Over 1.3 million visitors—the most to walk through the ROM’s doors in a single year in our history.

New and original exhibitions that captured the imaginations of our audience and made the Museum a critical hub of discovery and reflection.

A blockbuster dinosaur discovery that garnered headlines around the world and further cemented our status as a leader in research and scholarship.

These are highlights we at the Museum are truly proud of. They are, to be clear, only a few highlights in a year that has seen many accomplishments.

We are just as excited, however, about what this incredible strength will allow us to achieve in the months, years, and decades ahead.

We see in exhibitions and installations such as Tattoo Ritual: Identity, Obsession, Act: CHIHULY, A Third Gender: Beautiful Youths in Japanese Prints; Issue: Atlas: Other Directions, and the new Gallery of Modern Design and the role it plays in supporting and inspiring innovation and change.

And in the blockbuster unveiling of a new species of armoured dinosaur, Zuul crurivastator, the attention of media around the world was focused on the ROM—enhancing our reputation as a leader in research and scholarship and giving our visitors more reasons to become inspired by the world around us, and the world that once was.

Together, these exhibitions serve as a powerful reminder of the unique perspective the ROM brings to the world and, indeed, of the world it reflects. Standing at the intersection of art, culture, and nature, this Museum has few peers in the depth and scope of its collections.

But we are also reminded that who tells these stories, and how, are critical factors as we move away from interpreting the past in the form of a single authoritative museum voice and, instead, present multiple voices and insights. The success of a contemporary museum depends on ensuring that all who come here not only see themselves, but feel that perspectives like theirs can be heard.

Nothing could have illustrated this imperative more forcefully than the ROM’s apology to the Coalition for the Truth about Africa (CFTA) last November. By officially acknowledging the pain that the 1989 exhibition Into the Mystery about Africa (CFTA) caused members of the African Canadian community, the ROM and the CFTA turned the page on the past in order to chart a more inclusive future.

Rom leadership

We are truly in the midst of an exciting, transformational period at the ROM. In these exhibitions, and in all our efforts to become even more accessible to our communities, we are working to make the Museum more relevant than ever. Toward embracing innovation and change. Toward ensuring this Museum continues to be the home of the best in the world.

The ROM is a critical hub of discovery and reflection. We are working to make the Museum more relevant than ever. Toward embracing innovation and change. Toward ensuring this Museum continues to be the home of the best in the world. Generational attitudes, cultural consumption habits, technology, and demographics will continue to evolve. And so will we.

Lastly, we would like to take this opportunity to thank our employees and volunteers for their incredible contributions, and our Board of Directors for their tremendous insight, guidance, and support. There has never been so much to be proud of, and so much to look forward to.
Reflecting on a Year of Milestones

As we commemorate Canada’s 150th anniversary of Confederation, we reflect proudly, and gratefully, on the many achievements our committed community of donors, corporate partners, and dedicated volunteers helped make possible. Your inspiring generosity resonates through every exhibition, research discovery, and education and community outreach program at the Museum. We are also deeply appreciative of our dedicated ROM Board of Governors, who are integral partners in generating resources and building our donor base. Community engagement in many ways expresses the link between this year’s record Museum attendance and the 3,245 donors of all levels who supported the ROM.

As we celebrate Canada’s 150th anniversary and the 3,245 donors of all levels who supported the ROM, we are also deeply appreciative of our dedicated board members who are integral partners in generating resources and building our donor base. Community engagement in many ways expresses the link between this year’s record Museum attendance and the 3,245 donors of all levels who supported the ROM.

To further engage new contributors, our first-ever digital crowdfunding initiative, the “Make a Splash” campaign, sponsored by EQ Bank, invited the public to support the Blue Whale Project. 821 individuals responded, including 570 new donors. An integrated cause-marketing program in partnership with J.Crew enhanced the Campaign’s visibility and awareness with whale-themed, cause-branded apparel.

In addition to our philanthropic donors, our valued corporate partners continued to support the Museum to help us reach our goal of reaching 10,000 visitors through their generous sponsorship of Friday Night Live, the ROM’s signature after-hours series. Ford Motor Company of Canada, Ltd. and Peroni elevated the program’s ongoing success as we cultivate and engage younger audiences. Moreover, CBRC presented our largest annual ROM Ball, celebrating Canada’s 150th anniversary of Confederation. We are grateful to our corporate partners, sponsors, and the ROM Ball Committee for helping us create an unforgettable evening that raised more than $700,000 net in support of the Museum.

Every donation and every expression of personal commitment makes a difference, and truly matters. We are honored to embrace our inspiring community of supporters. Thanks to all of you, we look ahead with a sense of optimism about what can be accomplished when we come together to advance wonder and discovery at your Museum. A decade following the successful completion of the Renaissance ROM campaign and the addition of the international landmark Michael Lee-Chin Crystal, we are now better positioned than ever to build on those remarkable achievements and shape the ROM’s exciting future, and the many extraordinary milestones ahead.

Thank you again to our donors and volunteers for your generosity and dedication, which enable us to preserve, enrich, and share our renowned collections. We are deeply grateful to our tireless Board of Governors for their commitment, vision, and leadership. This powerful collective support makes a vital difference, and fuels every transformative experience of art, culture, and nature at the ROM.
1.35 million people visited the Museum last year


CHIHULY DREW 313,721 VISITORS

FREE ADMISSION TICKETS DISTRIBUTED TO ROMCAN PARTNERS

ROYAL ONTARIO MUSEUM | 7
Record-breaking 1.35 million visitors in 2016–17, a 23% increase over the prior year.

Strong exhibition attendance for CHIHULY, Tatooos, Wildlife Photographer of the Year, and The Blue Whale Story.

Operating revenue increase of 8% over the prior year. The proportion of self-generated revenue was 60% for the year on an adjusted basis.

Excess revenue over expenses of $700,000 for the year.

Long-term debt reduced by $4.1 million. Remaining balance of $26 million is not due until 2027.

Merger of ROM Pension Plan with the Colleges of Applied Arts and Technology Pension Plan approved by Financial Services Commission of Ontario.
The office of the ROM Governors is committed to the highest standards of accountability and transparency, and is among the first cultural charities to be accredited by the Imagine Canada Standards Program.

Financial highlights for the year ended March 31, 2017

**GROSS FUNDRAISING REVENUE**

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>2013</td>
<td>$5.3 M</td>
</tr>
<tr>
<td>2014</td>
<td>$11.3 M</td>
</tr>
<tr>
<td>2015</td>
<td>$12.3 M</td>
</tr>
<tr>
<td>2016</td>
<td>$12.4 M</td>
</tr>
<tr>
<td>2017</td>
<td>$19.7 M</td>
</tr>
</tbody>
</table>

**ENDOWMENT BALANCE**

- **2013**: $12.8 M
- **2014**: $19.7 M
- **2015**: $3.6 M
- **2016**: $4.0 M
- **2017**: $4.3 M

**FIVE-YEAR ANNUALIZED RETURN**

- 2013: +10.6%
- 2014: +14.4%
- 2015: +16.3%
- 2016: +11.6%
- 2017: +9.7%

**NUMBER OF DONORS**

- **2013**: 3,245
- **2014**: 3,073
- **2015**: 3,162
- **2016**: 3,217
- **2017**: 3,044

**ENDOWMENT ASSETS**

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>2013</td>
<td>$45M</td>
</tr>
<tr>
<td>2014</td>
<td>$40M</td>
</tr>
<tr>
<td>2015</td>
<td>$35M</td>
</tr>
<tr>
<td>2016</td>
<td>$30M</td>
</tr>
<tr>
<td>2017</td>
<td>$25M</td>
</tr>
</tbody>
</table>
Exhibitions

Exhibitions at the Museum in 2016–2017 included spectacular displays of art, culture, and nature—sharing the stories of the world with our visitors through exhibitions such as CHIHULY, Wildlife Photographer of the Year, and Tattoos: Ritual, Identity, Obsession, Art. Our collections, research, and expertise were also shared with communities across the country through the Museum’s mobile programs.

CHIHULY

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

Supporting Sponsors Saks Fifth Avenue, Delta Airlines
Media Partners Toronto Star, CTV
Government Partner OCAF

The recording-breaking attendance of 313,721 visitors to CHIHULY made this exhibition one of the most popular exhibitions in the Museum’s history. ROM visitors were captivated by the visually stunning artworks of this luminous show, which featured 11 spectacular installations, including a number of Dale Chihuly’s iconic pieces, as well as artworks created exclusively for the ROM exhibition. A favourite with visitors of all ages, the popularity of CHIHULY contributed to an exceptionally strong summer and fall season for the ROM. With its vibrant artwork, CHIHULY has also proven to be a remarkably photogenic and “instagrammable” exhibition—generating more than 14,000 visitors’ images that were shared via social media.

“No other substance transmits light, colour, and form as beautifully as glass.”
—DALE CHIHULY
EXHIBITIONS

2 TATTOOS: RITUAL, IDENTITY, OBSESSION, ART.
Roloff Beny Gallery, Level 4
Michael Lee-Chin Crystal
Curators Dr. Christopher Darling and Dr. Kenneth Lister
Media Partner Indie88
Coming from the musée du quai Branly in Paris, where the exhibition received rave reviews, Tattoos: Ritual, Identity, Obsession Art explored the 5,000-year-old multifaceted world of tattooing, showcasing a visual history of body art and markings, ancient tools, and commissioned tattooed silicone body reproductions, inked by some of the most respected tattoo artists in the contemporary world.

ART, HONOUR, AND RIDICULE: ASAFO FLAGS FROM SOUTHERN GHANA
Patricia Harris Gallery of Textiles & Costume, Level 4
Michael Lee-Chin Crystal
Curator Dr. Silvia Forni
Art, Honour, and Ridicule: Asafo Flags from Southern Ghana presented a historical and contemporary look at Asafo flags. The stunning handcrafted flags featured in the exhibition, as well as the brilliant costumes, artifacts, and stirring videos, were created for the numerous military Asafo companies of the Fante states along the coast of Southern Ghana. Historically, Asafo companies were in charge of the safety and protection of the local community as well as warfare. Today the Asafo companies act as the vibrant core of local communities. Their unique flags depict narratives of pride, wisdom, and defiant messages to enemies, and are sacred objects depicting the spirit and history of a company.
**EXHIBITIONS**

1. **A THIRD GENDER: BEAUTIFUL YOUTHS IN JAPANESE PRINTS**
   Centre Block, Level 3
   Curator Aatsa Ikeda

Four hundred years ago in Japan, male youths, called wakashu, were the objects of sexual desire for women and men. Creating a third gender, wakashu looked different from both women and adult men and played distinct social and sexual roles. The exhibition A Third Gender explored the complex system of sexual desire and social expectation from 1603 to 1868 in Edo Japan. Featuring stunning woodblock prints, paintings, illustrated books, kimono, and armour, it tells a pivotal story in the history of human sexuality. Unsettling contemporary North American values, A Third Gender invited visitors to think differently about gender and sexuality.

2. **ISAAC JULIEN: OTHER DESTINIES**
   Centre Block, Level 3
   Presenting Sponsor TD Bank Group

This exhibition featured two remarkable film installations by acclaimed British contemporary artist Isaac Julien, addressing issues of globalization, movements of peoples, and displacement. The visually encompassing narratives of these films reflect the past while projecting the future. The film WESTERN UNION: Small Boats explores the stories of people seeking a better life and their dangerous journeys across the Mediterranean Sea to escape war and famine, while the film True North was inspired by Matthew Henson, the black American explorer who accompanied Robert Peary to the North Pole.

3. **OUT OF THE DEPTHS: THE BLUE WHALE STORY**
   Garfield Weston Exhibition Hall
   Curators Mark Bovington, Burtton Lim, Jacqueline Miller, Silvier Haddad, Dave Ireland, Gerry De Julio
   Supporting Sponsors Newfoundland and Labrador Tourism
   Exhibition Patron The Dorothy Strelsin Foundation
   Media Partner Toronto Star
   Government Partner Ontario 150

This ROM original exhibition retold the tragic story of the blue whales that washed ashore in 2014, and the unprecedented opportunity for research and conservation that resulted. The exhibition brought visitors face to face with the enormous 80-foot skeleton of Blue, and uncovered the mind-blowing biology of blue whales, their humongous hearts, their unusual feeding behaviour, how they communicate, and their evolution from land to sea. The exhibition detailed how ROM researchers are studying whales’ DNA to unlock some of the mysteries surrounding these large but elusive creatures, and provided insight into the global decline of the blue whale population and what is being done to protect the world’s largest animal.

4. **WILDLIFE PHOTOGRAPHER OF THE YEAR**
   Belford Bony Gallery, Level 4
   Curators Dr. Doug Currie and Mark Peck

The ROM’s presentation of the longest-running and most prestigious nature photography competition in the world returned for its fourth year in 2016. The WILWA Photogapher of the Year competition attracts tens of thousands of submissions from all ages and skill levels. Premiering at London’s Natural History Museum before embarking on a world tour, the exhibition showcased category finalists and winners of the competition through 100 breathtaking photographs.

5. **MAPS, BORDERS AND MOBILITY IN AFRICA**
   Shreyas and Mina Ajmera Gallery of Africa, Michael Lee-Chin Crystal
   The Americas, and Asia-Pacific, Level 2
   Curator Dr. Silvia Forni

Maps, Borders and Mobility in Africa reflects upon the Berlin Conference, a critical event in African history. Through a series of maps spanning more than seven centuries, this installation explores how European propaganda progressively voided African lands of cultures, political organizations, and history to legitimize Europeans’ colonial claims. The African borders created during the Berlin Conference are still in place today. The installation invites visitors to reflect on the shifting representations of the African territory and the impact borders have on people’s lives.

6. **A WARLORD’S STRONGHOLD: MYSTERY ON THE SILK ROAD**
   Wirth Gallery of the Middle East, Level 2
   Michael Lee-Chin Crystal

In the mid-1970s, the ROM led an exploratory expedition to the site of Saray Yazdigirdi, translated as “Yazdigird’s palace,” situated on the edge of the Zagros mountains in western Iran. Artifacts discovered during the excavation contradicted earlier understanding. The ROM’s study of the decorative architectural ornaments revealed this was not the palace of a king as once believed, but a fortified stronghold from second century Parthian Iran. The ruins were reinterpreted as the retreat of a Persian warlord—a robber baron who plundered goods from caravans travelling along the legendary Silk Road.

7. **ROM TRAVELS THE WORLD**

**TRAVELLING EXHIBITIONS**

A Third Gender: Beautiful Youths in Japanese Prints, an exhibition originally created by the ROM’s curatorial team, went on to a critically acclaimed second installation at the Japan Society in New York City from March through June, 2017. A Third Gender drew approximately 9,000 visitors during the exhibition and was the second most well-attended exhibition at the Japan Society in five years. On average, A Third Gender had double the admissions of the previous three exhibitions at The Japan Society, Pharaohs and Kings; Treasures of Ancient Egypt and China’s Han Dynasty, an exhibition created using objects from the ROM’s collection, was the result of collaboration between the ROM and the Nanjing and Jisha Site Museums in China.

**THE NUMBER OF VISITORS WHO ATTENDED PHAROAHS AND KINGS**

1,000,000

**THE DEPTHS OF OUR GRATITUDE KNOW NO BOUNDS!**

Many supporters shared our vision for the exhibition and helped bring Out of the Depths: The Blue Whale Story exhibition to life. They ranged from generous corporations to first-time donors participating in our Make a Splash Campaign. Sponsored by EQ Bank, the Campaign raised more than $140,750 and represented hundreds of $40 donations from the community! Their names formed a big blue whale mural in Hyacinth Gloria Chen Crystal Court as a public expression of our thanks.

