



2020-21 BUSINESS PLAN

EXECUTIVE SUMMARY

In 2019/20, the mission of the Art Gallery of Ontario remained the same – to bring people together with art to see, experience and understand the world in new ways, while always building on a foundation of our core values of Art, Audience and Learning. The museum 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, leveraging extensive partnerships to generate exciting exhibitions and programs for Ontarians and visitors from around the world.

This year, the AGO introduced bold and exciting changes that will ensure greater museum access than ever before. As of May 25, 2019, admission for visitors 25 years of age and under is free – all year, anytime. For visitors over 25, the AGO offers a brand new Annual Pass that provides unlimited admission for a year for \$35. This initiative offers more affordable attendance options for families and supports the goals of the museum to:

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

In 2019/20, the AGO continued to share its remarkable Collection with the public as well as offer programs that included an extensive, diverse and robust schedule of exhibitions:

- *Impressionism in the Age of Industry: Monet, Pissarro and more (February 16 – May 5, 2019)*
- *Vija Celmins: To Fix the Image in Memory (May 4 – August 5, 2019)*
- *Brian Jungen Friendship Centre (June 20 – August 25, 2019)*
- *Early Rubens (October 12, 2019 – January 5, 2020)*
- *Hito Steyerl: This is the future (October 24, 2019 – February 23, 2020)*

The museum also presented a full schedule of programs and activities that engaged diverse and growing audiences, including families, children, youth, adults, students and teachers. To celebrate the launch of the new admission model, the museum introduced the next must-attend art event – AGO All Hours, a special all-day, all-ages event on Saturday, May 25. This inaugural event included an extended celebration of performances, artmaking, talks by Canadian artists Diane Borsato and Winnie Truong, culinary delights and more, both inside and outside the Gallery. The day was filled with interactive fun for families and young children plus a range of engaging cultural programming for everyone.

The AGO has embarked upon an ambitious ten-year Strategic Vision that will see the AGO leading global conversations from Toronto through extraordinary collections, exhibitions and programs. The AGO plays a key partnership role in the province’s tourism and culture sector to attract business investment and international tourists to Ontario, and the museum contributes to a healthy economy that allows more Ontarians to find a job right here at home.

Total operating revenues for 2019/20 are \$65,169,506; total operating expenditures are \$66,648,316 before net amortization.

For 2020/21, due to the global coronavirus (COVID-19) pandemic, the AGO will have a scaled back operation. More details on the impact of COVID-19 is outlined in subsequent sections of this document.

Revised 2020/21 exhibitions include:

- *Illusions: The Art of Magic, February 22 –November 8, 2020*
- *Diane Arbus: Photographs, 1956-1971, February 22 – November, 2020*
- *Haegue Yang: Emergence, opening October 1, 2020*
- *Andy Warhol, opening Spring 2021*
- *I am Here: Home Movies and Everyday Masterpieces, opening Spring 2021*

Total operating revenues for 2020/21 are projected to be \$53,087,612; total operating expenditures are projected to be \$52,787,612 before net amortization.

The Government of Ontario is a vital partner to the AGO, providing annual operating support of approximately \$21 million. This support is critically important during the current COVID-19 pandemic. 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 and attainable destination for the people of Ontario.

The AGO was grateful to receive capital repair and rehabilitation support from the Government of Ontario in the amount of \$1,141,000 for six (6) projects in 2019/20. 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 its significant Collection.

The AGO is well prepared to lead by example; we will showcase and role-model innovative business approaches that will be entrepreneurial and creative to build consumer and cultural confidence. The museum shares a commitment to providing public access to our site, programming and collections. We have the opportunity for a greater economic impact and to lead the recovery with stimulus funding ranging from programming support to infrastructure projects.

While the impact of COVID-19 has been immense, with stable and enhanced funding the museum would be well positioned to lead and support the province's economic and cultural recovery, and to welcome the eventual return of tourists from across Canada and around the world.

