



**2019-20 BUSINESS PLAN**

## EXECUTIVE SUMMARY

Throughout its 118-year history, the Art Gallery of Ontario (AGO) has worked closely with artists, governments, communities and corporate partners to become one of the world's leading art museums, known for its world-class exhibitions, unique collections and innovative outreach and programming. The AGO is proud to be a strong cultural and economic driver for the province, as the museum leveraged extensive partnerships to generate exciting exhibitions and programs for visitors in 2018/19.

This year, the AGO continued to share its remarkable Collection with the public, with approximately 3,900 works on display, as well as a program that included an extensive and robust schedule of exhibitions:

- *Mitchell/Riopelle: Nothing in Moderation (February 18 – May 6, 2018)*
- *Yayoi Kusama: Infinity Mirrors (March 3 – May 27, 2018)*
- *Tunirrusiangit: Kenojuak Ashevak and Tim Pitsiulak (June 16 – August 12, 2018)*
- *Rebecca Belmore: Facing the Monumental (July 12 – October 21, 2018)*
- *Mickalene Thomas: Femmes Noires (November 29, 2018 – March 24, 2019)*
- *Anthropocene (September 28, 2018 – January 6, 2019)*
- *Impressionism in the Age of Industry: Monet, Pissarro and more (February 16 – May 5, 2019)*

Since 2017, the AGO has been focusing on collection-based installations, which encourage curatorial research into the AGO Collection and allow for the display of recent acquisitions. The AGO Collection re-installation project, *Look:Forward*, which will be completed in 2019, includes a strong contemporary art presence occupying a number of gallery spaces throughout the museum: Level 4 of the Contemporary Tower, the newly renovated J.S. McLean Centre for Indigenous & Canadian Art, the Signy Eaton Gallery, the South Entrance and the Irina Moore Gallery on Level 2.

In 2018/19, the AGO also presented a full schedule of programs and activities that engaged diverse and growing audiences, including families, children, youth, adults, students and teachers.

Last spring, over 165,000 people were wowed by *Yayoi Kusama: Infinity Mirrors* and the huge demand for tickets was unprecedented. Ontarians loved Kusama and the AGO wanted to give everyone the opportunity to see her work in Toronto permanently. In November, the museum launched an ambitious and successful crowdfunding campaign to acquire Canada's first *Infinity Mirror Room* artwork by the internationally acclaimed artist. The museum was the first Canadian art museum to launch a crowdfunding campaign of this scale to acquire a contemporary artwork. Thanks to over 4,700 donors and the David Yuile & Mary Elizabeth Hodgson Fund, Yayoi Kusama's *INFINITY MIRROR ROOM – LET'S SURVIVE FOREVER*, is coming to the AGO in spring 2019 so that visitors can experience Kusama's immersive work now and for generations to come.

The AGO has developed a new ambitious 10-Year Strategic Vision for implementation starting in 2019/20 and has reaffirmed its commitment to achieving a very bold vision for the future. This vision will see the AGO leading global conversations from Toronto through extraordinary collections, exhibitions and programs. The AGO plays a key role in the province's culture sector to attract business investment to Ontario, and the museum contributes to a healthy economy that allows more Ontarians to find a job right here at home.

The mission of the museum remains the same – to bring people together with art to see, experience and understand the world in new ways – with our core values of Art, Audience and Learning.

Total operating revenues for 2018/19 are projected to be \$63,392,055; total operating expenditures are projected to be \$63,092,055 before net amortization.

In late spring 2019, the AGO will introduce a pilot project to offer more affordable attendance options for families that will support the goals of the museum to:

- Achieve strong attendance growth
- Break down financial barriers to visit
- Make the AGO a habit
- Foster a stronger relationship with visitors
- Welcome visitors of all ages and backgrounds

For 2019/20, a full program of activities is scheduled. The AGO will continue to offer a robust schedule of exhibitions, programs and activities that focus on the guiding principles of Art, Audience and Learning.

Major exhibitions are included in the 2019–20 schedule:

- *Vija Celmins, May 4 – August 5, 2019*
- *Brian Jungen, June 20 – August 25, 2019*
- *Rubens, October 12, 2019 – January 5, 2020*
- *Hito Steyerl, summer/fall 2019*

Total operating revenues for 2019/20 are projected to be \$66,263,764; total operating expenditures are projected to be \$65,963,763 before net amortization.

