

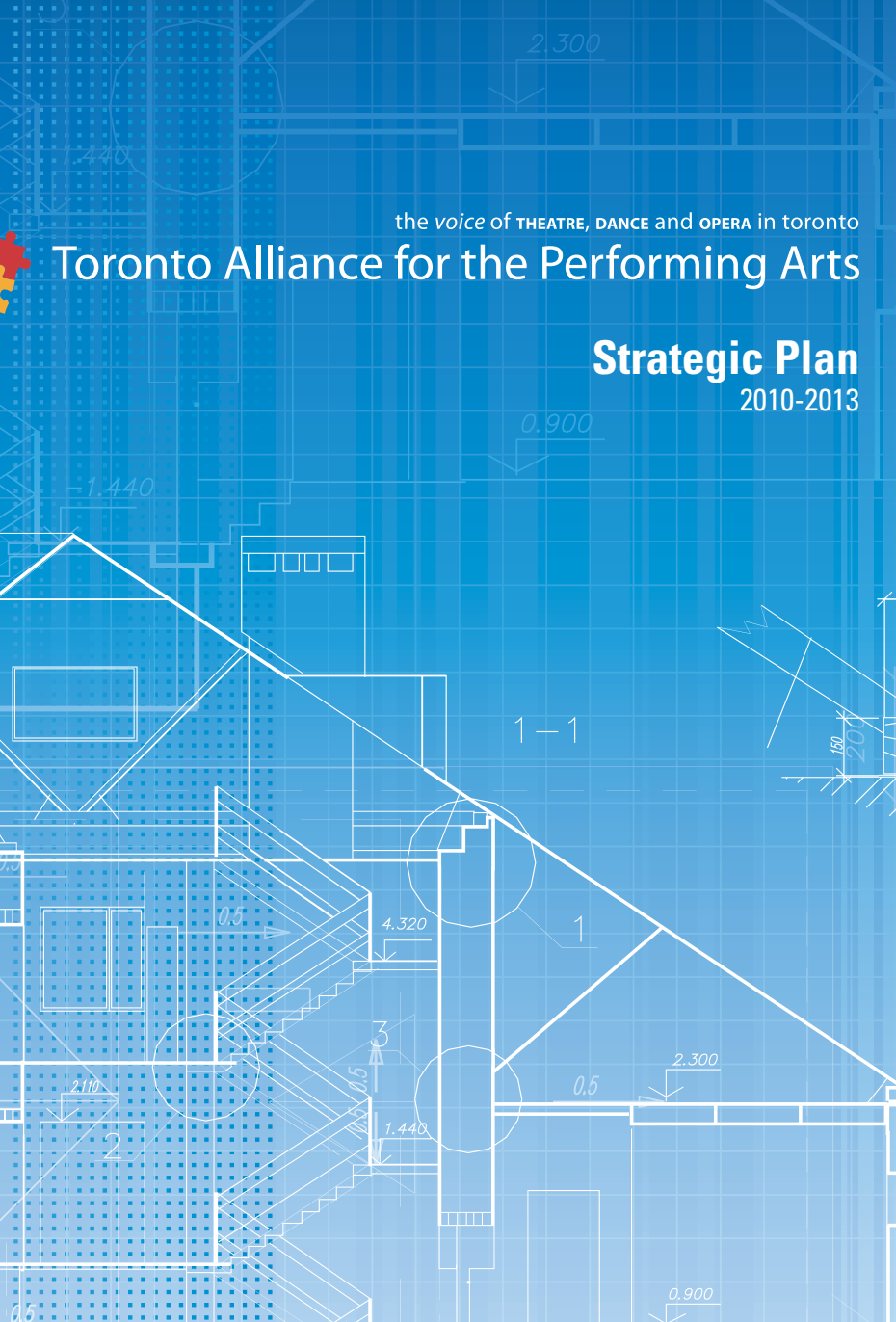
the voice of THEATRE, DANCE and OPERA in toronto



# Toronto Alliance for the Performing Arts

**Strategic Plan**  
2010-2013

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# Executive Summary

The new Strategic Plan provides TAPA with a road map for the next three years 2010-2013 identifying Four Strategic Directions:

## AUDIENCE DEVELOPMENT AND GROWTH

One of the most important roles TAPA undertakes on behalf of the membership is the leadership in communicating to the broader public the value of the performing arts.

