

# A YEAR OF OPENINGS

Annual Report 2007/2008





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View of the Michael Lee-Chin Crystal and the multimedia exhibition *DARFUR/DARFUR* created by American architect Leslie Thomas, September 12, 2007.

# MESSAGE FROM THE CHAIR OF THE BOARD OF TRUSTEES AND THE DIRECTOR AND CEO

The Royal Ontario Museum had much to celebrate in fiscal year 2007/2008. The much-anticipated Michael Lee-Chin Crystal was completed after four years of construction activity. Given the architectural challenges of such an ambitious project, this in itself was a satisfying victory. However, it has been the overwhelmingly positive reception of the Michael Lee-Chin Crystal by the public that has been so gratifying.

Blessed with wonderful weather, favourable media attention and the support of all our donors and members, the June 2007 Architectural Opening was an overwhelming moment in the story of Renaissance ROM. That weekend alone, after 40,000 people celebrated the inauguration with the Governor General of Canada, 25,000 entered the distinctive new galleries and public spaces, with the Museum staying open all night. The Michael Lee-Chin Crystal emerged as the new architectural symbol of Toronto and the city's cultural rebirth. The public was suddenly engaged with architecture as a civic art.

Inside the Museum, our attention turned immediately from the building to its contents. The intent of Renaissance ROM was always to liberate from the vaults our wonderful and sometimes previously unseen collections. As each permanent gallery was completed, we revealed more of our rich holdings in fulfillment of our unique double mandate as a universal museum of world cultures and natural history. By the end of the project in 2010, we will have twice as many objects on public display than we had before.

A noticeable upward trend in attendance began with the June opening of the Michael Lee-Chin Crystal and continued with each new gallery opening. The reappearance of dinosaurs sparked our most visited holiday season ever, followed by our best March Break with the opening of *Darwin: The Evolution Revolution* exhibition and special March Break

programming. Visitors have come from every ethnic community and demographic, particularly in family groups. Our position as an important educational institution increased with added content that fits into Ontario's curriculum. Accordingly, school groups continue to be a key category of Museum visitors. The increasing number of after-hours private special events attests to the quality, service and prestige the ROM offers. Maintaining this momentum in attendance and revenue is crucial to meeting our Renaissance ROM goals.

There is much more to look forward to in the coming years. Our continued revitalization will be supported by the opening of seven more permanent galleries in the historic buildings, beginning with the Teck Cominco Suite of Earth Sciences Galleries in December 2008 and the Schad Gallery of Biodiversity: Life in Crisis in January 2009.

We sincerely thank everyone who has shown their enthusiastic support of the new ROM, and particularly all our staff and volunteers, whose extraordinary professionalism and commitment helped make the Museum a success. Thanks to the initial support by the Government of Ontario and the Government of Canada, followed by the many donors who saw greater potential within the ROM, the Museum is now firmly established as an essential civic social gathering space, a provincial cultural landmark and an international Museum of the first rank.



Salvatore M. Badali  
Chair of the Board of Trustees  
Royal Ontario Museum



William Thorsell  
Director and CEO  
Royal Ontario Museum



# MESSAGE FROM THE CHAIR OF THE ROM GOVERNORS AND THE PRESIDENT AND EXECUTIVE DIRECTOR

With the Grand Opening ceremonies on June 1st and 2nd, 2007, the Royal Ontario Museum and the ROM Governors embarked upon a year-long journey into the spectacular Michael Lee-Chin Crystal. We have travelled into the far-distant past with the much-anticipated and superbly celebrated opening of the James and Louise Temerty Galleries of the Age of Dinosaurs and the Gallery of the Age of Mammals. We climbed the luminous peaks of the Sir Christopher Ondaatje South Asian Gallery and crossed the divide into the Wirth Gallery of the Middle East. Our worldly horizon was expanded by the Shreyas and Mina Ajmera Gallery of Africa, the Americas and Asia-Pacific, with its contemporary take on traditional artistry. And finally, we reached the pinnacle, with the visually stunning and scholarly displays in the Patricia Harris Gallery of Textiles & Costume.

The ROM Governors continue to rise to the challenge of simultaneously meeting the Museum's goals and garnering significant gifts to previously unsupported areas, such as fellowships, scholarships and endowments, all the while maintaining our focus on the continuing needs of Renaissance ROM.

Our commitment to servicing sponsors has assisted in our relationships with CIBC, the Inaugural Season Sponsor of the opening of the Michael Lee-Chin Crystal and the galleries within, and BMO Financial Group, Presenting Sponsor of two ICC exhibitions. Sponsors for Half Price Friday Nights, Family Weekends, the School Visits Bursary, March Break and numerous events were successfully secured and effectively stewarded in this highly competitive market.

Stewardship has become increasingly important to our organization as the number of individual and corporate donors continues to grow. Stewardship means not only thanking our donors for their incredible generosity but also continually engaging them in the excitement of Renaissance ROM and demonstrating the impact of their gifts. We continue our industry-leading stewardship practices, while devising

innovative and creative new ways to steward our donors. Our patron groups, the Currelly Society, the Royal Patrons' Circle and the Young Patrons' Circle, have all experienced a record number of events and programs, created as a means of engaging our members with the excitement of a transformed Museum. We remain extremely grateful to the sustainable support these patron groups offer the ROM.

While the Michael Lee-Chin Crystal is now complete and filled with the ROM's world-class collections, the Renaissance, the ongoing rejuvenation of the Museum, continues. From now until 2010, the ROM will continue the restoration component of Renaissance ROM and reclaim the Museum's historic buildings as national landmarks of elegance and majesty. In December 2008, the Teck Cominco Suite of Earth Sciences Galleries will energize the second floor of the historic Weston Family Wing on Queen's Park. Then, in early 2009, the Schad Gallery of Biodiversity: Life in Crisis will take over the third floor Centre Block, providing a unique glimpse into the future of our planet. We continue our journey, building upon our successes of the past to create a new ROM that is fundamentally altering our cultural landscape and establishing a Canadian signature icon internationally.

As of April 2008, Renaissance ROM has reached over \$233 million and is one of the most successful cultural capital campaigns in Canada. We have also raised over \$37 million for related priorities. An additional \$22.5 million of private-sector funding is required to complete the final phase of Renaissance ROM. We remain committed to the promise of transforming our nearly 100-year-old institution into a premier world-class Museum.



James Temerty  
Chair  
ROM Board of Governors



Dr. Marie Bountrogianni  
President and Executive Director  
ROM Board of Governors

# A YEAR OF OPENINGS



Toronto's cultural landscape has been profoundly altered with the addition of the Michael Lee-Chin Crystal, seen here on opening weekend, June 2007.

The Michael Lee-Chin Crystal, the centrepiece of the \$270 million Renaissance ROM renovation and expansion project, was the highlight of the 2007/2008 fiscal year. During that time, 986,171 visitors came to experience the ROM, drawn by highlights such as the Architectural Opening & Building Dedication, the opening of new permanent galleries, new architecture and public spaces, and to discover the thousands of never-before-seen objects that could now be seen by the public for the first time.

Preparation for the June opening dominated the first two months of fiscal 2007/2008. New signage and ticketing systems were implemented, opening event logistics were discussed during weekly countdown meetings, and staff participated in service excellence training to ensure a smooth opening. Outside the Museum, public awareness and excitement grew as marketing and communications campaigns were launched. A Renaissance ROM news conference in New York attracted international media attention, while architect Daniel Libeskind unveiled his iconic Spirit House Chair in Toronto and CIBC was announced as the Michael Lee-Chin Crystal's Inaugural Season Sponsor. As well, the Canadian Institute of Steel Construction awarded Vanbots Construction the 2007 Award of Merit for the innovative steel design of the new building.

In May, the Museum strove to complete the restaurants and shop fit-out, the installation of inaugural exhibitions, and all construction details, including painting and cleaning, in order to receive permits allowing the building to open.

The ROM officially launched the opening weekend celebrations on June 1st with its largest fundraiser The Singular Event and Big Bang Party. More than 1,000 guests, including lead donor Michael Lee-Chin and his family, architect Daniel Libeskind and other ROM donors and guests, arrived on the red carpet for this momentous occasion. The next evening, with Bloor

Street West closed in front of the Museum's new main entrance, approximately 40,000 people enjoyed a free outdoor concert by an outstanding line-up of Canadian and international artists. The performances culminated with fireworks as Governor General Michaëlle Jean declared the Michael Lee-Chin Crystal officially open. For the first 18 hours of operation, over 22,000 curious visitors lined up around the block to explore the building's dramatic new spaces free of charge. The opening ceremonies of the Michael Lee-Chin Crystal were part of Luminato, Toronto's new annual festival of arts, culture and creativity.

For a ten-day period, visitors had a unique opportunity to view the architectural design of the completed building prior to the installation of its gallery displays. In addition to free architectural tours, visitors explored the building's two inaugural exhibitions: *Drama & Desire: Japanese Paintings from the Floating World, 1690–1850*, on display in Garfield Weston Exhibition Hall, Canada's largest space for international exhibitions, and *Hiroshi Sugimoto: History of History*, on display in the Institute for Contemporary Culture's Roloff Beny Gallery. Daily meetings were held to monitor the building's progress, deficiencies and overall visitor experience.

The scope of the June opening was more than architectural: the expanded ROM Museum Store opened on the main floor, and John Oswald's permanent sound exhibit *A Time to Hear for Here* filled the Spirit House. In addition, Canada Court was named to recognize the \$30 million federal contribution to Renaissance ROM. The Museum, in partnership with Restaurant Associates and Compass Canada, announced its food services team, including c5 Restaurant Lounge, the casual family eatery Food Studio, and its resident catering program. Led by Chef de Cuisine Ted Corrado, c5 garnered numerous positive reviews including being named to Fodor's worldwide "hot list." The ROMtini, c5's signature drink, was unveiled in February 2008.

Visitor attendance for June 2007 reached over 80,000, almost double compared to the three years preceding construction. This represented an increase of more than 85% over the June average over the years 2000 to 2002. The Michael Lee-Chin Crystal was named one of Canada's top ten new attractions for summer 2007 by *WHERE Canada* magazine.

