

ROYAL ONTARIO MUSEUM

Annual Report

2020–21

CONTENTS

Executive Summary	02
About the ROM	04
Performance Highlights	05
Descriptions of Activities	06
Strategic Objective 1	07
Strategic Objective 2	19
Strategic Objective 3	28
Strategic Objective 4	30
Operational Performance and Risk Analysis	33
ROM Leadership	36
Audited Financial Statements	43

EXECUTIVE SUMMARY

This is probably the most unusual annual report in the history of the Museum. It looks back at an unprecedented year, one in which the ROM, an institution dedicated to serving the public, was closed to that public for more two-thirds of times, with much of its staff on emergency leave during that period. In keeping with public health guidelines, to prioritize slowing down the spread of the pandemic, and to ensure the safety of our staff while safeguarding our facility and collections, the Museum closed its doors for four months, from March 14 until July 10. This was followed by the second closure, which began on November 23 and continued into July of the new fiscal year.

The impact of these necessary health measures was instant and devastating. Deprived of our lifeblood, which is the visiting public, attendance dropped to record lows (after years of record-setting attendance reaching 1.3 million people), self-generated revenues evaporated, philanthropy temporarily slowed, and museum activities were essentially reduced to what could be accomplished from the safety of one's home, with the notable exception of security, facilities and collections management staff, who ensured the safeguarding of the ROM and its holdings.

To reduce the significant financial impact on the institution and to ensure its viability and sustainability in a post-COVID-19 world, the Museum took drastic steps to limit expenditures. This resulted in the difficult decision to place many staff members on Declared Emergency Leave and most others on reduced working hours, for a substantial period of the year. All ROM volunteers were asked to work from home, as well. The ROM is grateful for the partnership of our and the understanding of our committed staff and volunteers as we, together, sought to weather this extremely difficult period.

Throughout the pandemic the Museum has adopted a two-pronged approach: managing through the immediate challenges of the pandemic, while maintaining our capacity to ensure a strong and dynamic ROM when we come out the other side. The Museum is grateful to the Government of Ontario for its support during this period. We would like to acknowledge the importance of the early payment of the Provincial operating grant, which ensured cash flow as other revenues disappeared. And we would also like to thank the Province for the stabilization grant, which was instrumental in reducing the financial impact of the pandemic.

With the essential support of the Province, as well as the ROM Governors, the Museum was able to navigate through the past year, adapting our operations as we continued to embrace measures for greater operational efficiency and value for money for the people of Ontario. We developed working practices in line with public health regulations and made changes to our public spaces to provide a safe visitor experience when we are able to be open. We are heartened that studies have shown that museums are one of the safest indoor spaces and hope that this will encourage our visitors to return when they can. We adopted remote working practices and protocols, yet look forward to working together in the same physical space again. We also dramatically expanded our digital programs to maintain and deepen our audience engagement by launching the ROM at Home platform. We provided successful and oversubscribed Virtual Field Trips that are free to Ontario schools, as well as a wide range of other online programming available to all Ontarians as well as people around the globe. We provided free access to the Museum for frontline workers in August during the short window we were able to be open to the public.

While managing through and adapting to the pandemic, the Museum maintained a parallel focus on our ROM 21st Century Strategic Direction. We remain energized by the direction we have taken as an institution dedicated to becoming ever more relevant in people's lives. Few institutions have the power

to resonate in so many ways for so many people the way that the ROM can. We are committed to becoming one of the world's foremost cultural institutions, one that is a cultural and civic hub locally and a thought leader globally. Even during this challenging year, we made substantial progress in this direction. We established the Allan and Helaine Shiff Curatorship of Climate Change, continued to build an exciting and diverse exhibition program, and made significant progress in our work toward the creation of the Willner Madge Gallery, Dawn of Life, continued to improve organizational efficiency, and delivered leading research. During this same period, when the fight for racial justice took on even greater prominence, the ROM, too, advanced the critical work toward greater equity and inclusion.

We look forward to returning to our place as Canada's most visited museum, as a critical anchor for tourism, cultural engagement and community in the Province and for the country. We are primed not only for the economic recovery of the Museum, and our society, for our collective resurgence as the pandemic and its limitations on public life fade into memory.

ABOUT THE ROM

ROM Mission

We transform lives by helping people to understand the past, make sense of the present, and come together to shape a shared future.

We build and share global collections, create knowledge, inspire learning, encourage gathering, and spark exchange on topics within the intersecting worlds of art, culture, and nature that matter to people and communities.

ROM Vision

The ROM will become a distinctly 21st-century museum. We will be known globally for the expansion of the boundaries of knowledge, innovation in presenting that knowledge, and public relevance within the intersecting worlds of art, culture, and nature. We will be universally recognized as Canada's leading museum and as one of the foremost cultural institutions anywhere in the world.

ROM Mandate (from the ROM Act of 1912)

The collection and exhibition of objects, documents, and books of any kind to illustrate and make known to the public the natural history of Ontario, Canada, and the world; the collection and exhibition of objects, documents, and books of any kind to illustrate and make known to the public the history of humankind in all ages; the promotion of education, teaching, research, and publication in any or all fields related to the objects of the Museum as referred above.

PERFORMANCE HIGHLIGHTS

The highlights this year are less focused on the Museum's success in driving record-breaking attendance numbers, excelling at expanding our self-generated revenues, and other such achievements, as important as they are in non-pandemic years. This year's narrative is about actively and innovatively adapting and responding to adverse circumstances, while planning for a robust, exciting future.

EXHIBITIONS

The Museum developed a strong exhibition program that will enable recovery upon receiving permission to open the doors once again.

FACILITIES

Museum facilities and spaces were adapted to ensure a safe working environment for staff and a safe space to visit for the public.

REMOTE WORKING

The Museum adapted its working practices and invested in hardware and software that enabled staff to work from the safety of their home.

ROM AT HOME

We pivoted to enhance the Museum's digital engagement to stay connected with our audiences and reaching new ones through the ROM at Home platform.

WILLNER MADGE GALLERY, DAWN OF LIFE

We remained focused on opening this ground-breaking gallery in late 2021.

EQUITY AND INCLUSION

The Museum made a substantial push to centre equity and inclusion in our work and programming.

VIRTUAL FIELD TRIPS

The Museum launched live virtual field trips, free to Ontario schools and connected to the Ontario curriculum, to continue to engage with students and teachers across the Province.

COLLECTION DIGITIZATION

We concluded a major project aimed at digitizing parts of the collection and to make it accessible to the global public on eMuseum, our online collections platform.

FINANCIAL SUSTAINABILITY

The Museum focused its efforts on reducing expenses and safeguarding its workforce for the long term, and is grateful to the Province for providing a much-needed stabilization grant, which has provided a stronger platform for financial recovery.

DESCRIPTION OF ACTIVITIES

In fulfillment of the ROM's mandate and aligned with government priorities, the Museum continued to make progress on the following strategic objectives as set out in the 2020-21 Business Plan and its addendum.

STRATEGIC OBJECTIVE 1

Dramatically increase our relevance to the people of Toronto and Ontario and our centrality to the life of our community

STRATEGIC OBJECTIVE 2

Ascend to the very top tier of leadership in the global museum field

STRATEGIC OBJECTIVE 3

Transform our facility so that it welcomes and inspires all our visitors and delivers a distinctly 21st century museum experience

STRATEGIC OBJECTIVE 4

Significantly build our talent base and financial strength commensurate with the needs of a great 21st century museum

STRATEGIC OBJECTIVE 1

EXHIBITIONS

During this unprecedented year, the ROM strategically revised its exhibition program in response to COVID-19 and its effects on the Museum. A smaller roster of exhibitions was offered, aligned with reduced attendance expectations, and extended dates were negotiated with exhibition organizers where possible to replace days lost due to building closures. The presented exhibitions supported the ROM's overall exhibitions program by meeting several key criteria: relevant and appealing themes; a balance of topics across art, culture and nature; showcasing ROM collections and scholarship; and partnership with other great museums around the world.

Egyptian Mummies: Ancient Lives. New Discoveries. was the ROM's major exhibition for this fiscal year. It explored the perennial favourite Egyptian mummies albeit through a slightly different lens. Drawn from The British Museum's renowned collections, this exhibition introduced six mummies whose personal stories were revealed using traditional research alongside the latest technology. Visitors learned about the individual mummies and connected with the stories of each individual, including who they were, how they lived, and how they died in Ancient Egypt.

Two other loan exhibitions - *Winnie-the-Pooh: Exploring a Classic* (from the Victoria and Albert Museum) and *Wildlife Photographer of the Year* (from the Natural History Museum, London) - presented popular stories. In *Winnie-the-Pooh*, visitors learned about the origins and development of this endearing literary character and the incredible Canadian connection: the story of Canadian Captain Harry Colebourn and the real black bear who inspired the Pooh classics. *Wildlife Photographer of the Year* returned to the ROM for its eighth consecutive year. Though on display for a few days only because of the closure, ROM at Home programming helped to share this year's 100 finalists with Wildlife Photographer enthusiasts.

Balancing out this year's program were three ROM-original exhibitions, which presented the Museum's own research and collections. *The Cloth That Changed the World: India's Painted and Printed Cottons* showcased the Museum's renowned collection of Indian chintz, which is widely considered to be amongst the best in the world. This exhibition was complimented by a smaller installation, *Florals: Desire and Design*, featuring botanical publications and Indian cotton textiles embellished with colourful hand-painted flowers, thereby demonstrating botany's connection to European culture in the 1700s. Lastly, the ROM opened a new gallery display, *Austin Clarke: Recognizing a Literary Great*, which honours the legacy of the renowned Black Canadian author and civil rights activist.

Despite pandemic challenges, this fiscal year's program offered diverse and compelling exhibitions which, encompassing art, culture, and nature, aimed at broadening and enriching our visitors' understanding and appreciation of our world. ROM at Home programming helped to bring these exhibitions to our visitors when the Museum was closed.