The Government of Ontario is a vital partner to the AGO, providing annual operating support of approximately \$21 million. A long-term and stable base of government support sustains many of the non-discretionary costs required for the AGO to fulfil its legislated mandate: protecting and preserving the AGO Collection, managing a safe and secure environment for storage and public display, and making the AGO an accessible destination for the people of Ontario.

The AGO was also grateful to receive capital repair and rehabilitation support from the Government of Ontario in the amount of \$1.10 million for 11 projects in 2018/19. The museum is very mindful that parts of its physical plant were built as early as the mid-1920s (1820, in the case of its historic house, The Grange). Ensuring the ongoing safety of visitors, employees and volunteers is paramount. As an art museum, the AGO must also keep current with recent developments in security systems and temperature/ environmental controls to safeguard the Collection.

The AGO looks forward to continuing to work in partnership with the Government of Ontario to enable Ontarians to fully benefit from its many programs and resources.

## **MANDATE**

As cited in the Art Gallery of Ontario Act, the objectives of the Gallery are

- (a) To cultivate and advance the cause of the visual arts in Ontario;
- (b) To conduct programs of education in the origin, development, appreciation and techniques of the visual arts;
- (c) To collect and exhibit works of art and displays and to maintain and operate a gallery and related facilities as required for this purpose;
- (d) To stimulate the interest of the public in matters undertaken by the Gallery.

## **MISSION STATEMENT**

The mission statement of the Art Gallery of Ontario is:

*We bring people together with art to see, experience and understand the world in new ways.*

## **VISION STATEMENT**

The vision statement of the Art Gallery of Ontario is:

*We will become the imaginative centre of our city and province. We will be welcoming to our visitors, inspiring for our audiences and innovative in the ways we gather people together to create community through art. We will become a preferred cultural partner for artistic visionaries from all over the world.*

## **VALUES**

The Art Gallery of Ontario's operation is grounded in the following values:

- *We believe the experience of our visitor is paramount.*
- *We commit to excellence in the acquisition, collection, preservation and presentation of art in our care, in our time and for future generations.*
- *We commit to the highest standards of scholarship while engaging new methodologies and welcoming new points of view.*
- *We celebrate art and artists as central to our sense of who we are.*
- *We listen and contribute to our communities.*
- *We foster respect and recognition for all who visit and work here.*

## **SUPPORTING MINISTRY OBJECTIVES**

The AGO is proud to support the priorities of the Ministry of Tourism, Culture and Sport by:

- Working to improve quality of life and promoting economic growth by supporting and delivering cultural experiences.
- Fueling the creative economy.
- Promoting cultural engagement and inclusion.
- Strengthening culture in communities.

## **ENVIRONMENTAL SCAN**

### **External Factors:**

- Visitor leisure spending: Unpredictable visitor leisure trends continue to make it difficult to accurately predict revenues from admission and visitor spending.
- Private sector support: Private sector support is becoming a less stable source of revenue, making it more difficult to project future year budgets.
- Government support: The AGO is committed to fiscal prudence and maintains its annual scope of activity on a balanced operating budget. Stable and predictable funding from the government will enable the museum to deliver a safe and welcoming environment for employees, volunteers and visitors.
- Public awareness: Growing competition to be “top of mind” for leisure activities is driving increased investment in communication and marketing strategies.
- Growing consumer use of digital technologies: Digital technologies provide a wider and more versatile spectrum of vehicles to connect with audiences, both on-site and virtually.
- Insurance for major travelling exhibitions: rapidly increasing values of artworks are dramatically increasing insurance costs for major travelling exhibitions. The Canada Travelling Exhibitions Indemnification Act sets a per exhibition indemnification limit of \$600M. This covers less than half the value of some of our major exhibitions. The AGO must purchase commercial insurance to cover the remaining value of the exhibition.

### **Internal Factors**

- Protection/preservation of art: The AGO’s primary asset is its collection of over 100,000 works of art. We must continue to invest resources to ensure that security control systems, temperature/environmental control systems and management protocols provide the optimal protection and ongoing preservation of this asset.
- Investment in future programming: An ongoing challenge to allocate funds to major exhibitions and other programs that require multiple years to plan and develop.
- The AGO’s collective agreement with OPSEU ends on November 30, 2019.
- Digital and Information Technology: These applications have the potential to be our most effective tools in reaching larger, more diverse audiences. We are seeking avenues of support to develop these significant and sustainable links with the public.