Outside on the ROM's new Bloor Street Plaza, landscaping and plaza work continued after a labour strike temporarily halted progress. In September, as part of the Toronto International Film Festival's Future Projections, the ICC at the ROM presented *DARFUR/DARFUR*, a provocative photography exhibit projected on the Michael Lee-Chin Crystal's façade. For Toronto's second annual Scotiabank Nuit Blanche, the ROM drew large crowds with DVJ Charles Kriel's new sound work that projected images on the Museum's exterior.

The ROM launched *A Season of Canada* in the fall, including the feature exhibition *Canada Collects: Treasures from Across the Nation* in Garfield Weston Exhibition Hall, *Charles Pachter's Canada (II)* projected on the walls of the Hyacinth Gloria Chen Crystal Court, the ICC-organized exhibition *Shapeshifters, Time Travellers and Storytellers* in the new Roloff Beny Gallery and the new Sigmund Samuel Gallery of Canada in the historic Weston Family Wing.

In support of the shift in the Museum's focus from construction to content, a new Senior Management structure was announced in the summer. Meg Beckel, Chief Operating Officer, left the Museum after nine years and was succeeded by new Deputy Director, Operations, Glenn Dobbin, formerly General Manager of Ontario Place. David Palmer, ROM Governors President and Executive Director, left after eight years with the ROM Governors. He was succeeded in November by Dr. Marie Bountrogianni, former Cabinet Minister of the Ontario Government.

In October 2007, the Department of Museum Volunteers celebrated 50 years of service to the ROM. Also that month, the ROM selected development partner George Friedmann of Windsor Arms Corp. and started consultations with the City of Toronto, University of Toronto and the community to explore options for redevelopment of 90 Queen's Park.

Preparations for the public opening of the first of the permanent collections galleries in the Michael Lee-Chin Crystal accelerated in late fall when Dr. David Evans, the ROM's new Associate Curator of Vertebrate Palaeontology, announced the discovery of a 90-foot *Barosaurus* in the Museum's collections. The largest dinosaur skeleton on display in the country, Gordo (nicknamed after the late ROM Curator Dr. Gordon Edmund) forms the centrepiece of the new James and Louise Temerty Galleries of the Age of Dinosaurs. The story attracted international attention, and the excitement of the dinosaurs' return to the ROM culminated with the public opening of the James and Louise Temerty Galleries of the Age of Dinosaurs and the Gallery of the Age of Mammals on December 15, 2007.

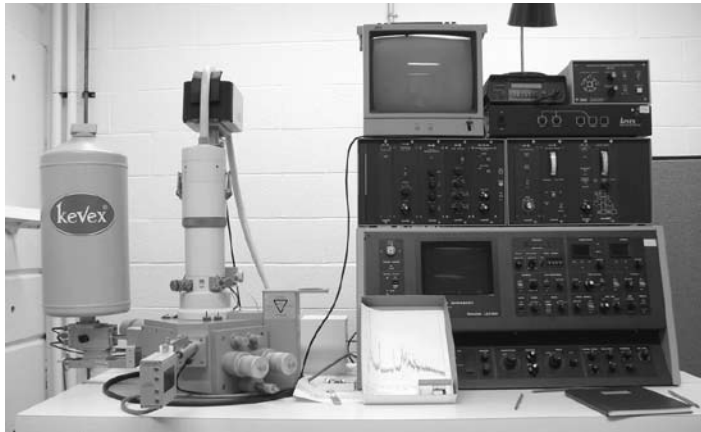
During ROM for the Holidays, from December 27, 2007 to January 6, 2008, the Museum welcomed over 66,000 visitors, its highest attendance during this period. This was due to the excitement that "Dinos are Back" and the additional family-friendly programming.

Notable research by ROM staff appeared in a series of high-profile publications. *Geology* magazine published two articles co-written by ROM researchers Dr. Peter von Bitter, Senior Curator of Palaeobiology, and David Rudkin, Curator of Palaeobiology, in its October 2007 issue. The journal *Palaeontology* published an article in its January 2008 issue, written by David Rudkin, about ancient horseshoe crab fossils. And ROM curatorial staff presenting at the 29th ROM Research Colloquium in February held forth in a day-long series of lectures.

A series of important and diverse exhibition and gallery openings were the highlights of the last two months of fiscal 2007/2008. February's Black History Month was launched at the ROM with the openings of two exhibitions on the history of the slave trade. Two new permanent collections galleries in the Michael Lee-Chin Crystal—the Sir Christopher Ondaatje South Asian Gallery and the Wirth Gallery of the Middle East—were unveiled mid-February. In March, the ROM presented the feature exhibition *Darwin: The Evolution Revolution*, including an engaging family-activity area. Controversy over the lack of corporate sponsorship resulted in four new supporters for the exhibition. The newly opened Michael Lee-Chin Crystal galleries and *Darwin* exhibition drew outstanding attendance over March Break. In total, nearly 70,000 visitors took in March Break, with the Museum welcoming 14,910 people on the busiest day. Over 1,880 new families joined as ROM Members during this ten-day period, a 50% increase from the previous March Break record set in 2004.

During the final month of the fiscal year, installation of Liza's Garden, a "second generation" green-roof began on the Philosophers' Walk wing, outside c5's south window. Preparation continued for the April unveiling of the final two permanent collections galleries—Shreyas and Mina Ajmera Gallery of Africa, the Americas and Asia-Pacific; and the Patricia Harris Gallery of Textiles & Costume. The fiscal year ended on a high note with the Michael Lee-Chin Crystal being selected as one of the seven modern architectural wonders of the world by *Condé Nast Traveler* magazine.

# COLLECTIONS AND RESEARCH



This photo shows the ROM's scanning electron microscope that is used to perform elemental analysis of sample materials. This tool is used by various departments at the Museum, such as Conservation, Greek & Roman, Palaeontology and Archaeology.

The creation of the new and renovated galleries required a significant investment of time and dedication from the ROM's collections and research staff from the departments of Natural History and World Cultures. Curatorial staff have been diligently planning the display of the Museum's collections, some which have never before been on public view, since Renaissance ROM began. This past year, six major permanent galleries opened in the Michael Lee-Chin Crystal and one in the historic buildings, and it has been the most intensive phase of gallery construction in the Museum's history.

Additionally, curatorial teams have been completing design, layout, photography and text writing for two large galleries, the Teck Cominco Suite of Earth Sciences Galleries and the Schad Gallery of Biodiversity: *Life in Crisis*, scheduled to open in late 2008 and early 2009 in the Museum's historic buildings.

Even with the emphasis on galleries, curators conducted fieldwork in over 25 countries and regions spanning the globe from Chile to Siberia and from China to the Northwest Territories. In keeping with the ROM's dual mandate to study world cultures and natural history, projects included Paleolithic archaeology in China, the study of evolutionary relationships and biogeography of the world's ratites (large flightless birds) based on DNA sequencing, and early evolution of multicellular animals in the Cambrian (approximately 500 million years ago) of British Columbia, as evidenced by the ROM's Burgess Shale collections.

This year, the ROM was pleased to welcome three new curators. Dr. Silvia Forni, a specialist in African Material Culture, became the Museum's first full-time curator for the ROM's extensive African collections. Dr. Kim Tait, a mineralogist with interests in high pressure minerals and meteorites, joined the ROM as Associate Curator of Mineralogy, and Dr. Hernán Lopez-Fernandez, an expert on Neotropical freshwater fishes, became the Museum's new Associate Curator of Freshwater Fishes.

Dr. Allan Baker, head of the ROM's Department of Natural History, was the sole recipient of the prestigious William Brewster Memorial Award in 2007 from the American Ornithologists' Union (AOU) in recognition of his outstanding and influential work in avian molecular evolution over his 40 year career. The AOU noted, "His many publications have

resulted in fundamental contributions to our knowledge of the evolution of birds at multiple taxonomic tiers and of evolutionary processes in general.”

## Collections

Since the ROM was founded in 1912, the Museum has continually added to its holdings of artifacts and specimens through acquisitions, donations and fieldwork. This past year, the Museum received 71 donated objects and collections, as well as acquiring several important objects purchased with funds from the Louise Hawley Stone Trust and other sources. The ROM, in addition to increasing the collections, also has a duty to conserve and protect them for future generations. This year several improvements were made to the ROM’s collections storage facilities. Among them, the frozen tissue storage room, housing the Museum’s invaluable genetic resources collections, was renovated and expanded to double its previous storage capacity. These world-class collections are the most actively studied portions of the ROM’s life sciences holdings. Tissue loan requests to conduct DNA sequencing were received from countries around the world. The ROM began an upgrade of its pest control capability with the addition of intake and isolation rooms for incoming collections, a nitrogen generation system for anoxic fumigation, a new ultra-cold, walk-in freezer for treatments to kill insects and other pests, and the facility for thermal lignin disinfestation, where appropriate (e.g. furniture). These improvements will provide the first comprehensive means of disinfestation since chemical fumigation was banned under provincial health and safety legislation several years ago.

## Research

The ROM is an important research institution where curators can continue to enhance their expertise and disseminate their knowledge. Last year ROM curators published over 100 papers

in peer-reviewed academic journals, four academic books and monographs, and 26 popular articles and exhibition catalogues intended for the general public. Highlights included the discovery of the world’s most primitive known bat species by Dr. Kevin Seymour, Assistant Curator in Vertebrate Palaeontology, which allowed him to demonstrate that bats evolved the ability to fly before they could echolocate. This article was published by Dr. Seymour and his colleagues in the prestigious academic journal *Nature*. The fossil is on display in the Gallery of the Age of Mammals. In World Cultures, Dr. Alexandra Palmer, the Nora E. Vaughan Senior Curator, Textiles & Costume, edited two special volumes on fashion theory and Dr. Justin Jennings, Associate Curator of New World Archaeology in the Anthropology Section, edited a volume on Archaeology in Andean South America.