Goal: TAPA will increase public awareness and attendance to the performing arts.

## INCREASING VALUE OF TAPA MEMBERSHIP

TAPA is in a unique position in that it represents three separate disciplines: theatre, dance and opera. The membership is all encompassing and ranges from commercial to not-for-profit companies.

Goal: TAPA will increase membership participation by offering a broad range of programs and services that have a wide-ranging impact.

## ACHIEVING FINANCIAL VITALITY

The recent rebranding and new signage of T.O.TIX Toronto's One-Stop Ticket Shop is the first step of a larger vision for the continued financial health of TAPA.

Goal: The T.O.T IX Booth can realize its full potential as ticketing centre for culture in Toronto.

## INCREASED ADVOCACY AND ORGANIZATIONAL CAPACITY

Serving as a collective voice for the performing arts in Toronto, TAPA works to lobby and influence cultural policy.

Goal: The Alliance will continue to ask questions, to be responsive to the shifting environment and to lobby for positive change.

# TAPA's Vision, Mission and Core Beliefs

## VISION

TAPA is the voice of theatre, dance and opera in Toronto

## MISSION

To nurture an environment in which theatre, dance and opera may flourish and play a leadership role in the vitality of the City of Toronto. The Toronto Alliance for the Performing Arts:

- Unites the disciplines of theatre, dance, and opera to celebrate and strengthen the performing arts in Toronto;
- Promotes and advocates on behalf of a large and diverse membership of professional performing arts practitioners, to legislators, public and private sector funding bodies, and to the general public;
- Provides marketing opportunities and professional development services to its membership.