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

MANDATE

As cited in the *Art Gallery of Ontario Act*, the objectives of the AGO 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 AGO is:

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

VISION STATEMENT

The vision statement of the AGO is:

AGO will lead global conversations from Toronto through extraordinary collections, exhibitions and programs, and by reflecting the people who live here.

VALUES

The AGO'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 Heritage, Sport, Tourism, and Culture Industries by:

- Building economic and cultural tourism recovery post COVID-19.
- Being accessible and attainable to visit for Ontarians.
- Promoting the arts and the creative economy.
- Bringing world-class exhibitions and programming to the province.
- Encouraging active participation in arts and culture activities.

ENVIRONMENTAL SCAN

External Factors:

- COVID-19: On the advice of Ontario's Chief Medical Officer of Health Dr. David Williams, the AGO announced its temporary closure on Friday, March 13, 2020. The gallery reopened in stages: on July 2 to Members and Annual Pass Holders, and to the public on July 23, strictly following government guidelines and directives that mandated severely reduced capacity in order to maintain physical distancing. This ongoing pandemic and the uncertainties of potential future waves and social restrictions may force the gallery to scale back or shut down operations again.
- Visitor leisure spending: the ongoing effects of COVID-19 and the unpredictable visitor leisure trends continue to make it difficult to accurately predict revenues from admission and visitor spending. The AGO relies on tourists to visit each year, particularly in the summer. Closed borders and other restrictions have resulted in virtually no tourist season this year.
- Private sector support: COVID-19 has had a deep and prolonged impact across the economy, and 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 maintaining a balanced operating budget. With the effects of COVID-19, 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 activity 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 more than 105,000 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.
- Labour negotiations: The AGO's collective agreement with OPSEU ended on November 30, 2019. Discussions are currently underway and will continue in 2020.
- 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. Many of our existing systems are aging and no longer provide us with adequate support. It is critical to have the technology that will allow us to reach our audiences through digital means. Online programming also offers the opportunity to reach far more Ontarians than onsite.
- While it is on-mission and reflective of the ministry's mandate, our 25 and under free admission offering may have a negative impact on our budget projection due to forgone revenue.

STRATEGIC DIRECTION

The AGO is in the third year of a ten-year strategic vision (2018–2028) that will provide a clear path forward to grow the museum as an ambitious, innovative, forward-looking and impactful organization.

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:

- Simplified pricing with affordable and attainable options
- Break down financial barriers to visiting
- Make the AGO a habit
- Foster a stronger relationship with visitors

Driver #2: CONTENT AND PROGRAM:

- Generate and present vital and relevant exhibitions and programming
- Lead the global conversation from Toronto with contemporary relevance
- Provide programming that creates a hub for conversation in the city of Toronto
- Partner with global peer museums

Driver #3: BRAND AND AUDIENCE:

- Boldly convey our purpose: Art, Audience and Learning
- Memorable brand that resonates with our target audiences
- Inclusive and welcoming, smart and accessible, conversational

Driver #4: DIVERSITY AND INCLUSION:

- Visitors see themselves reflected in the diversity of the AGO's collection, exhibitions and programming, finding relevance in how it is interpreted and presented
- Actively welcome new audiences and ensure they feel a sense of belonging
- AGO employees, staff and volunteers reflect the diversity of Toronto, Ontario and Canada

The museum will continue to invest in its people as one of the important assets and enablers, it 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 ten-year period to ensure the successful completion of the plan.

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. It will enable the museum to develop deeper reach into existing visitors, reach new audiences with similar interests, and strengthen and grow the AGO Community.

ACCESS STRATEGY

Art is for everyone. In May 2019, the AGO announced bold and exciting changes that will ensure greater museum access than ever before. As of May 25, 2019, admission for visitors 25 and under is free – all year, anytime. For visitors over 25, the AGO offers a new Annual Pass that provides unlimited admission for a year for \$35.

Ontario is rapidly growing in size and diversity and the AGO is ready to lead as an important cultural tourism partner. The museum is an important part of the province's cultural and tourism landscape and this initiative will improve access for Ontarians and lead to an even stronger economy for the province.