The ROM’s research continues to be supported mainly by external funding. More than \$1.5 million in outside support was awarded to curatorial staff, including grants from the Natural Sciences and Engineering Research Council of Canada, Genome Canada, National Science Foundation (USA), World Wildlife Fund, Ontario Ministry of Natural Resources, Department of Fisheries and Oceans, the Nature Conservancy, the Social Sciences and Humanities Research Council of Canada, Australian Research Council, Harvard University, Canadian Cultural Property Export Review Board (CCPERB), among others.

# NEW ACQUISITIONS 2007/2008

The following objects were among those acquired in 2007/2008 through the Louise Hawley Stone Charitable Trust, a \$49.7 million fund bequeathed by the late Louise Hawley Stone for the purchase of objects and the production of Museum publications. Louise Hawley Stone's support of the ROM spanned over 50 years and included serving on the Museum's Board of Trustees from 1968 to 1972.

Statue of Egyptian Goddess Sakhmet  
ROM2007.68.1

This is a life-size granite statue of the lion-headed goddess Sakhmet, dating to 1360 BC, from the precinct of Mut at the temple of Karnak. The addition of Sakhmet gives the Egyptian gallery a piece of art with substantial presence, providing a focal point for discussion for ROM teachers and guides in their presentations on history, religion, and the monumental art of Egypt.



Canadian Atlantic coast sharks, commercial fishes and invertebrates  
ROM Ichthyology 7550

The future Schad Gallery of Biodiversity: Life in Crisis will include models of Canada's commercial species. Integral to this story are native shark species as apex predators in Atlantic Canada's marine food web. These recent acquisitions are enabling the ROM to process and fabricate models of commercial fishes, invertebrates and sharks.



Presentation Sword and Scabbard  
ROM 2007.69.1

This English sword is an exceptionally distinctive and distinguished example of virtuoso goldsmithing, with hilt and mounts among the finest works of their kind to be seen in any Canadian museum. This 1831 sword and scabbard are a superlative example of arms and armour as high art, and have been on constant display since they were lent to the ROM in 1974.



The Haineault Collection of rare minerals from Mont Ste. Hilaire  
ROM M53151

This is a unique and comprehensive collection of 99 faceted stones and 22 superb crystallized mineral specimens found at Mont Ste. Hilaire, Quebec, and they hold significant research potential. The collection was acquired in conjunction with the Canadian Museum of Nature.



# EXHIBITIONS



Sicán Lord's Mask  
Middle Sicán (900–1100 AD)  
Gold, Height: 29 cm, Width: 52.9 cm, Weight: 1006 g

## Heaven or Hell: Images of Chinese Buddhist and Daoist Deities and Immortals

A fascinating exploration of Buddhist and Daoist deities, this ROM-original exhibition featured paintings and prints from the 10th to 20th centuries—works that express the prevailing Chinese religious and philosophical thinking of the time.

Exhibit Sponsor: Manulife Financial

November 25, 2006 to Summer 2007

Herman Herzog Levy Gallery, Level 1

## Ancient Peru Unearthed: Golden Treasures of a Lost Civilization

Over 120 elaborately crafted headdresses, crowns, pieces of pottery and jewellery, uncovered from an undisturbed gold-laden tomb, convey the rich history and artistry of the Sicán civilization of ancient Peru. Organized and circulated by The Nickle Arts Museum in co-operation with the Sicán National Museum, Peru, and the National Institute of Culture of Peru, the national tour of this exhibition was made possible by Willow Park Wines & Spirits, Government of Alberta Community Development and AMJ Campbell Van Lines.

Presented by: HSBC Bank Canada

Financially assisted by: Ontario Cultural Attractions Fund

March 10 to September 3, 2007

Centre Block, Level 3

## Glass Worlds: Paperweights from the ROM's Collections

More than 250 of the finest examples of 19th and 20th century glass paperweights from Europe and North America were on display in this first major exhibition of its kind in Canada.

April 28, 2007 to May 4, 2008

Samuel European Galleries, Level 3



### Drama and Desire: Japanese Paintings from the Floating World 1690–1850

A vibrant and colourful overview of the *ukiyo-e* genre of painting that developed during Japan's Edo period (1600–1868)—one of the most alluring periods in Japanese history. Drawn from the unparalleled collection of the Museum of Fine Arts, Boston, this exhibition was organized by the Museum of Fine Arts, Boston.

Exhibit Patron: Fidelity Investments. This exhibition was made possible by Fidelity Investments through the Fidelity Foundation.

Exhibit Patron: Sony of Canada Ltd.

Paint generously donated by: Farrow & Ball

June 2 to August 12, 2007

Garfield Weston Exhibition Hall, Level B2

### Hiroshi Sugimoto: History of History

Conceived and curated by Hiroshi Sugimoto, one of the most internationally acclaimed contemporary artists, this whimsical exhibition melded Sugimoto's evocative photographs with prehistoric fossil specimens and an enormous range of traditional Japanese artworks—all from his private collection. This exhibition was co-organized by the Institute for Contemporary Culture at the ROM, the Japan Society, New York, and the Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.

Presented by: BMO Financial Group

Supporting Sponsor: Castlepoint Realty Partners Limited

Exhibit Patrons: Cathay Pacific Airways Limited, Hal Jackman Foundation and The Japan Foundation

June 2, 2007 to September 3, 2007

Roloff Beny Gallery, Level 4

### The Black Star Sapphire of Queensland

On display for the first time since 1969, this brilliant six-point star sapphire is among the largest gem-quality sapphires in the world. The exhibit also explores the beauty and science surrounding sapphires—how they are formed in nature, where and how they are mined and their significance in various cultures.

June 30, 2007 to June 15, 2008

Samuel European Galleries, Level 3

### Early Typewriters

More than 25 antique typewriters from the 1880s and 1890s, loaned by renowned Toronto collector Martin Howard, illustrate the remarkable designs and ingenuity of the world's first typing machines.

July 7, 2007 to June 29, 2008

Hilary and Galen Weston Wing, Level 2

## DARFUR/DARFUR

Over 150 haunting images of Darfur were projected onto the façade of the Michael Lee-Chin Crystal in this extraordinary multimedia exhibition that brings the story of the Darfur crisis to public and media attention. The ICC at the ROM engagement of *DARFUR/DARFUR* was presented in association with the Toronto International Film Festival's Future Projections.

Sponsored by: Humanity United

The ROM's presentation is produced with the kind collaboration and support of *Maclean's* magazine.

September 8 to 17, 2007

ROM Plaza

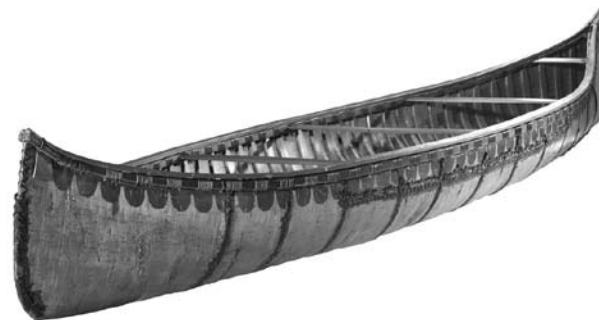
## Canada Collects: Treasures from Across the Nation

A feature of the ROM's *A Season of Canada*, the Museum's celebration of Canadian achievement, culture and diversity, *Canada Collects* celebrated the art of collecting in Canada. Some 70 objects, from works of fine art to original historical manuscripts to natural history specimens, on loan from about 50 Canadian institutional and private collections, illustrated the depth and strength of this country's collections.

Exhibition Patron: Nienkämper Furniture

October 6, 2007, to January 6, 2008

Garfield Weston Exhibition Hall, Level B2



Pierre Trudeau's Canoe

Circa 1968, Birchbark, 76 cm wide x 5 m long

On loan from the Canadian Canoe Museum,  
courtesy of the Pierre Elliott Trudeau Estate.

### Shapeshifters, Time Travellers and Storytellers

This thought-provoking exhibition featured installations by eight contemporary Aboriginal artists who, through video, sound, sculpture, drawing, painting and performance art, explored the ways in which past and present continue to merge and shape one another. Five of the eight works were created specifically for this exhibition. The exhibition was co-organized by the Institute for Contemporary Culture at the ROM and the imagineNATIVE Film + Media Arts Festival.

Presented by: BMO Financial Group

Supporting Sponsor: Castlepoint Reality Partners

Financially assisted by the Government of Canada through the Department of Canadian Heritage.

October 6, 2007 to February 28, 2008

Roloff Beny Gallery, Level 4

### Charles Pachter's Canada (II)

More than 50 iconic works by Canada's leading contemporary artist Charles Pachter were projected on the east wall of the Hyacinth Gloria Chen Crystal Court as part of the ROM's *A Season of Canada*.

October 6, 2007 to January 6, 2008

Hyacinth Gloria Chen Crystal Court, Level 1



#### *Cetology*

Brian Jungen, 2002

Plastic and metal

Collection of the Vancouver Art Gallery. Purchased with the financial support of the Canada Council for the Arts Acquisition Assistance Program and the Vancouver Art Gallery Acquisition Fund.

VAG 2003.8 a-z1

### Trade Winds: Chinese Export Wares from the 8th to 20th Centuries

This small jewel box of an exhibition featured some of the most popular export items China produced during the 1,200 years from the Tang dynasty (618–907 CE) to modern times, including ceramics, wallpaper, watercolours, textiles, lacquerware, ivory carving and silverware. It also explored the long trading history of China and the influence this trade had on Chinese ware.

Exhibit Sponsor: Manulife Financial

December 1, 2007 to April 6, 2008

Herman Herzog Levy Gallery, Level 1

## Tanenbaum Serpentine

A sculpture graciously donated by renowned Toronto philanthropists and long-time ROM supporters Joey and Toby Tanenbaum in honour of William Thorsell, ROM Director and CEO, graces the Hyacinth Gloria Chen Crystal Court. Measuring five feet, seven inches tall, the beautiful green sculpture is carved from serpentine, a silicate mineral resembling jade. On one side, an inscription etched in gold Chinese characters reads “Fortune will change with the arrival of [this].”