**Blue Whale Project Inspires Partnership With J.Crew and ROM Children’s Book**

This past year saw ROM friends and family proudly wearing apparel from J.Crew’s Garments for Good product line, featuring whimsical, hand-sketched whales. Fifty percent of the retail price of these styles will go toward the Blue Whale project, helping to conserve this endangered species. To teach our youngest audience members about blue whales, the ROM published a children’s book called The Day the Ocean Disappeared, generously supported by Nita and Donald Reed.
The Museum’s reputation as a leader in field research and new and original scholarship continues to grow. Over the past year, our Natural History and World Cultures curators published articles, books, and book chapters in peer-reviewed academic journals, delivered academic presentations at conferences around the world, and conducted fieldwork research in 32 countries.

**Collections & Research**

The Museum’s reputation as a leader in field research and new and original scholarship continues to grow. Over the past year, our Natural History and World Cultures curators published articles, books, and book chapters in peer-reviewed academic journals, delivered academic presentations at conferences around the world, and conducted fieldwork research in 32 countries.

**ANNUAL RESEARCH COLLOQUIUM**

Whether in the fields of biodiversity, paleontology, earth sciences, visual arts, material culture, or archaeology, the ROM continues to expand the boundaries of knowledge, playing a vital role in advancing our global understanding of the natural and cultural world. In the spring of 2016–2017, the Museum again hosted its annual ROM Research Colloquium and Vaughan Lecture, presenting curatorial lectures on a wide variety of research topics that are welcome to attend. This thought-provoking event highlights research and discoveries that have been undertaken over the previous year. Curators from diverse fields throughout the Museum explore the intersections of art, culture, and nature, making 10-minute presentations on a wide array of topics. This year the colloquium’s featured event, the Vaughan Lecture, featured the presentation Of Africa: Things, People and Ideas by curator Silvia Forni, who discussed the recent work she has undertaken to create a renewed sense of engagement between communities and the Museum’s African collection.
The last fiscal year highlight[ing] research on fossils from the ROM’s Burgess Shale collection. A paper in BMC Evolutionary Biology provided new classification for a group of shelly fossils called hyoliths that lived for more than 300 million years. Led by Joe Moysiuk, a University of Toronto undergraduate student, the new research revealed that hyoliths are closely related to brachiopods and not to mollusks as had long been believed. Another paper by Caron and PhD candidate Cecilia Araújo, a post-doctoral fellow at the Nanjing Institute of Geology and Palaeontology, Chinese Academy of Sciences in Nanjing, China, published in BMC Evolutionary Biology, described a very unusual new species of teleost fish, a group of worm-like animals with soft lips which appeared during the Cambrian era. Dr. Caron and his crew spent 64 days in the field in northern Kootenay National Park in British Columbia during the summer of 2016, collecting 10,000 fossils of various marine organisms dating back to the Cambrian period, and found several new Burgess Shale sites.

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

Dr. Caron published three high-profile papers during the last fiscal year highlighting research on fossils from the ROM’s Burgess Shale collection. A paper in BMC Biology described a very large and unusual hemichordate worm that lived in tubes. Such tubes were previously regarded as algae. A paper in Nature provided a new classification for a group of shelly fossils called hyoliths that lived for more than 300 million years. Led by Joe Moysiuk, a University of Toronto undergraduate student, the new research revealed that hyoliths are closely related to brachiopods and not to mollusks as had long been believed. Another paper by Caron and PhD candidate Cecilia Araújo, a post-doctoral fellow at the Nanjing Institute of Geology and Palaeontology, Chinese Academy of Sciences in Nanjing, China, published in BMC Evolutionary Biology, described a very unusual new species of teleost fish, a group of worm-like animals with soft lips which appeared during the Cambrian era. Dr. Caron and his crew spent 64 days in the field in northern Kootenay National Park in British Columbia during the summer of 2016, collecting 10,000 fossils of various marine organisms dating back to the Cambrian period, and found several new Burgess Shale sites.

**Dr. Wen-Chien Cheng**
Associate Curator, East Asian Art

Cheng was in Washington D.C. and Salem, Massachusetts, in early March for her ancestor portrait project. Cheng studied a selection of ancestor portraits from the collection at the Sotheby/Free Galleries as the collection is related to the ROM ancestor portrait collection in many aspects. A special viewing of portraits was also arranged at the Peabody Essex Museum. In addition, Cheng has been working intensively on the catalogue writing for the exhibition Faces to Remember: Chinese Portraits of the Ming and Qing Dynasties. Cheng is also completing her essay that will introduce the ROM’s collection of ancestor portraits. This year the Association for Asian Studies Annual Conference was held in Toronto. Cheng chaired a panel titled “Imperial Luxury in East Asia: Toward a New Methodology” with a focus on relatively understudied “import art.” The four panelists explored East Asian countries’ fascination with luxury goods from foreign countries during the eighteenth century.

**Dr. Craig Cipolla**
Associate Curator, South Asian Art

The World Cultures Fieldwork Fund supported Dr. Cipolla’s ongoing archaeological research on the Mohagan Reservation in Uncasville, Connecticut. The overall project is dedicated to the study of reservation households during the eighteenth century. The excavation and analysis is part of the Mohagan Archaeology Project, a long-running collaboration between Copitola and the Mohigan Tribe of Connecticut. Copitola works in partnership with the Mohigan Tribal Historic Preservation Office and Archaeology Department to design research and teaching methods that respect Mohigan interests, sensitivities, and needs.

**Dr. Paul Denis**
Assistant Curator, Greek & Roman

Paul Denis continues research on the recent acquisition of a Roman marble head of an athlete. Denis is also preparing a manuscript, Verifying Provenances, for publication by the Archaeological Institute of America in January 2018, using three acquisitions made by the Greek and Roman department in 1925 and 2015 as case studies. Denis travelled to New York City to do research at the Metropolitan Museum of Art and to Princeton University to view and study an exhibition of the Greek vase painter—The Berlin Painter and His World. Denis is also planning the re-installation and expansion of the jewellery display in the Greek galleries to include recent acquisitions and an important loan of engraved gems and rings.

**Dr. Deepali Dewan**
Assistant Curator, South Asian Art

There are a number of important contemporary art fairs in the Asian region. In India, two of the most significant are the annual India Art Fair, founded in 2008 and taking place in the nation’s capital of New Delhi, and the Kochi-Muziris Biennale, founded in 2014 and taking place in the ancient port city of Cochin (now Kochi) on the western coast of India. In February 2017, Dewan travelled to India to attend these art fairs to survey the contemporary production in the region, network with artists and museum professionals, and observe the changing and growing infrastructure for cultural engagement that is one of the many facets that has put India on the global stage.

**Dr. David Evans**
Endowed Chair of Vertebrate Paleontology

Dr. Evans has undertaken a multi-year palaeontological survey of the Milk River region of southern Alberta focusing on large dinosaur remains. The 2016 field season resulted in the continued collection of a number of significant fossils, particularly skeletons. Work continued at the Lost River ceratopsid site, at the two hadrosaurs on the Lost River Ranch, and at the previously found Daspletosaurus. Significant skull material was collected at the Daspletosaurus and Gryposaurus sites. A juvenile centrosaurine skeleton was also found and collected. In addition to continuing excavation at previous quarry sites, 144 specimens were collected as part of field surveys, and two significant historic quarry sites were relocated.

**Dr. Hernán López-Fernández**
Chair, Ichthyology

During this fiscal year, Hernán López-Fernández undertook three field expeditions to Guatemala, Suriname, and Uruguay in South America. Together, these expeditions resulted in 1,566 lots of specimens and 2,415 tissue samples added to the ichthyology collection. López-Fernández, along with postgraduates and graduate students, has identified a variety of species of fishes new to science, including several cichlids, a catfish, a characin, and a fruit-eating pacu, a cousin to the piranha. The López-Fernández lab has also published four research papers, including one which revealed how the invasion of Central America by a single evolutionary lineage of cichlids from South America opened new ecological opportunities for cichlids to diversify. As a result, a single invading lineage differentiated into nearly 200 species that today dominate modern Central America.
Dr. Forni continues the research for the Black Canada exhibition, scheduled for January 2018. Together with Dominique Fontaine and Julie Crooks, Forni has finalized the selection of artists and is now working to develop the exhibition and publication. Dr. Forni is also co-leading with Dr. Cara Krmpotich the museum quadrant of a Mellon project of the Jackman Humanities Institute. Within this context she is working on a collaborative research project on museums, Public History, and the Cult of Activism in collaboration with colleagues from the University of Toronto and the University of the Western Cape in South Africa. Forni has been expanding her research on contemporary African heritages by visiting the Armony Show in New York in March, the Frieze Fair in May, and the opening of the Venice Biennale.

In June, the ROM proudly announced the establishment of the Bishop White Committee of Chair of Japanese Art & Culture—the first endowed position of its kind in Canada. This prestigious role was made possible by the Bishop White Committee, a group of long-standing ROM volunteers who have enabled the Museum to steward and display the largest collection of Japanese art in Canada. “The creation of the Bishop White Chair of Japanese Art & Culture is one of the many ways the Committee has been a catalyst for important acquisitions, research, and gallery development at the ROM,” said Lisa Mitchell, Committee Chair and ROM Trustee.

While the research for the upcoming Christian Dr. Forni, Dr. Palmer continues with the ongoing research project, Reaping Fashion 1700–2000. The project presents a single revisionist fashion history by showing the dynamic fashion systems of all European countries, social and cultural capital of transatlantic, trans-cultural, trans-temporal, and trans-gendered elite fashions. It tracks the life histories of orphaned extant fashions in museum collections that are reconfigured and reworked over decades and even centuries. Palmer is also working on Canadian Fashion icons 1867–2017, socio-cultural historical research on Canadian-made fashions in the collections at the ROM. In addition, together with Dr. Sarah Fee, Palmer co-organized the Cloth Cultures: Future Legacies of Dorothy K. Burnham conference in November. A connection Grant from the Social Sciences and Humanities Research Council of Canada funded the conference.

In addition to extensive research work for the upcoming Christian Dr. Forni, Palmer continues with the ongoing research project, Reaping Fashion 1700–2000. The project presents a single revisionist fashion history by showing the dynamic fashion systems of all European countries, social and cultural capital of transatlantic, trans-cultural, trans-temporal, and trans-gendered elite fashions. It tracks the life histories of orphaned extant fashions in museum collections that are reconfigured and reworked over decades and even centuries. Palmer is also working on Canadian Fashion icons 1867–2017, socio-cultural historical research on Canadian-made fashions in the collections at the ROM. In addition, together with Dr. Sarah Fee, Palmer co-organized the Cloth Cultures: Future Legacies of Dorothy K. Burnham conference in November. A connection Grant from the Social Sciences and Humanities Research Council of Canada funded the conference.

The objective of Tall’s research program is to use minerals as probes of solar system evolution. That is, Tall’s goal is to expand our observations of the early solar system to a new range of objects. The focus of the research is the anticoagulants secreted by an enzyme named cyclosporin. The anticoagulants secreted by this enzyme are known to be useful for distinguishing between different types of pathological tissue. The research is coordinated by Tall and is funded by the National Science and Engineering Research Council. The project is coordinated by Tall and is funded by the National Science and Engineering Research Council. The project is coordinated by Tall and is funded by the National Science and Engineering Research Council.
BLUE WHALE RESEARCH

Blue whales are the largest animals that have ever lived, and during the last century they were hunted almost to the point of extinction. Much research has been carried out on the songs of blue whales and their feeding habits, but little work has been done on their genetics. The recovery of two whales from Newfoundland in 2014 allowed us the rare opportunity to be the first to sequence the complete genome (all of the DNA in a cell) of a blue whale. Important questions can be answered by examining its DNA, ranging from learning about their biology, physiology, and evolution, to estimating pre-hunting population sizes and population history, which will be important for conservation efforts. Once published, these genomes will also become reference points for other whale researchers to which they can compare their local whales, to better understand how much global movement occurs between different populations. Additionally, this work can potentially shed light on specific issues, such as the rising number of observed blue whale/fin whale hybrids and whether this is a natural, historical phenomenon or possibly a recent development stemming from blue whale numbers having become so low that finding mates of the same species is challenging. While the two whales we have sequenced show no evidence of being hybrids, we are receiving additional tissues from other whales to examine their ancestry. Currently, a draft of the first genome has been prepared from which we can recover approximately 95 percent of the genes found in the blue whale genome. These genes are being examined to find those that have undergone adaptation. One example is the gene rhodopsin, a protein produced in the eye and a blue whale’s sole visual pigment. We have recovered the full gene and are looking at its unique properties to learn how blue whales see the world and potentially find their food.

The idea of a leech attached to your body is a cringe-worthy nightmare for many people, but for Sebastian Krüst, the ROM’s Associate Curator of Invertebrates, leeches are fascinating invertebrates with great research potential. Krüst was part of a research team that discovered the first instance of a leech feeding on a manatee. To make sure that this leech was feeding from the unsuspecting manatee, as opposed to just hitching a ride, the team took a sample of injected DNA (DNA) from the gut of the leech. To identify the DNA samples, they used the bar coding technique, which compares a short genetic marker in one species to that same marker in another species’ DNA. What they found was Antilecan manatee DNA inside the leech, evidence that the leech was feeding on the manatee. Also, the DNA samples showed that the leech in question was Haementeria acuaceps, a species never before recorded from the Mexican state of Chiapas. Because of the lack of proper fauna in the field, the leeches were preserved in mezcal, a liquor similar to tequila and distilled from cacti. This study marks the first time that DNA was successfully replicated from an individual preserved in this popular Mexican beverage.

Since replicating DNA was so successful, the team is now looking into the idea of using the DNA for vertebrate conservation. Research findings were published in the Journal of Parasitology in August 2016. The DNA could tell researchers the approximate diversity of the species in an area, without having to sample the specimens themselves, and possibly identify the individuals in that population. The benefits of using leech-injected DNA are that leeches are often abundant, making them easier to locate than their vertebrate prey. Leeches and DNA need to be researched more before the technique can be a viable option, but it does suggest a less invasive way of surveying biodiversity.

DIGESTING DNA

WU DACHENG’S JADE CANG BI

Anyone who walks into a museum at one point has asked how a certain artifact came to be part of the exhibits. Chen Shen, Vice President, Senior Curator, East Asian Archaeology, has documented the journey of Wu Dacheng’s jade cang bi from its creation to the collection at the ROM. This research gained international recognition when Orientations, a magazine dedicated to publishing the latest scholarly research on Asian art, featured Chen’s findings as the cover story of its April 2016 edition. The Dr. as Chen explains, is a jade disc that serves a ritualistic purpose, going back at least 4,000 years. Wu Dacheng’s cang bi disc became the latest jade addition to the ROM through a generous donation by Bernard Rasch, who received it from his aunt Cecile Hataskin in 2005.