Egyptian Mummies: Ancient Lives. New Discoveries

Garfield Weston Exhibition Hall, Level B2, Michael Lee-Chin Crystal
September 19–November 22, 2020; originally scheduled to close March 21, 2021
ROM Curator: Dr. Krzysztof Grzymalski, Senior Curator, Egypt & Nubia

Exhibition Partner: The British Museum

Official Airline: Air Canada

Media Partners: CTV, Toronto Star

Royal Exhibitions Circle: A. H. Wilkens Auctions & Appraisals, Daniel & Susan Argiros, Nancy Chafee, Jack L. Cockwell, Gail & Bob Farquharson, Linda Hasenfratz & Ed Newton, Hatch, Chris Jamroz, Robert E. Pierce & Family, Robert H. Pitfield, Stephen Smith & Diane Blake, James & Louise Temerty, Richard Wernham & Julia West, Jeff Willner & Family, Anonymous

Mummies have captured the imagination for centuries. In this compelling travelling exhibition, the stories of mummified individuals from ancient Egypt were revealed using the latest technology. Six mummies from The British Museum’s world-renowned Egyptian collections were featured and included a priest’s daughter, a temple singer, and a young child. Combining CT scans, digital visualizations, and the latest research, this exhibition offered a glimpse into Ancient Egypt along the Nile by exploring how these individuals lived and what happened to them after they died.

The presentation of this exhibition was a collaboration between the British Museum and the Royal Ontario Museum.

Winnie-the-Pooh: Exploring a Classic

Roloff Beny Gallery, Level 4, Michael Lee-Chin Crystal

March 7–13, 2020; September 1–November 22, 2020 (originally scheduled to close January 17, 2021)

ROM Curator: Dr. Justin Jennings, Senior Curator, Latin American Archaeology

Royal Exhibitions Circle: A. H. Wilkens Auctions & Appraisals, Daniel & Susan Argiros, Nancy Chafee, Jack L. Cockwell, Gail & Bob Farquharson, Linda Hasenfratz & Ed Newton, Hatch, Chris Jamroz, Robert E. Pierce & Family, Robert H. Pitfield, Stephen Smith & Diane Blake, James & Louise Temerty, Richard Wernham & Julia West, Jeff Willner & Family, Anonymous

This delightful exhibition celebrated the magical world of Winnie-the-Pooh, one of the most adored literary characters of all time. Organized by the Victoria and Albert Museum, the exhibition explored the origins, creation, and enduring legacy of the classic children’s stories by A.A. Milne (1882–1956) and illustrations by E.H. Shepard (1879–1976). The ROM’s presentation also highlighted an internationally significant piece of Canadian history, revealing the historical Canadian context of Winnie-the-Pooh and his rise to fame. Despite limited availability due to forced building closures, the exhibition welcomed almost 31,000 visitors, providing an engaging space that successfully supported visitor learning and enriched appreciation for the legacy of our favourite honey-obsessed bear.

Exhibition organised by the Victoria and Albert Museum, London.

Wildlife Photographer of the Year

Third Floor Centre Block

November 21–22, 2020; scheduled to close on May 30, 2021

ROM Curator: Dr. Burton Lim, Assistant Curator, Mammalogy

Royal Exhibitions Circle: A. H. Wilkens Auctions & Appraisals, Daniel & Susan Argiros, Nancy Chafee, Jack L. Cockwell, Gail & Bob Farquharson, Linda Hasenfratz & Ed Newton, Hatch, Chris Jamroz, Robert E. Pierce & Family, Robert H. Pitfield, Stephen Smith & Diane Blake, James & Louise Temerty, Richard Wernham & Julia West, Jeff Willner & Family, Anonymous

The longest-running and most prestigious nature photography competition in the world returned to the ROM for the eighth year in a row. One hundred all-new photographs from around the world revealed striking wildlife, breathtaking landscapes, and the remarkable beauty of our natural world that amazed and moved viewers.

Wildlife Photographer of the Year is developed and produced by the Natural History Museum, London

The Cloth That Changed the World: India's Painted and Printed Cottons

Patricia Harris Gallery of Textiles & Costume, Level 4, Michael Lee-Chin Crystal

September 12–November 22, 2020; scheduled to close on September 6, 2021

ROM Curator: Dr. Sarah Fee, Senior Curator, Global Fashion & Textiles

ROM Advising Curators: Dr. Alexandra Palmer, Nora E. Vaughan Senior Curator, Global Fashion & Textiles, Deborah Metsger, Assistant Curator, Botany, Dr. Deepali Dewan, Dan Mishra Curator of South Asian Art & Culture

Exhibition Patron: ROM Friends of Textiles and Costume & Burnham Brett Endowment Fund

Royal Exhibitions Circle: A. H. Wilkens Auctions & Appraisals, Daniel & Susan Argiros, Nancy Chafee, Jack L. Cockwell, Gail & Bob Farquharson, Linda Hasenfratz & Ed Newton, Hatch, Chris Jamroz, Robert E. Pierce & Family, Robert H. Pitfield, Stephen Smith & Diane Blake, James & Louise Temerty, Richard Wernham & Julia West, Jeff Willner & Family, Anonymous

This breathtaking exhibition displayed for the first time in 50 years the Museum's world-renowned collection of Indian chintz. While celebrating the technical mastery, creativity, and far-reaching influence of India's vividly painted and printed textiles, it also explored the consequences of global consumer desire for the textile, from its role in intensifying Europe's Industrial Revolution and the trans-Atlantic slave trade that accompanied it, to present-day environmental concerns.

Florals: Desire and Design

European Special Exhibitions Gallery, Samuel European Galleries, Level 3, Hilary and Galen Weston Wing

February 15–March 13, 2020; July 9–November 22, 2020; scheduled to close on January 3, 2022

ROM Curator: Deborah Metsger, Assistant Curator, Botany

ROM Advising Curators: Dr. Sarah Fee, Senior Curator, Global Fashion & Textiles, Dr. Alexandra Palmer, Nora E. Vaughan Senior Curator, Global Fashion & Textiles

Royal Exhibitions Circle: A. H. Wilkens Auctions & Appraisals, Daniel & Susan Argiros, Nancy Chafee, Jack L. Cockwell, Gail & Bob Farquharson, Linda Hasenfratz & Ed Newton, Hatch, Chris Jamroz, Robert E. Pierce & Family, Robert H. Pitfield, Stephen Smith & Diane Blake, James & Louise Temerty, Richard Wernham & Julia West, Jeff Willner & Family, Anonymous

Influential botanical publications, exquisite illustrations from the 1700s, and a stunning assortment of Indian cotton fashion and wall hangings covered with colourful hand-painted flowers invited visitors to discover an explosive period of botanical fascination and interest during which culture and nature were inextricably linked. Select objects from the ROM's collection revealed how Indian artisans customized cotton textiles to indulge European fascination.

Austin Clarke: Recognizing a Literary Great

Wilson Canadian Heritage Exhibition Room, Sigmund Samuel Gallery of Canada, Level 1, Weston Family Wing
January 23, 2021–January 23, 2022

ROM Curator: Dr. Arlene Gehmacher, Curator (Canadian Paintings, Prints & Drawings), Canadiana Curatorship
Guest Curators: Pamela Edmonds, Senior Curator, McMaster Museum of Art, and Dr. Rinaldo Walcott, Professor, University of Toronto

The installation of a newly commissioned portrait, generously supported by the JWL Forster National Portrait Gallery Fund, honours the legacy of renowned Black Canadian author and civil rights activist, Austin Ardinel Chesterfield Clarke (1934-2016). Clarke, who immigrated to Canada from Barbados in 1955, is known for his literary works, many of which examine the residual effects of colonialism and slavery on contemporary race relations, as well as themes of resilience and hope. His influential body of work conveys the significance and impact of Black Canadians in the cultural life of the country.

ROM TRAVELS THE WORLD

Christian Dior

The McCord Museum will be the final venue to host the ROM's successful *Christian Dior* exhibition. After opening for one week in September 2020 and then closing due to the COVID-19, the exhibition reopened to the public on February 11 and will be on display in Montreal until September 26, 2021.

INTERNATIONAL COLLABORATIONS

International Museum Networks

Throughout the pandemic, the ROM's involvement in many national and international museum networks provided a crucial context for exchange of experiences, knowledge and mutual assistance in such unprecedented times. These networks include the Association of Art Museum Directors, a gathering of the twelve largest museums with natural history collections (G12), and the Canadian Art Museum Directors Organization.

Cultural Diplomacy Research Summit

In September, and in partnership with the USC Center on Public Diplomacy and the Universidad Iberoamericana, the ROM and Queen's University co-hosted "Cultural Diplomacy as Critical Practice," a virtual cultural diplomacy research summit. The first of three summits, the event brought together academics and practitioners in cultural diplomacy and generated conversations that provoked new insights into and advanced new perspectives on cultural diplomacy, challenging the dominance of Eurocentrism in this field of study and practice. Supported by the Social Sciences and Humanities Research Council, this summit advanced the work of the North American Cultural Diplomacy Initiative, of which the ROM is a founding partner.

ADULT AND ROMKIDS PUBLIC PROGRAMS

COVID-19 caused a major disruption of public programming. Mandated closures and public health restrictions meant that in-person programming could not take place at the Museum. Popular and well-attended adult and children programming, such as ROM Speaks lectures, ROM U workshops, ROM After Dark social evenings, and ROMKids' camps, such as Summer Club and Saturday Club, were cancelled for the entire fiscal year.

This challenging situation resulted in the ROM adapting and reimagining traditional in-person programming in a digital format. Our commitment to connect and engage with our audiences became ever more important. In the past year, a new digital initiative was launched to offer access to high quality adult and ROMKids programs to bring both live and pre-recorded programming under the brand of ROM at Home (see below). Our ROM at Home digital offers have been very well received by the public and we look forward to expanding and enhancing our programming in new and innovative ways to engage with our audiences.

ROM at Home

As part of the ROM's broader content strategy and ongoing commitment to provide audiences with greater digital access to the Museum, we have continued to further enhance and expand our online presence. With so many people at home during the pandemic, we accelerated our digital initiatives introducing virtual tours, field trips, live Zoom events and more to keep the doors of the Museum open virtually and stay connected with our audiences.

We created the ROM at Home platform as a central resource for accessing the Museum's content online. We then redesigned our approach to ROM at Home, introducing an editorial process that brought into focus the important topics and themes of our times. By creating themed content through the lens of art, culture, and nature, and sharing that content across our various online platforms, we are creating fresh opportunities to highlight the depth and breadth of the ROM's research, collections, and expertise while offering audiences new ways to experience the Museum.