## **STRATEGIC DIRECTION**

In 2019/20, the AGO will enter its first year of a new 10-year strategic vision (2019–2028) that will provide a clear path forward to help us grow as a museum that is ambitious, forward-looking and impactful.

The strategic vision is centred on five key objectives and four drivers that are embedded in, and cut across, the entire plan. Our vision confirms a dynamic programming direction to guide our planning over the next ten years and includes an ambitious fundraising campaign.

The ambitious plan is based on the following key objectives:

- We will lead with quality
- We will achieve financial equilibrium
- We will be adaptable and flexible
- We will lead with contemporary relevance
- We will be inclusive and accessible

### **Driver #1: ADMISSION MODEL**

- New pricing model to make it more affordable to visit
- More accessible for younger audiences

### **Driver #2: CONTENT AND PROGRAM:**

- Exhibitions and public programs are relevant, inclusive and welcoming

### **Driver #3: BRAND AND AUDIENCE:**

- Brand comes to life and extends a clear invitation to our growing and target audiences

### **Driver #4: DIVERSITY AND INCLUSION:**

- Visitors from a range of ages and backgrounds feel welcome
- Increased diversity of staff, volunteers, art, programs and audiences

This strategic direction and vision will see the AGO leading global conversations from Toronto through extraordinary collections, exhibitions and programs, and by reflecting the communities we serve.

The museum will leverage technology and make key capital investments to support all four strategic drivers. This vision will be integrated into its operational plans and budgets over the 10-year period to ensure the successful completion of the plan.

## **OVERVIEW OF PROGRAMS AND ACTIVITIES – 2018/19**

Throughout 2018/19, the AGO continued to deliver on its mission to “bring people together with art”. The guiding principles of Art, Audience and Learning provide the foundation for our exhibitions, programs and activities.

The AGO has a notable history of developing and hosting successful exhibitions that attract visitors from broad geographic and demographic bases while contributing to the reputation of Ontario as a cultural centre on an international scale. The museum continued to share its remarkable Collection with the public, with about 3,900 works on display. The Indigenous and Canadian galleries documented lives and times in our city, province and nation through art, with a growing inclusion of indigenous works to provide new perspectives on our past and present. Contemporary galleries showcased works by Canadian and international artists. Visitors were able to experience European masterworks dating from the early Middle Ages through to the 20th century. The growing photography collection at the AGO showcased the early pioneers in the field from the mid-1800s to contemporary artists.

AGO programming also included a robust schedule of exhibitions all year-long, including:

- In the summer of 2018, the AGO celebrated the power of Inuit art by bringing together two extraordinary artists – Kenojuak Ashevak and her nephew Timootee (Tim) Pitsiulak. They represent two generations of Inuit artists who have challenged viewers to respond in new ways to their art and the Inuit world view. *Tunirrusiangit: Kenojuak Ashevak and Tim Pitsiulak* was the first time Inuit art was showcased in the AGO’s largest and most prestigious temporary exhibition space, the Sam & Ayala Zacks Pavilion, and this was Pitsiulak’s first major museum retrospective.
- *Rebecca Belmore: Facing the Monumental* (July 12 – October 21, 2018) explored the artist’s lifelong commitment to the relation of politics and beauty in art, often expressed using natural materials and the human form. Many of the 20 major sculptures, installations, photographs and performance-based works included in the exhibition had never been seen in Toronto. Rebecca Belmore is the 2017 Iskowitz Prize winner.
- From September 2018 to January 2019, the AGO presented *Anthropocene*, a project by world-renowned photographer Edward Burtynsky and multiple award-winning filmmakers Jennifer Baichwal and Nicholas de Pencier. It dramatically illustrated how we, individually and collectively, are leaving irreversible traces on our world.
- *Mickalene Thomas: Femmes Noires* (November 29, 2018 – March 24, 2019) upends and overturns familiar representations and monolithic notions of Black women today and is the first large-scale solo exhibition by this African-American contemporary artist to be staged in Canada. Developed in a creative partnership between the AGO and the Contemporary Arts Center of New Orleans, the AGO presented a bold collection of Thomas’s vibrant and politically charged paintings, silkscreens, photographs, time-based media and site-specific installations exploring how Black women are represented in art and popular culture.