Examining one of the most interesting jade pieces the ROM has in its collection, Chen was immediately drawn to finding out how the cang bi came to Canada. What he determined was that the bi was created during the prehistoric Liangzhu culture (c. 3300–2400 BCE), and was likely buried with a member of the Liangzhu elite. Wu Dacheng was a well known scholar and a high-ranking official in the Qing Court during the second half of the nineteenth century. It is likely that the cang bi came into his possession in 1889, remaining in his collection until his death in 1902. The bi was then passed down to Wu Dacheng’s youngest daughter, Wu Baying, who in turn gave it to her only daughter, Fei Lingyi. Fei brought it with her when she moved from Shanghai to New York City in 1943. She then befriended Cecile Hataskin and gave her the bi before she moved from New York to Winnipeg. It is intriguing to consider the people and lives behind these objects, and how such artifacts themselves travel throughout history, sometimes arriving at surprising destinations. Wu Dacheng’s cang bi is a prime example. This jade disc has now joined its mates of 27 other Wu Dacheng jade pieces that ROM received from Bishop White in 1927–28. All 28 pieces will travel to the home of Wu Dacheng as a loan to a special exhibition on Wu Dacheng, in Suzhou Museum, China, later this year.
Acquisition Highlights

With over six million objects, dozens of galleries, and collections spanning art from around the world and artifacts from important moments throughout history, the breadth and depth of the ROM’s collections is one of the reasons this Museum enjoys such a strong international reputation. And this year, with the addition of hundreds more fascinating pieces and the acquisition of a newly discovered species of dinosaur that made international headlines, its strong reputation that continues to grow.

ANKYLOSAUR

The ROM unveiled a new species of armoured dinosaur, Zuul crurivastator, based on an almost complete and remarkably well-preserved skeleton from the Judith River Formation of Montana.

The skeleton represents a landmark addition to our collection of dinosaurs from western North America, and marks the beginning of an exciting new phase of research and storytelling for the Museum. The name Zuul is based on similarities between the beautifully preserved skull of our fossil and the terror-dog monster from the 1984 blockbuster film Ghostbusters—both have a broad, rounded snout, gnarly forehead, and two sets of horns behind the eyes. The species name, crurivastator, translates to “Destroyer of Shins,” in reference to its menacing tail, which ends in a massive club—which may have been used to defend itself from predatory dinosaurs or compete with other members of its species.

The story of Zuul, which was acquired by the ROM with the generous support of the Louise Hawley Stone Charitable Trust, captured the attention of media around the world and solidified the Museum’s reputation as a leader in research and scholarship.

1. MAHARAJA

Panchal Mansaram’s work Maharaja (1966–1968) combines Indian and Canadian popular imagery against a background of orange, juxtaposing seemingly disconnected elements. A large image of Jaipur Maharaja Ram Singh is placed by an image of former Prime Minister Pierre Trudeau. Collaged in between are reproductions from Indian miniature paintings of female beauties and actual pages from Indian religious texts covered with hand-written devanagari script. A large red ink astrological chart covers the upper right of the work, framing Ram Singh’s head. These seemingly disparate elements come together through shared representations of popular culture and technology. There is a visual analogy here between Ram Singh, known as Jaipur’s first “modern” Maharaja, and Pierre Trudeau, known as the “Father of Modern Canada.” This work is about Canada as much as it is about India, by using Indian popular imagery to comment on contemporary Canadian concerns. The title “Maharaja” refers to Trudeau as much as to Ram Singh, a title, one could argue, created out of their media representations more than real selves.

2. ANKYLOSAUR

The ROM unveiled a new species of armoured dinosaur, Zuul crurivastator, based on an almost complete and remarkably well-preserved skeleton from the Judith River Formation of Montana.

The skeleton represents a landmark addition to our collection of dinosaurs from western North America, and marks the beginning of an exciting new phase of research and storytelling for the Museum. The name Zuul is based on similarities between the beautifully preserved skull of our fossil and the terror-dog monster from the 1984 blockbuster film Ghostbusters—both have a broad, rounded snout, gnarly forehead, and two sets of horns behind the eyes. The species name, crurivastator, translates to “Destroyer of Shins,” in reference to its menacing tail, which ends in a massive club—which may have been used to defend itself from predatory dinosaurs or compete with other members of its species.

The story of Zuul, which was acquired by the ROM with the generous support of the Louise Hawley Stone Charitable Trust, captured the attention of media around the world and solidified the Museum’s reputation as a leader in research and scholarship.
“Over thousands of years, artisans in India perfected the arts of weaving cotton so fine, making dyes so vibrant, and creating designs so appealing, their cloth was desired around the world, revolutionizing fashion, art, and science wherever it went.”

## Acquisition Highlights

### 1. Painted Cottons

Chintz is Indian cotton cloth on which a colourful pattern has been applied through hand drawing or block printing and dyeing with mordants (for reds) and resists (for blue). The ROM is internationally renowned for its collection of Indian chintz cottons that were the height of fashionable dress and interior furnishings in early modern times around the globe. However, the vast majority of ROM pieces were made for European markets. All but absent are Indian export cottons made for Asian markets, which represent distinctly, equally significant, and visually compelling traditions. The six rare early pieces (sixteenth to eighteenth centuries) we have acquired represent the great artistic heights achieved by Indian artisans creating for the Thai, Indonesian, and Japanese markets. They will help elevate this part of the collection to world class status and provide key objects for a planned exhibition and catalogue. The painted and printed cottons of India changed human history. Over thousands of years, artisans in India perfected the arts of weaving cotton so fine, making dyes so vibrant, and creating designs so appealing that their cloth was desired around the world, revolutionizing fashion, art, and science wherever it went. The ROM’s current collection of Indian cottons is of significant, and visually compelling importance, as it will help elevate this part of the collection to world class status and provide key objects for a planned exhibition and catalogue. The painted and printed cottons of India changed human history. Over thousands of years, artisans in India perfected the arts of weaving cotton so fine, making dyes so vibrant, and creating designs so appealing that their cloth was desired around the world, revolutionizing fashion, art, and science wherever it went.

### 2. Self Portrait in Reclaimed Copper

Kathryn Wabegijig of Garden River First Nation portrays herself as though framed in a Canadian penny. At its centre, the artist used a hammer and nail set to pound out and obliterate the Queen’s face and text on the copper pennies that form her silhouette. This laborous act was both an affirmation of copper as a highly significant material to the Anishinabe before European contact, and the artist’s assertion of her strength as an indigenous person freeing herself of the repressive effects of colonization.

### 3. The Good Game

The Good Game is a compelling work from Sudanese artist Hassan Musa that intersects in many ways with the historical holdings of the ROM. In this work Musa expresses his ironic and critical commentary by combining references to an iconic Western painting and an equally iconic football confrontation in a work conceived as a postcolonial “Asafo flag.” Because of its format and content, this piece is a very important addition to the African collection and has been included in the exhibition Art, Honour and Ridicule: Asafo Flags from Southern Ghana.

### 4. Marble Athlete’s Head

The athlete’s facial features are exquisitely sculpted with great subtlety, evident in the finely modelled cheeks, sensitively rendered lips, and tender swellings of the modelled cheeks, sensitively rendered lips, and tender swellings of the forehead. (Roman, first century CE). The most distinguishing feature is the treatment of the hair as it hugs the skull like a cap of elegantly shaped rounded curls. Some of the curls overlap one another; all are crisply subdivided by engraved lines into parallel strands. The treatment of the facial features and the hair has led scholars to believe the ROM’s head copies a lost Greek original from about 460 BCE by the famous sculptor Myron. Greek sculpture was in such high demand in Rome that a booming business of copying Greek originals flourish to meet the craze. Not only do Roman copies of Greek originals reflect their archetypes, but they are also imbued with the sculptural style of the era and the tastes of their Roman patrons. The sensibility modelled facial features and layers of fine and sharply defined curls in low relief of the ROM head, indicate it was created during the Julio-Claudian era, at a time when Roman sculptors faithfully copied their Greek models, about 20–68 CE.

### 5. Amber Black Flies

Black flies have traditionally been considered rare as fossils. In more than a century since the discovery of the first fossil species, only 15 such examples have now been formally described and named. Five of these are compression fossils of Miocene age; 10 others are inclusions in Upper Cretaceous aged New Jersey amber, or in Eocene aged Baltic and Rovno amber. Black flies are sparsely represented in amber relative to other insects. However, the sheer volume of fossiliferous deposits, such as the Baltic amber, ensures a vast reservoir of potential specimens. A remarkable example of such an effort can be seen in the black fly component of a private collection developed over a period of 30 years. Nearly 200 amber pieces with black fly inclusions reside within that collection alone, providing an excellent starting point to interpret the abundance and diversity of the Baltic amber black fly fauna. Senior Curator of Entomology Doug Currie acquired this collection through the generous support of the Louise Hawley Stone Charitable Trust. The first research paper based on this material was published in March 2017 by Currie and ROM postdoctoral fellow Matus Piegoli.
Programming

Live performances. Toronto’s best DJs. Lively and in-depth discussions on some of the most pressing issues of the day—featuring some of the world’s top thinkers. Our selection of programming gives visitors a chance to experience the Museum and its exhibitions like never before.

FRIDAY NIGHT LIVE

The spring and fall Friday Night Live series continues to bring enthusiastic and diverse audiences into the Museum. These events are one of the hottest tickets in the city, with lineups often seen stretching around the block. This year’s unique entertainment and cultural experiences—offering up the city’s best DJs, live performances, and plenty to eat and drink—included themed nights inspired by exhibitions such as Anishinaabeg: Art & Power, as well as nights designed to coincide with events in the larger community, including Colour ROM Proud, an official Pride Week party.

Presented by Ford Motor Company of Canada, Ltd. Supporting Sponsor Peroni Nastro Azzurro Media Sponsor NOW

With live performances and the best DJs, the Friday Night Live series brings enthusiastic and diverse audiences into the Museum.
THE HOLTBY LECTURE

The drive to protect national security has led many to question how democratically elected governments are also allowing for access to information. That issue has become one of the key points of friction between governments, the people they represent, and media—making for a timely focus of this year’s Eva Holtby Lecture on Contemporary Culture, which brings powerful voices to the Museum to discuss provocative contemporary ideas.

Canadian expat Jameel Jaffer’s talk, Going Dark, focused on the phenomenon of official secrecy—zeroing in on the legal, political, and social repercussions of allowing democratic governments to withhold information about national security policy from the public. “Many of the cases I’ve litigated over the past decade have been attempts to pry secrets from the government,” said Jaffer, a constitutional lawyer and civil liberties advocate. “Other cases have been efforts to prevent the government from prying secrets from ordinary citizens.”

ROM SPEAKS, ROM DAYTIME, ROM CONNECTS, & ROM U

Compelling voices on hot topics. Ground-breaking research and fascinating advances in art, culture, and nature. One-day workshops with topics ranging from twentieth-century design to Ancient Rome. With a memorable speakers’ series, daily lectures, and hands-on activities, our ROM Speaks, ROM Daytime, ROM Connects, and ROM U programs continue to engage visitors with the Museum in exciting new ways. Talks in this year’s ROM Speaks series centred on subjects inspired by Museum exhibitions and related research, including The Art of Ink, From Land to Water: The Walking Whales, and Lost in Translation? Gender and Sexuality Across Time and Cultures.

GAME JAM

When was the last time you built a pyramid, collected rocks on Mars, or had to watch out for Komodo dragons? ROM Game Jam’s engaging approach to science communication makes learning an adventure. Started in 2012, this annual event brings together game-developers and ROM experts in an intense game development weekend workshop. For 48 hours, fingers fly across keyboards as creativity, coding, and coffee generate digital games related to the ROM’s collections. “At Game Jam, participants learn to work together to build a game, novice developers learn from experienced professionals, and everyone learns from the ROM’s in-depth information, tours, and access to curators,” said organizer Dr. Marianne Mader, Hatch Managing Director, Centres for Earth & Space and Fossils & Evolution at the ROM.

Generously supported by Barrick Gold Corporation.
Members, Volunteers, and Patrons

MEMBERSHIP

More than 32,800 member households and 110,000 individual members generously supported the Museum in 2016–17, enjoying exclusive benefits such as unlimited access to the galleries, exhibitions, and special previews, along with discounts on programs and lectures. Membership fees contributed approximately four percent of the Museum’s revenue last year.

MEMBERSHIP FACTS

1. Quietest times to visit are Friday evenings (outside of Friday Night Live) and weekdays after 2 p.m. during the school year.
2. Family Members visit most often on weekends to see the dinosaurs and mammals, or visit to play in the Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity and CIBC Discovery Gallery.
3. Canada’s largest museum is home to a world-class collection of more than six million objects and specimens featured in 40 gallery and exhibition spaces. Artifacts are rotated often so each trip to the Museum can be a new experience.
4. The longest-running Member has had a ROM membership for 64 years!
5. 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 at the ROM.

VOLUNTEERS

More than 1,000 volunteers contributed about 125,000 hours of their time this year to support an incredible variety of exhibitions, programming, and events. The hours spent by those volunteers, in fact, rank third-highest among cultural institutions in all of North America—a tremendous amount of support that goes a long way toward making the ROM one of the best museums in the world. The Department of Museum Volunteers (DMV) supports programming in a multitude of ways. The most visible are the DMV docents who conduct group tours of galleries and special exhibitions. Other volunteers represent the ROM and its collections through Gallery Interpreter and Outreach programs, as well as in many other behind-the-scenes support roles. The DMV also organizes a wide variety of trips and tours such as the ROMtravel, ROMbus, and ROMwalk programs.
MEMBERS, VOLUNTEERS, & PATRONS

LIEUTENANT GOVERNOR’S DISTINGUISHED SERVICE AWARD

Renamed 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.

2017 RECIPIENT

Celebrating the Service of Dixie Anne Montgomery and Joey and Toby Tanenbaum

The ROM is truly fortunate to have extraordinary supporters who offer their time, talents, and financial support for years. The Lieutenant Governor’s Distinguished Service Award is the highest honour that can be bestowed on a ROM volunteer. Dixie Anne Montgomery and Joey and Toby Tanenbaum were recognized with this prestigious award at the Chairs’ Reception on June 14, 2017.

Dixie Anne has been a consummate ROM volunteer for over 45 years: she is committed, devoted, and hard working. She currently serves as an Honorary Trustee and Honorary Governor and has held myriad positions, including President of the Department of Museum Volunteers, Docent, ROM Travel Trips leader, Bishop White Committee Chair, member of the ROM Board of Trustees, Currelly Legacy Society Executive, and Royal Patrons Circle Committee.

Joey and Toby have been dedicated volunteers for close to 20 years. Leading by example, they spearheaded the ROM’s Accessibility Initiative with the establishment of the Joey and Toby Tanenbaum Museum Accessibility Fund, which enabled the Museum to launch and deliver an internationally recognized accessibility program that continues to set the standard for other institutions. As passionate collectors, Joey and Toby have made generous donations that have transformed the Museum’s collections and championed numerous committees and initiatives.

PREVIOUS RECIPIENTS

2016  W. ROBERT FARQUHARSON
2016  MARTHA J. HOGARTH
2015  SALVATORE (SAL) M. BADALI
2015  JENNIFER IVEY BANNOCK
2015  HARRIET WALKER
2015  HENRYTH W. HARRIGAN
2013  FLAVIA C. PEDELMEIER
2012  JACK COCKWELL
2012  FRANK POTTER
2010  JAMES AND LOUISE TEMERST
2009  JAMES AND BRENDA McCLUTCHEN
2008  JACK MCOUAT
2006  PATRICIA HARRIS
2005  JOAN FITZPATRICK
2005  JOAN RANDALL
2005  JOAN THOMPSON
2003  ROM DEPARTMENT OF MUSEUM VOLUNTEERS
2002  ELIZABETH SAMUEL
2002  MONA CAMPBELL
2001  HON. EDWIN A. GOODMAN

PHOTO BY ROGER YIP
ROM Digital & Social Media

A leader in connecting with visitors in real-time, the ROM shares the unique museum experience with people near and far.

