<tr>
<td>Due from The Royal Ontario Museum Foundation (note 3)</td>
<td>185</td>
<td>716</td>
</tr>
<tr>
<td></td>
<td>3,859</td>
<td>3,096</td>
</tr>
<tr>
<td>Pension asset (note 4)</td>
<td>11,210</td>
<td>10,140</td>
</tr>
<tr>
<td>Capital assets (note 5)</td>
<td>219,751</td>
<td>226,938</td>
</tr>
<tr>
<td><strong>Liabilities and Net Deficit</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bank indebtedness (note 6(a))</td>
<td>$1,658</td>
<td>$1,276</td>
</tr>
<tr>
<td>Accounts payable and accrued liabilities</td>
<td>7,282</td>
<td>6,389</td>
</tr>
<tr>
<td>Current portion of long-term debt (note 6(b))</td>
<td>446</td>
<td>1,004</td>
</tr>
<tr>
<td>Deferred contributions (note 7)</td>
<td>3,355</td>
<td>2,934</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>3,180</td>
<td>2,644</td>
</tr>
<tr>
<td></td>
<td>15,921</td>
<td>14,247</td>
</tr>
<tr>
<td>Long-term debt (note 6(b))</td>
<td>29,699</td>
<td>32,341</td>
</tr>
<tr>
<td>Deferred capital contributions (note 8)</td>
<td>190,902</td>
<td>197,294</td>
</tr>
<tr>
<td>Accrued non-pension liability (note 4)</td>
<td>9,100</td>
<td>8,567</td>
</tr>
<tr>
<td></td>
<td>245,622</td>
<td>252,449</td>
</tr>
<tr>
<td>Net deficit:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating deficit</td>
<td>(12,527)</td>
<td>(13,824)</td>
</tr>
<tr>
<td>Board-restricted</td>
<td>1,725</td>
<td>1,549</td>
</tr>
<tr>
<td></td>
<td>(10,802)</td>
<td>(12,275)</td>
</tr>
<tr>
<td><strong>Commitments (note 13)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$234,820</td>
<td>$240,174</td>
</tr>
</tbody>
</table>