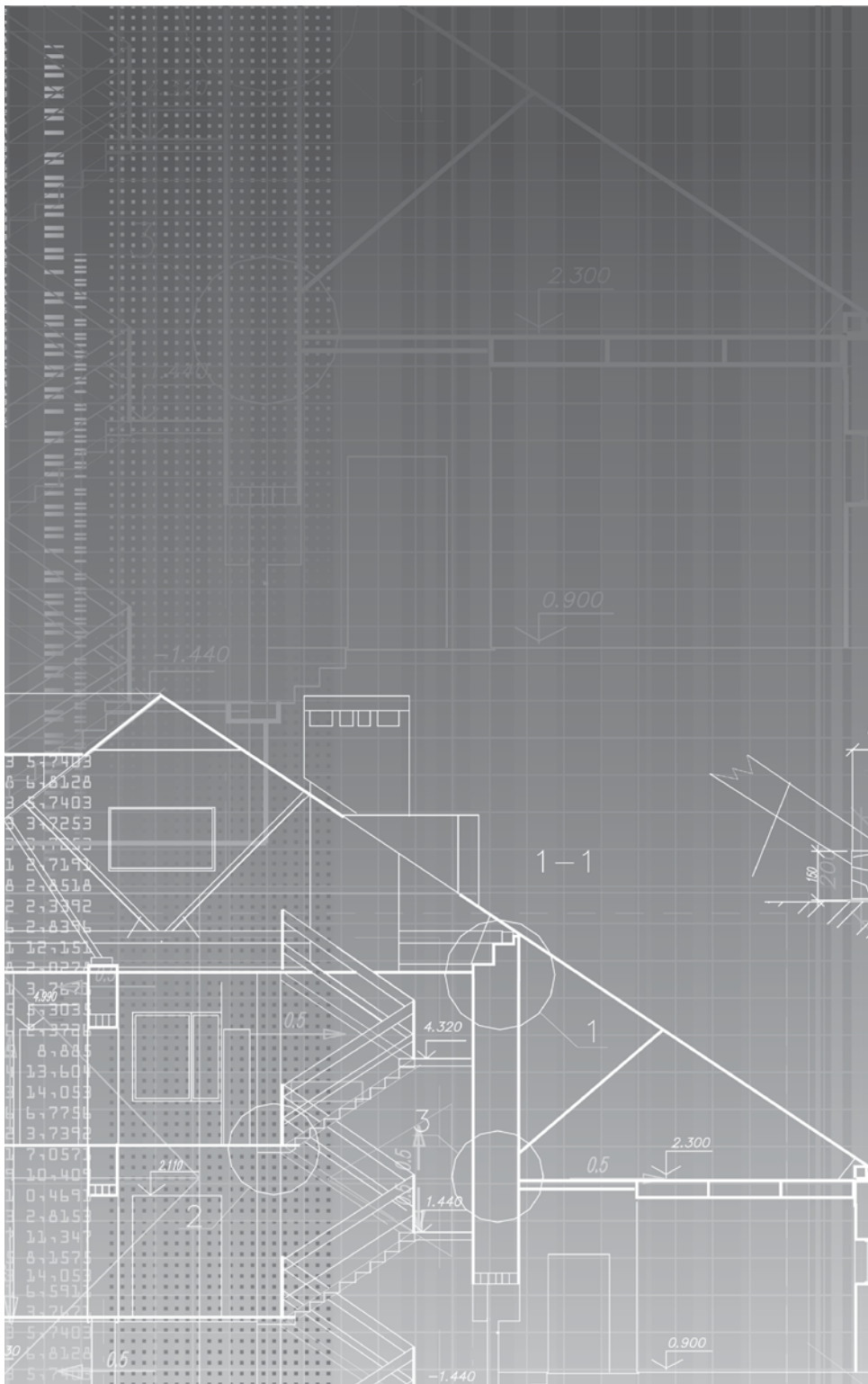
## CORE BELIEFS

- TAPA exists because it has the power to speak with one voice in order to improve the environment for all theatre/performing arts in Toronto.
- TAPA believes that a city is enriched by participation in culture.
- TAPA builds community and partnerships.
- TAPA is a relevant and effective organization that believes:
  - » We need to be bold strategically and collaboratively.
  - » We need to continually reassess our programming, our services, and Board/committee activities in order to determine if they support the development of a healthier environment.
- TAPA is a champion of theatre, dance and opera.
- TAPA values flexibility and fluidity as core strengths.
- TAPA responds to opportunities and situations in a positive way.

## WORKING VALUES – DEFINING THE CULTURE OF TAPA

In everything TAPA undertakes we work to be fair, open, transparent and honest.

- TAPA builds networks, community and partnerships.
- TAPA plans for growth and moves forward.
- TAPA invests in human resources in order to achieve organizational objectives.
- The Board serves as a collaborative problem solving group.
- TAPA believes in organizational learning and is open to new knowledge, in not being tied to apparent strictures or perceived barriers.
- TAPA aims to provide a wide range of programs and services that meet the disparate need of our diverse membership.



## **Overarching Goals**

TAPA is committed to providing services, externally and internally, that will ensure a healthy and robust future that in turn promotes and encourages cultural growth.

**To be a champion for theatre, dance and opera in Toronto.**

**To Ensure that Torontonians value the performing arts through increased public awareness and attendance.**

**To have an engaged and active membership that participates in TAPA programs and services.**

**To be a financially stable organization and to sustain that position of strength.**

**To be an organization that is flexible and that responds in a positive way to a changing environment.**

**To take initiatives and be a bold leader in advocacy and action in our community.**

# TAPA - Who We Are and What We Do

## BRIEF HISTORY

TAPA was originally formed in 1977 and officially incorporated in 1979. Then known as the 'Toronto Theatre Alliance', the organization was much smaller, and has since grown substantially. At the end of our last fiscal year, the membership consisted of 175 members. The large membership reflects the diversity of Toronto, and while that diversity is our strength, it also challenges our focus and our effectiveness. To better understand the broad spectrum of needs to the various TAPA membership categories, TAPA has introduced and established a number of active committees that have member representation, and help us to build a solid foundation from which to launch new initiatives. See Appendix Two for TAPA History Significant Dates.