The ROM at Home program received 208,000 visits in the fiscal year. On average, this accounted for 13% of total web visits, peaking at 21% in the final quarter. About 20% of the audiences were returning visitors, with social media accounting for about a third of acquisitions, twice the site average of 10%.

ROM at Home: content highlight for school audiences

In response to lockdowns, along with the desire to maintain an active connection with our school audiences, ROM educators created two weekly interactive, educational programs for the ROM at Home portal.

ROM Around You

What do you know about the things around you? Let's find out! Students were invited to explore art, culture, and nature with ROM Teacher Julie Tomé as she shared a new theme every Monday in an educational how-to video that connected the topic to a ROM-inspired hands-on activity. Students could then take on the curiosity challenge to discover more about the objects in their home, yard, and neighbourhood.

ROM Storytime

Tuesdays at 11:00 am we invited audiences to join us on YouTube Live for a read-along of children's books for young learners with ROM educator Sarah Elliott. This engaging series invites reading along onscreen with storybooks based on the Museum's collections and exhibitions. Each reading was followed by a live Q&A on how the stories connect to ROM objects and a story-inspired creative activity.

SCHOOL PROGRAMS

Virtual School Programs

COVID-19 restrictions and closures have ultimately changed the ways that students and teachers engage with the ROM. In response to the ongoing shifts in schools and the demand for virtual content from teachers, ROM School Programs focused on developing and delivering distance learning programs and online educational content this year. A total of 69,518 students and teachers from across the province participated in ROM virtual school programs, which were launched in December 2020. The Virtual Field Trip program engaged Kindergarten to Grade 12 classrooms in live and interactive virtual lessons. Using Zoom, ROM educators engaged students on topics such as Indigenous Perspectives at the ROM, Exploring the ROM, and Doing Science. To increase the accessibility of our programming during this challenging school year, the ROM Virtual Field Trip program was provided free of charge to public schools across Ontario, thanks to the support of generous ROM patrons.

The ROM's virtual school programs are generously supported by the late Ada Slaight and The Slaight Family Foundation, Association for Native Development in the Performing and Visual Arts, Barrick Gold Corporation, William R. and Shirley Beatty Foundation, Canada Life, The Home Depot Canada Foundation, KPMG, Linamar, Nancy E.A. Main, Philip and Berthe Morton Foundation, and Weinberg Family Foundation.

ROM Minecraft

"Minecraft: Education Edition" is a game-based learning platform that promotes creativity, collaboration, and problem-solving in an immersive digital environment. For several years, the ROM has invited students onto its pilot Minecraft server to build meaningful, personalized learning across a wide variety of themes including science, resource use, community, cultural respect, and the cascading impacts of individual actions. In 2020-2021, ROM educators developed a new hybrid learning Minecraft program that can be run from classrooms across Ontario, resulting in 303 students and teachers participating in virtual visits for this new program. The ROM Minecraft program is designed to support curriculum expectations from the coding strand of the Ontario Mathematics Curriculum. This year's program titled "Museum Math: Rocks and Minerals" also supports expectations from the Grade 4 Rocks and Minerals strand of the Ontario Science Curriculum.

ROM Minecraft is generously supported by Barrick Gold Corporation.

INDIGENOUS ENGAGEMENT AND EDUCATION

Indigenous Advisory Circle

The Indigenous Advisory Circle (IAC) is comprised of eight members from urban, rural, and remote communities and who come from distinct Indigenous cultures and abilities. Members include elders, knowledge carriers, educators, artists, and allies with cross-disciplinary knowledges and interests in the arts, sciences, and technology. The IAC continues to meet each season of the year to provide recommendations to the ROM School Programs' Indigenous education objectives and advise on other Museum initiatives such as exhibitions and galleries under development.

Indigenous Voices

The Indigenous Voices program is offered in a live webinar format on Zoom twice a month. Designed for Kindergarten to Grade 12 students and teachers across Ontario, each episode features Indigenous educators, artists, and speakers as they highlight distinct ancestral objects, share stories, and offer arts-based activities that celebrate living Indigenous cultures. The program is hosted and led by the Indigenous Outreach and Learning Coordinator, with digital support from the Digital Content Producer. Technical support and content development is also provided by the Kiowa Wind Memorial Indigenous Youth Support Staff and Indigenous Digital Learning Support Staff – two full-time, paid placements generously supported by Miziwe Biik Aboriginal Employment and Training. The ROM engaged 10,328 students and teachers during the live Indigenous Voices episodes in February and March 2021.

Indigenous Voices is generously supported by the Slaughter Family Foundation and the Association for Native Development in the Performing and Visual Arts.

Hands-On Galleries

While the *Life in Crisis: Schad Gallery of Biodiversity*, the *Patrick and Barbara Keenan Family Gallery of Hands-on-Biodiversity*, and the *CIBC Discovery Gallery* were closed to the public this year in keeping with public health regulations, behind-the-scenes improvements were implemented. The popular saltwater aquarium was improved and now includes additional information on coral reefs, with an enhanced appearance. Progress was made to replace flooring in both the Keenan Family Gallery and the CIBC Gallery to address extreme wear and tripping hazards, thanks to support from the Ontario government. Despite the pandemic, staff continued to develop programming with partner organizations such as the Ontario Biodiversity Council, iNaturalist Canada, the 3rd Ontario Breeding Bird Atlas and many others in our Partners and Protection Program.

The Environmental Visual Communications Program, delivered in partnership with Fleming College, was delayed until September 2021 when it will return to environmental storytelling. Staff have moved to virtual presentations on several biodiversity and exhibition related topics to ensure our audiences continue to be made aware of the importance of conservation and environmental subjects at the ROM, and across the Province.

COMMUNITY ENGAGEMENT

The ROM pivoted to virtual engagements to continue serving our communities through the museum closure. In summer 2020, the ROM worked with InkWell workshops to deliver ROM Writes, a series of online creative writing workshops that incorporate objects and stories from ROM collections to inspire reflection, connection, and creativity. ROM Writes was designed to support better mental health, and was led by a professional writer who has lived experiences with mental health challenges.

In fall 2020, the ROM worked with South Riverdale Community Health Centre to develop online storytelling modules for their Choose Health program, a peer-led group that supports adults in self-managing chronic health conditions. In collaboration with ROM staff, peer facilitators developed themes for discussion and conversation prompts inspired by objects and stories from ROM collections. The program, “ROM – A Virtual Experience: Place, Connection, and Community,” took place on select Fridays through Zoom.

In winter 2021, the ROM and community organization Youth Rising Above delivered a virtual version of the DiscoverU program, a weekly skills development program for at-risk youth aged 16 to 24 that combined modules on leadership, communications, and self-care, with a behind-the-scenes look at various careers within the Museum. The four-week session in February provided youth with insight into leadership through an Indigenous lens, how principles of diversity and inclusion are applied in visitor experience development, and how an exhibition is planned during the beginning of a pandemic.

The ROM Trailblazers program continued in partnership with the St. Alban’s BGC (formerly Boys and Girls Club). During lockdown, the ROM provided bi-weekly online programming that was delivered by BGC staff to an audience of over 2,000 young participants. ROM Trailblazers content now incorporates more anti-racist and engaged citizenship elements in its Museum-connected programming to create deeper connections with the children’s lived experiences.

In winter 2021, the ROM began collaborating with several ROMCAN partners to plan free and accessible virtual programming for their members. These virtual engagements will take place in summer 2021 and will be facilitated by the Department of Museum Volunteers’ ROM4U outreach group.

ROMCAN and its programs are generously supported by the Patrick and Barbara Keenan Foundation and the MacMillan Family Foundation.

MEMBERSHIP

During this unprecedented time, the ROM continued to have a strong and loyal Member base, ending the year with 27,025 member households and more than 78,274 individual members. Members participated in over two dozen virtual programs with ROM curators and special guests engaging in conversations about fashion, wildlife conservation, ancient Egypt, palaeontology and more. In addition to Canada, the ROM Members are in over 30 other countries, including the United States, Russia, Pakistan, Malaysia, and Luxembourg. ROM Membership includes over 830 households who have been members for 30 years or more and 130 households who have been members for over 40 years. We thank our members for their support during this extraordinary time and are grateful for their ongoing commitment to the ROM.

STRATEGIC OBJECTIVE 2

COLLECTIONS & RESEARCH

Introduction

Leadership transition and building the curatorial team were hallmarks of this fiscal year.

Lynda Roscoe Hartigan, formerly Deputy Director of the Peabody Essex Museum, Salem, Massachusetts, assumed the role of Deputy Director for Collections and Research and Chief Innovation Officer in October 2020. Dr. Mark Engstrom, the previous Deputy Director for Collections & Research for almost two decades, retired and became Senior Curator of Mammalogy Emeritus.

International searches for four key curatorial positions were launched: the Allan and Helaine Shiff Curatorship of Climate Change, the Ichthyology Curatorship, a three year-position generously supported by the Herbert A. Fritch Family Foundation, the Curatorship of Indigenous Art & Culture, and the Bishop White Committee Curatorship of Japanese Art & Culture. Despite pandemic-related challenges such as travel restrictions, a strong pool of candidates was identified and then vetted and interviewed virtually, with the goal of finalizing acceptances and arrival at the ROM in the next fiscal year. Allan and Helaine Shiff generously endowed Canada's first curatorial position dedicated to climate change in a museum because of their concern about this looming challenge to humanity, as well as their belief in ROM's potential to create and sustain an initiative to educate and activate the public.

The ROM was pleased to announce Dr. Craig Cipolla as the inaugural holder of the Isabel and Gino Vettoretto Curatorship of North American Archaeology, a generous gift that will enable the ROM to share the rich and diverse cultural heritage of North America. Dr. Cipolla's ground-breaking work in collaborative Indigenous archaeology is reshaping the field for the 21st century.

The ROM is grateful to the Louise Hawley Stone Charitable Trust for generously providing matching funds in support of the Vettoretto Curatorship of North American Archaeology, the Shiff Curatorship of Climate Change and the Hatch Curatorship of Indigenous Art & Culture.

Dr. Silvia Forni, Senior Curator, Global Africa graduated from the prestigious Center for Curatorial Leadership program funded by the Mellon Foundation.