See accompanying notes to financial statements.
### THE ROYAL ONTARIO MUSEUM

**Statement of Operations**  
(In thousands of dollars)

Year ended March 31, 2016, with comparative information for 2015

<table>
<thead>
<tr>
<th></th>
<th>Operating Fund</th>
<th>Restricted Fund</th>
<th>Capital Fund</th>
<th>Total</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenue:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grants (note 9)</td>
<td>$31,351</td>
<td>$2,845</td>
<td>$ –</td>
<td>$34,196</td>
<td>$33,390</td>
</tr>
<tr>
<td>Admission fees</td>
<td>9,332</td>
<td>–</td>
<td>–</td>
<td>9,332</td>
<td>6,776</td>
</tr>
<tr>
<td>Museum programs</td>
<td>2,211</td>
<td>–</td>
<td>–</td>
<td>2,211</td>
<td>2,179</td>
</tr>
<tr>
<td>Ancillary services</td>
<td>10,895</td>
<td>–</td>
<td>–</td>
<td>10,895</td>
<td>9,414</td>
</tr>
<tr>
<td>Donations - gifts-in-kind</td>
<td>–</td>
<td>1,518</td>
<td>–</td>
<td>1,518</td>
<td>782</td>
</tr>
<tr>
<td>Amortization of deferred capital contributions</td>
<td>–</td>
<td>–</td>
<td>11,694</td>
<td>11,694</td>
<td>11,903</td>
</tr>
<tr>
<td>Other</td>
<td>1,191</td>
<td>1,153</td>
<td>–</td>
<td>2,344</td>
<td>2,178</td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td>54,980</td>
<td>5,516</td>
<td>11,694</td>
<td>72,190</td>
<td>66,622</td>
</tr>
<tr>
<td><strong>Expenses (note 10):</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curatorial and collections management</td>
<td>10,095</td>
<td>1,633</td>
<td>–</td>
<td>11,728</td>
<td>11,159</td>
</tr>
<tr>
<td>Building, security and visitor services</td>
<td>14,697</td>
<td>242</td>
<td>–</td>
<td>14,939</td>
<td>12,162</td>
</tr>
<tr>
<td>Ancillary services</td>
<td>8,304</td>
<td>–</td>
<td>–</td>
<td>8,304</td>
<td>7,106</td>
</tr>
<tr>
<td>General and administration</td>
<td>3,273</td>
<td>–</td>
<td>–</td>
<td>3,273</td>
<td>4,933</td>
</tr>
<tr>
<td>Education and public programs</td>
<td>3,009</td>
<td>87</td>
<td>–</td>
<td>3,096</td>
<td>3,409</td>
</tr>
<tr>
<td>Library and information services</td>
<td>1,327</td>
<td>–</td>
<td>–</td>
<td>1,327</td>
<td>1,178</td>
</tr>
<tr>
<td>Exhibition and gallery development</td>
<td>4,163</td>
<td>–</td>
<td>–</td>
<td>4,163</td>
<td>3,452</td>
</tr>
<tr>
<td>Marketing and public relations</td>
<td>3,646</td>
<td>–</td>
<td>–</td>
<td>3,646</td>
<td>3,408</td>
</tr>
<tr>
<td>Temporary exhibitions</td>
<td>3,605</td>
<td>–</td>
<td>–</td>
<td>3,605</td>
<td>4,875</td>
</tr>
<tr>
<td>Artifacts and specimens: Gifts-in-kind</td>
<td>–</td>
<td>1,518</td>
<td>–</td>
<td>1,518</td>
<td>782</td>
</tr>
<tr>
<td>Purchased</td>
<td>–</td>
<td>1,613</td>
<td>–</td>
<td>1,613</td>
<td>1,240</td>
</tr>
<tr>
<td>Interest</td>
<td>885</td>
<td>–</td>
<td>–</td>
<td>885</td>
<td>1,051</td>
</tr>
<tr>
<td>Amortization of capital assets</td>
<td>679</td>
<td>–</td>
<td>11,694</td>
<td>12,373</td>
<td>12,626</td>
</tr>
<tr>
<td>Other</td>
<td>–</td>
<td>247</td>
<td>–</td>
<td>247</td>
<td>176</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>53,683</td>
<td>5,340</td>
<td>11,694</td>
<td>78,717</td>
<td>67,257</td>
</tr>
<tr>
<td><strong>Excess (deficiency) of revenue over expenses</strong></td>
<td>$1,297</td>
<td>$176</td>
<td>–</td>
<td>$1,473</td>
<td>$(635)</td>
</tr>
</tbody>
</table>

See accompanying notes to financial statements.
THE ROYAL ONTARIO MUSEUM
Statement of Changes in Net Deficit
(In thousands of dollars)

Year ended March 31, 2016, with comparative information for 2015

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Operating</td>
<td>Board-</td>
</tr>
<tr>
<td></td>
<td>deficit</td>
<td>restricted</td>
</tr>
<tr>
<td>Balance, beginning of year</td>
<td>(13,824)</td>
<td>1,549</td>
</tr>
<tr>
<td>Excess (deficiency) of</td>
<td>1,297</td>
<td>176</td>
</tr>
<tr>
<td>revenue over expenses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance, end of year</td>
<td>(12,527)</td>
<td>1,725</td>
</tr>
</tbody>
</table>

See accompanying notes to financial statements.
### THE ROYAL ONTARIO MUSEUM

#### Statement of Cash Flows

(In thousands of dollars)