Since the launch of the AGO's new Access Strategy pilot, the museum has received tremendously positive feedback from our Members, community partners, donors as well as arts and culture supporters. The new admission model has been a game-changer, opening our doors wider than ever before to everyone. Public reception of this initiative has been overwhelmingly positive, and it has received attention internationally.

Our Annual Pass is making a real difference to people's life. Rūta Rudminaitė recently wrote to us about getting her Pass: *"Life is so expensive in Toronto, and before the Annual Pass I had to really think about the exhibitions that I wanted to see. Now if I want to go in and look at only a couple of my favourite paintings, I can. If I want to visit multiple times per month, I can. I'm really proud that the AGO has made art accessible to everyone."*

As an important cultural asset of Ontario, the AGO is committed to presenting world-class exhibitions and engaging public programming in an affordable, attainable and welcoming environment for all Ontarians. This landmark admission initiative improves access for our youth and families and leads to an even stronger cultural sector for Ontario. Since May 2019, more than 192,000 people have signed up for an Annual Pass, and the museum can directly communicate with more than 301,100 people. The museum is also seeing marked increases in the diversity of visitors by age, as well as geographic, ethno-cultural and socio-economic background. At the November 2019 Board Meeting, AGO Trustees voted unanimously to continue the new admission model beyond the pilot year. We believe this strategy will continue to strengthen our relationship with visitors, grow our membership base, foster our position as a cultural and tourism leader and contribute to our long-term financial equilibrium. By the end of May 2020, the AGO community of Members and Annual Pass Holders will rival or exceed the membership bases of North America's largest museums.

The AGO is proud to celebrate Ontario and Canada by sharing our history and stories in an accessible and attainable way for families across our province. This initiative would not be possible without the generosity of our donors and supporters, and the steadfast support of the Ontario government. The AGO looks forward to working with the province to share our learning and to explore further collaboration and partnership. By working together, we can deliver transformative experiences for Ontarians, strengthen our position as a global cultural leader, reduce barriers and improve access for everyone.

OVERVIEW OF PROGRAMS AND ACTIVITIES – 2019/20

The AGO continued to deliver on its mission to bring people together with art in 2019/20. 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 and public programming 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 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:

- *Impressionism in the Age of Industry: Monet, Pissarro and more* (February 16 – May 5, 2019) was a groundbreaking first show to explore the Impressionists' fascination with industry, technology and labour during the rapid industrialization of France, and Paris in particular, in the 1800s. This collection of rare and exceptional artworks invited AGO visitors to imagine their own city in the changing streets, lives and landscapes of late 19th century France. Organized by the AGO and curated by Dr. Caroline Shields, the AGO's Assistant Curator of European Art, this revelatory exhibition featured more than 120 paintings, prints, sculptures, photographs and period films, including rare works from museums in the United States and Europe with masterpieces by beloved artists like Monet, Pissarro, Degas, Van Gogh, Cassatt and Seurat, the exhibition also highlighted new favourites like Luce and Caillebotte.
- From May to August 2019, the AGO presented *Vija Celmins: To Fix the Image in Memory*. This was the first major North American retrospective of the celebrated artist's work in more than two decades. One of the few women to be recognized as a significant artist in 1960s Los Angeles, Celmins relocated to New York City in 1981, where she continues to live and work. Her subject matter ranges from early studio still life paintings and sculpture, to small scale drawings of ocean surfaces, spider webs and celestial skies, all meticulously rendered in extraordinary detail. This exhibition included several large-scale paintings, drawn from the artist's newest body of work. Featuring more than 110 works, this exhibition highlighted Celmins's intensive approach of creating artistic "redescriptions" of the physical world as a way of understanding human consciousness through lived experience. The exhibition was co-organized by the San Francisco Museum of Modern Art and The Metropolitan Museum of Art.
- *Brian Jungen Friendship Centre* (June – August 25, 2019) was an in-depth exploration of this internationally acclaimed artist's approach to sculpture and the largest exhibition of his work to date. He has repeatedly worked with existing consumer products, reassembling them to make potent new forms. This show featured sculptures, paintings, drawings and installation work that spans Jungen's entire career. It made public for the first time material from Jungen's archive, offering viewers access into the artist's working process, giving visitors deeper insight into how he thinks and creates.
- In October 2019, the AGO unveiled an extraordinary exhibition *Early Rubens* featuring 17th-century artist Peter Paul Rubens. It showcased Ruben's ambitious early work in large-scale