RESEARCH AND OUTREACH

Pandemic-related travel and financial constraints prevented the ROM's curators from conducting their usually extensive provincial, national, and international fieldwork. However, in addition to sustaining their teaching schedules via online platforms, ROM curators dramatically increased their use of virtual outlets to help ensure the Museum's ability to continue engaging with the public and to share research with diverse constituencies. Art & Culture and Natural History curators did more than 150 virtual events, including ROM at Home programs, guided tours, talks, conference presentations, webinars, workshops, roundtables, and media interviews.

Highlights include:

- Dr. Silvia Forni, Senior Curator, Global Africa, and Elizabeth Harney co-chaired a monthly virtual seminar on museums and public history for an interdisciplinary group of colleagues and students.
- Dr. Fahmida Suleman, Curator, Islamic Art & Culture, organized and hosted an eight-month online series titled "Crafting Conversations: Discourses on the Craft Heritage of the Islamic World—Past, Present and Future," which featured scholars from the Middle East, North America, and Europe. The Institute of Islamic Studies at the University of Toronto funded the series with institutional support from the ROM and the Aga Khan Museum.
- Research led by Dr. David Evans, James and Louise Temerty Chair & Senior Curator, Vertebrate Paleontology, on the discovery of bone cancer in a 77-million-year-old horned dinosaur, was featured in most major news outlets globally. A *New York Times* review ranked the review of the findings in the *Lancet Oncology* article among "Notable Firsts for 2020."
- The leadership role of Dr. Kim Tait, Teck Endowed Chair of Mineralogy, in the NASA missions to sample the asteroid Bennu and the Mars Perseverance Rover project and its Mars Sample Return Campaign made international headlines.
- Coverage by CBC News and CTV applauded the ROM/UWO collaborative research of Dr. Burton Lim, Assistant Curator, Mammalogy, on establishing a coronavirus vaccine bank based on frozen bat tissues from China, demonstrating the vital importance of the ROM's collections to resolving contemporary global issues.

ACQUISITIONS

Development of collections through donations and purchases was less active during this pandemic year, yielding 84 acquisitions for art and culture collections and 9,718 acquisitions for natural history collections.¹ Nonetheless, several major acquisitions were secured, including:

- Dr. Wen-chien Cheng, Louise Hawley Stone Chair of East Asian Art, acquired six 18th-century Chinese paintings devoted to the concept of beautiful women, supported by the R.H. Ellsworth Fund. This purchase greatly enhances the ROM's holdings in Chinese painting and advances the Museum's ability to stimulate research on the role and representation of women in historical Chinese culture.
- Dr. Alexandra Palmer, Nora E. Vaughan Senior Curator, Global Fashion & Textiles; Dr. Sarah Fee, Senior Curator, Global Fashion & Textiles, and Dr. Fahmida Suleman, Curator, Islamic Art & Culture, collected over 200 non-medical facemasks made by artists and other makers from 20 countries during the pandemic. A selection will be featured in a free exhibition at the ROM that opens in September 2021. The exhibition is a snapshot of the global response to COVID-19 and the social, ethical, economic, artistic, and cultural stories that these masks convey.
- Arni Brownstone, Assistant Curator, Ethnology, acquired a bond pipe and other items from the Anishinaabe of Manitoulin Island that was originally collected by Sir Francis Bond Head, Lieutenant Governor of Upper Canada in the summer of 1836. Purchased with the assistance of a Movable Cultural Property grant accorded by the Department of Canadian Heritage under the terms of the Cultural Property Export and Import Act.
- More than two dozen rare and important fossils were donated for the ROM's Willner Madge Gallery, Dawn of Life, which opens in November 2021.
- Samples of two rare meteorites were also donated.

Curators, collection managers, and the digital team countered the slower pace of acquisitions with concentrated efforts to increase virtual access to the ROM's collections through eMuseum. Over 6,500 collection objects were added to the online database.

¹ The number represents biological individuals acquired into the ROM collection during the past fiscal.

LOANS

Requests for loans from the Art & Culture collections were comparatively modest at the beginning of the fiscal year and borrowing institutions either cancelled or asked that their requests be deferred until they could re-assess the pandemic's impact on their projects. By contrast, 44 loans of specimens from the natural history collections were made to support the research of scientists around the world who were able to continue their research.

COLLECTIONS CARE

Museum registrars are responsible for implementing policies and procedures that relate to caring for a collection. Registrars focus on activities that include acquisitions, loans, exhibitions, deaccessions, storage, packing and shipping, insurance policies, risk management, and the associated documentation. They work with collection managers, conservators and curators to balance public access to a collection's objects with the conditions needed to maintain their preservation. Pandemic-imposed travel restrictions necessitated developing new ways of providing the in-person care and installation services that couriers usually provide for objects lent to exhibitions. Registrars, conservators, and exhibition preparators successfully experimented with virtual couriering when deinstalling two major travelling exhibitions last year. Given the rising expenses associated with in-person couriers, virtual couriering has emerged as a time-and cost-effective alternative for the museum profession worldwide.

CONSERVATION

Art conservation strives to improve the condition of an object by stabilizing its physical condition issues and addressing the visual impact of deterioration or damage. Conservation includes principles and practices of technical examination, documentation, and treatment of objects. Conservators provide expertise related to preservation issues including display methods; storage, packing, and shipping solutions; environmental condition challenges; and pest management. Because of the lockdowns, activity in this area was reduced due to limited access to materials, space, and equipment in the Museum's specialized conservation labs, while some work pivoted online. The ROM's preventive conservation specialist played a vital role throughout the pandemic in monitoring conditions and environments in the galleries and collection storage facilities to ensure that the collections were safe during the museum's closure.

ROM LIBRARY AND ARCHIVES

The Richard Wernham and Julia West Library & Archives is a major centre of research and engagement that brings together many stakeholders within the museum community. The Museum's Library and Archives' services illuminate and complement its long-standing strengths: object collections and original and authoritative scholarly research. All holdings are searchable on the University of Toronto Libraries' online catalogue.

Due to lockdown, services were shifted online, including responding to reference questions from researchers and students and requests for scanned material. To compensate for loss of access to physical materials, the Library and Archives created guides to existing online content, partnered with multiple publishers to offer temporary free access to e-books and electronic journals, and directed researchers to the University of Toronto Libraries' emergency-access material.

Although the rate of acquisitions slowed, six major donations of books increased our holdings related to European textiles and weaving, Japanese swords, Indian photographic history, ancient Near Eastern coins and seals, dressmaking, and issues of representations within the Black, Indigenous, and People of Colour community. ROM Archives initiated a crowd-sourced transcription project. Members of the public were invited to transcribe over 900 pages of the Samuel Wilmot (1822-1899) Letterbook on Fromthepage.com. To date, over 20 individuals are actively participating in transcribing the documents. ROM Archives continues to document the ROM's website and online exhibitions on archive-it.org. Updates to special collections' archival descriptions are made on Archeion (the shared archival descriptive database for the Province of Ontario).

PUBLISHING

The Museum produces award-winning publications that share cutting-edge research, inspire learning on timely and relevant topics, and encourage a greater understanding of the world around us. Despite the lockdown, publishing projects moved ahead.

Staff of the Department of Natural History published an impressive 79 papers. Noteworthy among ROM-led publications are those in *The Lancet Oncology*, *Proceedings of the National Academy of Sciences*, *Current Biology*, *Biological Reviews*, and *Geology*, as well as major contributions to papers in *Nature*, *Science*, *Science Advances*, *Nature Communications*, and *Nature Astronomy*.

In addition to the books listed below, art and culture research was also featured in other venues. Dr. Deepali Dewan, Dan Mishra Curator, South Asian Art & Culture, published “P. Mansaram (1934-2020): Canadian Artist in, and of, the World” in *Canadian Art* (16 March 2021). This was the most comprehensive study of contemporary artist Panchal Mansaram, which also foregrounds the ROM as holding the largest and most comprehensive archive of the artist’s work. Additionally, the forthcoming title *Making History: Visual Art and Blackness in Canada* received a grant from the Canada Council for the Arts.

Books published by ROM curatorial research and experts during the year include:

Archaeological Theory in Dialogue: Situating Relationality, Ontology, Posthumanism, and Indigenous Paradigms

By Rachel J. Crellin, Craig N. Cipolla (Isabel and Gino Vettoretto Curator of North American Archaeology), Lindsay M. Montgomery, Oliver J.T. Harris, and Sophie V. Moore.

Routledge, Taylor & Francis Group

Archaeological Theory in Dialogue presents an innovative conversation between five scholars from different backgrounds on a range of central issues facing archaeology today. Interspersing detailed investigations of critical theoretical issues with dialogues between the authors, the book interrogates the importance of four themes at the heart of much contemporary theoretical debate: relations, ontology, posthumanism, and Indigenous paradigms. The authors explore how these themes are shaping the ways that archaeologists conduct fieldwork, conceptualize the past, and engage with the political and ethical challenges that our discipline faces in the 21st century.

Finding Fairness: From Pleistocene Foragers to Contemporary Capitalists

By Justin Jennings (Senior Curator of Latin American Archaeology)

University of Florida Press

In this ambitious work, Justin Jennings explores the origins, endurance, and elasticity of ideas about fairness and how these ideas have shaped the development of societies at critical moments over the last 20,000 years. He argues that humans have an innate expectation for fairness, a disposition that evolved during the Pleistocene era as a means of adapting to an unpredictable and often cruel climate. This deep-seated desire to do what felt right then impacted how our species transitioned into smaller territories, settled into villages, formed cities, expanded empires, and navigated capitalism.

Paradoxically, the predilection to find fair solutions often led to entrenched inequities over time as cooperative groups grew in size, duration, and complexity. *Finding Fairness* is a sweeping, archaeologically grounded view of human history with thought-provoking implications for the contemporary world.

50 Years of Bat Research: Foundations and New Frontiers

By Burton K. Lim (Assistant Curator of Mammalogy), M. Brock Fenton

Springer Nature

With more than 1,400 species, bats are an incredibly diverse and successful group of mammals that can serve as model systems for many unique evolutionary adaptations. Flight has allowed them to master the sky, while echolocation enables them to navigate in the dark. Being small, secretive, nocturnal creatures has made bats a challenge to study, but over the past 50 years, innovative research has made it possible to dispel some of the mystery and myth surrounding them to give us a better understanding of the role these animals play in the ecosystem.

ROM magazine

ROM magazine offers an engaging, in-depth look into the Museum's exhibitions, research, and collections. Highlighting world-leading scholarship, new initiatives, and recent acquisitions, *ROM* magazine brings to life some of the Museum's most exciting and fascinating stories.