## CONTEXT

Five years ago TAPA was faced with a financial crisis, and the organization nearly closed its doors. At that time, the membership and funders had lost confidence in the organization, and there were few programs and services being offered. Furthermore, corporate and foundation funding was limited solely to supporting the Doras. The difficulties that TAPA faced presented a monumental challenge. These were grim days indeed. TAPA has changed considerably since then, and is now quite a different Alliance. TAPA has successfully created new programs and initiatives; secured new funding from government, private and corporate sectors; and restored support from the membership. There is no doubt that TAPA has re-emerged as a vital arts service organization.

How we reflect on our past has an impact on how we move forward. At TAPA, we find ourselves at a critical juncture in the history of our organization. If we do not act decisively now, we run the risk of endangering the organizational recovery that we have achieved. The current organizational stability and strength provide an opportunity to develop a new strategic plan and set a trajectory that can be implemented over the next three years.

# Current Reality

## TAKING TAPA'S TEMPERATURE: WHAT'S WORKING

- Successfully diminishing TAPA's accumulated deficit by declaring a significant surplus for each of the past two years and renewing financial stability for the Alliance.
- The Alliance has a hard working and committed staff that has doubled in size in the past 5 years.
- TAPA has a strong Board of Directors and active Committees that contribute to the vitality of the Alliance through active participation.
- New partnerships and networks have been formed, and notably, the re-newed awareness of the Alliance by the tourism industry has resulted in increased collaboration and created new funding opportunities.
- New corporate and foundation support exists where it did not before which has enabled TAPA to expand programming and offer new services to members.
- Participation at the T.O.TIX Booth has increased and T.O.TIX is now the third highest Ticketmaster outlet in Toronto and seventh highest in Ontario.

## WHAT ISN'T WORKING

- An active and involved membership is critical in working together to ensure the health, vitality and importance of the performing arts companies in Toronto; it continues to be a challenge to fully engage the TAPA membership.
- The T.O.TIX Booth is an important audience building mechanism for TAPA members; it remains undervalued and widely misunderstood.
- TAPA offers affordable marketing opportunities to the membership; the worth of these initiatives are underestimated by many members who have yet to fully explore the potential benefit.
- Maintenance of the current performance levels and output is threatened by the uncertainty in the current funding and financial climate.

See full list of TAPA Programs and Services Appendix One



The image features a detailed architectural floor plan of a house with a gabled roof. A prominent staircase is shown in the lower-left quadrant. The drawing is overlaid with a fine grid and contains various technical annotations, including dimensions (e.g., 2.300, 4.320, 1.440, 0.900, 0.5, 2.110, 1.440, 0.5, 2.300, 0.900, -1.440), section markers (1-1, 1, 2, 3), and a vertical list of numbers on the left side (51.7403, 61.8128, 31.7403, 31.7253, 31.7123, 12.7194, 21.8518, 21.3392, 21.8391, 12.1511, 21.0224, 31.7521, 61.3039, 61.3782, 8.8855, 13.6011, 14.0531, 61.7758, 31.7392, 7.0527, 10.4091, 0.4691, 21.8153, 11.3471, 8.1571, 14.0531, 61.5911, 31.7121, 51.7403, 61.8128, 51.7403). The title 'The View Ahead' is centered in a large, white, sans-serif font.

# The View Ahead

# Four Strategic Directions

## AUDIENCE DEVELOPMENT AND GROWTH

One of the most important roles TAPA undertakes on behalf of and with the membership is the leadership in communicating to the broader public the value of the performing arts.

TAPA is committed to increasing public awareness and attendance to the performing arts, and thereby creating a healthy cultural environment for TAPA members. TAPA recognizes that the membership shares a deciding concern in the area of audience development and growth. TAPA needs to take a leadership role in audience development.

## INCREASING VALUE OF TAPA MEMBERSHIP

TAPA is in a unique position in that it represents three separate disciplines in the live performing arts: theatre, dance and opera. The membership is all encompassing and ranges from commercial to not-for-profit theatres, venued to non-venued companies, and national institutions to emerging independent companies. It makes a great deal of sense then, that the needs of the membership vary hugely, and that the challenge for TAPA exists to increase membership participation by offering a broad range of programs and services that have a wide-ranging impact.

