

Legislative
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of Ontario



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de l'Ontario

STANDING COMMITTEE ON GOVERNMENT AGENCIES

REPORT ON AGENCIES, BOARDS AND COMMISSIONS

THE ROYAL ONTARIO MUSEUM

2nd Session, 39th Parliament
59 Elizabeth II

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The Honourable Steve Peters, MPP
Speaker of the Legislative Assembly

Sir,

Your Standing Committee on Government Agencies has the honour to present its Report and commends it to the House.

A handwritten signature in black ink, appearing to read 'Ernie Hardeman', written over a light blue grid background.

Ernie Hardeman , MPP
Chair of the Committee

Queen's Park
June 2010

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LIST OF CHANGES TO COMMITTEE MEMBERSHIP

KEVIN DANIEL FLYNN was replaced by LOU RINALDI on February 19, 2009.

RANDY HILLIER was replaced by GERRY MARTINIUK on March 25, 2009.

FRANCE GÉLINAS was replaced by HOWARD HAMPTON on April 9, 2009.

MARIA VAN BOMMEL was replaced by RICK JOHNSON on April 9, 2009.

LOU RINALDI was replaced by LAURA ALBANESE on September 15, 2009.

JULIA MUNRO was replaced by ERNIE HARDEMAN on September 15, 2009.

DAVID RAMSAY was replaced by YASIR NAQVI on September 15, 2009.

LIZ SANDALS was replaced by LEEANNA PENDERGAST on September 15, 2009.

GERRY MARTINIUK was replaced by JIM WILSON on September 15, 2009.

RICK JOHNSON was replaced by DONNA H. CANSFIELD on March 9, 2010.

YASIR NAQVI was replaced by M. AILEEN CARROLL on March 9, 2010.

LIST OF TEMPORARY SUBSTITUTIONS

LAURA ALBANESE	TED ARNOTT
WAYNE ARTHURS	BRUCE CROZIER
BOB DELANEY	CHERI DINOVO
LEEANNA PENDERGAST	PETER TABUNS
DAVID ZIMMER	

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INTRODUCTION

Under Standing Order 108(f) the Standing Committee on Government Agencies is given the mandate to review the operation of all agencies, boards and commissions (ABCs) to which the Lieutenant Governor in Council makes appointments, and all corporations of which the Crown in right of Ontario is a majority shareholder. The Committee is empowered to make recommendations on such matters as the redundancy of ABCs, their accountability, whether they should be sunsetted and whether their mandate and roles should be revised.

In accordance with its terms of reference, the Committee reviewed the Royal Ontario Museum (ROM) on September 10 2009.

Speaking before the Committee on behalf of the ROM were Salvatore Badali, chair of the board of trustees; William Thorsell, director and CEO; Dr. Mark Engstrom, deputy director, Collections and Research; Glenn Dobbin, deputy director, Operations; and Bill Graesser, CFO.

The Committee received three stakeholder presentations and heard from one individual. The Earth Rangers and the Schad Foundation were represented by Peter Kendall, executive director of Earth Rangers. Attractions Ontario was represented by its executive director, Troy Young. Tourism Toronto was represented by Joel Peters, senior vice-president and chief marketing officer. Leah Sandals appeared before the Committee on her own behalf.

The Committee wishes to express its appreciation to the witnesses who appeared before it during its public hearings on this agency.

This report presents the Committee's findings on the ROM. The Committee urges the Minister responsible for the ROM to give serious and thoughtful consideration to the Committee's recommendations.

THE ROYAL ONTARIO MUSEUM: OVERVIEW

History

The Royal Ontario Museum descends in part from the Museum of Natural History and Fine Arts established in 1857 at the Toronto Normal School. In 1912, the *Royal Ontario Museum Act* established the museum under its familiar name, to be operated by the University of Toronto; and the construction of a home for the museum at the corner of Queen's Park and Bloor St. was undertaken. In 1968 a new *Royal Ontario Museum Act* recast the Museum as a corporation without share capital run by a Board of Trustees.

The museum's building, opened in 1914, received major additions and renovations in the 1930s and in the late 1970s. In 2007 the addition known as the Michael Lee-Chin Crystal was opened, and was named one of the new seven wonders of the world by the *Condé Nast Traveller* magazine. The Crystal excited interest and controversy because of its design, the need to replace most of the planned glass walls with aluminium-surfaced walls, and the cost. The first two new permanent galleries to open in the addition are the James and Louise

Temerty Galleries of the Age of Dinosaurs, and the Gallery of the Age of Mammals.