Creating a variety of distinctive stories about the collections, research, and exhibitions, social media engagement grew by more than 70 percent this year, receiving over 146,000,000 impressions. The Museum now has a community of over 82,000 Likes on Facebook, 40,000 Followers on Instagram, and more than 185,000 Twitter Followers. Other social media highlights include weekly Facebook Live videos with ROM curators highlighting the ROM’s collections and research.

The ROM website received more than 3,700,000 visits last year, an increase of 20 percent from the previous year, and almost 20 percent of tickets are purchased online. The website is now an essential tool in welcoming visitors and helping them plan their visits.

The efforts of our digital team result in hundreds of interactions each day, continuing to build strong relationships with our communities. Visitors, inspired by the ROM, shared more than 84,200 photographs on their personal social media profiles.
A THIRD GENDER
With a focused examination on the unique gender roles of Edo Japan, A Third Gender: Beautiful Youths in Japanese Prints (1603–1868) explores issues of gender and tells a pivotal story of sexuality in Japan’s Edo Period. The publication accompanied A Third Gender exhibition, which was the first North American display on wakashu. Four hundred years ago in Japan, a complex social structure existed in which gender involved more than a person’s biological sex. Age, position in the sexual hierarchy, and appearance were also considered. Fundamental to this structure were youths termed wakashu. Neither “adult man” nor “woman”—with a separate gender—wakashu were objects of desire for both, playing distinct social and sexual roles. They constituted a third gender and are visually represented in the woodblock prints featured in the book, which was written by Joshua S. Mostow and Asato Ikeda, with the assistance of Ryoko Matsuba.

PAUL KANE: WANDERINGS OF AN ARTIST
Canadian artist Paul Kane journeyed between Toronto and the Pacific coast in the late 1840s to illustrate the customs of Indigenous peoples and “to represent the scenery of an almost unknown country.” The book featuring the narrative of the artist’s years of travel was published in 1859, and it enjoyed immediate recognition by audiences hungry for information about North America’s Aboriginal peoples. To Kane’s disappointment, though, the book was limited to 21 images and fell short of his desire for a fully illustrated account. To Kane the book represented an unfulfilled dream; he longed for an edition with “a much more extensive series of illustrations.” Such was the inspiration for the ROM’s facsimile edition of Wanderings of an Artist. This publication, written by the Museum’s Kenneth Lister, realizes Kane’s ambition and provides readers with the full and complete illustrated account of his travels.

JUDAICA: THE DR. FRED WEINBERG AND JOY CHERRY WEINBERG JUDAICA COLLECTION
The Dr. Fred Weinberg and Joy Cherry Weinberg Judaica Collection represents the first presence of European Judaica in the permanent collections of the Royal Ontario Museum. The collection was intended to document Judaica as an expression of Judaism, and as a result, the book places an emphasis on artifacts documenting facets of Judaism. This special publication, written by curator K. Corey Keeble, was intended for readers with a desire to know more about Judaism and Judaica in both cultural and stylistic contexts. It also acts as a suitable inspiration and guide for collectors interested in Judaica as a contextualized field of study—the objects represent aspects of Judaism and are not intended for consideration as mere objets d’art.

OUT OF THE DEPTHS: THE BLUE WHALE STORY
The official souvenir guide to the ROM’s Out of the Depths exhibition details the story of two blue whales that washed ashore in 2014 at Trout River and Rocky Harbour, Newfoundland and Labrador. This publication also features research undertaken by the ROM’s curatorial team on topics such as ancient whales, whale biology and evolution, as well as conservation efforts to protect the existing blue whale population.
Learning at the Museum

The breadth and scale of school visits make the ROM one of Ontario’s largest cross-curricular educators, inspiring students, teachers, and families across the province. This year, the ROM welcomed more than 110,000 students and teachers to the Museum from schools across Ontario. The ROM brings learning to life inspiring students, teachers, and families across the province.

TRAVELLING EUDUKITS
Our unique ROM EduKits contain original and reproduced objects and specimens housed in portable cases designed to reach students who can’t easily get to the Museum in person. These EduKits offer multisensory, object-based learning, and are linked to the Ontario school curriculum. EduKits are loaned to organizations throughout the province, including schools, libraries, museums, and community centres. Last year Travelling EduKits reached 82,006 people in 80 communities across Ontario.

HANSD-ON GALLERIES
The Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity and the CIBC Discovery Gallery were the most-visited galleries in the Museum again last year. These galleries include programming that features a mix of play-based activities, and multisensory experiences with objects, specimens, and live animals to make these hands-on visits memorable for intergenerational groups and school groups.

TRAVELLING PLANETARIUM
The ROM’s popular Travelling Planetarium, an inflatable and portable dome that projects a simulated night view of the constellations, was loaned to 10 educational venues and reached 5,826 people across Ontario this year, including schools, libraries, community centres, as well as other museums.

SCHOOL VISITS BURSARY PROGRAM
This program gives students from marginalized communities across the province the opportunity to visit the ROM and participate in hands-on education programs for free. In 2016–2017, the School Visits Bursary Program provided experiential learning opportunities to 27,987 students. The program is generously supported by Ada Slaight, The Bennett Family Foundation, Great-West Life, London Life and Canada Life, HSBC Bank Canada, KPMG, Linamar, McCarthy Tétrault Foundation, and the Weinberg Family Foundation.

ROM ON THE ROAD
These smaller-scale ROM exhibitions are loaned to museums across Canada and allow us to share our collections and research with an audience that may not otherwise have the opportunity to visit the Museum in person. This initiative reached 101,685 people last year in many different locations across the country, including British Columbia, Alberta, Ontario, and Quebec.

ROM MAKERSPACE
The maker movement is characterized by a “learning through doing” ethos and an emphasis on process, creativity, and experimentation. Emerging educational research in recent years has started to investigate how dedicated making environments, or makerspaces, are key sites for collaborative learning and innovation.

In the fall of 2016, the Learning department at the ROM launched its own makerspace, the ROM Makerspace. This room is a digitally enhanced creative learning studio with a mission to support students in building their personal connections to the Museum’s collection through traditional and digital making activities.

Makerspaces are often described as participatory spaces where people share ideas and techniques, build on one another’s expertise, and support one another’s projects. The practice of making is about the people, empowering people to create, to express their identity, to reflect on their learning, and to share their work. The ROM Makerspace extends these kinds of hands-on experiences to Grade K–12 school groups who visit the Museum for their class field trips.

While our new ROM Makerspace programs encourage individual expression and emphasize personal interpretation of our Museum objects and research, individual making and learning is almost always situated within a larger socio-cultural context that includes connected communities like schools, families, and peer groups.

As we continue to develop the space, and in true collaborative maker spirit, one perspective that will always underpin our work is understanding that making is ultimately a community endeavour.

Generously supported by Barrick Gold Corporation.

Historic donation creates ground-breaking program for Indigenous youth
A new digital learning initiative aimed at Indigenous students and their peers will reach more than 5,000 students across the province, combining twenty-first-century digital tools with hands-on access to the Museum’s extensive collection of ancestral objects. The program, made possible by a donation from The Slaight Family Foundation in March, offers students and teachers new, transformative ways to engage with and explore art, culture, and nature within the context of their lives today. The Foundation’s $12 million gift, shared by the ROM and 14 not-for-profits, is one of the largest donations ever directed to support Indigenous communities across Canada—and builds on its long-standing history of supporting the Museum’s School Visits Bursary and Indigenous Program.
The Museum in the Community

DIVERSITY AND INCLUSION

The Museum remains committed to our Multi-Year Accessibility Plan and is making significant strides forward on our goal to exceed accessibility standards in all areas of the Museum. Notable initiatives include:

• English-and-French described audio tours developed for visitors who are blind.
• Increasing the number of ROM Community Access Network (ROMCAN) partnerships to 62 organizations, with 12 new partners joining the program this year.
• The launch of a new outreach program for hospitals, seniors’ homes, and other venues, linked to Out of the Depths: The Blue Whale Story exhibition.
• The recruitment of Indigenous Docents to team up with ROM Docents for the Anishinaabeg: Art & Power exhibition.

ONTARIO BIOBLITZ PROGRAM

Now one of the largest citizen science projects in Ontario, the ROM-led initiative was successful in providing support and leadership for the formation of BioBlitz Canada—a nationally scaled project funded by the federal Ministry of Canadian Heritage that will be implemented in 2017. The flagship event in 2016 was held on June 11 and 12 in the Credit River Watershed and was opened by the Chief of the Mississaugas of the New Credit First Nation, Stacey LaForme. Over 250 scientists and 400 citizen scientists uncovered more than 1,300 species in just 24 hours, including rare and endangered wildlife and some new species to the region.

ONLINE COLLECTIONS

eMuseum, a new online resource launching in 2017, will provide the public with greater access to the ROM’s vast collections. Starting with 20,000 art, culture, and nature objects, the database will allow visitors to explore the collections, discovering new objects related to their unique areas of interest or study. This resource will continue to grow and evolve over the years to come as more of the ROM’s objects are digitized. Each object featured in eMuseum will be accompanied by details about what it is, where it is from, and a studio image wherever possible. The collections can be searched by keyword, browsed by category, or navigated through online exhibitions created by ROM curators. Visitors will also have the opportunity to create their own collections to share with friends, teachers, and colleagues.

With 350,000 square feet of public space to explore, first-time visitors to the ROM often ask: Where should we begin? What do you recommend we see? What’s the best way to get to X? With the ROM EXPLORE app, which uses Google’s new cutting-edge geolocation Tango technology, and by working closely with app developer GuidiGO, the ROM will offer visitors an unprecedented ease of access to a series of signature augmented reality experiences. Using a lightweight and easy-to-use Lenovo tablet, ROM visitors will be able to navigate to existing iconic displays and interact and engage with Museum objects in ways not currently available through the existing display media.

As a major component of its digital strategy, the ROM envisioned an enriched experience that would push the boundaries of both imagination and technology—where visitors would use location-aware mobile devices to navigate the complex Museum space while having unique, awe-inspiring experiences that would be not only educational, but also fun and interactive. While the ROM has been investing in digital resources and experiences over the years for specific purposes, it now seeks to unify these through the latest technology into an immersive, seamless experience.

ROM EXPLORE offers an exciting opportunity that brings many of these elements into a single package. The ROM welcomes this opportunity to put mobile technology into the hands of visitors that readily connects to, rather than distracts from, Museum objects and stories, and with the universal ease of use we all have come to expect of Google apps that allow us to navigate and explore our world.

Generously supported by Nancy and Jim Love.
CIBC Honoured With Inaugural Distinguished Corporation Award

The ROM was proud to present CIBC with the inaugural Distinguished Corporation Award at the Chairs’ Reception in June. This prestigious honor recognizes a corporation that has demonstrated long-standing leadership and an outstanding commitment to the Museum. The recipient of the Distinguished Corporation Award has greatly advanced the profile of, awareness of, and support for the Museum among its varied constituents.

CIBC has been a pivotal partner throughout the ROM’s history. Sir Edmund Walker, President for the Canadian Bank of Commerce, co-founded the Museum a century ago. He was a generous patron of the arts and the driving force behind the campaign to build a museum in Toronto. CIBC has been the ROM’s bank of record since 1912, proudly supporting the ROM, for instance as the Inaugural Season Sponsor for the 2007 opening of the Michael Lee-Chin Crystal, and through the volunteer efforts of its passionate employees.

With CIBC as its Centennial partner, the ROM opened its doors to the public and offered free general admission during ROM Revealed Weekend in 2014. Enabled by CIBC, thousands of people ventured behind the scenes to explore the ROM’s DNA Lab, the antler room, and more. The CIBC Discovery Gallery inspires young visitors every day, encouraging them to interact with touchable artifacts and specimens, and highlights CIBC’s commitment to supporting children and youth.

The ROM is grateful for its long-standing partnership with CIBC and congratulates the bank on receiving the Distinguished Corporation Award as CIBC also celebrates its 150th anniversary.

“The museum is the heart of the city. It’s the centre of the city. It’s the heart of the city.”
—Dr. Robert Brown, ROM director

Inaugural Distinguished Corporation Award

ROYAL ONTARIO MUSEUM

THE MUSEUM AT THE CENTRE OF TORONTO’S CULTURAL CORRIDOR

The ROM and 18 neighbouring organizations have been designated a cultural corridor in the city of Toronto. The project to designate this corridor started in 2014 as a way to connect not only tourists, but also Torontonians, with the city’s streets. The partnership among the 19 member organizations will promote the area as an important cultural destination. The members will present events throughout the year, with a wide variety of events that include museum and art exhibitions, music concerts, films, theater, art classes, locally focused culture talks, and opportunities to experience some of Toronto’s wide cultural diversity, including French, Jewish, Italian, Japanese, and Indigenous cultures.

The 1.5-kilometre corridor runs from Bathurst to Bay Street and includes member organizations such as the Native Canadian Centre of Toronto, the Miles Nadal Jewish Community Centre, and the Instituto di Cultura. The initiative places Toronto’s Bloor Street on par with New York City’s Museum Mile and Montreal’s famed Quartiers des Spectacles. On September 19, 2016, City Council unanimously approved the organization as the Bloor St. Culture Corridor. As City Councillor Cressy explains, “Culture is at the very heart of this corridor. Within the neighbourhood, arts and culture have always been there, and the Bloor St. Culture Corridor has put a stamp on it. It is tremendous for the city; it’s tremendous for the organizations who have long given life and vibrancy to the corridor, and for our residents as well. This is an arts district for the whole City of Toronto.”

ROMCAN - ENSURING INCLUSION

The ROMCAN program (short for Royal Ontario Museum Community Access Network) was created to help eliminate financial, social, and cultural barriers that stand between the community and the Museum. Through our partnerships with 62 non-profit community organizations and agencies in the Greater Toronto Area, the ROM extends its reach to a greater number of people, distributing 100,000 free tickets in 2016–2017.

Some of the groups supported through the ROMCAN program are newcomers to Canada, persons with disabilities, the Deaf community, seniors at risk, under-represented racialized youth, survivors of violence against women, at-risk indigenous youth, and children living in poverty, children with life-threatening illnesses, and post-secondary students. Programs are developed by ROMCAN to address each group’s specific needs. Whether it’s tactile exhibition elements, American Sign Language interpreted guided tours, or an outreach program focused on Indigenous communities, ROMCAN is dedicated to ensuring that the ROM is a fully inclusive centre of discovery for all.
ROM Governors

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.
MAJOR GIFTS
The ROM thanks and acknowledges the generous supporters who have graciously committed $25,000 or more to the Museum’s highest priorities.