## ACHIEVING FINANCIAL VITALITY

The recent rebranding and new signage of T.O.TIX Toronto's One-Stop Ticket Shop, is the first step of a larger vision for the continued financial health of TAPA. As the public awareness of T.O.TIX grows, and their participation increases, the T.O.TIX Booth can realize its full potential as a ticketing centre for culture in Toronto. The success of the Booth can attract new revenue sources to support other TAPA services and programs that further benefit the membership and help to attain a robust community. In addition, continued sourcing of new financial support, responsible financial practices and controls established by the TAPA Finance Committee ensure efficient money management.

## INCREASED ADVOCACY AND ORGANIZATIONAL CAPACITY

Serving as a collective voice for the performing arts in Toronto, TAPA works to lobby and influence cultural policy. Cross-sector thinking and collaboration allows us to find new solutions toward sustainability for our membership. We are constantly assessing and measuring impact, as with the TAPA Stats Report Phase One and Phase Two, seeking to find effective new lobbying tools for the membership. In order to continue to provide the membership with strategic resources, the Alliance needs to continue to ask questions, be responsive to the shifting environment and lobby for positive change.

# Goals and Objectives 2010 – 2013

## AUDIENCE DEVELOPMENT AND GROWTH

Goal: TAPA will achieve greater profile and impact for the performing arts in Toronto

Short Term Targets / Objectives – by August 31, 2010

- To create a marketing strategy for the T.O.TIX Booth that incorporates dynamic marketing opportunities for TAPA members to promote their shows through the new LCD screens that have been installed as part of the re-branding of T.O.TIX Toronto's One-Stop Ticket Shop.
- To secure a major media sponsor (radio and/or TV) for T.O.TIX. The new T.O.TIX signage has created t.v. and radio media sponsorship opportunities with a goal to increasing public awareness and participation, thereby increasing ticket revenue for participating TAPA members.
- To increase the subscriber base of the T.O.TIX weekly e-bulletin to 10,000 (links to inventory, hipTIX, and 5 STAR EXPERIENCE Theatre & Dining packages).
- To increase youth subscriber base to the hipTIX monthly e-newsletter 'GET LIVE' to 1,000.
- To take a leadership role in the use of digital media in theatre production through a new program called 'StageVue'. StageVue will be an on-line promotional platform for theatres that will create and present "movie-trailer style" web videos featuring excerpts from performances, interview clips and bios of the key creative people involved in a production.
- Increasing public awareness through new 'Off-Bathurst Banner Pilot Project' creating public awareness of local theatres.
- Increasing public participation in voting for the 'Audience Choice Award' at the Annual Dora Mavor Moore Awards.
- Increasing public awareness through work of recently established TAPA Tourism Committee and strengthening relationships and networks within the Tourism sector (hotels, restaurants) partially achieved through Spotlight (current TAPA program) and also through the Tourism sector marketing support of 5 STAR EXPERIENCE Theatre and Dining Packages.

## Mid-Term Targets / Objectives – by August 31, 2011

- To create and expand the T.O.TIX marketing plan through the exploration of social media that engages Toronto's digital audiences at traditional online destinations, on blogs, social networks and mobile devices.
- That T.O.TIX has a more dynamic website that reflects the brand, programming and activities of T.O.TIX and thereby increasing 'user friendliness' and accessibility, importantly the new website for T.O.TIX that will make it easier for the public to purchase tickets, and includes simplifying the process for buying tickets to hipTIX.
- To ensure that StageVue presents an innovative "one-stop shopping" approach for cultural consumers. The web site will integrate ticketing through using T.O.TIX as a hub, which will enable browsers to purchase tickets at one central website to the shows that capture their interest.