The ROM's publishing program is generously supported by the Louise Hawley Stone Charitable Trust.

STRATEGIC OBJECTIVE 3

DIGITAL STRATEGY

The pandemic resulted in the acceleration of the Museum's Digital Strategy expanding capabilities and capacity both in relation to staff as well as our audiences.

One of the largest and most significant changes for the ROM over the past year has been the shift in staff working from home during the pandemic. From a technical perspective, this required a significant expansion of digital resources deployed so that staff could continue to collaborate and be productive during this time.

Some major initiatives include:

- Deployment and expansion of Microsoft Teams, for both communication and collaboration.
- Migration of on-prem resources to the cloud so that they are securely accessible from anywhere, for example internal network shares migrated to Microsoft OneDrive; continued shift of traditionally on-prem workloads into the cloud.
- The ongoing development of a new corporate intranet within SharePoint to provide staff with updated communications, FAQs, policies and procedures, and health and safety protocols.
- A significant expansion of the Museum's VPN (virtual private network) so that staff can securely access internal enterprise business systems while working from home.
- Shifting certain legacy platforms (such as the visitor experience call centre) into new cloud-based solutions.
- Enhanced emphasis on cyber-security to ensure that the ROM continues to have secure access protocols in place.

In terms of visitor-facing touchpoints, a similar shift has taken place over the course of the last year, largely driven by the pandemic. See also the section earlier on ROM at Home.

Some major initiatives include:

- Digital content related to both exhibitions and the ROM's permanent collection deployed online and made accessible via the visitor's personal device, such as web accessible audio tours for exhibitions, or content from in-gallery digital kiosks accessible via scanning a QR code instead of interacting with a screen.
- Significant upgrades to other visitor-facing touchpoints, specifically the ROM's ticketing platform, which has been completely upgraded.
- Exploration of new platforms to continue to streamline and expand the types of digital experiences available to our visitors. Examples of this include testing 3D virtual walkthroughs, as well as delivering a number of different multimedia tours through a single, consolidated platform.

The ROM's digital engagement resulted in 6,000,000 page views of the Museum's online collection, with 208,000 visits to ROM at Home, 114,000 visits to the Learning Portal and 291,000 social media engagements, with a social media reach of 7,185,000.

The ROM's Digital Transformation Project is generously supported by Hatch.

COLLECTIONS MANAGEMENT SYSTEM

A multi-year donor-funded project to digitize parts of the collection and make it available to global audiences on the ROM's online collection platform eMuseum officially ended on 30 April 2021. Over a three-year period, the digitization team photographed 11,864 objects across art and culture and natural history collections, producing a total of 32,772 images. To date, more than 54,000 ROM objects are available on eMuseum.

Digitization of the ROM's collection is generously supported by Nancy and Jon Love.

CAPITAL AND REHABILITATION FUNDING

Essential capital allocations of \$3.8 million for seven specific projects were received with gratitude from the MHSTCI, allowing for maintenance of Museum infrastructure as well as structural and system improvements and building environmental upgrades. Projects included the continuation of a multi-year project to waterproof the faces of the Michael Lee-Chin Crystal, replacement of the Louise Hawley Stone Curatorial Centre windows, upgrades to the Museum's building automation system, WiFi installation in addition to an upgrade from DSL to Fibre at one of the Museum's off-site storage facilities.

STRATEGIC OBJECTIVE 4

FINANCIAL PERFORMANCE

We take enormous pride in executing our vital cultural, educational and research mission in a manner that is effective, efficient and financially sustainable. This was severely put to the test in fiscal 2020-21. The ROM was closed for more than seven months of the year (and will have been closed perhaps for almost twelve months in total), dramatically affecting revenues and forcing drastic steps to limit expenditures while safeguarding our workforce, facilities, and collections.

Self-generated revenue — ordinarily generated from admission and membership fees, events, programming and concessions — was just \$3.4M, an astonishing 88% lower than \$27.7M the previous year. As such, we were especially grateful to the Province for continuing to provide a base operating grant of \$27.3M plus a much-needed stabilization grant of \$10.4M, without which damaging additional expenditure cuts would have been required. The Province also provided \$4.8M in grants for critical capital and rehabilitation projects. Federal Canada Emergency Wage Subsidy grants of \$6.9M provided additional essential support during this difficult time. The ROM Foundation remained a steadfast partner despite a challenging fundraising environment, providing \$6.8M in grants which supported a range of programming, research and capital project activities. Despite the extra support, total revenue fell to \$64.7M, down \$10.8M from the previous year.

Expenses were reduced to \$65.1M, a drop of \$16.3M from \$81.4M the previous year. Salaries and benefits continued to be the largest expense at \$30.9M, down from \$38.9M the previous year. Almost every other area of operating expenses was reduced compared to the previous year, in most cases significantly. We greatly appreciate the support and understanding of our employees, unions, volunteers and suppliers as we took a set of unprecedented and difficult actions that were required to safeguard the ROM over the course of the past year.

The balance of the long-term debt at the end of the year was \$23.4M.

NEW APPOINTMENTS

The ROM was successful, despite the pandemic, at completing long-planned recruiting efforts for critical positions, including Cathy Sotto as Vice President for Finance, Lori Davison as Chief Marketing & Communications Officer, Swarupa Anila as Senior Vice President for Exhibition & Gallery Development, Lynda Roscoe Hartigan as Deputy Director for Collections & Research and Chief Innovation Officer, Alexis Easton as Vice President for Public Affairs, Maria Piacente as Senior Vice President for Exhibition & Gallery Planning, and Manuelita Chérizard as Chief Human Resources Officer. These crucial hires continue to strengthen the Museum's leadership capacity in important areas, support the recovery from the effects of the pandemic, improve efficiency, and enable delivery of the Museum's Strategic Direction.

COLLECTIVE BARGAINING

The collective agreements for Ontario Public Service Employees Union (OPSEU) Full-time, OPSEU Part-time, and Service Employees International Union (SEIU) expired on March 31, 2019, while the ROMCA collective agreement expired on March 31, 2020. A new process was introduced by the Treasury Board requiring the submission of a "tentative agreement approval" proposal for each bargaining group prior to the commencement of negotiations. The ROM's proposal was approved by the Treasury Board in March 2019, but shortly thereafter, the ROM became part of the broader public sector group that was

included in the provincial one percent cap. Negotiations carried on throughout the 2019–20 fiscal year for the OPSEU and SEIU bargaining units, with several meetings being held with each group. Negotiations were proceeding positively until they were halted as a result of the COVID-19 crisis. The ROM anticipates resuming talks in the current fiscal.

DIVERSITY, EQUITY AND INCLUSION

On June 4, 2020, the Museum released a statement sharing our commitment to doing the ongoing work of institutional self-reflection, inclusive practice, dismantling racism, and pursuing reconciliation. To document the ROM's journey toward greater equity and inclusion, a cross-departmental team created and published a website which shares the Museum's ongoing work and future commitments in this important area. This webpage also invites the public to share their insights on how the ROM can become a more equitable and inclusive institution.

To be the true cultural and community hub that we have dedicated ourselves to in our Strategic Direction to become a museum that is relevant to all and transforms lives in the process, participating in the efforts to create a more racially just and equitable society must be a priority. To that end, the Director & CEO has signed the BlackNorth Initiative, a commitment by CEOs designed to address systemic racism in their organizations. The Senior Vice President for Exhibition & Gallery Development is leading efforts to include community voices in the planning of key exhibitions. Focus groups were facilitated, which centred community voices in strategizing community engagement. This collaborative work increases meaningful connections between the ROM and the communities it seeks to serve, and builds greater relevance into the Museum's exhibition programs.

The ROM's commitment to furthering inclusion, diversity, equity and access was demonstrated with activity across the Museum. In addition to the many outreach activities in collaboration with the ROM's communities and partners, internal focus meant progress on several initiatives. Inclusion and equity strategy planning was launched with the participation of a group of employees from departments across the Museum. The ROM's two employee resource groups, IBPOC (Indigenous, Black, and People of Colour) and ROM Pride, have held open sessions for all ROM staff interested in learning more about their work and ways to support their efforts.

VOLUNTEERS

The Department of Museum Volunteers (DMV) offers a wide range of services that support the ROM. The volunteers meet and engage visitors and assist them in planning their visits. They provide guided tours and offer an interpretive and interactive experience with objects in Museum galleries. In 2020–21, with the impact of COVID-19, most of the volunteers' in-person interactions with visitors were placed on hold along with most community programs, but the volunteers were able to move two key initiatives forward. To address restrictions of face-to-face interactions, the DMV engaged in intensive learning to shift from in-person events to virtual presentations. Their usually in-person outreach program, ROMForYou, provided a total of 18 virtual experiences for Francophone communities and seniors' residences in Ontario. All DMV documents available to the public on the ROM website or through newsletters were also made compliant with the Accessibility for Ontarians with Disabilities Act by January 2021, expanding readership to those with reduced vision.

The DMV also celebrated two landmark anniversaries in 2020-21:

- The Bishop White Committee celebrated 60 years of support for the East Asia collections and

- ROM Walks celebrated 40 seasons of providing walking tours through Toronto neighbourhoods to ROM Members and the public.

OAGO VALUE FOR MONEY AUDIT

Throughout the end of the 2019-20 fiscal and the reporting year, the Museum underwent a value for money audit conducted by the Office of Auditor General of Ontario. The audit report, which also included the Art Gallery of Ontario and the McMichael Canadian Art Collection, was released in December and included 16 recommendations around collections management, exhibitions and education programs. The ROM is actively working to addressing the findings and recommendations of the report. The Museum is grateful to the OAGO for preparing this report and for conducting a thorough review of the value for money that the ROM delivers for the people of Ontario. As the Museum continues to improve its operational efficiency and effectiveness, build financial resilience and sustainability and overall capacity and capabilities, the report offered the opportunity to further improve Museum operations and enhance institutional impact.

OPERATIONAL PERFORMANCE AND RISK ANALYSIS

COVID-19 RESPONSE AND PREPAREDNESS

After the ROM was forced to close on March 13, 2020, due to the global pandemic, the Museum took a number of steps to immediately reduce costs, while also preparing to reopen safely in a manner consistent with government health and safety guidelines.