Year ended March 31, 2016, with comparative information for 2015

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash provided by (used in):</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Excess (deficiency) of revenue over expenses</td>
<td>$ 1,473</td>
<td>$ (635)</td>
</tr>
<tr>
<td>Items not involving cash:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amortization of capital assets</td>
<td>12,373</td>
<td>12,626</td>
</tr>
<tr>
<td>Amortization of deferred capital contributions</td>
<td>(11,694)</td>
<td>(11,903)</td>
</tr>
<tr>
<td>Change in non-cash operating working capital:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other accounts receivable</td>
<td>(422)</td>
<td>(168)</td>
</tr>
<tr>
<td>Deferred exhibition costs and other assets</td>
<td>(1,003)</td>
<td>1,212</td>
</tr>
<tr>
<td>Due from The Royal Ontario Museum Foundation</td>
<td>531</td>
<td>(646)</td>
</tr>
<tr>
<td>Accounts payable and accrued liabilities</td>
<td>893</td>
<td>(2,092)</td>
</tr>
<tr>
<td>Deferred contributions</td>
<td>421</td>
<td>671</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>536</td>
<td>(404)</td>
</tr>
<tr>
<td>Change in deferred pension costs</td>
<td>(1,070)</td>
<td>(1,129)</td>
</tr>
<tr>
<td>Change in accrued non-pension liability</td>
<td>533</td>
<td>248</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>2,571</td>
<td>(2,220)</td>
</tr>
</tbody>
</table>

| Capital activities:               |        |        |
| Contributions received for capital asset purchases | 5,302   | 9,511  |
| Purchase of capital assets        | (5,186) | (2,055) |
| **Total**                         | 116    | 7,456  |

| Financing activities:             |        |        |
| Repayments of long-term debt      | (3,200) | (2,162) |
| Change in bank indebtedness       | 382    | (3,120) |
| **Total**                         | (2,818) | (5,282) |

| Investing activities:             |        |        |
| Change in investments             | 131    | 46     |

| Increase in cash, being cash, end of year | $ – | $ – |

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

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

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

1. Significant accounting policies:

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

(a) Fund accounting:

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

(i) Operating Fund:

The Operating Fund accounts for the Museum’s general programs, fundraising and administrative activities. The Operating Fund reports resources available for immediate purposes.

(ii) Restricted Fund:

The Restricted Fund consists of those funds where resources are to be used for an identified purpose as specified by the donors and funders.
THE ROYAL ONTARIO MUSEUM

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

Year ended March 31, 2016

1. Significant accounting policies (continued):

   (iii) Capital Fund:

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

   (b) Revenue recognition:

   The Museum follows the deferral method of accounting for contributions, which include
   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 is
   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 the purchase of land are credited directly to net
   assets. Externally restricted contributions for the purchase of other capital assets are
   deferred and amortized over the life of the related capital asset.

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

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

   (c) Financial instruments:

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

   Unrealized changes in fair value are recognized, when material, in the statement of
   remeasurement gains and losses until they are realized, when they are transferred to the
   statement of operations. A statement of remeasurement gains/losses has not been
   included in these financial statements as the adjustments are not material.
1. Significant accounting policies (continued):

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

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

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

- Level 1 - unadjusted quoted market prices in active markets for identical assets or liabilities;

- Level 2 - observable or corroborated inputs, other than Level 1, such as quoted prices for similar assets or liabilities in inactive markets or market data for substantially the full term of the assets or liabilities; and

- Level 3 - unobservable inputs that are supported by little or no market activity and that are significant to the fair value of the assets and liabilities.

Derivative financial instruments are contracts that provide the opportunity to exchange cash flows that are determined by applying certain rates, indices or changes to notional contract amounts. From time to time, the Museum uses interest rate swaps to manage exposure to fluctuations in interest rates and forward foreign currency contracts to manage exposure to fluctuations in exchange rates. These instruments are used for hedging an on-statement of financial position liability or a future contractual obligation.

Derivative financial instruments are carried at fair value. As at March 31, 2016, there are no derivative instruments held by the Museum.

(d) Deferred exhibition costs:

Costs of exhibitions are deferred until the exhibitions are opened to the public and then are expensed over the year of the exhibitions to which they relate.
1. **Significant accounting policies (continued):**

   (e) Employee future benefits:

   The Museum provides defined retirement and other future benefits for substantially all retirees and employees. These future benefits include pension and health and dental benefits.

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

   The most recent actuarial valuation of the defined benefit pension plan was as at January 1, 2015. The most recent actuarial valuation of the non-pension plan for accounting purposes was as at March 31, 2015, and the next required valuation will be at March 31, 2018.