February 2, 2008 to Spring 2008

Hyacinth Gloria Chen Crystal Court

## Darwin: The Evolution Revolution

This exhibition featured the most complete collection of specimens, artifacts, manuscripts and memorabilia related to Charles Darwin, the revolutionary 19th-century thinker who changed our understanding of the origin and nature of species. Live specimens of some of the animals Darwin would have seen in his voyage to South America and the Galapagos Islands, and a special activity area for families and children, are among the highlights. This exhibition was organized by the American Museum of Natural History, New York, in collaboration with the Royal Ontario Museum, the Museum of Science, Boston, The Field Museum, Chicago, and the Natural History Museum, London.

Supporting Sponsor: Humanist Association of Canada

Exhibit Patrons: The United Church Observer and Blyth Academy

Friend: ZINC Research

March 8 to August 4, 2008

Garfield Weston Exhibition Hall, Level B2

## Black History Month

Three installations—the *Ontario Bicentary Exhibit: The Act to Abolish the British Slave Trade*, produced by the Ontario Ministry of Citizenship and Immigration; *Enslaved Africans in Upper Canada*, produced by the Archives of Ontario; and *The Black Canadian Experience in Ontario 1834–1914: Flight, Freedom, Foundation*, a joint project of the Archives of Ontario and the Ontario Black History Society—celebrated Black History Month at the ROM.

February 1 to March 2, 2008

Centre Block, Level 3



Darwin's study

An elaborate reproduction of Charles Darwin's study from Down House is one of the centrepiece attractions of *Darwin: The Evolution Revolution*, the most in-depth exhibition ever mounted on this highly original thinker.

# REACHING OUT

The ROM reaches out to external audiences in numerous ways. Last year, the ROM's community-based programs were enjoyed by 576,656 adults and children.

## Travelling Exhibits

The ROM's various travelling exhibits were on display in 27 different venues, including locations in Ontario, Quebec, Manitoba, Saskatchewan and British Columbia, and were experienced by 441,149 visitors.

These portable showcases of Museum collections included long-time favourites such as *Seeds in Disguise*, *Canada at Play*, *Bats of Ontario*, and newer exhibitions including *Ornamenting the Ordinary: Crafts of South Asia* (sponsored by Metro Label Company Limited), *Iroquois Beadwork: Through the Voices of Beads* (supported by The Ontario Trillium Foundation) and *Hands on Nature* (made possible in part through a contribution from the Museums Assistance Program, Department of Canadian Heritage).

## School Case and Resource Box Program

With bookings from 130 schools, three school boards, six museums and the University of Toronto, the ROM's Travelling Education Kits—the “museum in a suitcase”—were used by a total 130,257 individuals, primarily students. These hands-on, object oriented educational kits are based on the Ministry of Education's common core curriculum and built on the ROM's expertise and collections.



School Cases, such as the *Dinosaurs!* case pictured above, circulate to schools throughout the province. Teachers can choose from many cases on individual subjects ranging from arts, history and social studies to science and technology.

## Starlab Mobile Planetarium

Hosted by 16 different venues across the province, the Starlab Mobile Planetarium fascinated 5,250 visitors with projected images of the solar system and various constellations.

## GTAA Exhibition Program

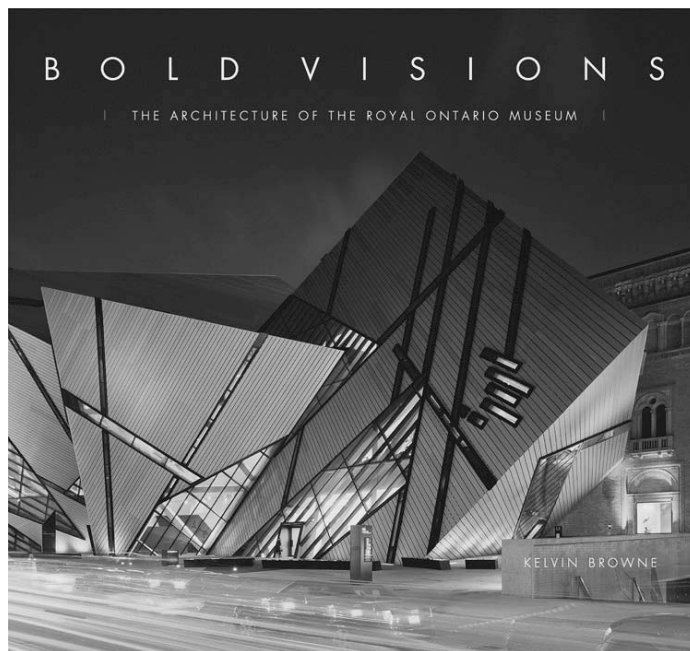
Travellers to Toronto Pearson International Airport's Terminal 1 had the opportunity to view museum-quality exhibits organized by the ROM as part of the ongoing Greater Toronto Airports Authority (GTAA) Exhibition Program. *Let's Go To The Ex* was developed in collaboration with Canadian National Exhibition Archives and celebrated this Toronto tradition and the vital role that "The Ex" has played in Toronto's history.

## Publications

On June 2, 2007, to coincide with the opening of the Michael Lee-Chin Crystal, the ROM released the souvenir edition of Kelvin Browne's *Bold Visions: The Architecture of the Royal Ontario Museum*. The comprehensive (coffee table) edition, in hardcover, softcover and library binding, was launched later in the year. Two ROM exhibition catalogues were produced as well—*Glass Worlds: Paperweights from the ROM's Collection* by Brian Musselwhite and *Canada Collects: Treasures from Across the Nation* by Ken Lister.

## [www.rom.on.ca](http://www.rom.on.ca)

Web traffic set a new annual record in 2007/2008 with total of 3.1 million visits. This is the first time web traffic exceeded three million, up 29% from the previous year. The opening of the Michael Lee-Chin Crystal in June 2007 drew more than 332,000 visitors to the website, a new monthly record for visits. March was notable, with more than 331,000 visits.



In this visually stunning 200-page book, author Kelvin Browne presents the evolution of the ROM's architecture from the beginning of the 20th century to the June 2007 opening of the Michael Lee-Chin Crystal.

# PROGRAMMING



A boy and his mom look at the owl perched on the Earth Ranger's arm—just one of the many special activities for visitors during March Break 2008.

## School Visits

School visits attendance for the year was 115,000. Special programs were developed for *Canada Collects: Treasures from Across the Nation* and *Darwin: The Evolution Revolution*. The number of classroom and gallery based offerings was expanded with the opening of the Sigmund Samuel Gallery of Canada, the James and Louise Temerty Galleries of the Age of Dinosaurs and the Gallery of the Age of Mammals. Teachers continue to give strong positive feedback following their visits.

This year, the Education and Programs Department launched the Virtual Visit program. Still in its pilot phase, this exciting new program offers live, interactive lessons with a ROM Teacher via video conference. Virtual Visits will afford students near and far the opportunity to participate in the same curriculum-rich content as our on-site programs.

The ROM is proud to recognize the following companies for their contributions to the School Visits Bursary program: Citi Foundation, HSBC Bank Canada, Kraft Canada, Great-West Life Assurance Company and the Harold Crabtree Foundation. Every child, regardless of financial means, should have access to a full and complete education, and the ROM applauds these companies for their generous support of this important program. Thanks to their support, more than 10,000 students from at-risk communities will have the opportunity to visit the Museum and participate in its dynamic education programs free of charge.

## ROMLife

All of the lectures, courses and events offered by the ROM can be found listed in the seasonal ROMLife brochures and on the ROM's website. On-line registration means that signing up has never been so easy; as a result, more than 4,000 people took part in programs ranging from drawing classes, films and singles events to lectures by ROM curators on their research and fieldwork. Some favorite programs include Charles Rennie Mackintosh, Canadian Icons, How to Look at Architecture, 100 Years of Anne, and Creation Stories. ROMLife also offered programs related to the exhibitions that were part of *A Season of Canada* and later *Darwin: The Evolution Revolution*.



Canada's premier gospel choir, Sharon Riley & Faith Chorale, performed a celebration concert in honour of Black History Month on Sunday, February 10, 2008, as part of ROM Family Weekends.

### ROM for the Holidays

ROM for the Holidays featured plenty of dinosaur-themed family programming between December 27, 2007, and January 6, 2008. There were activities such as drawing dinosaur murals, handling real dinosaur fossils, building 3-D dinosaur sculptures and lots of other fun things for kids.

### ROM Family Weekends

Supporting Sponsor: Vanbots Construction

ROM Family Weekends were launched in January 2008 with a wide range of family activities, including Crystal Pied Piper Tours, live musical performances in some galleries, a knight in full armour and appearances by ROM mascot Gordo—named after the ROM's *Barosaurus* dinosaur. Other items of interest were storytelling, lectures, ROM Sunday Concerts, the Digital Gallery and community cultural events including a large-scale Chinese New Year Celebration and various concerts and events celebrating Black History Month.

### Half Price Friday Nights

Presented by: Sun Life Financial

Every Friday from 4:30 to 9:30 pm, the ROM offers reduced admission to explore its galleries and exhibitions.

### March Break Camp and Gallery Activities

March Break Camp was completely sold out this year, with a total of 13 groups, of which two courses were tripled and two courses doubled due to overwhelming demand. In addition, eight instructors, 14 staff assistants and 22 individuals worked about 880 volunteer hours.

March Break Gallery Activities were bigger than ever this year, delivering free-with-admission Museum-wide fun from March 8 to 16, including our first-ever live-action Medieval Tournament, a South Asia Treasure Hunt, Keenan Family Hands-on Biodiversity Gallery and Sony® Cyber-Shot® Shooting Gallery. The gallery activities were conducted by programs staff and facilitators, as well as ROM employees from other departments ROM Friends group volunteers and students, who contributed approximately 2,663 volunteer hours.