paintings, prints and drawings – some never shown before in North America. The exhibition marked the return of the masterpiece *The Massacre of the Innocents* – a jewel from the AGO Collection that was 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 the artist'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 included famous works on loan from museums in North America and Europe including the Metropolitan Museum of Art, the Los Angeles County Museum of Art (LACMA), the Rijksmuseum, the British Museum and the Getty Museum.

- *Hito Steyerl: This is the future* (October 2019 – February 2020) took up all of Level 5 in the David & Vivian Campbell Centre for Contemporary Art. This comprehensive survey exhibition comprises some of the German artist's most iconic works to date, ranging from single-channel video projections and monitor works to elaborate architectural sculptural environments, a majority of which have never been seen in this country. Steyerl is widely recognized as one of the most influential artists of the last decade. Her large-scale works such as *Liquidity Inc.* (2014), are presented next to other seminal works such as *Duty Free Art* (2015), *Strike* (2010), *Red Alert* (2007) and *November* (2004).

A full schedule of family and youth programming continued through 2019, including Family Sundays, Family Day, March Break, AGO Art Cart, Family Flashlight Tours, Strolling the Galleries, and weekly youth drop-in activities. The AGO Youth Council gathered weekly throughout the year working collectively to initiate programming by youth for youth.

As a longstanding partner of Nuit Blanche, the AGO participated in this annual event produced by the City of Toronto in 2019, presenting *Unearthed* by Lisa Jackson. This show was a film component of Anishinaabe filmmaker Jackson's first installation, *Transmissions*, a three-part immersive multimedia work that extends her investigation into the connections between land, language and people.

The AGO Public Programming and Learning division provides strong leadership to the museum, reaching new and growing audiences. 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. 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.

With support from the Ontario Ministry for Seniors and Accessibility, the AGO's Seniors Arts Engagement Program was enhanced to provide older adults with a social and creative experience in the heart of the museum. Research has demonstrated that engaging seniors in meaningful conversations about art creates a strong sense of wellbeing for both seniors and their caregivers. The purpose of this program is to build a sustainable model for engaging seniors, who reside in assisted and senior living facilities, in a program that combines conversations about art with artmaking.

In May 2019, the AGO debuted an entirely new way to experience the museum with AGO All Hours, an all-ages, all-day event that will take place three times a year. This brand new event launches a

new platform for up-and-coming local and international talent, offering everything from special art installations and artmaking activities to artist projects, marquee performances and more.

As the imaginative centre of the city, the AGO is committed to leading global conversations from Toronto. The AGO Talks and Screenings series featured poetry readings and discussions with artists, scholars and community leaders.

Our courses offer adult, youth and children's artmaking workshops in the AGO's Weston Family Learning Centre. Taking cues from *Early Rubens*, this season's courses offer everything from life drawing and photography to classes that explore mythology and contemporary representation.

OVERVIEW OF PROGRAMS AND ACTIVITIES – 2020/21

On the advice of Ontario's Chief Medical Officer of Health Dr. David Williams, the AGO announced its temporary closure on Friday, March 13, 2020, due to the coronavirus (COVID-19) pandemic. The lockdown of the AGO as well as those of our cultural partners, lenders, and the broader corporate and business communities have created tremendous challenges to our overall fiscal operations, exhibition and programming schedules.