To ensure that we were ready to reopen to the public and to welcome our staff back we:

- Reassessed our public and staff spaces to determine how we could accommodate people with two meters of separation and installed signage to help ensure that distance was clearly marked;
- Updated all of our cleaning protocols to ensure high touch areas were cleaned more frequently;
- Installed plexiglass barriers for staff who interacted directly with the public;
- Launched a campaign to encourage our visitors to purchase tickets online in advance, allowing us to manage the number of visitors in the Museum more effectively;
- Purchased personal protective equipment and other health and safety requirements for our staff;
- Established new guidelines for our on-site contractors so that our exhibitions program would continue, and our capital projects would also move forward;
- Conducted several surveys of our staff and volunteers to understand their work-related and health needs so we could address concerns and support their working from home;
- Upgraded our cloud-based access to work information, supporting a more seamless transition to working from home;
- Developed a Work-From-Home Employee toolkit to answer frequently asked questions about technology support, health and safety plans, and other staff and work-related issues;
- Implemented a communications strategy with our staff, volunteers, and Board so we could keep everyone informed of developments affecting the Museum and their work, and foster strong virtual communication to maintain our connection with each other;
- Increased and promoted our digital efforts so we could continue to offer our content to Ontario, and across Canada, through new programs like ROM at Home and virtual school trips. The initial launch of the virtual field trips has proven to be extremely successful, with classrooms across Canada signing up for all our online opportunities and offerings routinely sold out. We will continue to seek out and support Francophone offerings, Indigenous education offerings, and Provincial curriculum as opportunity areas.

Closing the Museum for two extended periods has had a significant impact on all our sources of self-generated or earned revenue, including ticket sales, membership, programs, and paid client events.

To reduce the pressure on our operating budget, we took the following steps:

- 70% of staff were placed on declared emergency leave in April with most remaining staff asked to work 80% of hours for 80% pay. After the ROM re-opened in July, most full-time staff were gradually returned to work over the fall, but most part-time staff have not been recalled owing to continuing health restrictions and public closure. With government restrictions in place, potentially until the vaccine has been widely distributed throughout the general population, we plan to keep most of our part-time staff on emergency leave. As activities resume, we will judiciously call part-time staff back in phases. A small number of full-time staff will remain on

emergency leave indefinitely until certain programming activities can resume without restrictions.

- All discretionary expenditures were frozen and budget authorizations were suspended in March 2020. Some limited spending resumed when the ROM reopened in July, but goods and services costs are still being actively controlled and are forecast to be about 40% lower this year compared to budget. Most remaining costs are essentially fixed, e.g., depreciation, interest, repairs and maintenance, technology, and utilities. The ROM will continue to carefully monitor and constrain other costs, allowing some additional ones with a high return on investment, such as marketing required to support the opening of new exhibitions in 2021 to drive attendance and revenue as part of our recovery.
- The number of special exhibitions, after being significantly reduced, will increase again in accordance with the ability to engage audiences. Special exhibitions are an important driver of attendance and revenue and key to meeting our revenue targets.
- As a further mitigation to manage costs, the ROM was only open five days a week (Wednesday to Sunday) after the July re-opening. Our July 2021 reopening plan is to continue to be open just 5 days a week until attendance warrants otherwise.

We will continue to actively monitor our expenses in the near term, investing judiciously in opportunities that promise strong mission and financial return. We are in active dialogue with our tourism partners to ensure that we can move quickly with programming once tourism rebounds. We are determined, to the maximum extent prudently possible, to stay on track with our Strategic Direction, despite the constrained resource outlook, in keeping with the mission with which we have been entrusted.

In our view, COVID-19 will prove to have been an extraordinarily challenging two-year period, but not an indefinitely long one. We remain committed to our Strategic Direction and core mission, and anticipate a resumption of “more normal” service to the people of Ontario as early as September 2021 as well as a gradual, but not full, recovery of self-generated revenue by mid 2022-23.

ATTENDANCE

The final total building attendance was a disappointing 84,487, down 93% from 1,163,150 the previous fiscal year as a consequence of COVID-19 and being closed for more than seven months of the year. During the July through November period, when we were permitted to open, attendance averaged about 15% compared to the previous year, peaking in September at about 35%. During these few months, hands-on galleries remained closed due to government health and safety restrictions, further reducing attendance.

RISK ANALYSIS

The major risk event experienced by the ROM during the fiscal year was the COVID-19 pandemic. The Museum was ordered closed on March 13, 2020, allowed to reopen from July to November, and ordered closed again in late November through the balance of the fiscal year. Self-generated revenue sources including admissions, memberships, programming, retail, dining and private events were significantly affected, with the revenue loss estimated at over \$23 million or almost 90% compared to the previous year. Difficult mitigations were implemented, including the extremely difficult decision to place most ROM staff on Declared Emergency Leave for most of the year, or alternatively, placing staff, including management, on reduced hours for reduced pay. Staffing decisions were carried out on a

principled basis with regular communication with employees and in close consultation with the Museum's unions. Government financial support, which is again gratefully acknowledged, was critical to managing through this unprecedented period. The Museum faced increased costs to implement health and safety protocols, technology support for staff to work from home, and pivoted to providing more digital content. The closure did not affect the safeguarding of our facilities and collection, with security and facility maintenance a priority throughout.

After an interruption of almost a year due to COVID-19, work has resumed to strengthen our approach to enterprise risk management in line with provincial risk management guidelines. This work is expected to be completed during the latter part of the 2021–22 fiscal or in early 2022–23.

ROM LEADERSHIP

BOARD OF TRUSTEES

April 1, 2020 to March 31, 2021

Stephen Bowman, Chair
January 9, 2020 – January 8, 2023

Maureen Jensen, Co-Vice Chair
August 17, 2017 – August 16, 2020

Ian Madell, Co-Vice Chair
April 26, 2017 – April 26, 2023

Brian Astl
July 1, 2020 – June 30, 2023

Jennifer Bell
July 23, 2020 – July 22, 2023

Michael Coates
May 28, 2020 – May 27, 2023

Francis Chou
April 16, 2014 – May 30, 2020

Neera Chopra
June 28, 2017 – August 19, 2023

Raquel de Medeiros
December 31, 2018 – December 30, 2021

Rita Shelton Deverell, C.M.
January 11, 2017 – February 26, 2023

Alicia Dubois
April 26, 2017 – April 25, 2020

Kevin Gaudet
January 17, 2019 – January 16, 2022

Marion Ho
July 1, 2019 – June 30, 2022

Stacey Jack
February 11, 2021 – February 10, 2024

Anne Lindsey
July 1, 2014 – June 30, 2020

Richard Longtin
April 11, 2019 – April 10, 2022

Liz Mitchell
July 1, 2015 – June 30, 2021

Louise Moore
March 12, 2020 – March 11, 2023

Bianca Roth
June 20, 2019 – June 19, 2022

Jaclyn Seidman
February 14, 2019 – February 13, 2022

Alan Smith
July 2, 2020 – July 1, 2023

Karen Tam
December 12, 2019 – December 11, 2022

EX-OFFICIOS
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Meric Gertler, C.M.
Claire Kennedy

UNIVERSITY OF TORONTO PRESIDENT'S
REPRESENTATIVE
Nadina Jamison

HONORARY TRUSTEES

April 1, 2020 – March 31, 2021

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Elyse Allan
Maurice F. Anderson
Salvatore (Sal) M. Badali
Lawrence S. Bloomberg
Gerald E. Boyce
Marian Bradshaw
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Ann Cameron
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The Hon. William G. Davis,
P.C., C.C. Q.C.
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Anne Y. Lindsey
Elsie Lo
Susanne Loewen
Stephens B. Lowden
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Bahadur Madhani
Douglas Maracle
Mme. A. Martin
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Elizabeth McLuhan
John McNeill
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Dr. Colin F. Saldanha
Thomas H. Savage
Warren S. Seyffert
Ray Sharma
Robert W. Stevens
David W. Strangway
Barbara Stymiest

Joseph (Joey) M.
Tanenbaum, C.M.
William Thorsell
Atul Tiwari
Sara Vered
Harriet Walker
Thomas H. Savage
Warren S. Seyffert
Robert W. Stevens
David W. Strangway
Barbara Stymiest
Joseph (Joey) M.
Tanenbaum, C.M.
Frederic Waks
Richard S. Wernham
Reginald Wheeler
John A. Whitten
Carol Wilding
Tim Wilson
David J. Winfield Judith
Wolfson

ROM EXECUTIVE LEADERSHIP

April 1, 2020 – March 31, 2021

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Director & CEO

Jennifer Wild Czajkowski
Deputy Director, Engagement

Mark Engstrom
Deputy Director, Collections & Research

Susan Fruchter
Deputy Director for Museum Operations &
Chief Operating Officer

Lynda Roscoe Hartigan
Deputy Director, Collections & Research and
Chief Innovation Officer

Dan Wright
Deputy Director & Chief Financial Officer

Sandy Bourne
Chief Marketing & Communications Officer

Manuelita Chérizard
Chief Human Resources Officer

Lori Davison
Chief Marketing & Communications Officer

Brian McCrady
Chief Facilities Officer, Capital Development &
Facilities

Shyam Oberoi
Chief Digital Officer

Dan Sibley
Chief Human Resources Officer

Swarupa Anila
Senior Vice President, Exhibition & Gallery
Development

Maria Piacente
Senior Vice President, Exhibition & Gallery
Planning

Doug Currie
Vice President, Natural History

Lory Drusian
Vice President, Exhibition Development &
Project Management

Alexis Easton
Vice President, Public Affairs

David Evans
Vice President, Natural History

Connie MacDonald
Vice President, Programs, Events & Commercial
Services

Chen Shen
Vice President, Art and Culture

Cathy Sotto
Vice President, Finance

Sascha Priewe
Associate Vice President, Strategic Initiatives &
Partnership

ROM BOARD OF GOVERNORS

April 1, 2020 to March 31, 2021

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Patricia L. Olasker, Vice-Chair
Shreyas Ajmera
Isabel Alves-Vettoretto
Daniel N. Argiros
Mary Anne Bueschkens
Tye W. Burt
Michael E. Detlefsen (Until June 2020)
W. Robert Farquharson
Linda Hasenfratz, C.M.
Barbara Hennick
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Christopher W. Jamroz
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Joseph Lebovic, C.M.
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Salim A. Manji
Dan Mishra
Ellen J. Moore
Robert E. Pierce (Past Chair)
Robert H. Pitfield
John Ruffolo
Jordan Sarick
Francis Shen
Cathy Spoel
Joseph (Joey) M. Tanenbaum, C.M.
James C. Temerty, C.M. (Until June 2020)
Prem Watsa, C.M.
R. Browning Watt, Q.C.
Richard Wernham

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Josh Basseches
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Financial statements of The Royal Ontario Museum

March 31, 2021

Independent Auditor's Report	45–46
Statement of financial position	47
Statement of operations	48
Statement of changes in net deficit	49
Statement of cash flows	50
Notes to the financial statements	51–62

Independent Auditor's Report

To the Trustees of
Royal Ontario Museum

Opinion

We have audited the financial statements of Royal Ontario Museum (the "Museum"), which comprise the statement of financial position as at March 31, 2021, and the statements of operations, changes in net deficit and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies (collectively referred to as the "financial statements").