A proposal made in 2005 to build a 46-storey condo tower on the site of the McLaughlin Planetarium, which had been closed in 1995, caused an uproar and was later abandoned. The project would have given the Museum capital for its renovations. Recently the Museum announced that it had sold the Planetarium to the University of Toronto which intends to demolish the building and use the site for needed facilities.

Mandate

The Museum's mandate, and its governing structure, derive from the *Royal Ontario Museum Act* ("the Act") and the Memorandum of Understanding ("MOU") entered into in 2005 by the Museum and the Ontario Ministry of Culture.

Royal Ontario Museum Act

The Act continues a corporation without share capital known as the Royal Ontario Museum, and consisting of its Board's trustees (s. 2(1)). It sets out the museum's objects (s. 3), its fiscal year (s. 2(2)), the rules for the appointment and election of the Trustees (s. 4), the Board's powers (s. 5), and the Director's powers and duties (s. 6).

Section 12 provides that the Museum's "property and the income, revenues, issues and profits of all property of the Museum shall be applied solely to achieving the objects of the Museum." The Museum's accounts and financial transactions must be audited annually (s. 14).

Memorandum of Understanding

A Memorandum of Understanding was signed in 2005 by the Minister of Culture and the Museum. Its purpose "is to clarify the operational, accountability, financial, administrative, auditing and reporting relationships between the Minister and the Museum" (clause 2). Clause 5 sets out guiding principles:

- The Minister recognizes that the Museum is a statutory entity which exercises powers and performs its duties in accordance with its statutory mandate; and that it operates at arm's length from the government.
- The Museum acknowledges, as a fundamental principle, accountability to the government in exercising its statutory mandate; and adopts the management principles of the Ontario government.
- Both parties commit to avoiding duplication of service.

The roles and responsibilities of the Minister, Deputy Minister, Board chair and CEO are set out. Clause 13 provides that the Museum may have to undergo a "thorough review or program evaluation" initiated by Management Board of Cabinet or the Minister.

Governance

Board of Trustees

The Board consists of 15 trustees appointed by the Lieutenant Governor in Council (which also appoints the chair); 3 trustees elected by the membership; and 3 ex-officio trustees—the Chair of Governing Council of the University of Toronto, the President of the University of Toronto, and the Director of the Museum.

The chair annually establishes standing committees (on the recommendation of the Governance committee); and appoints the members (the Board must approve the composition of the Executive Committee—which may, by by-law, be delegated Board powers). The standing committee mandates are approved by the Board.

The Act (s. 5) gives the Board “all the powers necessary or convenient to achieve the objects of the Museum and, without limiting the generality of the foregoing,” may

- make by-laws, rules and regulations
- appoint and fix the duties, salaries and qualifications of a Director of the Museum; and appoint, fix salaries and qualifications of, promote, transfer, or remove other senior staff on the recommendation of the Director;
- establish, maintain and operate a museum, and, generally, conduct and manage the business and affairs of the Museum;
- enter into agreements with any organization with objects similar to those of the Museum and with universities for the interchange of staff;
- solicit and receive gifts of every nature for any purpose related to the objects of the Museum.

Committees

The Committees of the Board established for 2008-09, and their chief duties, were as follows:

1. The Collections, Exhibitions and Research Committee sees that ROM policies are enacted with regard to acquisition, deaccession, loans and management of objects; exhibitions; educational programs; ROM-funded research; public access; repatriation of Canadian Aboriginal objects and human remains; and publications.

2. The Executive Committee: Consists of the Board chair, the Museum Director, and at least three other trustees appointed by the Board; the committee exercises the powers of the Board between meetings.

3. The Finance/Audit Committee includes the Board chair (ex officio) and the Director. It reviews and recommends approval of audited statements; recommends independent auditors and their fees; reviews budgets, business plans, and capital issues. It plans long-term business;

oversees the business affairs of the Museum to ensure alignment with resource allocation; and is generally responsible for risk management, purchasing, financial control, emergency disaster, and regulatory and compliance matters.

4. The Governance Committee recommends new Board members to the Province; oversees Board performance; reviews adherence to MOUs; and ensures that committee structure fits with the ROM mission. It oversees communication, ethics and conduct, and copyright issues. It also establishes the CEO's responsibilities, and limitations on the CEO's powers.