All non-critical full-time staff worked from home as of March 17, 2020; while critical staff continue to patrol the building to ensure the safety and care of art and to conduct essential administrative duties that can only be done onsite. Part-time staff, for a brief period, were placed on Declared Emergency Leave (DEL) in an effort to protect their jobs until they could be brought back into the fold. Part-time employees on DEL and full-time employees were presented with an option:

- The AGO Plan (effective April 14, 2020): full-time and regular part-time employees who agreed to participate would have their workload (and subsequent pay) reduced by 25% from mid-April to mid-September; and those who are unable to work from home at that capacity would supplement their workload with various training opportunities such as the new AGO U learning initiative.
 - AGO U included five modules to be delivered over two semesters about eight weeks in duration. The five modules were art history, artmaking, language, self-care and job-specific electives.

From the beginning of COVID-19, we recognize that support from all stakeholders is critically important to the short- and long-term financial health of the organization. It is extraordinary what the museum has accomplished with all our partners working together since the beginning of the pandemic. April 24, 2020 marked the beginning of the first pay period of our AGO Plan, which was comprised of a \$5 million donation from private donors, the Canada Emergency Wage Subsidy Program and a 25% pay reduction from AGO staff - a huge sacrifice for everyone and one of the necessary measures that helps to keep the team together during the closure period. The AGO would not be able to achieve this business contingency plan without the generous support from our donors and government initiatives as a result of the COVID-19 outbreak.

All AGO staff who did not take Declared Emergency Leave have been on the AGO Plan, which has mitigated our losses. We are currently reviewing our labour costs and will have to make staffing decisions once the AGO Plan is over on September 15, 2020.

COVID-19 will have an unforeseen and prolonged effect on the AGO's operations. Some of the important underlying assumptions are:

- The economic outlook will continue to negatively impact philanthropy, corporate sponsorship and we will not be able to hold major fundraising events.
- Since reopening on July 2, 2020, we are working with revised attendance projection of up to 1,000 visitors a day, compared with the pre-COVID-19 level of 2,400. Our exhibition schedule has been significantly impacted due to the pandemic (see details below).

The AGO reopened its doors on July 2, 2020 to Members and Annual Pass holders, and to the public on July 23, 2020. Visitors will need to book timed-entry tickets in advance on the AGO ticketing website prior to their visit. This will enable to the museum to limit the number of people in the gallery at any one time to allow for physical distancing.

Impact of COVID-19

The closure due to COVID-19 resulted in losing the last 2.5 weeks' of visitor attendance for the 2019/20 fiscal year, including the cancellation of our very popular March Break programming and summer camps. COVID-19 has negatively impacted our exhibitions and public programming schedule and other self-generated revenues.

2019/20

- *Diane Arbus: Photographs, 1956–1971*: Lost last three weeks of fiscal 2019/20 attendance.
- *Illusions: The Art of Magic*: Lost last three weeks of fiscal 2019/20 attendance.

2020/21

- Potential Revenue Losses (travelling exhibitions): Approximately \$50,000
- *Diane Arbus: Photographs, 1956–1971*: \$30,000 in exhibition fees (Montreal hopes to postpone to fiscal 2021/22, or 22/23 but this is not yet confirmed.)
- *Diane Arbus: Photographs, 1956–1971*: \$50,000 in exhibition fees (Vancouver has cancelled 2020/21 presentation. Hopes to reschedule for fiscal 2021/22 or 2022/23).
- *Anthropocene*: loss of approximately \$27,900 in exhibition fees (Antwerp venue likely delayed to 2020/21).
- *Anthropocene*: loss of \$50,000 in anticipated exhibition fees (Munich, Fall 2020). Ideally will be rescheduled for Fall 2021.

Postponements:

- *Haegue Yang: Emergence*: postponed; lost 8-10 weeks' worth of potential fiscal year attendance.
- *Picasso: Painting the Blue Period*: postponed until October 2021.
- *I Am Here*: postponed until March 2021,
- *Andy Warhol*: postponed by two months.

All public programming such as seniors' events, talks, films, performances, school visits, and adult courses have been cancelled since the temporary closure with more than \$1,041,354 in anticipated loss of revenues to date.