TRANSFORMING GIFTS ($10,000,000 AND ABOVE)
- Estate of Robert Hatfield Ellsworth
- Dan Mishra

PRINCIPAL GIFTS ($5,000,000 TO $9,999,999)
- Burt Family Foundation
- Christopher E. Horne and Douglas C. Bradley
- Rob and Penny Richards
- The Gerald Schwartz & Heather Reisman Foundation
- Toronto Star

MAJOR GIFTS ($100,000 TO $499,999)
- William R. and Shirley Beatty Foundation
- Estate of Catherine Ann Charles
- Estate of Pamela Dixon
- Scotiabank

SPECIAL GIFTS ($25,000 TO $99,999)
- William R. and Shirley Beatty Foundation
- E. Rhodes and Leona B. Carpenter Foundation

LEADERSHIP GIFTS ($1,000,000 TO $4,999,999)
- Estate of Robert Hatfield Ellsworth
- E. Rhodes and Leona B. Carpenter Foundation
- Estate of Catherine Ann Charles
- Francis Chou

PLATINUM DONORS ($5,000,000 AND ABOVE)
- Shreyas and Mona Ajmera
- Estate of Mona Campbell
- Jack Cockwell and Lynda Hamilton
- Estate of Robert Hatfield Ellsworth
- Dr. David Gregory
- Michael Lee-Chin & Family Foundation
- Estate of Herman HNZ Group
- Ernest and Elizabeth Samuel
- The Samuel Family Foundation
- Schad Family
- Louise Hawley Stone
- Joey and Toby Tanenbaum
- Tack Resources Limited
- James and Louise Teterty
- The W. Garfield Weston Foundation
- The Hon. Hilary M. Weston and Mr. W. Galen Weston

GOLD DONORS ($1,000,000 TO $4,999,999)
- Barrick Gold Corporation
- Bennett Family Foundation
- Bishop White Committee
- BMO Financial Group
- Ralph & Betty’s Family Foundation
- Brookfield Asset Management Inc.
- The Raymond Chang Foundation
- CBC
- Eberts Family
- W. Robert Farquharson & Family
- Ford Motor Company of Canada, Limited
- George and Helen Gardiner
- William and Patricia Harris
- Hatch
- Ian Rhattaowycz and Marta Witer / Ukrainian Canadian Community
- Jennifer Ivey Barnock
- Ivey Foundation
- Richard M. Ivey and the late Beryl Ivey
- Christopher and Kasia Jamroz
- Patrick and Barbara Keenan
- Linamar Corporation and Hasenfratz and Newton Families
- Loblaw Companies Limited
- Larry and Judy Tanenbaum Family
- Catherine Uks

ROM Department of Museum Volunteers
ROM Reproductions Shop
Samuel, Son & Co., Limited
Mrs. Elinor Ratcliffe
The Dorothy Strelsin Foundation
Loblaw Companies Limited
Nancy and Jon Love
Manulife
Judy and Wilmot Matthews
G. Wallace F. McCain and Margaret Norrie McCain
The R. Samuel McLaughlin Foundation
Peter and Melanie Murk
Sir Christopher Ondaatje, C.O., CBE
Brenda Wilson
Yamana Gold Inc.
Anonymous (2)
SILVER DONORS
($500,000 TO $999,999)

AGF Management Limited
Anne Y. Lindsey

Mr. & Mrs. Constance Gake

Morgan and Nada Al-Zabik

Bram and Bluma Appel

Mark and Gail Appel

Arconet/Mittal Dofasco

The Art Shoppe

Salvador M. Badali and

Kim McInnes

James C. Baike

Maryl and Charles Baike

Bank of America Merrill Lynch

Keith Barron

Estate of Evelyn Bateman

William R. and Shirley Beatty

Foundation

Robert and Brenda Beckett

Ann Walker Bell

J.P. Bickell Foundation

Blake, Cassels & Graydon LLP

Fon and Lawrence Bloomberg

Bonnie Brooks, C.M.

Burt Family Foundation

Campbell Company of Canada

Canada-Israel Cultural Foundation

Canadian National Sportmen’s

Shows Limited

Canadian Tire Corporation, Limited

Canon Canada Inc.

Cascades Tissue Group

Cathay Pacific Airways Limited

Chairman Mills Corp.

Chubb Insurance Company of

Canada

Estate of Dr. Evelyn Bateman

Hilton Canada Inc.

Estate of Dorothy Haines Hoover

Mango and Ernest Howard

Estate of Thomas Howarth

Hudson’s Bay Company

Robert Huizenga and Colleen Walker

Estate of Leonie A. Humphreys

IBM Canada

Estate of Frederick R. Ido

The John E. Irving Family

Irving Tissue

Rosamond Ivey

Suzanne Ivey Cook

Jackman Foundation

Dr. Shelton Jafine

Jeffrey Family

Dr. Robert & Mrs. Ruth Josephson

The Henry White Kninna Foundation

Kinnos Gold Corporation

Vera and Albert Kinehis

Alan and Patricia Koval

MPM LLC

Beatrice Krug

Kniger Products Limited

Labatt Breweries of Canada

Estate of Eusthila Langton

Lassonde Industries Inc.

The Laundy Family

LCBD

Estate of Campbell Alexander

Leckie

Estate of Suzanne E. Leggett

Donald R. Lindsay

Anne Y. Lindsey

Myrna Lo

Wai Chee and Elsie Lo

Grandeview Guesthouse

Luminato Festival

Estate of Mrs. Renée Lyons

The Maclean Family

Foundation

John R. MacLaughlan

Nancy E. Main

Mantella Ventures Partners

Meat Pack Foods

Shields and Bob Masters

Estate of Mrs. Susan Joan

Greenberg

David B. Greenspan

H.J. Heinz Company of Canada LP

Estate of Mrs. Hertha F.L. Haist

Aldan Hartag and Jasmine

Vujasinovic Hartag

Richard and Gwen Harvey

Hauser Industries Inc.

The Herrmann Family

Higgins & Burke Tea

Robert E. Hindley

Richard and Martha Hogarth

Alexandra and Julia Holgate

Christopher and Markus Holby

Honda Canada Inc.

Estate of Dorothy Haines Hoover

Mango and Ernest Howard

Estate of Thomas Howarth

Hudson’s Bay Company

Robert Huizenga and Colleen Walker

Estate of Leonie A. Humphreys

IBM Canada

Estate of Frederick R. Ido

The John E. Irving Family

Irving Tissue

Rosamond Ivey

Suzanne Ivey Cook

Jackman Foundation

Dr. Shelton Jafine

Jeffrey Family

Dr. Robert & Mrs. Ruth Josephson

The Henry White Kninna Foundation

Kinnos Gold Corporation

Vera and Albert Kinehis

Alan and Patricia Koval

MPM LLC

Beatrice Krug

Kniger Products Limited

Labatt Breweries of Canada

Estate of Eusthila Langton

Lassonde Industries Inc.

The Laundy Family

LCBD

Estate of Campbell Alexander

Leckie

Estate of Suzanne E. Leggett

Donald R. Lindsay

Anne Y. Lindsey

Myrna Lo

Wai Chee and Elsie Lo

Grandeview Guesthouse

Luminato Festival

Estate of Mrs. Renée Lyons

The Maclean Family

Foundation

John R. MacLaughlan

Nancy E. Main

Mantella Ventures Partners

Meat Pack Foods

Shields and Bob Masters

Estate of Mrs. Susan Joan

Greenberg

David B. Greenspan

H.J. Heinz Company of Canada LP

Estate of Mrs. Hertha F.L. Haist

Aldan Hartag and Jasmine

Vujasinovic Hartag

Richard and Gwen Harvey

Hauser Industries Inc.

The Herrmann Family

Higgins & Burke Tea

Robert E. Hindley

Richard and Martha Hogarth

Alexandra and Julia Holgate

Christopher and Markus Holby

Honda Canada Inc.

Estate of Dorothy Haines Hoover

Mango and Ernest Howard

Estate of Thomas Howarth

Hudson’s Bay Company

Robert Huizenga and Colleen Walker

Estate of Leonie A. Humphreys

IBM Canada

Estate of Frederick R. Ido

The John E. Irving Family

Irving Tissue

Rosamond Ivey

Suzanne Ivey Cook

Jackman Foundation

Dr. Shelton Jafine

Jeffrey Family

Dr. Robert & Mrs. Ruth Josephson

The Henry White Kninna Foundation

Kinnos Gold Corporation

Vera and Albert Kinehis

Alan and Patricia Koval

MPM LLC

Beatrice Krug

Kniger Products Limited

Labatt Breweries of Canada

Estate of Eusthila Langton

Lassonde Industries Inc.

The Laundy Family

LCBD

Estate of Campbell Alexander

Leckie

Estate of Suzanne E. Leggett

Donald R. Lindsay

Anne Y. Lindsey

Myrna Lo

Wai Chee and Elsie Lo

Grandeview Guesthouse

Luminato Festival

Estate of Mrs. Renée Lyons

The Maclean Family

Foundation

John R. MacLaughlan

Nancy E. Main

Mantella Ventures Partners

Meat Pack Foods

Shields and Bob Masters

Estate of Mrs. Susan Joan

Greenberg

David B. Greenspan

H.J. Heinz Company of Canada LP

Estate of Mrs. Hertha F.L. Haist

Aldan Hartag and Jasmine

Vujasinovic Hartag

Richard and Gwen Harvey

Hauser Industries Inc.

The Herrmann Family

Higgins & Burke Tea

Robert E. Hindley

Richard and Martha Hogarth

Alexandra and Julia Holgate

Christopher and Markus Holby

Honda Canada Inc.

Estate of Dorothy Haines Hoover

Mango and Ernest Howard

Estate of Thomas Howarth

Hudson’s Bay Company

Robert Huizenga and Colleen Walker

Estate of Leonie A. Humphreys

IBM Canada

Estate of Frederick R. Ido

The John E. Irving Family

Irving Tissue

Rosamond Ivey

Suzanne Ivey Cook

Jackman Foundation

Dr. Shelton Jafine

Jeffrey Family

Dr. Robert & Mrs. Ruth Josephson

The Henry White Kninna Foundation

Kinnos Gold Corporation

Vera and Albert Kinehis

Alan and Patricia Koval

MPM LLC

Beatrice Krug

Kniger Products Limited

Labatt Breweries of Canada

Estate of Eusthila Langton

Lassonde Industries Inc.

The Laundy Family

LCBD

Estate of Campbell Alexander

Leckie

Estate of Suzanne E. Leggett
EXHIBITION, PROGRAM, AND EVENT SPONSORS AND PARTNERS

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.

EXHIBITION SPONSORS AND PARTNERS

OUT OF THE DEPTHS: THE BLUE WHALE STORY
March 11, 2017 to September 4, 2017
Supporting Sponsor: Newfoundland and Labrador Tourism
Exhibit Patron: The Dorothy Strelion Foundation
Special thanks to the following donors who generously supported the Blue Whale Project:
- EQ Bank
- J.Crew
- Alan and Patricia Koval Foundation
- Jean M. Read in memory of Morris Appleby
- Nita and Donald Reed
- Louise Hawley Stone
- Charitable Trust

ISAAC JULIEN: OTHER DESTINIES
June 25, 2016 to January 2, 2017
Supporting Sponsors:
- TD Bank Group
- J.Crew
- Delta Air Lines
- Saks Fifth Avenue Canada

EXHIBITION, PROGRAM, AND EVENT SPONSORS

BLUE WHALE MAKE A SPLASH CAMPAIGN
September to December 2017
Presented by: EQ Bank

CORPORATE MEMBERS

Corporate Members (Principal ($15,000–$24,999))
- Manulife
- Advocates ($20,000–$49,999)
- Chubb Insurance
- TD Bank Group

Contributor ($2,500–$9,999)
- Armstrong Fine Arts Services
- Bloomberg Philanthropies
- CIBC Mellon
- Credit Suisse (Canada)
- Ecclesiastical Insurance
- Fergan Capital Management Ltd.
- Four Seasons Hotel
- II BY IV Design

EXCLUSIVE HOLE SPONSORS
- Research Casting International

BIRDIE SPONSORS
- Stonegate Private Counsel

Eagle Sponsor:
- Semple Gooder Roofing

Supporting Sponsor:
- Tourism Newfoundland and Labrador

EVENT SPONSORS AND SPONSORS

CHIHULY OPENING PARTY
Event Partners:
- Hop City Brewing Co.
- ICON Digital Productions
- Kim Crawford Wines
- ROM CLASSIC GOLF TOURNAMENT
- Supporting Sponsor: Semple Gooder Roofing Corporation
- Eagle Sponsor: Stonegate Private Counsel
- Bids Sponsors: ICON Digital Productions
- Research Casting International
- Exclusive Hole Sponsors:
  - BTA
  - Engineering Link Inc.
  - Pier 21 Asset Management Inc.
  - Nita and Donald Reed

Four Seasons Hotel II BY IV Design
- KPMB Architects
- Mercedes-Benz Canada
- OMERS Platform Investments
- Segal LLP
- The Boiler Inspection and Insurance Company of Canada
- The Henry White Kinnear Foundation

FACT OR FICTION
Event Sponsor: Hatch
- Event Partners: ICON Digital Productions
- Kim Crawford Wines
- Olivier & Bonacini Events and Catering

Research Casting International

ROM BALL
Table Sponsors Visionary Tables:
- CIBC
- Simona Shnider
- James & Louise Temerty

Lunary Tables:
- ABC Group Inc.
- AGF Investments
- Jennifer Ivey Banrock
- Christian Dior Couture
- Davies Ward Phillips & Vineberg LLP
- DBRS
- Gukasn Shefl + Associates Inc.
- Patrick & Barbara Keenan Foundation
- Linlara Corp.
- Margaret Maclain
- NORDSTROM
- Pear Tree Financial
- Nita & Donald Reed
- Rogers Communications Inc.
- Sage Investments Limited
- Stephen Smith & Diane Blake
- Cathy Spool & Michael Millman
- Stoneage Private Counsel
- Thomson Reuters
- Tour East Group
- Anonymous

Patron Tables:
- Bennett Jones LLP
- Tye Burt
- The Thor E. and Nicole Eaton Family Charitable Foundation

GUCCI
- Hatch
- HUB International • RSA Canada
- Elise Kalles
- Arni Fletcher & Parambir S. Kela
- ROM Board of Governors
- ROM Board of Trustees
- ROM Royal Patrons Circle
- ROM Young Patrons Circle

The Samuel Sanford Family
Torys LLP
University of Toronto
Fred & Linda Waks
Sharon Zuckerman
Presenting Sponsor: CIBC
Canadian Exhibition Sponsor: Simona Shnider
Entertainment Sponsor: Mantella Corporation
Official Airline Sponsor: Air Canada

Official Hotel Sponsor:
- Four Seasons Hotel Toronto
- Media Sponsors:
  - The Globe and Mail
  - Toronto Life
  - Old and New Partners:
    - Daniel et Daniel
    - ICON Digital Productions
    - NKPR
    - Pallete
ENDOWMENTS AND SPECIAL FUNDS

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.