   Actuarial gain (losses) on plan assets arise from the difference between the actual return on plan assets for a period and the expected return on plan assets for that period. Actuarial gains (losses) on the accrued benefit obligation arise from differences between actual and expected experience and from changes in the actuarial assumptions used to determine the accrued benefit obligation. Actuarial gains (losses) in a year are amortized over the average remaining service period of active employees beginning in the following year. The estimated average remaining service period as at April 1, 2015 of the active employees covered by the pension plan is 9 years for the Registered Plan and 10 years for the Supplemental Plan. The estimated average remaining service period at April 1, 2015 of the active employees covered by the non-pension plan is 12 years.

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

   Compensated absences, such as parental leaves, accumulated sick days, and sabbaticals that provide compensated, unrestricted time-off for past service, are accrued for as they vest or accumulate in the period in which employees render services to the Museum.
1. Significant accounting policies (continued):

There is a proposed merger of the Museum's registered defined benefit pension plan with The Colleges of Applied Arts and Technology Pension Plan (the "CAAT Plan") effective January 1, 2016 (the "Proposed Merger"). As a result of the Proposed Merger, the Museum's plan has been amended to cease member contributions and freeze credited service effective December 31, 2015. Pending approval of the Proposed Merger and transfer of ROM plan assets to the CAAT Plan, the Museum is expensing what the current period benefit cost would be in the absence of the Proposed Merger and is establishing a deferred cost for the Museum contributions to the CAAT Plan in excess of that amount. If and when the pension regulator approves the Proposed Merger, the Museum will change its accounting for the registered plan. Specifically, the Museum's pension asset and the CAAT Plan deferred cost will be eliminated and the Museum will expense its' cash contributions to the CAAT Plan under the accounting requirements for a multi-employer plan.

(f) Capital assets:

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

<table>
<thead>
<tr>
<th>Asset Type</th>
<th>Useful Life</th>
</tr>
</thead>
<tbody>
<tr>
<td>Building</td>
<td>40 years</td>
</tr>
<tr>
<td>Galleries</td>
<td>20 years</td>
</tr>
<tr>
<td>Building improvements</td>
<td>5 - 10 years</td>
</tr>
<tr>
<td>Furniture and equipment</td>
<td>3 - 10 years</td>
</tr>
</tbody>
</table>

Construction in progress comprises direct construction and other costs associated with the ROM Project, including capitalized interest. Interest costs are capitalized during the construction period. No amortization is recorded until construction is substantially complete and the assets are ready for use.

(g) Foreign currency translation:

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

Assets and liabilities denominated in foreign currencies are recorded at fair value using the exchange rate at the financial statement date. Unrealized foreign exchange gains and losses are recognized in the statement of remeasurement gains and losses when material.
1. **Significant accounting policies (continued):**

   In the year of settlement, the realized foreign exchange gains and losses are recognized in the statement of operations and the unrealized balances are reversed from the statement of measurement gains and losses.

   (h) **Artifacts and specimens:**

   The value of artifacts and specimens has been excluded from the statement of financial position. 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.

   (i) **Contributed materials and services:**

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

   (j) **Use of estimates:**

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

2. **Investments:**

<table>
<thead>
<tr>
<th></th>
<th>Level</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bond funds</td>
<td>2</td>
<td>$146</td>
<td>$141</td>
</tr>
<tr>
<td>Preferred securities</td>
<td>1</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>Bankers’ acceptance</td>
<td>–</td>
<td>136</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>$170</strong></td>
<td><strong>$301</strong></td>
</tr>
</tbody>
</table>

   In the prior year, the fixed income securities had a yield to maturity of 0.72% and matured on June 2, 2015.
3. The Royal Ontario Museum Foundation:

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

The accounts of the Foundation are presented separately and are not consolidated in these financial statements. The fund balances of the Foundation as at its most recent fiscal year end are as follows:

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted funds</td>
<td>$ (1,048)</td>
<td>$ (932)</td>
</tr>
<tr>
<td>Restricted funds available currently</td>
<td>11,612</td>
<td>12,613</td>
</tr>
<tr>
<td>Endowment funds:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Externally restricted</td>
<td>29,599</td>
<td>31,251</td>
</tr>
<tr>
<td>Internally restricted</td>
<td>11,082</td>
<td>11,460</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$ 51,245</strong></td>
<td><strong>$ 54,392</strong></td>
</tr>
</tbody>
</table>

During the year ended March 31, 2016, the Foundation granted $10,630 (2015 - $11,419) to the Museum. Of this amount, $3,152 (2015 - $5,107) was recorded as an increase in deferred capital contributions in connection with the ROM Project (note 8) and $3,148 (2015 - $2,427) was recorded as deferred contributions for purposes other than the ROM Project (note 7).

Amounts due to/from the Foundation are non-interest bearing and have no fixed terms of repayment.

4. Employee benefits:

The expense for the Museum's benefit plans is as follows:

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Defined benefit plan</td>
<td>$ 766</td>
<td>$ 1,156</td>
</tr>
<tr>
<td>Other post-employment benefits</td>
<td>686</td>
<td>405</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$ 1,452</strong></td>
<td><strong>$ 1,561</strong></td>
</tr>
</tbody>
</table>
4. **Employee benefits (continued):**

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

<table>
<thead>
<tr>
<th></th>
<th>Pension</th>
<th>Non-pension</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2016</td>
<td>2015</td>
</tr>
<tr>
<td>Accrued benefit obligation</td>
<td>$ 96,617</td>
<td>$ 92,240</td>
</tr>
<tr>
<td>Market value of plan assets</td>
<td>104,353</td>
<td>109,731</td>
</tr>
<tr>
<td>Funded status - plan surplus (deficit)</td>
<td>7,736</td>
<td>17,491</td>
</tr>
<tr>
<td>Unamortized net actuarial gain (loss)</td>
<td>3,474</td>
<td>(7,351)</td>
</tr>
<tr>
<td>Financial position asset (liability)</td>
<td>$ 11,210</td>
<td>$ 10,140</td>
</tr>
</tbody>
</table>

Included in the pension asset on the statement of financial position is a liability of $1,218 (2015 - $1,189) in connection with supplementary pension arrangements.

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

<table>
<thead>
<tr>
<th></th>
<th>Pension</th>
<th>Non-pension</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2016</td>
<td>2015</td>
</tr>
<tr>
<td>Discount rate</td>
<td>5.70%</td>
<td>6.21%</td>
</tr>
<tr>
<td>Expected long-term rate of return on plan assets</td>
<td>5.75%</td>
<td>6.25%</td>
</tr>
<tr>
<td>Rate of compensation increase</td>
<td>2.00%</td>
<td>2.00%</td>
</tr>
</tbody>
</table>
4. Employee benefits (continued):

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

<table>
<thead>
<tr>
<th></th>
<th>Pension</th>
<th>Non-pension</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2016</td>
<td>2015</td>
</tr>
<tr>
<td>Discount rate</td>
<td>5.46%</td>
<td>5.70%</td>
</tr>
<tr>
<td>Rate of compensation increase</td>
<td>2.00%</td>
<td>2.00%</td>
</tr>
</tbody>
</table>

For measurement purposes as at March 31, 2016, an initial weighted average increase in the cost of health care and dental benefits of 5.62% in 2016 was assumed decreasing to a 4.50% annual rate of increase after 2028.

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

<table>
<thead>
<tr>
<th></th>
<th>Pension</th>
<th>Non-pension</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2016</td>
<td>2015</td>
</tr>
<tr>
<td>Employee contributions</td>
<td>$1,282</td>
<td>$1,268</td>
</tr>
<tr>
<td>Employer contributions</td>
<td>1,837</td>
<td>2,284</td>
</tr>
<tr>
<td>Benefits paid</td>
<td>5,174</td>
<td>4,573</td>
</tr>
</tbody>
</table>

The Museum’s 2015 and 2016 registered plan contributions to date were made in accordance with the January 1, 2014 actuarial valuation report for funding purposes and ended effective December 31, 2015 with contributions thereafter made to The Colleges of Applied Arts and Technology Pension Plan (the “CAAT Plan”) pursuant to the proposed merger of the Museum’s registered plan with the CAAT Plan. The measurement date for the benefits plans was March 31, 2016. The merger is currently pending approval by the Financial Services Commission of Ontario.