The museum is also unable to operate our Food and Beverage Events rental program. This program not only directly supports public programming activation and fundraising initiatives but also drives revenues of approximately \$7 million annually by selling our space and services to our social and corporate partners. We experienced a loss in the second half of March and expect to lose all revenue

through our first and second quarter with the cancellation of more than 140 events at approximately \$3.5 million. In addition, we also lost business in all Food and Beverage Outlets (AGO Bistro, Members Lounge, Café and Espresso Bar). 2020-21 1st Quarter results show a loss of \$780,000 – total revenue contribution from all Food and Beverage Outlets is approximately \$3.7 million annually – this business comes directly from AGO attendance. At this moment, we are projecting that Food and Beverage would incur a total revenue loss of \$8,000,000 or 78% of budget. We have re-opened the AGO Bistro for takeout and limited dine-in service, with a limited menu, following current government guidelines and protocols. We are unable to start up events at the moment.

Since March 2020, most of the staff have been working at a reduced work week as part of the AGO Plan, which was developed to keep the AGO labour force intact at the beginning of the pandemic during this time of financial uncertainty. This plan is in effect until September 15, 2020. On September 16, 2020, the AGO Plan will end and the employees on the plan will return to 100% of their pay and work 100% of their scheduled work hours.

The reduced visitor attendance the AGO is expecting for the current fiscal year (and possibly longer) will have a substantial direct impact on our annual earned revenues. Even if attendance returns to “normal” levels, the museum will likely need to reduce capacity due to social distancing protocols. Like many other cultural institutions, the AGO will not only need to manage capacity through technology and other measures, but also adjust our financial model due to the continuing loss of revenue.

Despite the closure, the AGO has remained engaged with our audiences across the province to support public education by offering robust web and social media content for free.

AGO from Home

While group courses, tours and programs, including the Dr. Mariano Elia Hands-On Centre, remain closed or suspended, the AGO will continue to bring free talks, performances, tours and art-making experiences to visitors virtually at www.AGO.ca. The AGO is committed to maintaining an increased online presence to build upon the digital engagement enjoyed by tens of thousands since we closed our doors to the public. Online learning was a major component of the AGO from Home content strategy.

- More than 400,000 people visited www.AGO.ca between March 15 and July 31, 2020.
- More than 6,000 unique viewers tuned in for the more than 100 livestreams hosted by the AGO between April and July 2020. More than half of the viewers were not part of our email community.
- The AGO’s weekly newsletter (The Insider) received more than 155,000 visits during AGO from Home. Visits and new visitors to the Insider increased by 8% and the number of return visits increased by 4% over the previous period as a result of our strategy.
- We saw a 300% increase in traffic to our existing online resources page and launched the AGO Makes initiative on April 28, 2020, a new video series by the AGO’s Public Programming & Learning team. The first AGO Makes video experience features a project all about monochromatic colour schemes. The teacher’s resource newsletter list grew by 41%.
- AGO Makes content received more than 22,000 visits from over 18,000 unique visitors.
- In response to the global protests against racism, we created 14 new stories that featured BIPOC (Black, Indigenous, and People of Color) artists or addressed themes of racism.
- The Monochromatic Composition activity was the top-performing learn content with more than 4,700 views and an average time-on-page of over 4-minutes, indicating that people were engaged with the activity.

- The embedded YouTube video was viewed more than 3,000 times and had a 66% audience retention rate, the average for a YouTube video is 30%.

REOPENING

The AGO welcomed our community back in stages: On July 2, 2020, the AGO opened to Members and Annual Pass Holders who booked timed-entry tickets in advance. On July 16, 2020 the public was able to purchase timed-entry single tickets in advance and started coming from July 23, 2020. To help us maintain our high standards of cleanliness and give visitors a safe and enjoyable experience, the AGO will be open Thursday through Sunday, from 10:30 a.m. to 5:00 p.m.