## Summer Club

Generously Sponsored by: Imperial Oil Foundation

Another incredibly successful season was had, with nearly 2,000 kids enrolling in one of 83 groups offered. A dedicated team of 80 volunteers contributed over 8,600 hours, enhancing a dynamic staff team of 58 instructors and assistants. The Summer Club Leadership Training program had 54 participants. A partnership with the CNIB's youth leadership development program, SCORE, involved six visually impaired youth joining Summer Club as assistants for three days. This partnership helped to identify important accessibility issues here, while providing SCORE participants with a dynamic and challenging community service experience. Summer Club participants continued to enjoy unique learning opportunities like the new programs *Art Express*, *Tomb Treasures*, *Unsung Heroes*, *Dino Detailers* and *Ancient Architects*. Feedback from parents was very positive, with a parent saying "It is the best camp in the city."

## Saturday Morning Club

Generously supported by the Philip and Berthe Morton Foundation

Spring, fall and winter sessions were as popular as ever, with over 100 kids in each session! New offerings attracted a lot of attention, while long-running courses continue to be favorites. All of this would not be possible without the amazing contribution of the 35 volunteer assistants who, in total, contributed over 3,300 hours to this program. This is even more remarkable when you consider that over 90% of the current volunteers were either former participants, staff or volunteers. The amazing tradition of behind-the-scenes exploration was continued, with Justin Jennings providing a tour of the New World Archeology collections, and graduate student Bill Kilburn providing a tour of the mammology prep room.

## CIBC Discovery Gallery

This gallery offers the ROM's youngest visitors a fun and interactive space with an abundance of hands-on activities, real artifacts and a new IBM Eternal Egypt Kiosk. Friendly and informative gallery volunteers interacted with kids and showed them all the interesting things to do in the gallery.

Toys in the CIBC Discovery Gallery experience a lot of wear and tear from energetic kids. Suppliers of children's toys, costumes and books Doug and Melissa, Creative Education and Pearson's Publishers kindly provide a generous discount on new gallery supplies.

## Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity

A perennial favorite with families, this gallery had extra programming, including Seed Days, Monarch Butterfly appreciation days, Robert Bateman "Get to Know" contest launch day, craft "recycle" days and origami workshops. New exhibit additions to the gallery included a cinnamon bear (a subspecies of the American black bear), a tree cookie (a cross-section of a tree trunk) and a new bird case.

Both hands-on galleries rely on many volunteers to enliven the galleries and interact with young visitors. Last year, over two hundred individuals, including co-op students, volunteered their time. These volunteers also worked in the Digital Gallery, the Dino Dig located in the Gallery of the Age of Mammals and activity areas in related exhibitions: Ancient Peru Digs and the Darwin Discovery Zone.

### Institute for Contemporary Culture Programs

The ICC provides a unique forum at the ROM to explore current cultural issues through exhibitions of art and architecture, lectures, film series and informal gatherings. The ICC also organizes exhibitions in the new Roloff Beny Gallery on the top floor of the Michael Lee-Chin Crystal. ICC exhibitions are listed in the Exhibitions section. Below are programs and events organized by the ICC.

### Scotiabank Nuit Blanche: Charles Kriel

The world-famous digital video jockey premiered *DSM5* on the ROM Plaza for Nuit Blanche on September 29, 2007.

### A Return to the Place Where God Outstretched His Hand

As part of *Shapeshifters, Time Travellers and Storytellers*, Vancouver-based artist Peter Morin's performance on October 5, 2007, referenced a Tahltan transformation story as told by the artist's grandmother.

### Eva Holtby Lecture on Contemporary Culture: The Politics of Culture, the Politics of Identity

The second annual lecture was presented by Kwame Anthony Appiah, who spoke on October 12, 2007, to a sold-out audience. Through the generosity of former ROM Board member Philip Holtby, the ICC presents an annual lecture named in honour of his late wife. Additional funding provided by Eva Holtby's parents, Rudolph and Paula Schury.

### Séance

Commissioned by imagineNATIVE and the ICC, as part of *Shapeshifters, Time Travellers and Storytellers*, Kent Monkman, in the guise of his infamous alter-ego Miss Chief Eagle Testickle, performed on October 19, 2007. Made possible through the generous support of Partners in Art.

### Mark Dion at the ROM

American artist Mark Dion spoke about his work and the impulse to classify and order phenomena on January 18, 2008. Presented in collaboration with the Canadian Art Foundation International Lecture Series.

### Molly Johnson Sings

In honour of Black History Month, Canada's jazz diva performed a celebration concert on Friday February 29, 2008.



A group of visitors enjoying a DMV-led guided tour of the Matthews Family Court of Chinese Sculpture.

## Department of Museum Volunteers

This year marked the 50th anniversary of the Department of Museum Volunteers (DMV). On October 2, 2007, volunteers past and present, including two of its founding members and many of the 45 past presidents, came together to reminisce and recognize the years of dedicated support to the Museum.

The DMV and its 30 committees continue to provide tours of ROM galleries and exhibitions, create engaging programs, ranging from the popular ROMwalks to lectures based on the Museum's diverse collections, and raise money for curatorial research and acquisitions. The DMV contributes an estimated 65,000 volunteer hours a year, a value of close to \$2 million.

The June opening of the Michael Lee-Chin Crystal saw the DMV-operated ROM Reproductions move into its location in the centre of the new ROM Museum Store. ROM Reproductions carries an exclusive assortment of reproductions and adaptations of pieces from the ROM's own collections and raises an average of \$150,000 per year for the ROM's research and acquisition funds.

Museum Guides offered over 1,800 free public tours and over 300 paid group tours in English, while in French, the Guides du ROM offered four weekly tours, in addition to group tours on request. Over 100 Gallery Interpreters brought ROM artifacts into the galleries, providing interactive hands-on experiences for visitors, and 50 Meeters and Greeters welcomed visitors to the Museum, giving directions and answering questions.

The DMV continued to work with ROM staff, offering interactive programming for children through the OWLS program, the Explorers Club, the CIBC Discovery Gallery, the Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity and the ever popular March Break.

ROMtravel organized six international trips, 11 local ROMbus day trips and free bi-weekly tours from May to October.

A significant number of volunteers belong to "Friends" committees. The Bishop White Committee recently raised \$1 million for the funding of the Bishop White Curator of Japanese Art. The Friends of the Canadian Collections and ROM curatorial staff held events for its members and public. On June 11, 2007, the Friends of Textiles & Costume hosted the C4 Party, featuring an exclusive fashion show by Canadian designers in the new Patricia Harris Gallery of Textiles & Costume. At the 18th Annual Decorative Arts Symposium, 230 participants attended Gold and Silver: Treasures, Fakes and Forgeries. The 15th Annual Studies in Silver Lecture, The Clarkson Cup: Lord Stanley Move Over!, organized by the DMV and the ROM's European Section, took place in October 2007, benefiting the ROM's silver collection.

The Volunteer Resources Section, made up of ten committees, are the core of the DMV. They include Awards, First Magnitude (DMV newsletter), Volunteer Centre Receptionists, Volunteer Records/Archives, Publicity, Hospitality, Decor, Library, Special Exhibitions, Programs and Joint Health and Safety.

During fiscal 2007/2008, the DMV donated approximately \$60,000 to the ROM for research and acquisition and \$20,000 toward operations of the museum, and is proud to report that to date it has contributed \$1,281,091 towards Renaissance ROM.

# DONORS, PATRONS, SPONSORS

Donors to Renaissance ROM and other critical areas of need are playing a vital role in keeping the Museum at the forefront of Canada's major cultural institutions. Thanks to their dedicated support, the ROM is dramatically transforming itself to meet the challenges of the future, while maintaining the highest standards for exhibitions, galleries, research, collections care, education, and public programs. The ROM would like to thank the following donors for their exceptional generosity.



The ROM held its official Architectural Opening & Building Dedication to celebrate the opening of the Michael Lee-Chin Crystal. It began with a free public concert event starting at sunset on Saturday, June 2nd, 2007, and continued with free admission overnight and through Sunday, June 3rd. Left to right are the Hon. Hilary M. Weston, Galen Weston, Vincent Chen, Hyacinth Gloria Chen, Michael Lee-Chin, Daniel Libeskind, Nina Libeskind, Jean-Daniel Lafond, Her Excellency the Right Honourable Michaëlle Jean, Governor General of Canada, Sonya Hamilton and William Thorsell.

## GIFTS RECEIVED BETWEEN APRIL 1, 2007 AND MARCH 31, 2008

### PRINCIPAL GIFTS

(\$5,000,000 TO \$9,999,999)

Alex & Simona Shnaider

### LEADERSHIP GIFTS

(\$1,000,000 TO \$4,999,999)

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Anonymous (1)

## MAJOR GIFTS

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ROM Reproductions Shop  
Richard Rooney & Laura Dinner  
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The Jarislowsky Foundation  
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ROM Department of Museum Volunteers  
Arthur & Mary Sawchuk  
Estate of Henrietta E. Stevenson  
Vanbots Construction  
Sharon Zuckerman

## ALL RENAISSANCE ROM

### CAMPAIGN GIFTS

(Cumulative)

### CORNERSTONE GIFTS

(\$30,000,000 AND ABOVE)

Government of Canada  
Government of Ontario  
Michael Lee-Chin

### TRANSFORMING GIFTS

(\$10,000,000 TO \$29,999,999)

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John & Gail MacNaughton  
Marsan Foods  
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John & Liz Tory  
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Rita Tsang  
Elizabeth M. Walter  
Weston Foods Canada  
Sharon Zuckerman  
Anonymous (3)

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(\$25,000 TO \$99,999)

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The soaring four-storey interior court was named in honour of Michael Lee-Chin's mother. The Hyacinth Gloria Chen Crystal Court dedication on May 29, 2007, was attended by (left to right) Sonya Hamilton, Michael Lee-Chin, the Hon. Hilary M. Weston and Galen Weston.

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Seen here are Jack Cockwell, past Chair ROM Board of Trustees, with Elizabeth Samuel, former ROM Board Chair, and Lynda Hamilton. The ROM was saddened by the passing of Mrs. Samuel, who has been a long-serving supporter, dedicating much energy and affection towards the Museum.