ENDOWED CHAIRS & CURATORSHIPS

- Bishop White Committee Curatorship of Japanese Art & Culture
- Mona Campbell Chair of Decorative Arts
- Canada Curatorship
- Dan Mishra Curatorship of South Asian Art & Culture
- Louise Hawley Stone Curatorship of Chinese Art & Culture
- Teck Endowed Chair of Mineralogy
- James & Louise Temerty Endowed Chair, Vertebrate Palaeontology
- Nora E. Vaughan Fashion Costume Curatorship

NAMED FELLOWSHIPS

- Wendy and Leslie Rebanks Fellowship, Natural History
- Wendy and Leslie Rebanks Fellowship, World Cultures

NAMED FUNDS

- Ancient Echoes • Modern Voices South Asia Programs Fund
- Allan Blaker Fund
- Bishop White Committee East Asian Endowment Fund
- Charles Murray Ball Fund
- Norval Ball Fund
- David and Torunn Banks Endowment Fund
- Robert and Leslie Barnett Endowment Fund
- Stewart Mining & Earth Sciences Education Coordinator Fund
- Dr. Evelyn Bateman Fund
- Roloff Benny Fund
- Roloff Benny Photography

- Endowment Fund
- Count Walter Bieriewski Canadiana Fund
- Count Walter Bieriewski European Fund
- J.A. Howson Brockiebank Fund
- Burnham Brett Endowment for Textiles and Costume
- C.A.R. AKA Fund
- Mona Campbell Endowment Fund
- Canadian Archaeology Curation Fund
- Floyd S. Chalmers Fund
- Gerard and Earraine Collins Endowment Fund
- Edwin J. Crissman Fund
- DBC Research Grants
- Vera Dolly Dent Fund
- Department of Museum Volunteers Acquisitions & Research Fund
- Department of Museum Volunteers Endowment Fund
- Pamela Dixon Estate Fund
- The Hon. Charles and Mrs. Anne Dubin Endowment Fund
- R. H. Ellsworth Fund
- Genna and George Fieheller Digitization Fund
- Franklin Outreach Project Fund
- Gwendonly Pritchard Fraser Fund
- Jack Freedman Ontario Field Archaeology Fund
- Friends of the Canadian Collections Fund
- Friends of East Asia Fund
- Friends of East Asia Research and Conservation Fund
- Friends of Palaeontology
- Friends of South Asia Fund
- Friends of Textiles & Costume Fund
- Madeleine A. Fritz Invertebrate Palaeontology Fund
- Madeleine A. Fritz Vertebrate Palaeontology Fund
- Dr. Max Hans Frobberg Fund
- Edith Maxine Gabrath Fund
- James S. Gale Fund
- Veronica Ger Tes Memorial Research Fund
- H. Stephen and Prudence Gooderham Endowment Fund
- Suzanne and Edwin Goodman Fund
- Colin Gordon Mammalogy Fund
- Colin Gordon Ornithology Fund
- Susan Joan Greenberg Fund
- Fred S. Harris Fund
- Hatch Managing Director of the Centre for Earth and Space Fund
- Hatch Post Doctorate Fund for the Centre for Earth and Space
- Hatch University Graduate Fund for the Centre for Earth and Space
- Eva Holty Endowment Fund
- IARTS Textiles of India Fund
- Frederic P. Ids Fund
- J.W.L. Forster National Portrait Gallery Fund
- Kirches Family Endowment Fund
- Korean Visitor Guides Fund
- John and Eustella Langdon Fund
- Stephen George Leggett QC, and Suzanne Leggett Fund
- A.G. Levinsky Foundation Gallery of Ancient Cyprus Fund
- Life in Crisis: Schad Gallery of Biodiversity Ongoing Maintenance and Operations Fund
- Life in Crisis: Schad Gallery of Biodiversity Programming Fund
- Life in Crisis: Schad Gallery of Biodiversity Research Fund
- Thayer Lindsey Geological Trust Fund
- Earl and Renee Lyons Endowment Fund
- ROM In Your Backyard Program Fund
- ROM Reproductions Association Fund
- ROMICA Research Fund
- Leonard and Beatrice Rossmann Fund
- The Salamander Foundation Biodiversity Fund
- Sigmond Samuel Canadian Acquisitions Fund
- Sigmond Samuel Gallery of Canada Fund
- Shlomit and Leon Schiff Endowment Fund
- Sholomo and Inna Schur Endowment Fund
- Staff Professional Development Fund
- Louise Hawley Stone Charitable Trust Peer-Review Fund
- Louise Hawley Stone Charitable Trust Publications Fund
- Louise Hawley Stone Charitable Trust Strategic Acquisitions Fund
- Joey and Toby Tantau Foundation Accessibility Fund
- Tuck Earth Sciences Endowment
- James & Louise Temerty Research Fund
- Vertebrate Palaeontology Richard Lewthwaite Thorman Endowment Fund
- Vaughan Lecture Fund
- Vivian Family Endowment Fund
- Elizabeth Walter Endowment Fund
- Dr. Fred Weinberg and Joy Cherry Weinberg Endowment Fund
- Weinberg Family Education Fund
- W. Garfield Weston Foundation Acquisitions Fund
- Wiggins Entomology Trust Fund
- Korea Wind Memorial Indigenous Youth Internship Fund
- Joseph C.F. Wong Endowed Fund for Fashion and Design
- K Hyde Endowment Fund
- Sam and Ayala Zacks Fund
ROYAL PATRONS CIRCLE

We are grateful to all the generous Royal Patrons Circle (RPC) Members for their support. The philanthropy of RPC Members supports ongoing Museum activities that include educational programs, public programs, exhibitions, and curatorial research. Our patrons’ generosity enables us to engage diverse audiences, providing insight into the past, and future of the world around us.

* New RPC Members
** RPC Members giving for 10 consecutive years

ROYAL ONTARIO MUSEUM
ROYAL ONTARIO MUSEUM

2016 | 2017 Annual Report

ROYAL PATRONS CIRCLE CONTINUED

Michael Lee-Chin and Family **
Leanne & George Lewis
James Lindala Family Foundation
Dr. Roberta B. Lindin & Family **
Anne Y. Lindsay **
Susanne & Charles Loewen **
Prof. J. W. Michael Lorimer & Dr. E. M. Lorimer
Nancy & John Love **
Mr. & Mrs. Stephens B. Lowden **
Peter and Jozelynn Louigo *
Kari MacKay
Dr. Stuart MacLeod & Dr. Nancy McCullough
Mrs. Robin Maitland & Mr. John Maitland
Alex Makuz
Juleen Marchant
Anne & James Mathers
Mawell Cummings Family Foundation
Glenn McCauley and Dean Smith
Mr. & Mrs. William L. McDonald **
Nancy & John McFadyen **
Margith McInwean
Paul & Martha McLean **
Mr. & Mrs. Judith McLean **
John & Sandra McManus
Larry McMorran
Manley Family
Mrs. J. Louise Miano **
Dr. Alan C. Middleton **
Mr. Michael & Mrs. Jiliyan Milne **
John Milnes *
Liz & Kent Mitchell
The Honourable Robert S. & Dixie Montgomery **
Donata Morandi and Leonardo Kosianek *
Kevin Morris
Keith Nash & Cindy Forbes
Nestor Family
Michael Norgrove **
Ms. Beth Nowers & Mr. Jack Curtin
Robert M. O’Brien
Michael & Alanne O’Gallagher
Toshi Oikawa
Mrs. Deanne M. Orr **
Mrs. Gina Pace & Ms. Tiziana Pace
Dr. Charles Cutrara & Karin Page-Cutrara **
David & Bernadette Palmer
In Memory of Prof. Calvin A. Pater
Robert M. O’Brien
Michael & Alanne O’Gallagher
Toshi Oikawa
Mrs. Deanne M. Orr **
Mrs. Gina Pace & Ms. Tiziana Pace
Dr. Charles Cutrara & Karin Page-Cutrara **
David & Bernadette Palmer
In Memory of Prof. Calvin A. Pater
Robert M. O’Brien
Michael & Alanne O’Gallagher
Toshi Oikawa
Mrs. Deanne M. Orr **
Mrs. Gina Pace & Ms. Tiziana Pace
Dr. Charles Cutrara & Karin Page-Cutrara **
David & Bernadette Palmer
In Memory of Prof. Calvin A. Pater
Robert M. O’Brien
Michael & Alanne O’Gallagher
Toshi Oikawa
Mrs. Deanne M. Orr **
Mrs. Gina Pace & Ms. Tiziana Pace
Dr. Charles Cutrara & Karin Page-Cutrara **
David & Bernadette Palmer
In Memory of Prof. Calvin A. Pater
Robert M. O’Brien
Michael & Alanne O’Gallagher
Toshi Oikawa
Mrs. Deanne M. Orr **
Mrs. Gina Pace & Ms. Tiziana Pace
Dr. Charles Cutrara & Karin Page-Cutrara **
David & Bernadette Palmer
In Memory of Prof. Calvin A. Pater
Robert M. O’Brien
Michael & Alanne O’Gallagher
Toshi Oikawa
Mrs. Deanne M. Orr **
Mrs. Gina Pace & Ms. Tiziana Pace
Dr. Charles Cutrara & Karin Page-Cutrara **
David & Bernadette Palmer
In Memory of Prof. Calvin A. Pater
Robert M. O’Brien
Michael & Alanne O’Gallagher
Toshi Oikawa
Mrs. Deanne M. Orr **
Mrs. Gina Pace & Ms. Tiziana Pace
Dr. Charles Cutrara & Karin Page-Cutrara **
David & Bernadette Palmer
In Memory of Prof. Calvin A. Pater
Robert M. O’Brien
Michael & Alanne O’Gallagher
Toshi Oikawa
Mrs. Deanne M. Orr **
Mrs. Gina Pace & Ms. Tiziana Pace
Dr. Charles Cutrara & Karin Page-Cutrara **
David & Bernadette Palmer
In Memory of Prof. Calvin A. Pater
Robert M. O’Brien
Michael & Alanne O’Gallagher
Toshi Oikawa
Mrs. Deanne M. Orr **
Mrs. Gina Pace & Ms. Tiziana Pace
Dr. Charles Cutrara & Karin Page-Cutrara **
David & Bernadette Palmer
In Memory of Prof. Calvin A. Pater
Robert M. O’Brien
Michael & Alanne O’Gallagher
Toshi Oikawa
Mrs. Deanne M. Orr **
Mrs. Gina Pace & Ms. Tiziana Pace
Dr. Charles Cutrara & Karin Page-Cutrara **
David & Bernadette Palmer
In Memory of Prof. Calvin A. Pater
Robert M. O’Brien
Michael & Alanne O’Gallagher
Toshi Oikawa
Mrs. Deanne M. Orr **
Mrs. Gina Pace & Ms. Tiziana Pace
Dr. Charles Cutrara & Karin Page-Cutrara **
David & Bernadette Palmer
In Memory of Prof. Calvin A. Pater
Robert M. O’Brien
Michael & Alanne O’Gallagher
Toshi Oikawa
Mrs. Deanne M. Orr **
Mrs. Gina Pace & Ms. Tiziana Pace
Dr. Charles Cutrara & Karin Page-Cutrara **
David & Bernadette Palmer
In Memory of Prof. Calvin A. Pater
Robert M. O’Brien
Michael & Alanne O’Gallagher
Toshi Oikawa
Mrs. Deanne M. Orr **
Mrs. Gina Pace & Ms. Tiziana Pace
Dr. Charles Cutrara & Karin Page-Cutrara **
David & Bernadette Palmer
In Memory of Prof. Calvin A. Pater
Robert M. O’Brien
Michael & Alanne O’Gallagher
Toshi Oikawa
Mrs. Deanne M. Orr **
Mrs. Gina Pace & Ms. Tiziana Pace
Dr. Charles Cutrara & Karin Page-Cutrara **
David & Bernadette Palmer
In Memory of Prof. Calvin A. Pater
Robert M. O’Brien
Michael & Alane
The Young Patrons Circle (YPC) is a unique and personal way to experience the ROM. Young professionals with a passion for extraordinary experiences of nature, civilizations, and art make an annual philanthropic gift to the Museum and enjoy exclusive access to ROM exhibitions, galleries, curators, vaults, and private collections. We would like to welcome the future leaders of the Museum and thank the following individuals for their generous support.

**Young Patrons Circle (YPC)**

**2016 Annual Report**

---

**YPC TRAILBLAZER ($5,000+)**
- Michael J. Lockhart *
- Lyne Davis *
- Landriault Family & Mrs.
- Gabriel & Lauren Granatstein **
- McEachern **
- Joshua A. Dey **
- Adam Mintz **
- Cynthia Cheng Mintz &
- Henrietta Cheng & Carolyn Slon **
- David Chaim *
- Andrew Brown *
- Jonathon Borland **
- & Barbara Perry**
- Kareem Levar Bonner
- Emily M. Beckett Sward &
- Shamima Asif *
- Andrew & Jennifer Kucey *
- ($5,000+)
- TRAILBLAZER
- YPC
- $2,999)
ANNUAL FUND DONORS

The ROM is grateful to the many generous donors to the Annual Fund in support of important priorities at the Museum, including education and research initiatives in Ontario, throughout Canada, and around the world. Your donation made a world of difference. Thank you.

LOYAL SUSTAINING DONORS

GIVING AT $50+ MONTHLY

Beatrix Bonner & Michael Gadway
Ruth Clarke
Franco & Ron Filegan
Yvonne Gregson
Terry & Adam Hoth
Elizabeth Huffman
George Inverso
Edward E. Kassel & Lyne Noel
de Tilly
Lea Anne Leavens
Robert MacDonald & Theresa McGillivray
Jessica Malpica de la Torre
Vivian McCrack
Paul Hartwick
Janice McRae
Janice McRae
Diana Reid
Pamela Roberts
Jennifer Rudy & Aran O’Carrol
Ilana Sprongl
Jennifer Ruddy & Aran O’Carrol
Pamela Roberts
Diane Reid
Sharon O'Rourke
Blair and Lisa Nicol
Geoff & Ellen Zeiss

GIVING AT $1,200–$1,799

Tim Birnie
Alexandra B. Faser
Dr. Rosanne Gasse
Diane E Gillies & Rakesh Jethwa
Dr. Alexander Macpherson
Geoff & Ellen Zeiss

GIVING AT $1,800+

Mr. Pradiptra & Mrs. Chandrika Datta
F. Norman Dundas
Janice Franklin & V. Paul Hartwick
Leslie & Hans Jager
Mr. Gregory Laveria & Ms Rebecca Careri
In memory of Nelson Lee
The Reta & Max Merkur Foundation
Michael E. Narne & Joanne Swystun

GIVING AT $900–$1,199

Mona Bandeen, CM
Goldie Feldman
Murray Fischer & Louise Flenberg
The Patrick & Frieda Hart Green Foundation
Jackman Foundation
Dr. Alexander Macpherson
Leslie & Laurence Moran
Offord Group, J. Marts & Lundy Firm
The Philip Smith Foundation
Powis Family Foundation
Curti Turner & Jessica Fung
Donald F. Walter
Alan Wheatle