Health and safety of employees, volunteers and visitors is a top priority for the museum. Everyone entering the AGO over the age of two will be required to wear a mask or face covering and social distancing measures have been implemented. A limited number of tickets are available for each 30-minute entry timeslot to help control the flow of visitors entering the gallery.

Three levels of the AGO opened on July 2, 2020, including the J.S. McLean Centre for Indigenous & Canadian Art, The Thomson Collection of European Art, the Thomson Collection of Canadian Art and the Henry Moore Sculpture Centre.

COVID-19 has had an impact on exhibition planning at museums around the world, and exhibition schedules at the AGO have been adjusted.

- Originally scheduled to close in May 2020, the AGO's special exhibitions, *Diane Arbus, Photographs: 1956-1971* and *Illusions: The Art of Magic*, have been extended until November 8, 2020.
- *Haegue Yang: Emergence*, originally scheduled to open on April 30, 2020, will now open October 1, 2020. Renowned for her moveable sculptures, *Emergence* highlights twenty-five years of art making by the acclaimed South Korean artist, including two new installations commissioned by the AGO: a large-scale venetian blind work in the Joey and Toby Tanenbaum Sculpture Atrium and a mural-like wallpaper at the AGO's South Entrance.
- *Andy Warhol*, organised by Tate Modern, London in collaboration with Museum Ludwig, Cologne, the Denver Art Museum, and the AGO, will open in spring 2021.
- *I am Here: Home Movies and Everyday Masterpieces* will open in spring 2021.
- The culmination of a multi-year international research project, *Picasso: Painting the Blue Period* will now open in Toronto in fall 2021. Organized in partnership with the Phillips Collection, Washington D.C., the exhibition will bring together more than 80 works by Picasso from 12 countries.

On July 2 we opened shopAGO's physical store to visitors with a timed-entry ticket every Thursday to Sunday, 10:30 a.m. to 5 p.m. Social distancing measures will be in effect in store, and a curated selection of merchandise will be available for purchase.

The museum has re-opened the AGO Bistro for takeout and limited dine-in service, with a limited menu, following current government guidelines and protocols. We are unable to start up events at this moment.

The AGO's reopening plans are guided by government and public health officials and are designed to remain responsive. Decisions about when and how the AGO will welcome more visitors, and resume its popular free Wednesday nights, will be made in the near future.

Thanking our front-line workers with a year of free admission

On July 16, 2020, the AGO extended a “thank you” to the many front-line workers — in hospitals, grocery stores, on public transit and elsewhere — who kept Ontario’s essential services running during the onset of COVID-19. Between July 16 and August 16, 2020, front-line workers residing in Ontario were invited to sign up for a free Annual Pass. Valid for one year, the Annual Pass will allow front-line workers to book a timed-entry ticket for free, whenever they wish. By the end of the promotion, more than 27,590 Frontline Workers Annual Passes were issued.

Diversity & Inclusion Strategy

The AGO is committed to providing platforms for artists who are voices of change in our culture and to better reflect the diversity of our community. The AGO supports a culture of inclusion and diversity. Discrimination should never happen to anyone at the AGO, or anywhere else. Started prior to the COVID-19 pandemic, the museum is developing a strategy, via an inclusive process, that will reflect this commitment.

ART & LEARNING:

- Over the last several months, the AGO has focused on hosting virtual talks and performances featuring leading BIPOC artists.
- The AGO's weekly newsletter (The Insider) read by approximately 250,000 subscribers, continues to feature profiles of artists and programs in the gallery and increasingly, outside its walls.
- Work is ongoing to ensure that the AGO Collections, its exhibitions and programs reflect our diverse communities. In 2017, the AGO announced the wholesale reorganization of the department of Canadian art. The newly created Department of Indigenous & Canadian Art, would be co-led by curators of Indigenous and Canadian art, organized on a nation to nation basis. Visitors to the renovated J.S. McLean Centre for Indigenous & Canadian Art can see contemporary and historical works organized thematically in dialogue, with label text in Anishinaabemowin, English, French and where relevant Inuktitut.