5. The Human Resources and Compensation Committee is responsible for human resources and health and safety issues. It advises management on labour relations issues, and conducts the performance evaluation of the Director and CEO.

6. The Pension Committee monitors the management of the Museum's pension funds and makes recommendations concerning fund managers.

Staff

The Museum's staff complement for 2009 numbered 352, of whom 49 were full-time professional support staff. Twenty-eight staff earned over \$100,000.

Principal activities

The Director has said of the Museum:

I think the ROM is like an encyclopedia. It is like a 19th Century ideal of an encyclopedia in three dimensions, it allows us to do whatever we want in a sense, whatever inspires us to move.¹

The activities of the museum are determined by the objects set out in the Act, and by the 23 Board policies. The Board has the Director and CEO develop management practices to give effect to the Board policies.

Objects of Museum as set out in the Act

3. The objects of the Museum are,

(a) 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;

(b) the collection and exhibition of objects, documents and books of any kind to illustrate and make known to the public human history in all the ages;

(c) the operation of a planetarium;

¹ William Thorsell interviewed in "The Crystal Landmark," *International Art Treasures Web Magazine*, October 2007.

(d) the promotion of education, teaching, research and publication in any or all fields related to the objects of the Museum referred to in clauses (a), (b) and (c).

Board policies affecting core activities

Some of the Board policies governing the Museum's core activities may be summarized as follows:

Collections Policy: The Museum's core areas include Canadian history, art, decorative art, and historical documents; the material culture and art of western hemisphere Aboriginal peoples, of the Near East, Asia and African; Western decorative arts, gold and silver, and arms and armour; biodiversity; earth sciences; and palaeobiology. These categories influence acquisition priorities and deaccession decisions.

Curatorial Research Policy: The Museum is to work towards developing a better understanding of the ROM's collection (or other collections); the culture or classes of things, and the processes represented in the collection; and academic disciplines and subjects represented by the collection. This is to be carried in a manner that doesn't obligate the ROM to an expenditure not provided for in the annual operating budget.

Education Policy: To encourage an understanding of the natural and cultural heritage of Ontario, Canada, and the world; to make the ROM accessible to a wide and diverse audience; to use the ROM's collections and resources in a stimulating and imaginative manner; and to employ a combination of instructive and open-ended-inquiry learning.

Displaying the ROM collection; research; education

The ROM's collection comprises about six million objects in the fields of world cultures and natural history; this includes the world's largest collection of fossils from the Burgess Shale with more than 150,000 specimens from an era of evolutionary hyperactivity.

The Museum's collection is the basis of its display and publishing activities, and of some of its research activities. It is the largest field-research institution in Canada. Its Department of Natural History, for example, comprises 12 collection and research areas: Botany, Entomology, Herpetology, Ichthyology, Invertebrate Zoology, Mammalogy, Mycology, Ornithology, Invertebrate Palaeontology, Vertebrate Palaeontology, Geology, and Mineralogy.

Some areas of field work, research or publications include

- Burgess Shale projects
- Paleozoic Arthropoda of Hudson Bay and the James Bay Lowlands
- Colonial Art Schools, and photography and photographic culture in South Asia
- Excavations at Collota in Southern Peru

- Theban Tomb #89 Epigraphic Project
- Hollow-Brick Han Tomb, Chinese Coins, and other Chinese archaeological projects

The Institute for Contemporary Culture at the Museum allows the Museum's historical and anthropological collections to shed light on contemporary cultures. Its program includes the annual Eva Holtby Lecture on Contemporary Culture.

Travelling and other special exhibitions

One of the largest profiles the Museum exposes to the public is through hosting or mounting special exhibits. Some noteworthy events include the following:

- Into the Heart of Africa (1989–90)
- From Plaster to Bronze: The Sculpture of Auguste Rodin (2001)
- James Ossuary (2002)
- Darwin: The Evolution Revolution (2008)
- Diamonds (2008–09)
- Ancient Ukraine: Mysteries of the Trypillian Culture (2008–2009)
- The Dead Sea Scrolls (2009–10)

The special exhibits attract public attention and much of the press comment that the museum receives. Frequently controversies surrounding the exhibits are discussed. These can arise because of genuine scholarly differences,² national and religious controversies,³ community sensibilities,⁴ or the possibility of fraud.⁵

Program evaluation and customer satisfaction

The Museum conducts monthly visitor exit surveys and does focus-group testing for proposed exhibitions, or for updating some permanent exhibitions. Together with the AGO, the Science Centre, Metro Zoo and three other major Toronto attractions, the Museum participates in quarterly comparative-satisfaction research.