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Museum as at March 31, 2021, and the results of its operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Basis for Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards ("Canadian GAAS"). Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the Museum in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the 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.

In preparing the financial statements, management is responsible for assessing the Museum's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Museum or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Museum's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian GAAS will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian GAAS, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit 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 Museum's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Museum's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Museum to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Original signed Deloitte LLP

Chartered Professional Accountants
Licensed Public Accountants
June 15, 2021

The Royal Ontario Museum
Statement of financial position

As at March 31, 2021
(In thousands of dollars)

	Notes	2021 \$	2020 \$
			Restated Note 11
Assets			
Current assets			
Investments	2	24	27
Accounts receivable		4,915	2,476
Deferred exhibition costs and other assets		1,098	1,849
Due from The Royal Ontario Museum Foundation	3	2,183	—
		8,220	4,352
Pension assets	4	—	—
Capital assets	5	199,724	204,093
		207,944	208,445
Liabilities			
Current liabilities			
Bank indebtedness	6(a)	6,266	3,255
Accounts payable and accrued liabilities		11,508	8,928
Supplemental pension liability	4	2,626	2,342
Deferred revenue		3,003	3,794
Deferred contributions	7	5,133	4,488
Due to The Royal Ontario Museum Foundation	3	—	55
		28,536	22,862
Long-term debt	6(b)	23,434	23,534
Deferred capital contributions	8	188,924	194,652
Accrued non-pension liability	4	10,102	10,053
		250,996	251,101
Commitments	10		
Net deficit			
Operating Fund		(39,249)	(38,890)
Restricted Fund		1,622	2,014
Capital Fund		(5,424)	(5,780)
		(43,051)	(42,656)
		207,944	208,445

The accompanying notes are an integral part of the financial statements.

_____, Trustee

The Royal Ontario Museum

Statement of operations

Year ended March 31, 2021

(In thousands of dollars)

	Notes	2021 Total \$	2020 Total \$
			Restated Note 11
Revenue			
Grants			
Province of Ontario		37,665	27,307
The Royal Ontario Museum Foundation	3	3,313	7,236
Others	12	7,029	688
Amortization of deferred capital contributions	8	13,238	12,562
		61,245	47,793
Self-generated revenue			
Admission fees		1,028	11,056
Event and concession		111	8,622
Membership fees		907	3,999
Programs and education		66	2,559
Other		872	1,001
Donations		450	512
		3,435	27,749
		64,680	75,542
Expenses			
Salaries and benefits		30,937	38,914
Amortization of capital assets		13,680	12,944
General administration		2,283	5,114
Supplies and cost of goods sold		602	3,971
Marketing and promotions		2,028	4,390
Objects and specimens		954	1,040
Utilities		3,191	3,183
Repairs, maintenance and – exhibition development		2,578	3,453
Telephone, equipment and information technology		1,323	2,389
Freight and transportation		1,332	2,425
Interest and other bank charges	6(b)	687	971
Other expenses		5,480	2,598
		65,075	81,392
Deficiency of revenue over expenses		(395)	(5,850)

The accompanying notes are an integral part of the financial statements.

The Royal Ontario Museum

Statement of changes in net deficit

Year ended March 31, 2021

(In thousands of dollars)

	Operating Fund \$	Restricted Fund \$	Capital Fund \$	2021 Total \$	2020 Total \$
					Restated Note 11
Balance, beginning of year, as previously stated	(38,890)	2,014	(5,780)	(42,656)	(16,903)
Restatement (Note 11)	—	—	—	—	(19,903)
Balance, beginning of year, as restated	(38,890)	2,014	(5,780)	(42,656)	(36,806)
(Deficiency) excess of revenue over expenses	(359)	(392)	356	(395)	(5,850)
Balance, end of year	(39,249)	1,622	(5,424)	(43,051)	(42,656)

The accompanying notes are an integral part of the financial statements.

The Royal Ontario Museum

Statement of cash flows

Year ended March 31, 2021

(In thousands of dollars)

	Notes	2021 \$	2020 \$
			Restated Note 11
Operating activities			
Excess of revenue over expenses		(395)	(5,850)
Items not involving cash			
Amortization of capital assets		13,680	12,944
Amortization of deferred capital contributions	8	(13,238)	(12,562)
Increase in accrued non-pension liability		49	85
Change in non-cash operating working capital			
Accounts receivable		(2,439)	(185)
Deferred exhibition costs and other assets		751	559
Due from/to The Royal Ontario Museum Foundation		(2,238)	1,303
Accounts payable and accrued liabilities		2,580	(1,661)
Supplemental pension liability		284	240
Deferred contributions		645	1,938
Deferred revenue		(791)	(452)
		(1,111)	(3,641)
Capital activities			
Contributions received for capital asset purchases	8	7,510	10,919
Purchase of capital assets		(9,313)	(8,691)
		(1,803)	2,228
Financing activities			
Repayments of long-term debt		(100)	(100)
		(100)	(100)
Investing activity			
Change in investments		3	(3)
Change in cash position		(3,011)	(1,516)
Bank indebtedness, beginning of year		(3,255)	(1,739)
Bank indebtedness, end of year		(6,266)	(3,255)

The accompanying notes are an integral part of the financial statements.

The Royal Ontario Museum

Notes to the financial statements

March 31, 2021

(In thousands of dollars)

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. Opened in 1914, the Royal Ontario Museum showcases art, culture and nature from around the world and across the ages. Among the top 10 cultural institutions in North America, Canada's largest and most comprehensive museum is home to a world-class collection of 13 million art objects and natural history specimens, featured in 40 gallery and exhibition spaces. As the country's preeminent field research institute and an international leader in new and original findings, the ROM plays a vital role in advancing our understanding of the artistic, cultural and 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.

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) 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.

The Museum receives significant funding in the form of grants from the Ministry of Heritage, Sport, Tourism and Culture Industries, making it significantly dependent on the Province of Ontario.

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 and services delivered.

Government assistance related to wage subsidies are recorded as Other revenue on the statement of operations.

(b) Financial instruments

Financial instruments are recorded at fair value on initial recognition. Subsequently, all derivative instruments and equity instruments that are quoted in an active market are reported at fair value. Additionally, management also records all investments at fair value as they are managed and evaluated on a fair value basis.

All other financial instruments are subsequently reported at cost or amortized cost.

1. Significant accounting policies (continued)

(b) Financial instruments (continued)

Unrealized changes in fair value are recognized 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 and losses has not been included in these financial statements as the adjustments have been insignificant.

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

All financial assets carried at cost or amortized cost 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.

As at March 31, 2021 and 2020, there are no derivative instruments held by the Museum.

(c) Deferred exhibition costs

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

(d) 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 postretirement health and dental benefits. The supplemental pension plans and the other future benefits are unfunded with benefits paid directly by the Museum.

The Museum participates in The Colleges of Applied Arts and Technology Pension Plan (the "CAAT Plan"). The CAAT Plan is a multi-employer, jointly sponsored pension plan which 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.

Effective April 1, 2020, the Museum is accounting for its participation in the CAAT Plan as a defined contribution pension plan, where contributions are expensed as incurred (refer to Note 11a for further information).

1. Significant accounting policies (continued)

(e) 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:

Building	40 years
Galleries	20 years
Building improvements	5 – 10 years
Furniture and equipment	3 – 10 years
Ancillary services	10 years

Ancillary services include retail, store, and food operations.

Assets under construction comprises direct construction and other costs, 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.

(f) 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.

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. A statement of remeasurement of gains and losses has not been included in these financial statements as the adjustments have not been significant.

(g) 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 cost of both gifted and purchased objects and specimens is expensed.

(h) 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 \$277 (\$433 in 2020) have been recorded as revenue and expenses.

(i) 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, accounts receivable, accrued liabilities, and assets and obligations related to employee future benefits. Actual amounts could differ from those estimates.

The Royal Ontario Museum
Notes to the financial statements

March 31, 2021

(In thousands of dollars)

2. Investments

Investments consist of level 1 preferred securities with a fair value of \$24 (\$27 in 2020).

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 Foundation is a registered charity under the Act. 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, as the Museum and the Foundation do not share common control.

A summary of the financial information for the Foundation for the years ended March 31, 2021 and 2020 is as follows:

	2021	2020
	\$	\$
Total assets	86,557	66,887
Total liabilities	2,740	374
	83,817	66,513
Fund balances		
General Fund	(271)	(1,003)
Expendable Fund	19,124	21,238
Endowment Fund	64,964	46,278
	83,817	66,513

During the year ended March 31, 2021, the Foundation granted \$6,769 (\$15,251 in 2020) to the Museum as follows:

	2021	2020
	\$	\$
Operating	3,027	5,184
Restricted	1,053	3,868
Capital (deferred capital contributions)	2,689	6,199
	6,769	15,251

Operating grants include certain contributions received for operating purposes, such as programs and education. These amounts are reported in deferred contributions until such time that the intended use of the funds has been fulfilled, upon which revenue will be recognized.

Amounts due from (to) the Foundation are non-interest bearing and have no fixed terms of repayment. These amounts include reimbursement of operating costs paid on behalf of the Foundation and unpaid grants owing to the Museum at year end. The Museum provides space and certain administrative support to the Foundation at no cost.