OUR PEOPLE:

- The AGO is committed to making our workplace more diverse and inclusive and ongoing learning is taking place with employees and volunteers, including through AGO U. The AGO's standard for a safe and inclusive work environment is one where everyone can be their true self.
- The AGO is investing in a robust anti-oppression training program and requires that all employees and volunteers complete the training by October 2020. This training will launch a regular and ongoing program of mandatory diversity and inclusion training sessions, and will be included in all staff and volunteer onboarding.

OUR AUDIENCE:

- The introduction of the AGO Annual Pass in May 2019, and the sweeping admission changes that came with it, including free admission for all visitors age 25 and under, has meant that the AGO audience is more diverse than ever and more accurately reflects the people who live in our community.

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 \$490,000 from the Canada Council for the Arts. 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: Prior to COVID-19, admissions, food and beverage, retail and program sales represent approximately 33% of total operating revenues. It is expected that self-generated revenues will be seriously impacted due to the COVID-19 pandemic and the relevant operational restrictions.
- Private sector revenues: Prior to COVID-19, memberships, individual/corporate giving, sponsorships and fundraising events represent approximately 32% of total operating revenues. It is expected that private sector revenues will be critically impacted due to the COVID-19 pandemic.

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, such as the ongoing COVID-19 pandemic, can and most likely will 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 more than 105,000 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 hundreds of 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 between 600 and 800 volunteers, who work in partnership with our staff to augment and enhance our visitor experience.

Due to COVID-19, the AGO volunteer program is currently on pause pending further review based on the evolving pandemic situation.

Since March 2020, most of the AGO's staff have been working on a reduced work week as part of the AGO Plan, which was developed to keep the AGO labour force intact at the beginning of the pandemic during this time of financial uncertainty. The initiative was brought into effect on April 14, 2020: full-time and regular part-time employees who agreed to participate would have their workload (and pay) reduced by 25% from mid-April to mid-September 2020; and those who are unable to work from home at that capacity would supplement their workload with various training opportunities such as the new AGO U learning initiative. We are currently reviewing our labour costs and will have to make decisions once the AGO Plan is over on September 15, 2020.

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 from 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 aims to maintain a balanced operation.

FINANCIAL BUDGET

In 2020/21, the AGO will manage an operating budget of approximately \$53M

INFORMATION TECHNOLOGY AND DATA ANALYTICS PLAN

As part of the AGO's 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 to 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
- Lifecycle management customization by segment and communication channel

Exploration of a new ticketing system was initiated by the Ministry of Heritage, Sport, Tourism and Culture Industries 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 (www.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.

The launch of the Access Strategy brought with it many exciting changes to our technology and communications outreach to the public. New processes were developed to support the digital cards for new Annual Pass Holders. Updates were made to simplify technology for staff and to improve the integrity of system data. Moving forward, the museum will develop and implement an auto-renewal strategy for Annual Pass Holders, digital card migration to membership, and an enhanced website to drive renewals and promote new sign-ups.

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.

COMMUNICATIONS PLAN

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

- The weekly AGOinsider e-newsletter is sent to over 252,000 subscribers, highlighting stories that reinforce the AGO's brand and highlighting a range of museum programs and events
 - The bi-weekly What's On email is sent to over 245,000 subscribers, listing exhibitions, programs, events and activities both inside and outside the gallery
 - A Members' magazine is produced two times a year and mailed to all AGO Members. The spring 2020 issue was cancelled due to COVID-19
 - The AGO website (www.AGO.ca) provides comprehensive information about the AGO, including history, how to plan your visit, current and upcoming exhibitions, programs, events and stories
 - The AGO regularly issues press releases, listings and PSAs and cultivates close working relationships with members of the media (TV, radio, print, social media) to ensure media coverage of the AGO's exhibitions, programs and activities, as well as to promote AGO as a key tourism and leisure destination in 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 (over 144,000 followers), a YouTube channel (over 3,000 subscribers), Twitter (over 315,600 followers) and Instagram (over 153,000 followers) accounts. A variety of blogs are active through the AGO website.
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