GIVING AT $600–$899

Sharon Wysipanski & Kathryn Dickerson

GIVING AT $50–$599

GIVING AT $1–$49

MEMBERS

Miss Margaret Agar
Vanessa Alexander
A.R. Armstrong
Laura Artibello
Dolores Badcock
Salvatore M. Badali & Kim Molannes
Julie Barnes
Margaret L. Bickel
Mr. John J. & A. Anita Borovilos
Elisabeth Bowler
Mr. Douglas C. Bradley, Esq.
Jo Breyfogle
Darsha Buczynska
Kathryn Jane Cameron
Vicky Carson & Steven Bell
Joanne Carter
Philip Cheong & Li-Hsien Fan*
Ann Christie
Ambrose Walter Hing Lo* & Neil Cochrane
Gerard* & Earliana Collins
Dr. Brian Corinson
Janice Correia (in honour of Rose Correia)
Roy F. Correia (in honour of Joseph J. Correia)
Gului Costa
Dr. Blaine Currie
Donna Deaken
Amanda Demers & Brian Collins
James Dobos
Dorin Dohrenwend
Ann M. Duff
Kevin Duke & Meredith Meads
Carol Fahey
Darell Flaming Engels
Keith Evans
Mrs. Caroline Seidl-Farrell-Burman
Dr. Madeline M. Fish* & Lynda Fielding
William Fong
D. Scott Forfar
Marian Fowler
Mr. J.B.* & Mrs. Dora * Friedlander
Lynn From
Mrs. Janet Genest*
Alisa Goddy
Allan & Linda Gold
Ellen Gordon
Dorothy J. Graham
Margot Grant
Dr. David Gregory
Mr. Anthony & Kathleen Griffin
H. Donald Guthrie, O.C.
Balthur Haley
Joan L. Harris
William & Patricia Harris
Gwen Harvey
Linda Hasenfratz
Patricia M. Haug
Dr. Ronald M. Haynes
Ms. Deanne Henderson
Mr. Kym Yim Ho & Walter Frederic Thommen*
Marian Ho
Nathan Ho
Mr. & Mrs. Gordon Hodges
Christopher C.E. Horne, Esq.
Deanna M. Horton
Mr. J.H. & Mrs. Carla Houtman
Margo & Ernest Howard
John & Barbara Howard
George Hryniewich
Marnie Hunt
Johanna Huybers
Richard M. Ivey
Jennifer Ivey Bannock
Carolyn Johnson
Grant Karchic
Arthur P. Kennedy
Mr. * & Mrs. Albert Kircheis
Aria & Walter Kordik
Sibilla Korulis
Mrs. Kathryn Kossow
Mrs. Trudy Kraker
Kathryn E. Langley Hope
Feggy Lau
Scott Lauder
Michelle Lee
Richard Lefebvre
Jasmine Lin Li & Chong Chen
Anne Y. Lindsay
Dianne Lister & Family
Suzanne & Charles Lowen
Marguerite Low
G. Alexander MacKenzie
Nancy E. A. Main
Michael & Maria Mallinos
Mrs. Marion Mann
Linda Martin
Jula Matthews
Mr. Peter R. Matthews
Sylvia M. McPhee
Dr. Alan C. Middleton
Jack Miller
Mr. Michael & Mrs. Jiljine Milne
Brian & Monica Mirron
Celia Missios
Liz & Kent Mitchell
Anica Mitri
Dea Anne Montgomery
Mr. & Mrs. N.D. Morgan
Karen Mulhallen
Brigette M. Murphy
Mr. & Mrs. William M. Myers
Joan M. Neilson
Corinne Nemy
Hilary V. Nicholls
Deanne M. Orr
Michelle & Richard Osborne
Bernard* & Sylvia Ostrey
D.M. Parr
Charlotte Paul
June Perry
Robert E. Pierce
Frank Potter
Robert J. Dickson-Pyne
Bob Ramik
Joan R. Randall
Jean M. Read
Mrs. Wendy Rebanks
Mrs. Flavie C. Redlinweir
CHARLES TRICK & ADA MARY CURRELLY LEGACY SOCIETY CONTINUED

Nita L. Reed
Mrs. Dora Riempel
Art K. Reynolds
Dr. Leonard & Beatrice Rosmarin
Robert Ross
Andrea Rozario
Avrom Salt
Yoshiko Sawa
Dr. Philip Scappatura
Christina Senik
Janet Armour Shirley
Alana Silverman
Anne Snider
Ms. Marie T. St. Michael
Mr. & Mrs. James Tamerty
James A.S. Thompson
Keith Thomson
Richard Torrey \nThornan
Mr. William Thorsell
Iris Toppings
Catherine Uskis
Mary Usher-Jones
Bitty Vail
Virginia Van-Viet
Dr. Nancy J. Vivian
Harriet & Gordon Walker
John Wallace and Robert
Hambleton
Edwin & Judith Weinstein
Maryann Weston
Dr. & Mrs. Glenn B. Wiggins*
Joseph C.F. Wong
William Fong
Peter & Debra * Young
Andrew & Janinina Zakrzewski
Beats Ziegert
Anonymous (21)

* Deceased

CHARLES TRICK & ADA MARY CURRELLY LEGACY SOCIETY CONTINUED

Friends of the Collections

The ROM’s collections are at the heart of its vision to inspire wonder and build understanding of the cultural and natural worlds. The ROM wishes to thank the following donors who have generously donated artifacts and specimens to the Museum’s collections.

Janet Adams
John Alexander
Hugh Anson-Cartwright
Douglas Armour
Michael Barnes
Jeanette Campbell
Shelagh Campbell in memory of
Elizabeth and Andreas Affidi
Max-Feng Chen
In memory of David Andrew
Churchill
Estate of Neil Cole
Dr. Ramsay and Eleanor Cook
Bob Curry
Despall Dewan
James Dobbs
Dona Doehrenwend
Richard Norman Gooderham
Donaldson
Dr. Sarah Fee
Dr. Ross Fox
Gayle Gibson
Peter B. Glass and his sister
Colleen Glass
Marina Gorkina
Judith Maria Gutman Collection
Batfour Halvey
Thiti Halls
Alan Hanks
Anthony Holmes
Christopher E. Horne &
Douglas C. Bradley
Deanna Horton
James Hounan
Jack Howard
Asato Ieda
Mima Kapiches
Koby Kasbie
Linda Kricorissian
David F. Kuhnke
Larry Lamb
Jacques Laviole
Anthony Lee
Tsai-Tzu Lee
Alex MacNaughtan
P. Marsaram
Dr. Chris McGowan
Joan McRae
Marlene Mock

Gwenna Moss
Karen Muhaalien
Tanya Mykhaylychenko
Barbara Neatby
Joan M. Neilson
Mary L. Nesbitt
Dr. Trudy Nickis
Stephen A. Otto
Alexandra Palmer
Penelope Perry
William Pinch
Ronald A. Rhodes
Marlene Ritchie
Andre Rosenbaum & Kelly St. John
Barbara Roseenberg Goodman
Fred Michah Rynor
Chloe Sayer
Meital L. Schielle
Marcus Schubert
Shrenpton Couture
Joe Serio
Dr. Chai Shen
Randy Smakoff
Dr. Andre Sinrensen
David Strachey
Yoshiko Sunahara
Sundaram Tagore
George N. Tjekos
Henry and Margaret Tushingham
Nao Uda
Mr. & Mrs. J.A. Undyantara
Germaine Warkentin
Wayne Walter
Mary F. Williamson
Marshall and Marilyn R. Wolf
Wotherspoon family
Jane and Eb Zeidler
DISCOVERY CIRCLE

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

James Baillie
Lorne Corley
Mr. & Mrs. James Gutmann
Pamela J. Hollo
Janice Huff
Kristen Kamper
Claire & C. J. Hervey
Dr. Elizabeth Koomar
Mr. Frank Meyer &
Mrs. Esther Meyer
Shalla Mc
Joan Margaret Neilson
John & Maureen Orton
Robert Rubinoff
Jeff D. Thomas &
Christie A. Love
John Wallace & Aaron Tham
Mr. Gary Wood
Anonymous

DIRECTOR’S CIRCLE

Ms. Kelly A. Ashbee
& Mr. Ivan Breyer
Mrs. Rae Aust &
Mr. Peter Aust
Mr. Gordon D. Baird &
Ms. Mala MacNiven
Ms. Jocelyn Baynes
Ms. Inez Blackburn &
Mr. Nathan Blackburn
Mr. H. James Blake &
Ms. Tina Pieren-Blake
Mr. Stephen Brion &
Ms. Gillian Wan
Mr. & Mrs. P. N.
Breyfogle
Dr. Michael V. Bulger &
Ms. Joanne Pickard
Mr. Christopher Byrne &
Mrs. Anda Whiting
Mr. Brian Carter &
Mrs. Charlotte Carter
Ms. Aysha Casimjee &
Mr. Max Gilmore
Mrs. Marilyn Chapman &
Ms. Kristina Kelly
Judy Chin & Alice Ruff
Marilyn Cook
Mr. Ken Cooper
Ms. Jane Cowan &
Mrs. Kate Cowan
Mr. Chris Curley
Alan Darlingon &
Gerarda Darlingon
Mrs. Naomi Davis &
Leoni L. Davis
Ms. Jennifer Desfosses &
Ms. Philippa Desfosses
Masse & Mr. Lawrence Desfosses
Masse
Dr. John H. Dirks &
Dr. Fay I. Dirks
Mrs. Judy &
Mr. Andrew Dunn
Mr. Todd Edgar &
Mrs. Frances Edgar
Dr. Gordon R. Elliot
Dr. George Elliott &
Dr. Noriko Yui
Ms. Guida Fernandes &
Ms. Jennifer Lymer
Ms. Penny Fine &
Mr. Hugh Funeaux
Mr. Bill Fung &
Ms. Susan Ho
Mr. John H. Goddard &
Mrs. Susan Goddard
Mr. Robert Gore &
Ms. Mary Gore
Ms. J. Graham &
Mr. David Graham
Ms. Whitney Hailer &
Shawn D. Moran
Ms. Heather Hannah &
Mr. James Duhame
Mr. Lawrence Herman &
Mrs. Beatrice Herman
Mrs. Frances E. Johnson & Miss Julia Johnson
Mr. Joel Javov
Dr. Joel Kaplan &
Dr. Sheila Stowell
Stanley Kwon
Donald and Karen Lang
Mr. Scott Lauder
Mrs. Joan Leisner &
Mr. Volkmar Leisner
Dr. Judy Lewtas &
Ms. Victoria Lewtas
Mr. Anthony Lisanti
Mr. Bruce MacFee
Mr. Robin A. Mars &
Mr. Patrick J. Mars
Mr. Wilmot &
Mrs. Judith Matthews
Mr. Kevin McElcheran &
Ms. Sarah McElcheran
Ms. Amy McKay &
Mr. David McKay
Ms. Britt Mckee &
Dr. Leila Mitchell Mckee
Dr. Martin & Deborah McKenney
Ms. Mundy McClain &
Mr. Alan Belcher
Mrs. Anne Morison &
Mr. Charles Morrison
Mr. Theodore Morris &
Mrs. Kimberly
& Mr. Joe Nobrega
Ms. Judy Nyman &
Mr. Harley Metz &
Mr. Michael Padesonu &
Ms. Krystyna Otdrowska
Mr. Eric E. Parker
& Mrs. Susan Parker
Mr. Daniel Pettit
Ms. Jennynyn Pipple
& Mr. Lorne Pipple
Mr. Caleb Remington &
Ms. Fiona Boyd
Charlane Richmond
Mr. John Rose &
Ms. Susan Rose
Mr. Iqbal Rosd &
Ms. Tawila Rosd
Ms. Julie Schatz &
Mr. Franz Schaftendorf
Ms. Sonia Schwartz &
Ms. Maxine Sidran
Ms. Jan Sager Lambert &
Mr. Bill Lambert
Mr. Anton Salin &
Mr. David Heard
Dr. Malcolm
& Meredith Silver
Mr. Bruce B. Simpson
Mrs. Tracy Simpson &
Mr. Bruce Simpson
Mr. Peter Sims
Barbara Kea & Paul Sneyd
M. J. Speers
Diane Stample
Dr. John Stanley &
Dr. Helmut Neichenbacher
Mr. George Stevens &
Ms. Jill Stevens
Mr. G. W. Stratton
Elana & Ralph Switzer
Mrs. Michals &
Mr. Ryan Swyers
Mrs. Judith Tait &
Mr. Burton Tait
Ms. Shela M. Tait &
Mrs. Darlene Hewitt
Mr. Nilton Taves &
Ms. Debbie Lewin
Ms. Christine &
Ms. Tanisha Thammanyisa
Ms. Ann Thiel &
Mr. Harold Thiel
Dr. Maureen Trudeau
Mr. Alan Wheable &
Mr. Geoffry Wheable
Mr. David Whit &
Mr. Brian Walsh
Mr. Jon Whilehead &
Ms. Lisa Whitehead

Photo by A.J. Fournier
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, 2017, 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, 2017, and its results of operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Chartered Professional Accountants, Licensed Public Accountants

June 22, 2017

Vaughan, 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, 2017, with comparative information for 2016

<table>
<thead>
<tr>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
<td></td>
</tr>
<tr>
<td>Current assets:</td>
<td></td>
</tr>
<tr>
<td>Investments (note 2)</td>
<td>$ 177 $ 170</td>
</tr>
<tr>
<td>Other accounts receivable</td>
<td>2,041 2,067</td>
</tr>
<tr>
<td>Deferred exhibition costs and other assets</td>
<td>1,470 1,045</td>
</tr>
<tr>
<td>Due from The Royal Ontario Museum Foundation (note 3)</td>
<td>1,325 185</td>
</tr>
<tr>
<td><strong>Total Current Assets</strong></td>
<td>$ 5,013 $ 3,467</td>
</tr>
<tr>
<td>Pension asset (note 4)</td>
<td>13,503 11,602</td>
</tr>
<tr>
<td>Capital assets (note 5)</td>
<td>211,832 219,751</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td>$ 230,348 $ 234,820</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Liabilities and Net Deficit</strong></td>
<td></td>
</tr>
<tr>
<td>Current liabilities:</td>
<td></td>
</tr>
<tr>
<td>Bank indebtedness (note 6(a))</td>
<td>$ 678 $ 1,658</td>
</tr>
<tr>
<td>Accounts payable and accrued liabilities</td>
<td>6,851 7,282</td>
</tr>
<tr>
<td>Current portion of long-term debt (note 6(b))</td>
<td>– 446</td>
</tr>
<tr>
<td>Deferred contributions (note 7)</td>
<td>3,491 3,355</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>3,897 3,180</td>
</tr>
<tr>
<td><strong>Total Current Liabilities</strong></td>
<td>$ 14,717 $ 15,921</td>
</tr>
<tr>
<td>Long-term debt (note 6(b))</td>
<td>26,000 29,699</td>
</tr>
<tr>
<td>Deferred capital contributions (note 8)</td>
<td>190,202 190,902</td>
</tr>
<tr>
<td>Accrued non-pension liability (note 4)</td>
<td>9,531 9,100</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td>210,743 221,824</td>
</tr>
<tr>
<td>Net deficit:</td>
<td></td>
</tr>
<tr>
<td>Operating Fund</td>
<td>(11,958) (12,527)</td>
</tr>
<tr>
<td>Restricted Fund</td>
<td>1,856 1,725</td>
</tr>
<tr>
<td><strong>Total Net Deficit</strong></td>
<td>(10,102) (10,802)</td>
</tr>
<tr>
<td><strong>Net Deficit</strong></td>
<td>$ 230,348 $ 234,820</td>
</tr>
</tbody>
</table>

See accompanying notes to financial statements.