4. Employee benefits

Pension Plans

- a) The Museum participates in The CAAT Plan, which is a multi-employer pension plan. Effective this year, the Museum changed its accounting policy to account for the plan as a defined contribution plan, which retroactive application. Refer to Note 11 a) for further information. The Museum's contribution to the plan during the year amounted to \$2,798 (\$3,524 in 2020) and is included in salaries and benefits in the statement of operations. Based on the most recent actuarial valuation as at January 1, 2021, the CAAT Plan has a funding excess of \$3,270 (funding excess of \$2,858 as at January 1, 2020).
- b) The supplemental pension plans are unfunded with benefits paid directly by the Museum. Information for these plans are as follows:

	2021			2020		
	Supplementary pension		Total pension	Supplementary pension		Total pension
	Defined benefit	Defined contribution		Defined benefit	Defined contribution	
	\$	\$	\$	\$	\$	\$
Accrued benefit obligation	1,781	678	2,459	2,064	526	2,590
Market value of plan assets	—	—	—	—	—	—
Funded status – plan surplus (deficit)	(1,781)	(678)	(2,459)	(2,064)	(526)	(2,590)
Unamortized net actuarial gain (loss)	(167)	—	(167)	248	—	248
Financial position – asset (liability)	(1,948)	(678)	(2,626)	(1,816)	(526)	(2,342)

The benefits expense arising during the year for the Museum's supplemental pension plan is as follows:

	2021			2020		
	Supplementary pension		Total pension	Supplementary pension		Total pension
	Defined benefit	Defined contribution		Defined benefit	Defined contribution	
Current period benefit cost	—	139	139	—	151	151
Interest cost on accrued benefit obligation	47	14	61	54	15	69
Expected return on market-related value of plan assets	—	—	—	—	—	—
Amortization of actuarial losses (gains)	167	—	167	110	—	110
Benefits expense	214	153	367	164	166	330

The Royal Ontario Museum
Notes to the financial statements
March 31, 2021
(In thousands of dollars)

4. Employee benefits (continued)

Non-Pension plans

The non-pension arrangements include post-employment and post-retirement health and dental benefits. The liability and benefit expense arising during the year are as follows:

	2021	2020
	Non-pension	Non-pension
	\$	\$
Accrued benefit obligation	7,437	8,194
Market value of plan assets	—	—
Funded status – plan surplus	(7,437)	(8,194)
Unamortized net actuarial loss	(2,665)	(1,859)
Financial position – liability	(10,102)	(10,053)

	2021	2020
	Non-pension	Non-pension
	\$	\$
Current period benefit cost	291	358
Interest cost on accrued benefit obligation	189	201
Amortization of actuarial losses (gains)	(227)	(275)
Benefits expense	253	284

Actuarial assumptions

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

	2021		2020	
	Supplementary pension		Supplementary pension	
	Defined Benefit	Defined Contribution	Defined Benefit	Defined Contribution
	\$	\$	\$	\$
Discount rate	2.30%	n/a	2.80%	n/a
Expected long-term rate of return on plan assets	n/a	n/a	n/a	n/a
Rate of compensation increase	2.00%	n/a	2.00%	n/a
Rate of long-term inflation	2.00%	n/a	2.00%	n/a

	2021		2020	
	Non-pension		Non-pension	
	Post-employment	Post-retirement	Post-employment	Post-retirement
Discount rate	2.20%	2.40%	2.70%	2.90%

The Royal Ontario Museum
Notes to the financial statements

March 31, 2021

(In thousands of dollars)

4. Employee benefits (continued)

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

	2021 Supplementary pension		2020 Supplementary pension	
	Defined Benefit	Defined Contribution	Defined Benefit	Defined Contribution
Discount rate	2.60%	n/a	2.30%	n/a
Rate of compensation increase	n/a	n/a	2.00%	n/a
Rate of long-term inflation	n/a	n/a	2.00%	n/a

	2021 Non-pension		2020 Non-pension	
	Post-employment	Post-retirement	Post-employment	Post-retirement
Discount rate	2.40%	2.90%	2.20%	2.40%
Weighted average increase in the cost of health care and dental benefits	4.99% in 2021 4.00% in and after 2040		4.94% in 2020 4.00% in and after 2040	

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

	2021 Supplementary pension			2020 Supplementary pension		
	Defined benefit \$	Defined contribution \$	Total pension \$	Defined benefit \$	Defined contribution \$	Total pension \$
Employee contributions				—	—	—
Employer contributions	82	1	83	89	—	89
Benefits paid	82	1	83	89	—	89
Loss during the period on accrued benefit obligation	(247)		(247)	138	—	138
Actual return on market value of plan assets				—	—	—

The Royal Ontario Museum
Notes to the financial statements
 March 31, 2021
 (In thousands of dollars)

4. Employee benefits (continued)

	2021	2020
	Non-pension	Non-pension
	\$	\$
Employer contributions	204	200
Benefits paid	204	200
(Gain)/loss during the period on accrued benefit obligation	(1,033)	575

The measurement date for the non-pension plans was March 31, 2021.

5. Capital assets

	Cost	Accumulated	2021	2020
	\$	amortization	Net book	Net book
	\$	\$	value	value
	\$	\$	\$	\$
Land	931		931	931
Building	46,113	42,820	3,293	4,449
Galleries	47,784	32,428	15,356	15,335
Building improvements	67,924	32,996	34,928	32,716
ROM project				
Building	194,308	67,183	127,125	131,983
Galleries	40,629	29,210	11,419	13,491
Ancillary services	5,723	5,723		—
Furniture and equipment	14,259	7,586	6,673	5,188
	417,671	217,947	199,724	204,093

Furniture and equipment disclosed above pertain to the operating fund, while all other capital assets are reported in the capital fund.

Included in capital assets are assets under construction as follows:

	2021	2020
	\$	\$
Galleries	1,385	1,914
Building improvements	8,265	15,031
Furniture and equipment	300	1,020
	9,950	17,965

The Royal Ontario Museum
Notes to the financial statements

March 31, 2021

(In thousands of dollars)

6. Credit facilities

- (a) The Museum has a credit agreement with the Museum's banker, as follows:
- (i) \$7,000 demand revolving operating credit facility with interest payable at prime less 10-basis-points. As at March 31, 2021, the outstanding balance in connection with this facility was \$6,266 (\$3,255 in 2020).
 - (ii) \$2,000 letter of credit facility. As at March 31, 2021 and 2020, the Museum had no letters of credit outstanding.
 - (iii) As at March 31, 2021, the Museum had two letters of guarantee outstanding, totaling \$125 (\$125 in 2020).

- (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. In 2017, the Museum paid off the remainder of the fixed rate portion of the loan.

The outstanding loan bears interest at the Province of Ontario's one-year cost of funds plus 150-basis-points, reset annually. The floating rate for 2020-2021 was set at 2.20% and the floating rate for 2021-2022 has been set as 1.71%. 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. There are no recurring covenants for the year ending March 31, 2021.

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.

Included in interest and other bank charges on the statement of operations is \$518 (\$773 in 2020) of interest in long-term debt.

7. Deferred contributions

Deferred contributions represent grants which carry restrictions and are deferred until spent on the intended purpose.

	2021	2020
	\$	\$
		Restated Note 11
Balance, beginning of year	4,488	2,550
Recognized as revenue	(1,870)	(1,750)
Amounts received	2,515	3,688
Balance, end of year	5,133	4,488

The Royal Ontario Museum
Notes to the financial statements

March 31, 2021

(In thousands of dollars)

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. As at March 31, 2021, unspent grants of \$7,817 (\$9,896 in 2020) are included in deferred capital contributions. The amortization of deferred capital contributions is recorded as revenue in the statement of operations.

	2021 \$	2020 \$
Balance, beginning of year	194,652	196,295
Amortization of deferred capital contributions	(13,238)	(12,562)
Contributions received for capital asset purchases	7,510	10,919
Balance, end of year	188,924	194,652

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 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 2020.

(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 significant changes to the liquidity risk exposure from 2020 due to the COVID-19 pandemic, as disclosed in Note 13.

(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 significant changes to the market's risk exposures from 2020 due to the COVID-19 pandemic. The overall impact is insignificant given the value of the investment.

(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 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.

10. Commitments

The Museum's future commitments under long-term leases for equipment will terminate in 2024 and are as follows:

	<u>\$</u>
2022	160
2023	80
2024	1
2025	<u>—</u>
	<u>241</u>

11. Prior period adjustments

- (a) Effective April 1, 2020, the Museum has changed its accounting policy to account for its participation in the CAAT pension plan using the defined contribution pension method. This has been applied retroactively. As such, the comparative amounts as at, and for the year ended March 31, 2020 have been restated as shown below.
- (b) During the year ended March 31, 2020, an externally restricted donation was received and recognized into revenue in error. Since specific donor restrictions were not met, the donation should have been deferred until such time as the related expenses were incurred. As such, the statement of financial position and statement of operations prior period comparatives are restated.

	March 31, 2020	Note 11 (a)	Note 11 (b)	Restated March 31, 2020
Pension assets	21,549	(21,549)	—	—
Supplemental pension liability	—	2,342	—	2,342
Deferred contributions	2,545	—	1,943	4,488
Net deficit - Operating fund	14,999	23,891	—	38,890
Net deficit - Restricted fund	3,957	—	(1,943)	2,014
Revenue - ROM Foundation Grant	9,179	—	(1,943)	7,236
Expenses - Salaries & Benefits	34,926	3,988	—	38,914
Deficiency of revenue over expenses	<u>81</u>	<u>(3,988)</u>	<u>(1,943)</u>	<u>(5,850)</u>

12. Significant event

On March 11, 2020, the World Health Organization characterized the outbreak of a strain of the novel coronavirus ("COVID-19") as a pandemic which has resulted in a series of public health and emergency measures that have been put in place to combat the spread of the virus. The duration and impact of COVID-19 is unknown at this time and it is not possible to reliably estimate the impact that the length and severity of these developments will have on the financial results and condition of the Museum in future periods.

During the year, the Museum received funding from the Government of Canada for the Canada Emergency Wage Subsidy ("CEWS") which were provided to employers who experienced a decline in their operating revenues due to COVID-19. An amount of \$6,885 has been recorded as Grants revenue from Others in the Statement of operations.

12. Significant event (continued)

Further, due to the pandemic, there was been a significant impact on self-generated revenue; resulting in the Museum's increased dependence on the Province of Ontario.

13. Comparative information

Certain 2020 comparative information has been reclassified to conform with the financial statement presentation adopted for 2021.