Effective January 1, 2016, the Museum made contributions to the CAAT Plan (note 1(e)) of $708, of which $316 were expensed and $392 deferred pending regulatory approval of the proposed merger of pension plans.
5. Capital assets:

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Cost</td>
<td>Accumulated amortization</td>
</tr>
<tr>
<td>Land</td>
<td>$ 931</td>
<td>–</td>
</tr>
<tr>
<td>Building</td>
<td>41,476</td>
<td>36,016</td>
</tr>
<tr>
<td>Galleries</td>
<td>17,539</td>
<td>17,241</td>
</tr>
<tr>
<td>Building improvements</td>
<td>35,882</td>
<td>21,861</td>
</tr>
<tr>
<td>ROM Project:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Building</td>
<td>205,064</td>
<td>49,042</td>
</tr>
<tr>
<td>Galleries</td>
<td>66,343</td>
<td>26,791</td>
</tr>
<tr>
<td>Furniture and equipment</td>
<td>7,700</td>
<td>4,233</td>
</tr>
<tr>
<td></td>
<td>$ 374,935</td>
<td>$ 155,184</td>
</tr>
</tbody>
</table>

As at March 31, 2016, the total cost of assets included assets which are under construction. These assets are not in use and to date have not been amortized. The cost of these assets is $4,472 (2015 - $786).

6. Credit facilities:

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

(i) $5,000 demand revolving operating credit facility with interest payable at prime less 10-basis-points (2016 - 2.6%; 2015 - 2.75%). As at March 31, 2016, the outstanding balance in connection with this facility was $1,658 (2015 - $1,276).

(ii) $2,000 letter of credit facility. As at March 31, 2016 and 2015, the Museum had no letters of credit outstanding.
6. Credit facilities (continued):

(b) On June 29, 2011, the Museum and the Ontario Financing Authority ("OFA") executed an amended agreement that includes a revised payment schedule through March 31, 2027. Under the terms of the agreement, the loan consists of fixed rate and floating rate portions. There is an option, whereby the Museum can elect to convert the fixed rate portion payable to the floating portion. As at March 31, 2016, the Museum elected not to convert any of the fixed portion to the floating portion (2015 - nil). The fixed rate portion bears an interest rate of 5.04% with minimum payments as follows:

The minimum payments are due as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>2017</td>
<td>$446</td>
</tr>
<tr>
<td>2018</td>
<td>36</td>
</tr>
</tbody>
</table>

The floating rate portion of $29,663 bears interest at the Province of Ontario’s one-year cost of funds plus 150-basis-points, reset annually. The floating rate for 2015 - 2016 was set at 2.2% and the floating rate for 2016 - 2017 has been set as 2.19%. Under the terms of the facility, there is no minimum payment requirement providing the facility is fully paid by March 31, 2027.

The credit agreement includes covenants which must be met by the Museum and, if not met, the OFA has the right to demand repayment of the outstanding balance.

The fair value of the fixed rate portion approximates its carrying value due to the fact interest rate on the credit agreement represents the interest rate that is currently available to the Museum. As at March 31, 2016, the fair value of the fixed rate debt was $482.

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

(c) As collateral for the credit facilities, the Foundation has provided an undertaking to transfer all of its unrestricted donations to the Museum under certain circumstances. In addition, the Museum has assigned all payments from the Foundation restricted for the financing of the ROM Project.
THE ROYAL ONTARIO MUSEUM
Notes to Financial Statements (continued)
(In thousands of dollars)
Year ended March 31, 2016

7. Deferred contributions:
Deferred contributions represent grants from federal and provincial governments, corporations and the Foundation (note 3) related primarily to this year's operations. Grants which carry restrictions are deferred until spent on the intended purpose.