The J.S. McLean Centre for Indigenous & Canadian Art was architecturally redesigned and thematically reinstalled to reflect the vision of the newly created Indigenous and Canadian Art department. It reopened on Canada Day, July 1, 2018, with a reconfiguration and reinstallation of the Centre that sees works by Indigenous, Inuit and Canadian artists put into conversation across time, to better reflect the Nation to Nation relationship that Canada was built upon. In recognition that the AGO is located on Mississauga Anishinaabe territory, all texts in the McLean Centre are trilingual – in Anishnaabemowin, English and French. The Inuit collection features texts in Inuktitut, along with English and French. The display features a selection of contemporary Canadian and Indigenous artworks in dialogue with historical material. The installation features works by Indigenous artists such as Carl Beam, Ruth Cuthand, Robert Houle, Robert Markle, Kent Monkman among others, along with Inuit artists Shuvinai Ashoona and Annie Pootoogook. Canadian artists include June Clark, Joanne Tod and Joyce Wieland.

The 2018 Artist-in-Residence program included Seika Boye and Sandra Brewster. In 2019 and 2020, we will be refreshing the goals of the program to strengthen the public engagement and profile of the work of contemporary artists.

A full schedule of family and youth programming continued through 2018/19, including a Halloween Bash, Family Sundays, Family Day, March Break, AGO Art Cart and weekly youth drop-in activities. The AGO Youth Council gathered weekly throughout the year working collectively to initiate programming by youth for youth.

The popular “First Thursday” program continued to draw adult audiences with unique interactions with art, contemporary artists and artmaking experiences.

As a longstanding partner of Nuit Blanche, the AGO participated in this annual event produced by the City of Toronto and celebrated the launch of the museum’s major fall exhibition, *Anthropocene*.

The Public Programming & Learning division provides strong leadership to the museum in the area of reaching new and growing audiences. The evolving relationship with United Way has engaged over 600 families from target neighbourhoods in AGO exhibitions and programs and is developing into a more frequently occurring event. All of our programs designed to provide special access for those with physical and cognitive barriers to engagement (visual impairment, dementia, mental illness, etc.) have been combined under the umbrella program Access to Art. Together, these programs served over 1,000 visitors last year, and the AGO became an official partner of the Canadian National Institute for the Blind. These programs are positioned to grow in the upcoming years, to better serve our community. Of particular note is the Art Ambassador program in which Assisted Care Residence youth volunteers are trained by AGO staff to lead art activities in City of Toronto residences. The physical gallery spaces are AODA-compliant, allowing visitors with disabilities to visit barrier-free.



## **OVERVIEW OF PROGRAMS AND ACTIVITIES – 2019 / 20**

A full program of activities is scheduled for 2019/20. The AGO will continue to offer a robust schedule of exhibitions, programs and activities that focus on the guiding principles of Art, Audience and Learning.

Plans are underway to give the AGO's Collection even more prominence. In 2019/20 the AGO will continue its strategic initiative of major new installations for the AGO Collection. The overarching goals for this strategy are to:

- Celebrate the excellence of the AGO Collection, enabling our public to get reacquainted with “old favourites” and introducing them to “new favourites”
- Deepen our visitors' engagement with art
- Respond to the interests and perspectives of our changing audiences.

The following exciting exhibitions will bring works from around the world to the AGO:

*Vija Celmins: To Fix the Image in Memory* (May 4 – August 4, 2019): The AGO will host the first North American retrospective of the work of Vija Celmins in over 25 years. Celmins is renowned for her meticulous renderings of natural imagery, including ocean waves, desert floors and night skies. Featuring over 120 works, and spanning over five decades from the 1960s to the present, the exhibition will highlight works throughout the artist's career in paintings, sculptures, drawings and prints. Celmins has never adhered to one particular theoretical framework, nor aligned herself with a movement or close association with any group of artists. The exhibition is co-organized by San Francisco Museum of Modern Art and The Metropolitan Museum of Art, New York and is accompanied by a comprehensive publication.

*Brian Jungen* (June 20 – August 25, 2019) is a landmark exhibition, organized by the AGO in collaboration with the Indigenous artist, spanning over twenty years of his career. The core of the exhibition features approximately 70 sculptures and wall works, as well as a selection of drawings. Perhaps most importantly, viewers will see into Jungen's archive of over 400 Nike shoe boxes. This presentation brings to the fore Jungen's deep material explorations that highlight a long history of inequality, a concern for the environment and a profound commitment to Indigenous ways of knowing and making. The exhibition will prioritize an Indigenous aesthetic while simultaneously for the first time the AGO's Sam & Ayala Zacks Pavilion will be the venue for a solo-presentation by an Indigenous Canadian artist.