The ROM commissioned a major review in 2008 of its brand awareness and audience growth. The review had a major impact on the museum's marketing

² The status as "originals" of the foundry plasters and bronze casts in the Rodin show; whether or not the Essenes were the scribes of the Dead Sea Scrolls.

³ The conflicting claims of evolution and creationism pondered by some who attended the Darwin show; whether the Scrolls should be regarded as owned by Israel or by the Palestinian Authority.

⁴ Some in Toronto's Black community took offence at Into the Heart of Africa.

⁵ The James Ossuary turned out to be, in the view of many experts, a forgery.

strategies, and is updated monthly. As well, the Museum commissions an annual review of its media advertising purchases.

Finances

Operating

In each of the fiscal years 1991/92 to 2008/09, the operating grant received by the ROM from the Ontario Government was equal to or smaller than the previous year's operating grant. The ROM feels that this resulted in an erosion of the Museum's core operations. The Government has taken a new stance on operating support, creating a stable operating base for the Museum; the operating grant for 2009/10, for the first time in 19 years, represents an increase over the previous year. Expenditures for 2007/08 and 2008/09 were as follows:

	2007/08	2008/09
Expenditures (\$)		
Salaries and benefits	26,739,000	28,805,000
Services	6,410,000	8,347,000
Supplies and equip.	19,820,000	20,699,000
Amortization	8,767,000	11,096,000
Total expenditures	61,736,000	68,947,000
Total Funding⁶	69,393,000	63,618,000

Source: Standing Committee on Government Agencies

questionnaire completed by the ROM

Capital

In the last 8 years, capital support programs led to the ROM's expansion, the largest in the history of Canadian cultural institutions, supported by the largest private fund-raising campaign in the country. Early in the decade the Province gave the Museum \$30-million in SuperBuild funds. Notable private donations are \$30 million from Michael Lee-Chin, \$20 million from the Weston family, and \$5 million gifts from each of three Board chairs.

Rules

Sections 11 and 14 of the Act provide rules concerning indebtedness, use of property and revenues, and accounting requirements. Section 12 provides that

⁶ Includes provincial funding and self-generated revenues.

12. The property and the income, revenues, issues and profits of all property of the Museum shall be applied solely to achieving the objects of the Museum.

The Memorandum of Understanding with the Minister of Culture requires the Museum to give the Minister information and advice to support the results-based planning process under which the museum is partially funded by the government; to follow Canadian Institute of Chartered Accountants accounting principles; to manage its financial activities under the policy direction of the Ontario Financing Authority; to obtain Ministerial approval before increasing the Province's liabilities; and to submit business plans for Ministerial review. The Minister of Culture may direct that an internal audit be done.

Under the *Ministry of Citizenship and Culture Act* the Minister

11. (1) . . . may determine the amount of any capital expenditure of the Art Gallery of Ontario or The Royal Ontario Museum that may be financed through The Ontario Universities Capital Aid Corporation, and debentures may be purchased from the Art Gallery of Ontario or The Royal Ontario Museum by the Corporation only on the recommendation of the Minister.

THE COMMITTEE'S HEARINGS

Royal Ontario Museum

The ROM's opening presentation

The Royal Ontario Museum is Canada's largest museum and probably the best-known of Canada's museums internationally.

A universal museum of cultures. The ROM is one of the few museums to have sustained the role of universal museum of cultures—the British Museum, the Victoria and Albert Museum, and New York's Metropolitan Museum of Art are others. It continues to reflect the 19th-century ideal of a museum as an encyclopaedia which exposes the local populations to the entire world. Its universal culture regains relevance as Canada's population increasingly reflects so many different cultures and places. The ROM's collections speak to an audience whose diversity was unimagined when the institution was born.

A major museum of natural history. At the same time, the ROM is a significant museum of natural history. Its collections in natural history rank among the finest in the world, from minerals to the fossil record of early life to dinosaurs, early mammals, the world of biodiversity, and life at risk.