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Eddie Goodman family at memorial April 7, 2007. The Honourable Edwin Goodman, P.C., Q.C., was a prominent Toronto lawyer and a former ROM Board Chair.

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Mrs. Deanie & Mr. Stephen Starkman  
Miss Mary Stedman  
Mr. Slavko & Ms. Regina Stemberger  
Mr. Bruce & Mrs. Eleanor Stevenson  
Ms. Alycia Stewart  
Mrs. Anne R. Stinson  
Ms. Marilyn Stonehouse  
Ms. Nancy Stow  
Mrs. Kathleen Sullivan  
Mr. Frank Surette & Ms. Gloria Humeniuk  
Stephen Tatrallyay & Leanne McPhie

Mr. Hunter Thompson  
    & Mrs. Valerie Greenfield Thompson  
Dr. J. E. & Mrs. B. K. Thompson  
Mr. Richard & Mrs. Heather Thomson  
Ms. Gillaine Truelove  
    & Mr. Michael Farrant  
Mr. Cornelis van de Graaff  
Mrs. Mary Rose & Mr. Andre Van Kesteren  
Ms. Nancy Vernon & Ms. Nan Vernon  
Dr. Wolfgang Vogel & Dr. Vanita Jassal  
Ms. Lorraine Vosu  
Mr. Milan & Mrs. Sheetal Vyas  
Mr. Suresh Melwani  
    & Mrs. Kanta Wadhwan-Melwani  
Mr. Ronald Walker & Ms. Susan Monteith  
Mrs. Lenore Walters  
Ms. Benita Warmbold  
Mr. Michael Watts  
Mr. Peter Webb & Mrs. Joan York  
Liet. Colonel Bob Weinert  
    & Ms. Kathryn A. Cox  
Mrs. Libby Wildman  
Mr. Brian B. Wilks & Mr. Dalton Robertson  
Mr. & Mrs. Frank A. Wilson  
Mr. James Wilson  
Dr. Murray Wilson  
Mr. Terry Wilson & Ms. Colleen Clarke  
Mrs. Irene Withers  
Mr. Greg & Mrs. Anna Woods  
Mr. David & Mrs. Susan Worts  
Mr. Ming Young & Ms. Julie Chan  
Ms. Jessie Yurman  
Dr. & Mrs. Bernard Zucker  
Mrs. Michelle Zuckerman  
Mr. & Mrs. Jerome Zwicker  
Anonymous {1}

# ROM FINANCIAL STATEMENTS AND AUDITORS' REPORT

To the Trustees of **The Royal Ontario Museum**

We have audited the balance sheet of The Royal Ontario Museum as at March 31, 2008 and the statements of operations and changes in net deficit and cash flows for the year then ended. These financial statements are the responsibility of the Museum's management. Our responsibility is to express an opinion on these financial statements based on our audit.

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

In our opinion, these financial statements present fairly, in all material respects, the financial position of the Museum as at March 31, 2008 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

*Ernst & Young LLP*

Toronto, Canada,  
May 27, 2008.

Chartered Accountants  
Licensed Public Accountants



Visitors bundled up wait in the extended admissions line during March Break 2008. With the new main entrance, now on Bloor Street West, admission to the ROM during extremely busy periods is now much faster.

# ROYAL ONTARIO MUSEUM

Incorporated by Special Act of the Ontario Legislature as a corporation without share capital

## BALANCE SHEET

[See Basis of Presentation - note 2]

As at March 31

	2008	2007
	\$	\$
	[000's]	
<b>Assets</b>		
<b>Current</b>		
Due from the Province of Ontario	12,100	—
Due from The Royal Ontario Museum Foundation [note 13]	1,819	1,089
Other accounts receivable	3,945	4,298
Inventories	134	115
Deferred exhibition costs and other assets	2,502	1,930
<b>Total current assets</b>	<b>20,500</b>	<b>7,432</b>
Deferred pension costs [note 14]	6,890	4,233
Capital assets, net [note 5]	268,848	241,741
Other assets	24	1,114
	<b>296,262</b>	<b>254,520</b>
<b>Liabilities and Net Deficit</b>		
<b>Current</b>		
Bank indebtedness [note 15[a]]	2,488	4,690
Accounts payable and accrued liabilities	11,720	27,784
Current portion of long-term debt [note 15[b]]	25,000	—
Deferred contributions [note 7]	3,323	3,091
<b>Total current liabilities</b>	<b>42,531</b>	<b>35,565</b>
Long-term debt [note 15[b]]	63,640	58,736
Deferred capital contributions [note 8]	186,925	165,791
Accrued non-pension liability [note 14]	3,398	2,937
<b>Total liabilities</b>	<b>296,494</b>	<b>263,029</b>
<b>Net deficit [note 9]</b>	<b>(232)</b>	<b>(8,509)</b>
	<b>296,262</b>	<b>254,520</b>

See accompanying notes

# ROYAL ONTARIO MUSEUM

## STATEMENT OF OPERATIONS AND CHANGES IN NET DEFICIT

Year ended March 31

	2008	2007
	\$ [000's]	\$
<b>Revenues</b>		
Grants <i>[note 10]</i>	39,186	24,599
Admission fees	6,307	3,117
Museum programs	1,850	1,765
Ancillary services	10,702	5,319
Investment income	22	87
Donations - Gifts in kind <i>[note 6]</i>	1,138	978
Amortization of deferred capital contributions <i>[note 8]</i>	8,479	3,421
Other <i>[note 8]</i>	2,329	1,844
	<b>70,013</b>	<b>41,130</b>
<b>Expenses <i>[note 11]</i></b>		
Curatorial and collections management	11,027	10,812
Building, security and visitor services	10,966	8,571
Ancillary services	8,323	4,671
General and administration	3,066	2,940
Education and public programs	2,673	2,621
Library and information services	2,226	2,673
Exhibition and gallery development	2,061	2,024
Marketing and public relations	3,800	2,285
Temporary exhibitions	4,116	2,607
Artifacts and specimens <i>[note 6]</i>		
Gifts in kind	1,138	978
Purchased	2,240	2,328
Amortization of capital assets <i>[note 5]</i>	8,767	3,685
Other	1,333	241
	<b>61,736</b>	<b>46,436</b>
<b>Excess (deficiency) of revenues over expenses for the year</b>	<b>8,277</b>	<b>(5,306)</b>
Net deficit, beginning of year	<b>(8,509)</b>	<b>(3,203)</b>
<b>Net deficit, end of year <i>[note 9]</i></b>	<b>(232)</b>	<b>(8,509)</b>

See accompanying notes



# ROYAL ONTARIO MUSEUM

## STATEMENT OF CASH FLOWS

Year ended March 31

	2008	2007
	\$	\$
	[000's]	
<b>Operating Activities</b>		
Excess (deficiency) of revenues over expenses for the year	8,277	(5,306)
Add (deduct) non-cash items		
Amortization of capital assets	8,767	3,685
Amortization of deferred capital contributions	(8,479)	(3,421)
Deferred capital contributions recognized as other revenue	(1,326)	(622)
	<b>7,239</b>	<b>(5,664)</b>
Changes in non-cash working capital balances related to operations		
Due from the Province of Ontario	(12,100)	—
Due from The Royal Ontario Museum Foundation	(730)	(234)
Other accounts receivable	353	(967)
Inventories	(19)	(21)
Deferred exhibition costs and other assets	(572)	(931)
Accounts payable and accrued liabilities	1,021	2,542
Deferred contributions	232	216
Net change in deferred pension costs	(2,657)	(2,190)
Net change in accrued non-pension liability	461	435
<b>Cash used in operating activities</b>	<b>(6,772)</b>	<b>(6,814)</b>
<b>Investing and Financing Activities</b>		
Purchase of capital assets, net of increase in other accounts receivable, and accounts payable and accrued liabilities related to construction in progress	(52,959)	(53,287)
Advances on long-term debt	29,904	17,991
Increase (decrease) in bank indebtedness	(2,202)	2,482
Decrease in other assets	1,090	273
Contributions received for capital asset purchases	30,939	39,355
<b>Cash provided by investing and financing activities</b>	<b>6,772</b>	<b>6,814</b>
<b>Net change in cash during the year</b>	<b>—</b>	<b>—</b>
Cash, beginning of year	—	—
<b>Cash, end of year</b>	<b>—</b>	<b>—</b>

See accompanying notes

# ROYAL ONTARIO MUSEUM

## NOTES TO FINANCIAL STATEMENTS

March 31, 2008

### 1. General

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.

### 2. Basis of Presentation

These financial statements have been prepared on a going concern basis, which presumes that the Museum will be able to realize its assets and discharge its liabilities in the normal course of operations for the foreseeable future.

The Museum’s credit facility [note 15[b]] requires payments on its non-revolving floating rate facility of \$10,000,000 by June 30, 2008 and \$15,000,000 by March 31, 2009. The Museum’s current cash flow projections indicate that it will not have sufficient cash available to make the payment required by March 31, 2009.

The Museum’s ability to continue as a going concern is dependent upon its negotiating an extension of the date by which the second loan payment is required, obtaining sufficient donations to satisfy loan payments, and/or raising alternative financing. These financial statements do not include adjustments to the amounts and classification of assets and liabilities that might be necessary should the Museum be unable to continue as a going concern.

### 3. Renaissance ROM Project

The Board of Trustees has approved the Renaissance ROM Project with a total

estimated cost of \$249,900,000 before financing and fundraising costs. Phase I, with a total cost of \$228,700,000, was substantially completed in March 2008. Phase II will cost an additional \$21,200,000 and is being completed as additional funding becomes available. The total project involves the restoration of the original buildings as well as the construction of 40,000 square feet of new gallery spaces. The Renaissance ROM Project will permanently alter the Museum’s economic base and is expected to provide additional annual market income to sustain excellence across the board.