On behalf of the Board,

[Signature]

### THE ROYAL ONTARIO MUSEUM
Statement of Operations
(In thousands of dollars)
Year ended March 31, 2017, with comparative information for 2016

<table>
<thead>
<tr>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Operating Fund</strong></td>
<td></td>
</tr>
<tr>
<td>Operating revenue:</td>
<td></td>
</tr>
<tr>
<td>Grants:</td>
<td></td>
</tr>
<tr>
<td>Province of Ontario</td>
<td>$ 27,868 $ 27,398</td>
</tr>
<tr>
<td>The Royal Ontario Museum Foundation (note 3)</td>
<td>3,443 3,733</td>
</tr>
<tr>
<td><strong>Total Grants</strong></td>
<td>$ 31,311 $ 31,131</td>
</tr>
<tr>
<td>Self-generated revenue:</td>
<td></td>
</tr>
<tr>
<td>Admission fees</td>
<td>12,916 12,916</td>
</tr>
<tr>
<td>Amortization of deferred capital contributions</td>
<td>– –</td>
</tr>
<tr>
<td>Event and concession</td>
<td>8,410 8,410</td>
</tr>
<tr>
<td>Membership</td>
<td>3,016 3,016</td>
</tr>
<tr>
<td>Programs and education</td>
<td>2,396 2,396</td>
</tr>
<tr>
<td>Other</td>
<td>864 864</td>
</tr>
<tr>
<td><strong>Total Self-generated Revenue</strong></td>
<td>27,616 27,616</td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td>59,304 59,304</td>
</tr>
<tr>
<td>Expenses:</td>
<td></td>
</tr>
<tr>
<td>Salaries and benefits</td>
<td>33,537 33,181</td>
</tr>
<tr>
<td>Amortization of capital assets</td>
<td>26,000 22,106</td>
</tr>
<tr>
<td>Supplies and cost of goods sold</td>
<td>3,328 4,019</td>
</tr>
<tr>
<td>General administration</td>
<td>3,016 3,173</td>
</tr>
<tr>
<td>Utilities</td>
<td>3,711 3,276</td>
</tr>
<tr>
<td>Marketing and promotions</td>
<td>3,689 3,276</td>
</tr>
<tr>
<td>Objects and specimens</td>
<td>– 3,276</td>
</tr>
<tr>
<td>Repairs, maintenance and exhibition development</td>
<td>2,886 2,914</td>
</tr>
<tr>
<td>Telephone, equipment and information technology</td>
<td>2,099 2,914</td>
</tr>
<tr>
<td>Rental and leases</td>
<td>1,860 2,068</td>
</tr>
<tr>
<td>Freight and transportation</td>
<td>1,228 1,228</td>
</tr>
<tr>
<td>Interest and other bank charges (note 6(b))</td>
<td>787 789</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>507 507</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>58,735 58,735</td>
</tr>
<tr>
<td><strong>Excess of revenue over expenses</strong></td>
<td>$ 569 $ 1,569</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, 2017, with comparative information for 2016

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Operating</td>
<td>Restricted</td>
</tr>
<tr>
<td></td>
<td>Fund</td>
<td>Fund</td>
</tr>
<tr>
<td>Balance, beginning of year</td>
<td>(12,527)</td>
<td>1,725</td>
</tr>
<tr>
<td>Excess of revenue over expenses</td>
<td>569</td>
<td>131</td>
</tr>
<tr>
<td>Balance, end of year</td>
<td>(11,958)</td>
<td>1,856</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, 2017, with comparative information for 2016

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash provided by (used in):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Excess of revenue over expenses</td>
<td>700</td>
<td>1,473</td>
</tr>
<tr>
<td>Items not involving cash:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amortization of capital assets</td>
<td>12,106</td>
<td>12,373</td>
</tr>
<tr>
<td>Amortization of deferred capital contributions</td>
<td>(11,523)</td>
<td>(11,694)</td>
</tr>
<tr>
<td>Change in pension asset</td>
<td>(2,293)</td>
<td>(1,070)</td>
</tr>
<tr>
<td>Change in accrued non-pension liability</td>
<td>431</td>
<td>533</td>
</tr>
<tr>
<td>Change in non-cash operating working capital:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other accounts receivable</td>
<td>26</td>
<td>(422)</td>
</tr>
<tr>
<td>Deferred exhibition costs and other assets</td>
<td>(33)</td>
<td>(1,003)</td>
</tr>
<tr>
<td>Due from The Royal Ontario Museum Foundation</td>
<td>(1,140)</td>
<td>531</td>
</tr>
<tr>
<td>Accounts payable and accrued liabilities</td>
<td>(431)</td>
<td>893</td>
</tr>
<tr>
<td>Deferred contributions</td>
<td>136</td>
<td>421</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>517</td>
<td>536</td>
</tr>
<tr>
<td>(1,504)</td>
<td>2,571</td>
<td></td>
</tr>
</tbody>
</table>

Capital activities:

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions received for capital asset purchases</td>
<td>10,823</td>
<td>5,301</td>
</tr>
<tr>
<td>Purchase of capital assets</td>
<td>(4,187)</td>
<td>(5,185)</td>
</tr>
<tr>
<td>6,636</td>
<td>116</td>
<td></td>
</tr>
</tbody>
</table>

Financing activities:

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repayments of long-term debt</td>
<td>(4,145)</td>
<td>(3,200)</td>
</tr>
<tr>
<td>Change in bank indebtedness</td>
<td>(880)</td>
<td>382</td>
</tr>
<tr>
<td>(5,125)</td>
<td>(2,582)</td>
<td></td>
</tr>
</tbody>
</table>

Investing activities:

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Change in investments</td>
<td>(7)</td>
<td>131</td>
</tr>
</tbody>
</table>

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.

(b) Revenue recognition:

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

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

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

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

(c) Financial instruments:

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

Unrealized changes in fair value are recognized, when material, in the statement of remeasurement gains and losses until they are realized, when they are transferred to the statement of operations. A statement of remeasurement gains/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, 2017, 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.

(e) Deferred membership costs:

Goods and Services costs of memberships are deferred to match membership fees. (note 1(b)).

(f) Employee future benefits:

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

The Museum's registered defined benefit pension plan was merged with The Colleges of Applied Arts and Technology Pension Plan (the "CAAT Plan") effective January 1, 2016 (the "Merger"), which is a jointly sponsored pension plan. The CAAT Plan is financed by contributions from participating members and participating employers, and by investment earnings. Information on the funding policy and total financial status of the CAAT Plan can be found in the CAAT Plan's Annual Report. Obligations for current and former Museum employees represent 1.2% of total CAAT Plan obligations.

The Museum is accounting for its participation in the CAAT Plan as a defined benefit pension plan. The Merger was approved in late 2016 and assets transferred December 19, 2016. For the fiscal year ending March 31, 2016, the Museum expensed what the benefit cost would have been in the absence of the Merger as Merger approval was pending at that time. For the fiscal year ending March 31, 2017, the Museum maintained defined benefit plan accounting and expensed what the benefit cost was for the Museum's portion of the CAAT Plan as if the Merger was effective at the beginning of the fiscal year at March 31, 2016. Certain comparative amounts have been restated/reclassified to conform with the presentation adopted in the current period.
1. Significant accounting policies (continued):

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

The most recent actuarial valuation of the CAAT Plan was as at January 1, 2017. The most recent actuarial valuation of the supplementary pension arrangements was as at March 31, 2016. The most recent actuarial valuation of the non-pension plans for accounting purposes was as at March 31, 2015. Actuarial valuations are performed at least every three years.

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, 2016 of the active employees covered by the pension plan is 9 years for the registered plan and 2 years for the supplemental plan. The estimated average remaining service period at April 1, 2016 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):

(g) 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>Building</th>
<th>40 years</th>
</tr>
</thead>
<tbody>
<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.

(h) Foreign currency translation:
Foreign currency translations are recorded at the exchange rate at the time of the transaction.

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

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

(i) Objects and specimens:
The value of objects and specimens has been excluded from the statement of financial position. Gifted objects and specimens are recorded as revenue at values based on appraisals by independent appraisers. The acquisition of both gifted and purchased objects and specimens is expensed.
1. Significant accounting policies (continued):

(j) Contributed materials and services:

Contributed materials and services are recorded only if the fair value can be reasonably estimated at the date of contribution and when the materials and services are used in the normal course of the Museum’s operations. Contributed materials and services in the amount of $980 (2016 - $1,518) have been recorded as revenue and expenses.

(k) Use of estimates:

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

2. Investments:

<table>
<thead>
<tr>
<th>Level</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bond funds</td>
<td>$153</td>
<td>$146</td>
</tr>
<tr>
<td>Preferred securities</td>
<td>$24</td>
<td>$24</td>
</tr>
</tbody>
</table>

$177 $170

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.

3. The Royal Ontario Museum Foundation (continued):

The accounts of the Foundation are presented separately and are not consolidated in these financial statements. The fund balances of the Foundation at its most recent fiscal year end, March 31, are as follows:

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>General funds</td>
<td>1,233</td>
<td>(1,092)</td>
</tr>
<tr>
<td>Restricted funds available currently</td>
<td>15,756</td>
<td>11,657</td>
</tr>
<tr>
<td>Endowment funds:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Externally restricted</td>
<td>32,153</td>
<td>29,906</td>
</tr>
<tr>
<td>Internally restricted</td>
<td>12,607</td>
<td>11,774</td>
</tr>
</tbody>
</table>

$61,749 $51,245

During the year ended March 31, 2017, the Foundation granted $12,800 (2016 - $10,630) to the Museum. Of this amount, $5,663 (2016 - $3,152) was recorded as an increase in deferred capital contributions in connection with the ROM Project (note 8) and $3,207 (2016 - $3,148) was recorded as deferred contributions for purposes other than the ROM Project (note 7).

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

4. Employee benefits:

The benefits expense arising during the period for 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>Current period benefit cost</td>
<td>$1,136</td>
<td>$1,325</td>
</tr>
<tr>
<td>Interest cost on accrued benefit obligation</td>
<td>5,648</td>
<td>5,191</td>
</tr>
<tr>
<td>Expected return on market-related value of plan assets</td>
<td>(6,106)</td>
<td>(5,743)</td>
</tr>
<tr>
<td>Amortization of actuarial losses (gains)</td>
<td>670</td>
<td>309</td>
</tr>
<tr>
<td>Benefits expense</td>
<td>$1,348</td>
<td>$1,082</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>Accrued benefit obligation</td>
<td>$107,400</td>
<td>$97,816</td>
</tr>
<tr>
<td>Market value of plan assets</td>
<td>116,692</td>
<td>105,560</td>
</tr>
<tr>
<td>Funded status - plan surplus (deficit)</td>
<td>9,292</td>
<td>7,744</td>
</tr>
<tr>
<td>Unamortized net actuarial loss (gain)</td>
<td>4,211</td>
<td>3,858</td>
</tr>
<tr>
<td>Financial position asset (liability)</td>
<td>$13,503</td>
<td>$11,602</td>
</tr>
</tbody>
</table>

Included in the pension asset on the statement of financial position is a liability of $1,451 (2016 - $1,218) in connection with supplementary pension arrangements.

The market-related value of plan assets is $117,035 (2016 - $108,584).

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>Discount rate</td>
<td>5.56%</td>
<td>5.46%</td>
</tr>
<tr>
<td>Rate of compensation increase</td>
<td>3.00%</td>
<td>2.00%</td>
</tr>
<tr>
<td>Rate of long-term inflation</td>
<td>2.00%</td>
<td>2.00%</td>
</tr>
</tbody>
</table>

For measurement purposes of the non-pension plans as at March 31, 2017, an initial weighted average increase in the cost of health care and dental benefits of 5.54% in 2017 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>Employee contributions</td>
<td>$2,100</td>
<td>$1,762</td>
</tr>
<tr>
<td>Employer contributions</td>
<td>3,248</td>
<td>2,545</td>
</tr>
<tr>
<td>Benefits paid</td>
<td>4,430</td>
<td>5,174</td>
</tr>
<tr>
<td>Loss (gain) during the period on accrued benefit obligation</td>
<td>5,131</td>
<td>2,069</td>
</tr>
<tr>
<td>Actual return on market value of assets</td>
<td>10,214</td>
<td>(3,322)</td>
</tr>
</tbody>
</table>

The 2016 and 2017 contributions reflect contributions to the Museum registered defined benefit pension plan through December 31, 2015 and contributions to the CAAT Plan thereafter.

The measurement date for the benefit plans was March 31, 2017.
### 5. Capital assets:

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Cost</td>
<td>Amortization</td>
</tr>
<tr>
<td>Land</td>
<td>$931</td>
<td>–</td>
</tr>
<tr>
<td>Building</td>
<td>46,113</td>
<td>38,196</td>
</tr>
<tr>
<td>Galleries</td>
<td>44,551</td>
<td>26,580</td>
</tr>
<tr>
<td>Building improvements</td>
<td>37,788</td>
<td>23,334</td>
</tr>
<tr>
<td>ROM Project:</td>
<td>204,516</td>
<td>55,397</td>
</tr>
<tr>
<td>Galleries</td>
<td>36,144</td>
<td>18,904</td>
</tr>
<tr>
<td>Furniture and equipment</td>
<td>9,079</td>
<td>4,879</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>379,122</strong></td>
<td><strong>167,290</strong></td>
</tr>
</tbody>
</table>

As at March 31, 2017, 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 $9,193 (2016: $4,472).

### 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 (2017 - 2.7%; 2016 - 2.6%). As at March 31, 2017, the outstanding balance in connection with this facility was $678 (2016 - $1,658).

(ii) $2,000 letter of credit facility. As at March 31, 2017 and 2016, the Museum had no letters of credit outstanding.

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

The floating rate portion of $26,000 bears interest at the Province of Ontario’s one-year cost of funds plus 150-basis-points, reset annually. The floating rate for 2016 - 2017 was set at 2.19% and the floating rate for 2017 - 2018 has been set as 2.27%. Under the terms of the facility, there is no minimum payment requirement providing the facility is fully paid by March 31, 2027.

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

The 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.

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.

Included in interest and other bank charges on the statement of operations is $674 (2016 - $839) of interest in long term debt.

### 7. Deferred contributions:

Deferred contributions represent grants from federal and provincial governments, corporations and the Foundation (note 3) which carry restrictions, and 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>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance, beginning of year</td>
<td>$190,902</td>
<td>$197,295</td>
</tr>
<tr>
<td>Amortization of deferred capital contributions</td>
<td>(11,523)</td>
<td>(11,694)</td>
</tr>
<tr>
<td>Contributions received for capital asset purchases (note 3)</td>
<td>10,823</td>
<td>5,301</td>
</tr>
<tr>
<td>Balance, end of year</td>
<td>$190,202</td>
<td>$190,902</td>
</tr>
</tbody>
</table>

9. Financial risks:

(a) Credit risk:

Credit risk refers to the risk that a counterparty may default on its contractual obligations, resulting in a financial loss. The Museum is exposed to credit risk with respect to other accounts receivable. However, it does not expect counterparties to fail to meet their obligations given their high credit rating. There have been no significant changes to the credit risk exposure from 2016.

(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 2016.

(c) Market risk:

Market risk is the risk that changes in market prices, such as foreign exchange rates or interest rates, will affect the Museum's income or the value of its holdings of financial instruments. The objective of market risk management is to control market risk exposures within acceptable parameters while optimizing return on investment. There have been no significant changes to the market's risk exposures from 2016.

(i) Currency risk:

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

(ii) Interest rate risk:

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

10. Commitments:

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

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount (in thousands of dollars)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2018</td>
<td>$208</td>
</tr>
<tr>
<td>2019</td>
<td>208</td>
</tr>
<tr>
<td>2020</td>
<td>175</td>
</tr>
<tr>
<td>2021</td>
<td>10</td>
</tr>
</tbody>
</table>
11. Comparative information:

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

SALLY TINDAL
Assistant Vice President, PR & Publications

CHRIS WILSON-SMITH
Head of Publications and Content Strategy

DOUGLAS THOMSON
Editor

ROSE PEREIRA
Senior Graphic Designer

JUDITH JOHN
Associate Vice President, Marketing & Communications

AMY ROWBOTHAM
Director, Stewardship

JANICE DYER
Proofreader

LUCIE CHEVALIER, DANIELLE GÉNÉREUX, DOMINIQUE PICOUET
French Translation

CLAIRE MILNE
French Graphic Designer

BRIAN BOYLE
ROM Photography