# INCREASING VALUE OF TAPA MEMBERSHIP

Goal: TAPA has increased its membership participation through enhanced programs and services

## Short Term Targets / Objectives – by August 31, 2010

- To improve understanding and appreciation of TAPA programs and services by hosting regular ‘new membership’ orientation sessions (twice per year – Sept/Apr), and also the creation of a centralized membership database networked within all TAPA departments will improve overall communication to members.
- TAPA programs to have higher profile at Dora Awards (program inserts, etc).
- To introduce a new program: ‘TRIP’ - Travel, Retreat and Initiatives Program that will provide TAPA members with a new resource for travel initiatives. TRIP represents a vital opportunity for professional development and networking and will provide new support for members to travel to attend select conferences and festivals, as well as providing an opportunity for international exchange with other artists.
- T.O.TIX to build stronger relationships with 15 of the venue based members resulting in regular and steady T.O.TIX inventory.
- To create a policy that any TAPA member who books an ad for the T.O.TIX LCD Screens must provide T.O.TIX with a minimum of four (4) tickets per performance resulting in increased T.O.TIX ticket inventory.
- To research and investigate increasing participation by members at the T.O.TIX Booth.

## Mid-Term Targets / Objectives – by August 31, 2011

- To research and work with the Dora Eligibility Committee to re-evaluate the categories in the General Theatre Division.
- To increase public awareness of select established venue companies in The Banner Project, Phase Two, by branding downtown dance companies through an aggressive banner campaign
- To continue the advocacy work of the TAPA Indie Caucus working towards creating better working conditions and relationship with CAEA for TAPA Indie companies.

## Long Term Targets / Objectives – by August 31, 2012

- To create a TAPA Report Card that rates/measures the \$value of TAPA programs and services.

# ACHIEVING FINANCIAL VITALITY

Goal: TAPA has strengthened the Alliance by increasing revenues and other resources

## Short Term Targets / Objectives – by August 31, 2010

- To continue to seek and identify new revenue sources to support TAPA services and programs by securing new foundation and corporate funding.
- To create a process and operating procedure for the T.O.TIX LCD screens (booking etc).
- To ensure current Media sponsors are more effective in creating activity at T.O.TIX.
- To have an action plan in place that assists membership with understanding the impact and implication of new HST requirements.

## Mid Term Targets / Objectives – by August 31, 2011

- To secure forgiveness of the Commercial Theatre Development Fund (CDTF) debt.
- To amalgamate the PAIS Board with the TAPA Board and recast the PAIS Board as the Fundraising Committee.
- To research/obtain financial resources to attend other major awards shows in order to obtain knowledge to strengthen the Dora Awards ceremony.

## Long Term Targets / Objectives – by August 31, 2012

- That the T.O.TIX website has obtained sufficient website hits to be able to develop online marketing activity and serve as a revenue source through banner ads, etc.
- That T.O.TIX can generate enough revenue for one (1) additional full-time staff member.
- That T.O.TIX has become self-sufficient and has started to generate a profit.
- To secure sponsorship in order to offer small cash honorarium to Dora jurors in all divisions.

# INCREASED ADVOCACY AND ORGANIZATIONAL CAPACITY

Goal: TAPA has improved communication systems and tools

Short Term Targets / Objectives – by August 31, 2010

- To increase TAPA advocacy through an active and engaged Advocacy Committee.
- To increase municipal advocacy through 'Day at the City'; an event targeted at City Council in anticipation of the upcoming municipal election.
- To reference and use the TAPA Stats Report Phase Two as a tool as part of a cultural message.
- Ability to support the TAPA team by investing in their individual professional development with opportunities to attend workshops, conferences, etc.
- To ensure that a more effective and user friendly T.O.TIX website is a priority, even as an interim measure.

Mid Term Targets / Objectives – by August 31, 2011

- To have an effective, centralized membership database networked to all departments.
- To hire an additional full-time employee at the T.O.TIX Booth.
- To make a positive impact upon municipal infrastructure /cultural policy development.
- To anticipate a position on likely crises well in advance {ie: economic downturn}, also to include media advocacy.

# Outline of Strategic Planning Process

We have been working on the TAPA Strategic Plan for just over a year. The manner and spirit with which the Strategic Plan was created involved layers of assessment and discussion in a positive collaborative process. It involved members of the TAPA Board of Directors, the TAPA staff team and the TAPA membership.

There were three main stages in the creation of the new TAPA Strategic Plan.