Funding for this project is coming from the public and private sectors. As at March 31, 2008, the Museum has received commitments from the federal and provincial governments of \$72,000,000 and from the private sector of \$160,000,000. The balance is expected to be funded through additional government grants, the development of 90 Queen’s Park and the ongoing fundraising campaign being carried out by The Royal Ontario Museum Foundation, which operates under the name of The Royal Ontario Museum Governors [the “Foundation”] [note 13]. As at March 31, 2008, the Museum has incurred capital costs of \$248,555,000 [2007 – \$213,708,000] in connection with the project, which are included in capital assets on the balance sheet [note 5].

As at March 31, 2008, the Museum has entered into contracts with a total outstanding value of approximately \$1,424,000 [2007 – \$20,765,000] for capital asset additions.

### 4. Summary of Significant Accounting Policies

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

#### Change in accounting policies

Effective April 1, 2007, the Museum adopted the recommendations of the Canadian Institute of Chartered Accountants [“CICA”] Handbook Section 3855: *Financial Instruments – Recognition and Measurement* and CICA Section 3861: *Financial Instruments – Disclosure and Presentation*. CICA 3855 establishes standards for recognizing and measuring financial instruments, including the accounting treatment for changes in fair value. In accordance with CICA 3855, all derivatives are measured at fair value. As permitted by CICA 3855, the Museum’s other financial assets and liabilities continue to be presented at amortized cost, which approximates fair value. The adoption of CICA 3855 and 3861 did not have a significant impact on the financial statements in the prior or current year.

### **Revenue recognition**

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

Contributions externally restricted for purposes other than endowment are deferred and recognized as revenue in the period in which the related expenses are recognized. Externally restricted contributions for the purchase of land are credited directly to invested in capital assets. Externally restricted contributions for the purchase of other capital assets are deferred and amortized over the life of the related capital asset.

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

### **Derivative financial instruments**

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. 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-balance sheet liability or a future contractual obligation.

Derivative financial instruments are carried at fair value, with changes in value during the year recorded as an increase (decrease) in deferred capital contributions, if related to the purchase of capital assets funded by contributions, and an increase (decrease) in interest allocated to capital assets, if related to debt where interest is being capitalized. Otherwise, the change in fair value is recorded in the statement of operations and changes in net deficit.

### **Inventories**

Inventories, which consist mainly of supplies, are stated at the lower of average cost, determined on a first-in, first-out basis, and net realizable value.

### **Deferred exhibition costs**

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

### **Employee benefit plans**

The Museum accrues its obligations under employee benefit plans and related costs, net of plan assets. The cost of pensions and other retirement benefits earned by employees is actuarially determined using the projected benefit method prorated on service and management's best estimate of expected plan investment performance, salary escalation, retirement ages of employees and expected healthcare costs. For the purpose of calculating the expected return on plan assets, those assets are valued at a market-related value whereby investment gains and losses are recognized over a three-year period. Employee future benefit liabilities are discounted using current interest rates on long-term bonds.

The transitional asset (obligation), the impact of any change to plan provisions and the excess of the cumulative net actuarial gain (loss) over 10% of the greater of the benefit obligations and the market-related value of the plan assets are amortized over the average remaining service period of active employees.

### **Capital assets**

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

Building	40 years
Galleries	20 years
Building improvements	5 to 10 years
Furniture and equipment	3 to 10 years

Construction in progress comprises direct construction and other costs associated with the Renaissance 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.

### **Foreign currency translation**

Monetary assets and liabilities denominated in foreign currencies are translated into Canadian dollars at the exchange rates in effect at period end. Revenues and expenses are translated at exchange rates in effect on the date of the transaction.

## Artifacts and specimens

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

## Use of estimates

The preparation of financial statements in conformity with Canadian generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and the disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the reporting period. Actual amounts could differ from those estimates.

## Contributed materials and services

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

## Future accounting policy changes

The CICA has issued two new standards, CICA Section 3862: *Financial Instruments – Disclosures* and CICA Section 3863: *Financial Instruments – Presentation*, which enhance the abilities of users of financial statements to evaluate the significance of financial instruments to an entity, related exposures and the management of these risks.

The CICA has also issued a new accounting standard, CICA Section 1535: *Capital Disclosures*, which requires the disclosure of qualitative and quantitative information that enables users of financial statements to evaluate the entity's objectives, policies and processes for managing net assets.

In addition, the CICA has issued a new accounting standard, CICA 3031: *Inventories*, which requires additional disclosure and sets out new rules that may affect the valuation of inventories.

These changes in accounting policies, which will be adopted effective April 1, 2008, will only require additional disclosures in the financial statements, except for CICA 3031: *Inventories*. The impact of this section on the financial statements has not yet been determined.

## 5. Capital Assets

[a] Capital assets consist of the following:

	2008		2007	
	Cost	Accumulated amortization	Cost	Accumulated amortization
	\$	\$ [000's]	\$	\$
Land	931	—	931	—
Building	54,912	41,132	54,912	40,092
Galleries	38,260	33,397	38,228	32,489
Building improvements	17,872	12,219	17,359	11,549
Renaissance ROM Project <i>[note 3]</i>				
Building	203,578	4,596	202,386	—
Galleries	44,977	2,358	11,322	1,092
Furniture and equipment	4,175	2,155	3,570	1,745
	364,705	95,857	328,708	86,967
Less accumulated amortization	95,857		86,967	
<b>Net book value</b>	<b>268,848</b>		<b>241,741</b>	

During the year ended March 31, 2008, interest of \$2,568,000 [2007–\$2,663,000] was capitalized in the Renaissance ROM Project.

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

	2008	2007
	\$	[000's]
<b>Balance, beginning of year</b>	<b>241,741</b>	194,521
Purchase of capital assets funded by restricted capital contributions <i>[note 8]</i>	25,229	34,140
Purchase of capital assets funded by bank indebtedness, long-term debt, or accounts payable and accrued liabilities	10,162	16,115
Purchase of capital assets funded internally	483	650
Amortization of capital assets	(8,767)	(3,685)
<b>Balance, end of year</b>	<b>268,848</b>	241,741

## 6. Artifacts and Specimens

As at March 31, 2008, the collection consisted of approximately 6,000,000 artifacts and specimens. During the year ended March 31, 2008, the Museum accessioned approximately 800 [2007 – 2,000] objects to its collections through the donation and purchase of artifacts.

## 7. Deferred Contributions

Deferred contributions represent grants from federal and provincial governments, corporations and the Foundation [note 13] related primarily to next year's operations.

## 8. Deferred Capital Contributions

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

	2008	2007
	\$ [000's]	\$
<b>Balance, beginning of year</b>	<b>165,791</b>	130,479
Amortization of deferred capital contributions	<b>(8,479)</b>	(3,421)
Deferred capital contributions recognized as other revenue	<b>(1,326)</b>	(622)
Restricted contributions received related to prior year capital asset purchases	—	367
Other restricted contributions received for capital asset purchases [note 13]	<b>30,939</b>	38,988
<b>Balance, end of year</b>	<b>186,925</b>	165,791

As at March 31, 2008, deferred capital contributions of \$8,650,000 [2007 – \$4,287,000] were received but not spent.

## 9. Net Deficit

Changes in the components of net deficit are as follows:

	2008			2007	
	Operating deficit \$	Board restricted \$	Invested in capital assets \$	Total \$ [000's]	Total \$
<b>Balance, beginning of year (12,235)</b>	<b>970</b>	<b>2,756</b>	<b>(8,509)</b>	(3,203)	
Excess (deficiency) of revenues over expenses for the year	<b>8,273</b>	4	—	<b>8,277</b>	(5,306)
Net change in invested in capital assets	<b>(195)</b>	—	195	—	—
<b>Balance, end of year</b>	<b>(4,157)</b>	<b>974</b>	<b>2,951</b>	<b>(232)</b>	(8,509)

## 10. Grants

Grants consist of the following:

	2008	2007
	\$ [000's]	\$
Province of Ontario		
Operating	<b>18,518</b>	18,518
Deficit reduction grant	<b>12,100</b>	—
Other	<b>1,122</b>	617
Government of Canada	<b>335</b>	322
The Royal Ontario Museum Foundation [note 13]	<b>7,111</b>	5,142
	<b>39,186</b>	24,599

## 11. Expenses

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

	2008	2007
	\$ [000's]	\$
Salaries and benefits [note 14]	<b>26,739</b>	24,052
Purchased goods and services	<b>25,092</b>	17,721
Amortization of capital assets	<b>8,767</b>	3,685
Gifts in kind	<b>1,138</b>	978
	<b>61,736</b>	46,436

## 12. Museum Volunteers

During a typical year, Museum volunteers contribute approximately 66,000 hours in support of the Museum. Their activities include guided gallery tours and a variety of programs that enrich the visitor's experience at the Museum; offering local travel packages that promote the Museum's image in Ontario and throughout the world; and many other support activities. The Museum estimates that the value of these services is in excess of \$2,000,000 annually.

In addition, the net income generated by the Museum volunteers and the ROM Reproductions Association, an independent volunteer organization affiliated with the Museum, goes directly to support the Museum's activities. During the year ended June 30, 2007, Museum volunteers contributed \$60,000 to the Foundation for acquisition and research projects at the Museum. A contribution of \$30,000 is expected to be approved in June 2008 for the same purposes. The ROM Reproductions Association contributed \$100,000 during the year ended June 30, 2007 to the Foundation for the purchase of artifacts and specimens. A contribution of \$112,500 is expected to be approved in June 2008 for the same purposes.

### 13. The Royal Ontario Museum Foundation

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

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

	June 30, 2007
	\$
	[000's]
Unrestricted funds	(956)
Restricted funds	
Available currently	6,363
Endowment funds	
Externally restricted	9,725
Internally restricted	13,154
	<u>28,286</u>

During the year ended March 31, 2008, the Foundation granted \$35,925,000 [2007 – \$31,910,000] to the Museum. Of this amount, \$5,495,000 [2007 – \$3,574,000] was recorded as grant revenue [note 10], \$28,000,000 [2007 – \$25,818,000] was recorded as an increase in deferred capital contributions in connection with the Renaissance ROM Project [note 8], \$414,000 [2007 – \$904,000] was recorded as other deferred capital contributions [note 8] and \$2,007,000 [2007 – \$1,614,000] was recorded as deferred contributions.