In October 2019, the AGO will host an extraordinary exhibition by 17th-century artist Peter Paul Rubens's ambitious early work. *Early Rubens* will showcase 50 large-scale paintings, prints and drawings – some never shown before in North America. The exhibition will mark the return of the masterpiece *The Massacre of the Innocents* – a jewel from the AGO Collection, currently on loan to the Rubens House in Antwerp, Belgium where it was originally painted. Focusing on the period from 1609 to 1621, *Early Rubens* begins with Rubens's return to his hometown of Antwerp after studying in Italy. Rubens's homecoming was marked by almost immediate professional success. And this period coincided with a 12-year-truce in the war between Spain and Holland, which influenced the subject of his artwork. In addition to spotlighting two stunning works from the AGO Collection, *The Massacre of the Innocents* and the oil sketch *The Raising of the Cross*, the exhibition will include famous works on loan from museums in North America and Europe including the Met, LACMA, the Rijksmuseum, the British Museum and the Getty Museum. This spectacular exhibition will open in October 2019 in the Sam & Ayala Zacks Pavilion.

*Hito Steyerl* (fall 2019) will be the first solo exhibition in Canada of this German artist, filmmaker, writer and cultural critic. It will feature some of her most iconic work to date, such as the immersive video installations *Factory of the Sun*, and *Liquidity Inc.* Steyerl is an acute observer and interpreter of globalized and digitized cultures; her work often blends the personal with the political and satire with seriousness as she investigates how images are created, packaged and consumed.

The active schedule of youth and family programming will continue, including Family Sundays, March Break and Family Day activities.

The AGO school group visit program will offer curriculum-related themes from junior kindergarten through Grade 12. Professional development workshops and programs will also be available to teachers.

The museum will continue to partner with 300+ community organizations throughout the GTA to make the AGO an accessible and welcoming destination for marginalized individuals. Our community organization partners are important ambassadors in raising awareness that the AGO is a fun and safe place to visit.

## **RESOURCES NEEDED TO MEET GOALS AND OBJECTIVES**

The AGO's annual operating revenues come from three main sources:

- Government funding: The Government of Ontario is a vital partner in the AGO's operation, providing annual operating support of approximately \$21 million, representing 33% of our total operating revenues. Financial support from other levels of government includes an annual operating grant of approximately \$698,000 from the City of Toronto and an annual programming grant of \$400,000 from the Canada Council. All other government funding is project based. Funding from all levels of government represents approximately 35% of the AGO's total operating revenue.
- Self-generated revenues: Admissions, food and beverage, retail and program sales represent approximately 33% of total operating revenues.
- Private sector revenues: Memberships, individual/corporate giving, sponsorships and fundraising events represent approximately 32% of total operating revenues.

The combination of public, self-generated and private sector revenues provides a strong and diversified revenue base for the AGO's operation. A number of external factors can negatively impact self-generated revenues and private sector revenues, ranging from economic instability to increased competition for leisure activities and world issues/events that interfere with normal tourism and local consumer activity. For this reason, the base operating support from the Government of Ontario provides the AGO with a level of stability that is particularly critical during times when other sources of revenue are unpredictable.

The AGO's most essential resource is the AGO Collection of over 100,000 works of art. The AGO is constantly challenged to maintain the most modern and innovative systems to protect works of art. Theft prevention systems must be kept at the most current and secure levels. Temperature and environmental control systems must also be continually upgraded to prevent deterioration to the works. Any shortcoming in either system could result in theft or damage to the works, ruining the AGO's reputation as a top calibre art museum and compromising its ability to compete for international travelling exhibitions.

The AGO must also ensure that the 900,000+ visitors who come through our doors each year are provided with a safe and accessible experience. The museum must provide our 600+ staff and 800 volunteers with a safe and accessible work environment. With areas of the AGO's building dating back to the 1920s, (and in the case of The Grange house – a national heritage building – back to 1820) unscheduled capital repairs are an ongoing challenge. Provincial capital renewal funding is a key resource for the AGO to respond to capital repairs in a timely fashion, and keep our security and environmental control systems up to date.

## **HUMAN RESOURCES**

The AGO employs more than 600 staff. We also manage 600–800 volunteers, who work in partnership with our staff to augment and enhance our visitor experience.