1. **The Core Group:** Comprised of three 'planning circles', beginning with the 'centre core' - individuals that were selected by the TAPA Executive Director - and identified as key collaborators and leaders in the TAPA membership. Review and assessment work continued with the 'core' - comprised of the TAPA Board of Directors and various key volunteer committee members, and focused work continued with the 'connected core' comprised of the TAPA staff team.
2. **Organization Profile:** This involved the articulation of the Vision and Mission and History of TAPA. It was then followed by the creation of the Core Beliefs, Working Values and Context sections in this document. The segments in these areas were co-created in consultation with all planning circles.
3. **The Planning Document** consisted of the Current Reality, View Ahead and Goals. The Goals also included a planning sequence for a three year rolling cycle and a timeline for the planning process.

All three stages were reviewed in consultation with the full TAPA Board of Directors who contributed continuously throughout the process.

# Acknowledgements

I would like to acknowledge the support of the Canada Council for the Arts for providing funding through the “Flying Squad” program. The funding enabled TAPA to engage the services of a Strategic Planning Specialist. I would like to thank Jane Marsland, our Strategic Planning Specialist, for her wisdom, advice, and guidance. I also thank the invaluable contribution made by the members of the Strategic Centre Core which consisted of Celia Smith, Franco Boni, Camilla Holland and Meredith Potter. Additional thanks must go to the remarkable members of the TAPA and PAIS Board of Directors: Celia Smith, Linda Barnett, Lindy Cowan, Blair Francey, Meredith Potter, Philip Akin, Leslie Andrachuk, David Baer, Heather Clark, Julia Drake, Jenny Ginder, John Goddard, Jim Harrison, Camilla Holland, Katie Inverarity, Jim Lefrançois, Richard Lee, Bridget MacIntosh, Gayle Matthews, Kyle Rae, Roy Reeves, Nada Ristich, Jim Roe and Hannah Wise. Final thanks to the TAPA staff team: Alexis Da Silva-Powell, Janis Hobson, Fran Holywell, Colby Jarvis, Sandra Lefrançois, Kate McConnell, Jon Reid and Jonathan Thomas whose collaborative input and assistance have helped in the creation of the new TAPA Strategic Plan and establishing a blueprint for the future.



# Appendix One

## PROGRAMS AND SERVICES

TAPA offers tangible services to its members, providing marketing, professional development and advocacy for the community and forming ad hoc coalitions as issues arise.

1. **T.O.TIX** > TAPA owns and operates T.O.TIX, Toronto's One-Stop Ticket Shop, which is located at Yonge-Dundas Square in the heart of downtown Toronto, just opposite the Eaton Centre. T.O.TIX is Toronto's central ticketing outlet, featuring half-price and discounted tickets on the day of performance, as well as full-price and discount advance tickets, in-person and online at [www.totix.ca](http://www.totix.ca). It has the potential to be the performing arts industry's most visible and valuable collective marketing tool as it provides TAPA members with high visibility and the potential to expand their individual audience base, resulting in direct ticket sales revenues to participating producers.
2. **Programs to Increase Public Awareness** > TAPA has taken a stake in audience building by increasing public awareness and encouraging participation through the introduction of key programs and services that include:

**Website [www.goliveto.ca](http://www.goliveto.ca)** > [goliveto.ca](http://goliveto.ca) provides searchable, comprehensive theatre, dance and opera listings and links directly to tickets being sold through T.O.TIX for online purchases. The website also features the Opening Night Directory (OND), a helpful tool for TAPA members when planning opening nights and can be referenced by the media.

**hipTIX** > hipTIX offers students, ages 15-29, tickets to select performing arts events for only \$5.00. hipTIX is dedicated to creating a young and motivated audience for the arts by encouraging them to consider live performances as a viable entertainment option by eliminating economic barriers.

**citySPECIAL** > TAPA believes that Toronto's performing arts should be accessible to everyone. citySPECIAL enables at-risk communities and at-risk youth access to the live performing arts by offering free tickets to select theatre, dance and opera performances in Toronto.

**5 STAR EXPERIENCE Theatre and Dining Packages** > 5 STAR EXPERIENCE Theatre & Dining Packages offer exceptional entertainment value, partnering Toronto's theatre, dance and opera companies with local downtown restaurants and cultural attractions.