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

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance, beginning of year</td>
<td>$197,294</td>
<td>$199,686</td>
</tr>
<tr>
<td>Amortization of deferred capital contributions</td>
<td>(11,694)</td>
<td>(11,903)</td>
</tr>
<tr>
<td>Contributions received for capital asset purchases (notes 3 and 5)</td>
<td>5,302</td>
<td>9,511</td>
</tr>
<tr>
<td>Balance, end of year</td>
<td>$190,902</td>
<td>$197,294</td>
</tr>
</tbody>
</table>

9. Grants:

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Province of Ontario - operating</td>
<td>$27,398</td>
<td>$27,486</td>
</tr>
<tr>
<td>Government of Canada</td>
<td>41</td>
<td>40</td>
</tr>
<tr>
<td>Foundation (note 3)</td>
<td>6,757</td>
<td>5,864</td>
</tr>
<tr>
<td></td>
<td>$34,196</td>
<td>$33,390</td>
</tr>
</tbody>
</table>
10. Expenses:

Expenses are reported in the statement of operations on a functional basis. Expenses by category are as follows:

<table>
<thead>
<tr>
<th>Category</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and benefits</td>
<td>$31,515</td>
<td>$30,177</td>
</tr>
<tr>
<td>Purchased goods and services</td>
<td>25,311</td>
<td>23,672</td>
</tr>
<tr>
<td>Amortization of capital assets</td>
<td>12,373</td>
<td>12,626</td>
</tr>
<tr>
<td>Gifts-in-kind</td>
<td>1,518</td>
<td>782</td>
</tr>
<tr>
<td></td>
<td><strong>$70,717</strong></td>
<td><strong>$67,257</strong></td>
</tr>
</tbody>
</table>

11. Artifacts and specimens:

As at March 31, 2016, the collection consisted of approximately 6,000,000 artifacts and specimens. During the year ended March 31, 2016, the Museum accessioned approximately 4,000 (2015 - 5,800) objects to its collections through the donation and purchase of artifacts.

12. Financial risks:

(a) Credit risk:

Credit risk refers to the risk that a counterparty may default on its contractual obligations, resulting in a financial loss. The Museum is exposed to credit risk with respect to other accounts receivable. However, it does not expect counterparties to fail to meet their obligations given their high credit rating. There have been no significant changes to the credit risk exposure from 2015.

(b) Liquidity risk:

Liquidity risk is the risk that the Museum will be unable to fulfill its obligations on a timely basis or at a reasonable cost. The Museum manages its liquidity risk by monitoring its operating requirements. The Museum prepares budget and cash forecasts to ensure it has sufficient funds to fulfill its obligations. The contractual maturities of long-term debt are disclosed in note 6. There have been no significant changes to the liquidity risk exposure from 2015.
12. Financial risks (continued):

(c) Market risk:

Market risk is the risk that changes in market prices, such as foreign exchange rates or interest rates, will affect the Museum's income or the value of its holdings of financial instruments. The objective of market risk management is to control market risk exposures within acceptable parameters while optimizing return on investment.

(i) Foreign exchange risk:

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

(ii) Interest rate risk:

Interest rate risk is the risk that the fair value of future cash flows or a financial instrument will fluctuate because of changes in the market interest rates. Financial assets and financial liabilities with variable interest rates expose the Museum to cash flow interest rate risk. The Museum is exposed to this risk through its interest-bearing long-term debt, which has fixed and floating rate portions. The Museum mitigates interest rate risk by entering into derivative financial instruments from time to time, as well as by holding primarily debt issued by the financial institutions. There has been no change to the interest rate risk exposure from 2016.

13. Commitments:

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

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2017</td>
<td>320</td>
</tr>
<tr>
<td>2018</td>
<td>314</td>
</tr>
<tr>
<td>2019</td>
<td>59</td>
</tr>
<tr>
<td>2020</td>
<td>39</td>
</tr>
<tr>
<td>2021</td>
<td>8</td>
</tr>
</tbody>
</table>
THE ROYAL ONTARIO MUSEUM
Notes to Financial Statements (continued)
(In thousands of dollars)

Year ended March 31, 2016

14. Comparative information:

Certain comparative information have been reclassified to conform with the financial statement presentation adopted in the current year.
ANNUAL REPORT
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