Renewed relevance of combined roles. Whereas in most places, museums of culture and nature separated into distinct institutions many years ago, chance of history let these mandates survive united under one roof at the ROM. Today, an age of environmental stress and biodiversity, this combination of culture and nature holds out renewed interest. The ROM, a globally respected, universal museum of cultures married to a major museum of natural history, is a rare institution of enormous breadth and authority in the world.

Move to make collections accessible. Accessibility of the Museum's collections was a driving force behind Renaissance ROM, the Museum's plan to renew and enlarge capacity to expose the collection to an enlarged public and to scholarship. Through RenROM, it has been the goal to display all the ROM's major collections in permanent galleries. Twenty-seven new galleries are nearing completion, some rehousing famous collections such as dinosaurs and Chinese art, others bringing stranded collections to public view for the first time in many decades. The latter include Canada's First Peoples, Canadian historical art, Japan, Africa, Oceania, the Americas, Cyprus and Bronze Age Greece, textiles and costume, South Asian civilizations, the early fossil record of life on earth, and much of the mineralogy and biodiversity collections. The Museum is now hiring new curators and technicians to care for the newly-displayed collections and to expand knowledge of them.

The ROM as major educational institution; and ROM outreach. The ROM serves as one of the largest non-school educational institutions in Canada, with more than 150,000 students a year attending its organized programs in culture and nature. Its travelling exhibits were seen by 490,000 people last year, and the Museum's outreach program is still growing.

The ROM is open for free admission to all in the last hour of each Wednesday and for half price admission on Friday evenings. New school bursary programs, amounting to more than \$120,000 last year, are bringing 12,000 students from the GTA and beyond. The Museum would like to give every Ontario school child a meaningful experience of the ROM each year, on site or from a distance. The ROM governors, having raised most of the capital required for physical expansion with the RenROM campaign, are now launching ROM access, a fundraising initiative to extend the museum's reach into many more schools and communities that cannot otherwise afford to attend the museum.

Positive side effects of new construction. The rebuilding and the new building on Queen's Park and Bloor Street have sparked new life in that area of Toronto and in the city as a whole, and created many jobs through construction, design and tourism. Last year the ROM attracted more than one million visitors, a record attendance, up 40% from its pre-project averages. The Museum posted record revenues earned from its own activities.

Grants, operating base, revenues and fundraising. The Government of Ontario provided the essential spark to set all this change in motion by committing \$30 million of capital funds in 2002 and a further \$12 million in 2005. This helped the ROM raise an additional \$30 million from the federal government and \$213 million from the private sector as of June of last year. The ROM governors are committed to raising a final \$16 million in support of RenROM. The museum's self-generated revenues have risen from around \$11 million a year before the project to \$26 or \$27 million a year.

The government increased the ROM's operating base for 2009/10 for the first time since fiscal year 1991/92, putting the museum on a more sustainable financial footing. The real value of the provincial operating grant had fallen by 50% over that period.

Return on capital investment. The return on Ontario's capital investment in RenROM is in the order of five times the original sum. Seventy-five per cent of the funds to rebuild the ROM have come from private individuals or corporations in Canada—powerful evidence of the regard in which museums are held here. Almost 6,000 individual donations were made to the capital campaign, ranging from all of Canada's major banks and financial institutions to specific cultural communities, individual Ontarians, and the ROM's own department of museum volunteers, whose members personally donated a total of \$1.7 million, 70% higher than the original target.

Response of the ROM to matters raised by Committee members

Reaching more people

There has been a 50% decline in American tourism over the past decade. While this necessarily has affected the Museum's business plan, strategies, and the way the museum is operated, there are mitigating circumstances and other markets.

- Before RenROM the Museum had a low penetration of tourists. A goal is to raise the percentage of tourists to Toronto who visit the ROM. About six million people are contiguous to the museum. Ottawa and elsewhere in Ontario, and Montreal, provide another significant source of tourism—a large and, for the ROM, relatively unplumbed market. Accordingly, the Museum has reoriented programming, marketing, and group sales operations, first to southern Ontario first of all, and will continue beyond into Ottawa and Montreal.
- In darker economic times there is a counterintuitive but well-known propensity of people to go to movies, museums, and other places regarded as safe and comfortable havens.
- In order to attract cultural tourists, the ROM has developed partnerships with Ontario Tourism Marketing, Tourism Toronto and OCAF (the Ontario Cultural Attractions Fund)—to project the really high value of things the ROM does. The ROM had a special OTMP (Ontario Tourism Marketing Partnership Corporation) grant last spring to advertise the Dead Sea scrolls in a major way through the *New York Times* and in Boston and Chicago, because there are constituencies there that are more or less likely to pick up and come to Toronto for exhibits of that nature.