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

### 14. Employee Benefits

The Museum has a defined benefit registered pension plan and other defined benefit plans that provide pension and other post-employment benefits to most of its employees. Pension benefits are based upon members' length of service and final three-year average salaries. Benefits are indexed to the extent that the annual inflation rate exceeds 4% in any individual year. Post-employment benefits include post-retirement healthcare and dental benefits. Details of these plans are summarized below.

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

	Year ended March 31, 2008	Year ended March 31, 2007
	\$	\$
	[000's]	[000's]
Defined benefit plan	1,828	2,427
Other post-employment benefits	572	553
	<u>2,400</u>	<u>2,980</u>

The assets and liabilities of the plans are measured each period at the balance sheet date. The balance sheet identifies separately the amounts recognized in respect of the pension and non-pension plans. Information about the Museum's pension and non-pension plans as at March 31 is as follows:

	Pension Non-pension			
	2008	2007	2008	2007
	\$	\$	[000's]	\$
	[000's]	[000's]	[000's]	[000's]
Accrued liabilities	63,596	66,693	5,103	5,028
Market value of plan assets	57,610	57,824	—	—
Funded status - plan deficit	(5,986)	(8,869)	(5,103)	(5,028)
Unamortized transitional obligation (asset)	(3,360)	(3,938)	1,522	1,707
Unrecognized past service costs	(2,549)	(2,950)	—	—
Unrecognized net actuarial loss	18,785	19,990	183	384
<b>Balance sheet asset (liability)</b>	<b>6,890</b>	<b>4,233</b>	<b>(3,398)</b>	<b>(2,937)</b>

Included in the balance sheet asset related to the defined benefit pension plan is a liability of \$950,100 in connection with supplementary pension arrangements.

The significant actuarial assumptions adopted to determine the expense for the Museum's benefit plans as at March 31, are as follows:

	Pension		Non-pension	
	2008	2007	2008	2007
	%	%	%	%
Discount rate	6.00	5.25	6.00	5.25
Expected long-term rate of return on plan assets	7.00	7.00	—	—
Rate of compensation increase	3.50	3.00	—	—

The significant actuarial assumptions adopted in measuring the accrued benefit assets and liabilities of the Museum's benefit plans as at March 31, are as follows:

	Pension		Non-pension	
	2008	2007	2008	2007
	%	%	%	%
Discount rate	6.00	5.25	6.00	5.25
Rate of compensation increase	3.50	3.50	—	—

For measurement purposes as at March 31, 2008, an initial weighted average increase in the cost of healthcare and dental benefits of 6.83% in 2008 was assumed decreasing to a 4.50% annual rate of increase after 2019.

The Museum's pension plan assets are invested in pooled funds that provide the following asset mix:

	March 31, 2008	March 31, 2007
	%	%
Cash and cash equivalents	4	5
Bonds	35	32
Canadian equities	32	33
U.S. equities	15	16
Other foreign equities	14	14
	100	100

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

	Pension		Non-pension	
	2008	2007	2008	2007
	\$	\$	[000's] \$	\$
Employee contributions	600	652	—	—
Employer contributions	4,485	4,444	111	118
Benefits paid	3,072	2,829	111	118

The most recent actuarial valuation of the registered pension plan for funding purposes was as of January 1, 2007 and the next required valuation is as of January 1, 2008. The measurement date for the benefit plans was March 31, 2008.

#### 15. Credit Facilities

[a] The Museum has a credit agreement with the Museum's banker, as follows:

- \$5,000,000 demand revolving operating credit facility with interest payable at prime less 10 basis points. As at March 31, 2008, the outstanding balance in connection with this facility was \$2,488,000 [2007 – \$4,690,000].
- \$2,000,000 letter of credit facility. As at March 31, 2008 and 2007, the Museum did not have any outstanding letters of credit.

[b] On October 5, 2007, the Museum signed a new credit agreement with the OFA. The credit agreement is comprised of a non-revolving fixed rate facility of \$40,000,000 and a non-revolving floating rate facility with a maximum limit of \$51,000,000. The fixed rate facility is divided into four tranches bearing interest rates of between 5.04% and 5.12%. The floating rate facility bears interest at a rate equal to the 30 day Ontario treasury bill rate plus 40 basis points. As at March 31, 2008, there is \$40,000,000 outstanding with respect to the fixed rate facility and \$48,640,000 outstanding with respect to the floating rate facility.

The following minimum payments are due as follows:

	\$
	[000's]
2009	25,000
2010	12,000
2011	15,000
2012	11,500
2013	1,500
Thereafter	23,640
	88,640

Earlier repayments are required in certain circumstances. In addition, 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.

- [c] As security 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 Renaissance ROM Project.

## 16. Financial Instruments

- [a] The Museum is exposed to foreign exchange risk with respect to contractual obligations payable in foreign currency and to interest rate risk with respect to its long-term debt. The Museum enters into derivative financial instruments to manage its risk exposure.

The Museum is exposed to credit-related losses in the event of non-performance by counterparties to financial instruments, but it does not expect counterparties to fail to meet their obligations given their high credit rating.

- [b] The Museum has in place an Interest Rate Swap Agreement [the "Agreement"] with a notional value of \$20,000,000, which will expire on May 2, 2008. Under the terms of the Agreement, the Museum has agreed with a counterparty to exchange, at specified intervals and for a specified period, its floating interest obligation for fixed interest [4.53%] calculated on the notional value of the loan. The use of the swap effectively enables the Museum to convert part of the floating rate interest obligation of the loan into a fixed rate obligation and thus manage its exposure to interest rate risk. The swap is marked-to-market.

As at March 31, 2008, the fair value of the interest rate swap was a gain of \$22,110 [2007 - gain of \$186,000]. The change in the fair value of the interest rate swap is recorded as a decrease in interest included as an addition to capital assets.

- [c] The Museum has in place forward foreign currency contracts [the "Forward Contracts"] to manage foreign exchange risk on contractual obligations denominated in Euros. Under the terms of the Forward Contracts, the Museum will receive delivery of the foreign currency at a contracted rate of 1.4820. The use of the Forward Contracts enables the Museum to fix the exchange rate and reduce the risk of fluctuations in the rate. The Forward Contracts are marked-to-market.

As at March 31, 2008, the notional value of the Forward Contracts totalled \$949,000 [2007 - \$373,000] with a gain of \$153,000 [2007 - gain of \$13,000] recorded in the accounts. The change in the fair value of the Forward Contracts is recorded as an increase in deferred capital contributions.



# ROYAL ONTARIO MUSEUM

## SCHEDULE OF OPERATIONS BY FUND

Year ended March 31

	2008				2007			
	Operating Fund	Restricted Fund	Capital Fund	Total	Operating Fund	Restricted Fund	Capital Fund	Total
	\$	\$	\$	\$	\$	\$	\$	\$
	[000's]							
<b>Revenues</b>								
Grants	33,795	5,391	—	39,186	19,718	4,881	—	24,599
Admission fees	6,307	—	—	6,307	3,117	—	—	3,117
Museum programs	1,850	—	—	1,850	1,765	—	—	1,765
Ancillary services	10,702	—	—	10,702	5,319	—	—	5,319
Investment income	15	7	—	22	75	12	—	87
Donations - Gifts in kind	—	1,138	—	1,138	—	978	—	978
Amortization of deferred capital contributions	—	—	8,479	8,479	5	—	3,416	3,421
Other	721	282	1,326	2,329	256	966	622	1,844
	<b>53,390</b>	<b>6,818</b>	<b>9,805</b>	<b>70,013</b>	<b>30,255</b>	<b>6,837</b>	<b>4,038</b>	<b>41,130</b>
<b>Expenses</b>								
Curatorial and collections management	9,474	1,553	—	11,027	9,327	1,485	—	10,812
Building, security and visitor services	9,353	1,613	—	10,966	7,319	845	407	8,571
Ancillary services	8,323	—	—	8,323	4,671	—	—	4,671
General and administration	3,059	7	—	3,066	2,866	74	—	2,940
Education and public programs	2,531	142	—	2,673	2,142	479	—	2,621
Library and information services	2,112	114	—	2,226	2,293	380	—	2,673
Exhibition and gallery development	2,061	—	—	2,061	2,024	—	—	2,024
Marketing and public relations	3,800	—	—	3,800	2,285	—	—	2,285
Temporary exhibitions	4,116	—	—	4,116	2,607	—	—	2,607
Artifacts and specimens								
Gifts in kind	—	1,138	—	1,138	—	978	—	978
Purchased	—	2,240	—	2,240	—	2,328	—	2,328
Amortization of capital assets	288	—	8,479	8,767	269	—	3,416	3,685
Other	—	7	1,326	1,333	—	26	215	241
	<b>45,117</b>	<b>6,814</b>	<b>9,805</b>	<b>61,736</b>	<b>35,803</b>	<b>6,595</b>	<b>4,038</b>	<b>46,436</b>
<b>Excess (deficiency) of revenues over expenses for the year</b>	<b>8,273</b>	<b>4</b>	<b>—</b>	<b>8,277</b>	<b>(5,548)</b>	<b>242</b>	<b>—</b>	<b>(5,306)</b>
Net surplus (deficit), beginning of year	(10,410)	970	931	(8,509)	(4,862)	728	931	(3,203)
<b>Net surplus (deficit), end of year</b>	<b>(2,137)</b>	<b>974</b>	<b>931</b>	<b>(232)</b>	<b>(10,410)</b>	<b>970</b>	<b>931</b>	<b>(8,509)</b>

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Front and back inside covers: Pre-installation galleries, June 2007. Photo: David McKay

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December 2007. Photo: David McKay

Wirth Gallery of the Middle East and Sir Christopher Ondaatje

South Asian Gallery, February 2007. Photo: David McKay

Gallery of the Age of Mammals, December 2007. Photo: David McKay

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Canadian Atlantic coast sharks, commercial fishes and invertebrates (pg 13)

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