## **PERFORMANCE MEASURES**

The AGO is committed to the following performance measures that reflect our guiding principles of Art, Audience and Learning:

- **Access to art:** The AGO will make great works of art available to the public on an ongoing basis, through installations of the AGO Collection and temporary exhibitions of works from private and public collections around the world.
- **Protection and preservation of the AGO Collection:** The AGO will continue to maintain its high standards of excellence to protect the Collection and preserve it for future generations.
- **Access to learning:** The AGO will provide programming that will enable audiences of all ages to engage with and learn about art.
- **Visitor satisfaction:** The AGO will continue to monitor the satisfaction level of our visitors.
- **Staff satisfaction and engagement:** The AGO will continue to monitor the satisfaction and engagement levels of its staff.
- **Fiscal prudence:** The AGO has a proven track record of responsible and disciplined fiscal management. The museum will maintain a balanced operation.

## **FINANCIAL BUDGET**

In 2019/20, the AGO will manage an operating budget of approximately \$65M.

## **INFORMATION TECHNOLOGY PLAN**

As part of AGO strategic vision, technology is a key enabler to achieve the goals of the museum. The priorities for Information Technology focus on the following areas to shape our content and grow our audiences.

### **Digital Strategy**

Develop an organization-wide digital strategy that includes:

- Website redesign and upgrading of the AGO website is nearly complete, making it easier to navigate for visitors
- Making the AGO Collection accessible online in meaningful ways
- Leveraging technology to help visitors engage with the AGO

### **Customer Relationship Management (CRM) System**

Develop a Customer Relationship Management (CRM) system, beginning with the creation of an integrated customer data platform that will support:

- Customer journey mapping
- Life cycle management customization by segment and communication channel

Exploration of a new ticketing system was initiated by the Ministry of Tourism, Culture and Sport for provincial agencies and attractions. The AGO is pleased to be invited to the discussion and we look forward to the partnership and potential benefits of this project.

The AGO strives to improve visitors experience through innovation and technological improvement. Over the past several years, the AGO has been developing a Content and Collection Management System (CCMS), which we have used to redevelop our website (AGO.ca) to be compliant with the Accessibility for Ontarians with Disabilities Act (AODA) and offer visitors increased opportunities for engagement. We will continue to digitize works from the AGO Collection and publish them online, building on the success of the interactive microsite we created in connection with our *Small Wonders: Gothic Boxwood Miniatures* exhibition, winner of the 2017 American Art Museum Curator Association Award for best Digital Publication.

### **INITIATIVES INVOLVING THIRD PARTIES**

The AGO partners with other art museums to bring exhibitions to the AGO – either as a borrower of an exhibition organized by another art museum or as a co-organizer. These partnerships are carefully defined by contractual agreements that clearly specify the responsibilities and deliverables of each institution.

The AGO also partners with organizations and individuals to develop and deliver programs. Written agreements signed by all parties define responsibilities and deliverables of each partner.

Partnerships with individuals and corporations who commit financial support towards AGO exhibitions, programs and capital initiatives are also defined in detail with written agreements.

### **IMPLEMENTATION PLAN**

The AGO runs a year-round operation, with an ongoing schedule of collection displays, exhibitions, programs and activities for the public. The 2019/20 year also includes the implementation of the following strategic initiatives:

- Continuation of the reinstallation of the collection galleries: to be phased throughout the entire 2019/20 year
- Development and implementation of a comprehensive marketing and communications plan that ensures the AGO speaks with one voice to all of our audiences
- Introducing more affordable options to visit the museum.

## **COMMUNICATIONS PLAN**

The AGO maintains ongoing communications with the public about its programs and activities through the following mechanisms:

- Weekly “AGO Insider” email sent to over 151,000+ subscribers, highlighting stories that reinforce the AGO’s brand
- Weekly “What’s On” email sent to 150,000+ subscribers, listing exhibitions, programs, events and activities
- A members' magazine is produced two times a year and mailed to all AGO Members
- The AGO website (AGO.ca) provides comprehensive information about the AGO, including history, how to plan your visit, current and upcoming exhibitions, programs and events
- The AGO regularly issues press releases, listings and PSA’s and cultivates close working relationships with members of all genres of media (TV, radio, print, social media) to ensure media coverage of the AGO’s exhibitions, programs and activities, as well as promoting the AGO as a key tourism and leisure destination to local, national and international media
- Advertising campaigns using print, TV, radio and social media for major exhibitions
- Social media: The AGO operates a Facebook page (131,000+ followers), a YouTube channel (2,000+ subscribers), Twitter (313,000+ followers) and Instagram (117,000+ followers) accounts. A variety of blogs are active through the AGO’s website.