Attracting diverse communities

Part of the whole RenROM program was to generate visits from people with families and new immigrants with families who have never been to the ROM. As the Museum's mandate is broad, it can generate matters of interest for a wide diversity of people.

The Museum has done or plans to do cultural weekends, often with the assistance of the relevant community's leadership: a Muslim Heritage Weekend, a Chinese New Year weekend and (in March, 2010) an Iranian New Year weekend.

One of the ROM's pieces of research last year was to go to the South Asian and Chinese communities to see if there are certain things that it should be doing to reach them with its programming. They like their cultural weekends and so forth, but they come to the ROM with their children for essentially the same reasons as everybody else. They want to see the dinosaurs, minerals, First People exhibits.

Affordability

The ROM studied the possibility of making the Museum completely free but found that the cost of doing so was something that the Museum can't bear; nor does it believe the government would bear it. Instead, it practices a free-by-groups system, and expands each group as it moves along. The Museum is free to all post-secondary students in Ontario any Tuesday of the year. It is free to everybody on Wednesday afternoons for the last hour and a half or so of the day—there were long lineups in the summer for this.

There are other access programs: passes are provided through the Toronto, Hamilton-Burlington, Durham, York Region and Peel United Ways to a variety of agencies. ROM staff attend Citizenship Court and hand out one-year family passes to new Canadians (the uptake is only 40%; it is much higher with the United Way tickets). A bursary program for schools (both in Toronto and elsewhere), funded from donations, brings students to classrooms and labs in the Museum.

About 150,000 of the Museum's student visitors come in organized programs. The ROM alerted the Ministry of Education and the school sector in advance to the Dead Sea scrolls exhibit. They developed a curriculum to match the exhibit. More usually, the Museum will work to match the needs of the school's curriculum.

The museum is part of ORION, a virtual classroom on a broadband network that links all the educational institutions in Ontario with a two-way classroom onscreen.

The Museum does not expect to lower ticket costs so as to absorb the increase resulting from the imposition of HST; it does not know of increases in government funding which would allow it to do that.

State of the ROM's pension funds

There has been a decline in the portfolio, as in everybody else's portfolio. It's at about 75% of what it should be. In response the ROM has increased the contributions from its operating budget, and has reduced some retirement benefits towards the norm. Interest rates often affect defined benefit plans more than they affect the market in general.

Energy costs

The ROM has just done an energy audit in the last year. It built a large green roof, almost 10,000 square feet, on the west wing, partly to demonstrate what can be done with a green roof and to test its insulating effect. The new building is designed for energy efficiency. The renovations of the old buildings include insulation, window replacement and the addition of storm windows, and appropriate and efficient heating systems.

The Museum checked the capital costs and rate of return on investments of renewable technologies and found them prohibitive in terms of future operating budgets. There will be ongoing expenses for collection preservation and that is one of the ROM's future operating cost concerns. (Historically there has been only minor collection loss through storage-condition deficiencies.) The ROM has not established targets for energy consumption.

Stakeholder and individual presentations

Earth Rangers Foundation and Schad Foundation

Earth Rangers operates education programs in schools and at community venues across Ontario. The programs use live animals and stories of what is happening to their habitats—to communicate to children the importance of biodiversity, and to inspire more sustainable practices. They use an African serval cat, an American kestrel, snowy owls, and a lemur, for example. The presentations address the losses due to inappropriate development and the degradation of habitats.

This year, with the help of the ROM, Earth Rangers will reach approximately 350,000 children and their families. The partnership with the ROM has been a natural fit. The Schad Gallery of Biodiversity at the ROM combines the live shows in the Earth Rangers Studio within the gallery to provide an effective way to communicate their core message.

Attractions Ontario

Attractions Ontario is a not-for-profit agency that has been in operation for 26 years and whose purpose is to assist the various tourism attractions in Ontario in marketing themselves to the travelling consumer.

Tourism is a major business in Ontario, worth \$22 billion in receipts, responsible for 3.8% of Ontario's gross domestic product and employing 3% of the province's workforce. It represents 200,000 direct jobs. It is an industry with a presence in every riding in the province. The Government of Ontario takes in \$2.6 billion in tax revenue from tourism-related activities; 3.7% of Ontario's tax revenues are derived from tourism. Ontarians spend 7.1% of their disposable income on tourism.

It publishes *Passport Magazine and Coupon Book*, which has a circulation of 1.1 million copies throughout Ontario and parts of the United States. Tracking the coupon redemptions showed \$20 million in tourism income. It also publishes a

field trip planner, *Are We There Yet?*, for schools and youth groups. The Royal Ontario Museum is one of its biggest supporters.

When one looks at great cities around the world, each has a signature museum. The 2008 Global Cities Index rated Toronto the 10th city overall in the world and fourth in cultural experience (behind only London, Paris and New York). This index puts the ROM's value into perspective.

Free admission would not be possible unless the government were to finance it. Most museums around the world have a fee. It would be a worthwhile investment by the province to do that, given the amount of money that tourism generates for this province.

Leah Sandals

The witness said that the ROM is mandated to illustrate and make known to the public the natural and cultural heritage of Ontario, Canada, and the world; and it views access to its collections as one of its primary and defining responsibilities. Access is also promised in the board's policies to the residents of Ontario, and to people throughout Canada and the world, whenever possible. In making its collections and information resources accessible, the ROM will minimize economic barriers and reach out to a broad range of interest levels, to the greatest extent possible.

The witness's position is that the Royal Ontario Museum is performing at a substandard level in meeting this mandate. Economic barriers to public access are the main barrier to public access.

A common public access technique at other museums is free admission for a three- to four-hour period one evening a week. Some institutions have two free evenings per week. Free evenings are often funded by corporate or foundation sponsorships. The ROM gives only a free hour, and that occurs when most people are not yet off work.

Another option is family admission fee package. To take a family of four to the ROM costs \$74. At many other museums \$40 to \$50 is typical.

A popular public access initiative is free admission for school-age children. At the ROM it is only free for children under the age of four. Other museums have thresholds in the 14–18 year range.

Another common-practice access technique for museums is to charge around \$12 or less for general admission. Perhaps they are indexing the charge with what a movie ticket costs. The half-price admission on Friday evenings is one of the ROM's most promoted public access initiatives, but the resulting price is \$11—in line with the full standard practice admission fee at many museums (and movie theatres).

Some museums have free or by-donation admission for all viewers.

The museum and arts pass program that is in place at Toronto Public Library branches is available only to Toronto residents, and only at 32 of the Library's branches.

Tourism Toronto

The ROM contributes to Toronto's success as a city and as a tourist destination. Exhibits like the Dead Sea scrolls aren't exhibitions any institution can rent. Reputation brings a museum to that table, and scholarship is the card that must be played when negotiating loans of precious artifacts between institutions.

Love or hate the Crystal, the ROM has been brilliantly expanded through the efforts of the RenROM campaign.

The ROM has been very responsive to other cultural events in Toronto, contributing to their scope and success, and mounting related exhibits or events: Luminato, the Contact Photography Festival, Pride, TIFF (Toronto International Film Festival), Caribana and Nuit Blanche.

COMMITTEE RECOMMENDATIONS

During the Hearings the Committee was struck by the importance of the issue of access to the Royal Ontario Museum—both in the sense of the possible effect of price on attendance, and in the sense of exposure to the Museum of Ontarians of all ages, places of residence, economic status, and cultural background. Without suggesting which method or methods would be best employed by the Museum in increasing access, and without suggesting that visits to the Museum by out-of-province and out-of-country visitors are unimportant,

1. The Committee recommends that the Royal Ontario Museum develop and implement a plan which would enhance access by the residents of Ontario to the Museum.

The Committee noted that the Museum's renovations and new construction gave the Museum an opportunity to adopt or test technologies and architectural features which could lead to new energy-use efficiencies. Considering that the ROM could build on this foundation,

2. The Committee recommends that the Royal Ontario Museum continue to perform energy audits and that it establish targets for energy consumption and renewable energy use.

The Committee asks that the ROM respond to the Recommendations and provide the Committee with its plans to address them by sending its response to the Clerk of the Committee within six months after the Chair has tabled the Report in the Legislature.