### **The Theatre Guide, Toronto's Official Guide to Theatre, Dance and Opera >**

The Theatre Guide is a glossy brochure that features comprehensive theatre, dance and opera listings, theatre map (listing all 58 theatre venues in downtown Toronto) as well as a "What's Hot" section that highlights current productions.

3. **The Dora Mavor Moore Awards >** The Doras are named for Dora Mavor Moore (1888 – 1979), a well-loved teacher and director who helped establish Canadian professional theatre in the 1930s and 1940s. The Dora Awards pay tribute to the extraordinary theatre, dance and opera artists in the City of Toronto. The Doras are a unifying force in the Alliance, and annually bring the entire TAPA membership together in one evening of celebration that recognizes excellence on Toronto stages. In addition to presenting 35 Dora Awards in five Divisions, the Doras also present six ancillary awards, including:
- Silver Ticket Award for outstanding lifetime contribution to the stage
  - Barbara Hamilton Award for excellence in the performing arts
  - George Luscombe Award for mentorship in theatre
  - Pauline McGibbon Award for unique talents and potential for excellence
  - Leonard McHardy and John Harvey Award for arts administrators
  - Audience Choice Award sponsored by NOW Magazine
4. **Membership Services >** TAPA further serves its membership by:

**Professional Development >** TAPA assists members in meeting the ongoing challenges of producing exceptional work in the field of theatre, dance and opera by offering a range of programmes and activities designed to advance their knowledge base and extend their network of resources. Learning opportunities include the TAPA Trade Series; a series of workshops and seminars on a wide range of relevant topics including board development, audience development, successful marketing on a limited budget, and 'money matters' - sound financial practices. Members are also encouraged to reference TAPA's own research papers including the TAPA Stats Report Phase One and Phase Two.

**The Commercial Theatre Development Fund >** An important source of funding for the emerging and mid-size commercial theatre producer, the CTDF is administered by TAPA, and applications are reviewed by the CTDF Committee with funding recommendations put forward to the Ministry of Culture.

## **Networking & Communication >**

- TAPA's monthly membership newsletter *Communiqué* conveys information about member's activities, arts issues, industry trends and TAPA programmes.
- The Opening Night Directory (OND) is a resource for members to keep up to date with performing arts activities in the city. It encourages attendance and support by industry colleagues and helps to avoid conflicting opening dates.
- The T.O.TIX E-bulletin lists on-sale ticket inventory and is sent out on a weekly basis to subscribers.
- The annual tourism initiative *Spotlight* offers excellent networking opportunities for TAPA members with the downtown hotel concierge and tourism sector. *Spotlight* features a marketplace for TAPA members to promote their individual shows/ seasons, thereby effectively increasing awareness in the tourism sector and impacting audience growth.
- The TAPA Blog includes job postings, workshops, events and other TAPA Member related events and announcements.

**Advocacy >** TAPA monitors government policies that affect the arts, informs its membership of potential changes and concerns, and works pro-actively to help shape such policies. TAPA serves on advisory committees, works closely with other arts service organizations, represents its membership on a local, national and international level, and maintains a comprehensive database of political representatives at the municipal, provincial, and federal levels. Immediate next steps involve "Day at the City" advocacy day upcoming in 2010 and the re-formation of Artsvote.

**Publications >** Members receive discounts on all TAPA lists and publications including the Arts & Entertainment Media list, Hospitality List, *Stages: A Guide to Toronto's Theatre Facilities*, and *Tourism Industry Contact* lists. Lists are available in document or label format. Additional publications include: *The Doras: 30 Years of Theatre, Dance and Opera in Toronto*, the TAPA Stats Report Phase One and the TAPA Stats Report Phase Two.

**Committees >** TAPA works closely with the involved participation of members on our Board of Directors. TAPA's many committees are either chaired by a TAPA Board member, or have a TAPA Board representative or member who sits on the committee. The TAPA Committees provide TAPA members with the opportunity to voice their perspectives and bring their expertise to the various discussions and issues at hand. See Appendix Three for complete list of TAPA Committees.

# Appendix Two

## TAPA HISTORY SIGNIFICANT DATES

- 1979 Incorporation as a not-for-profit organization
- 1980 Inauguration of the Dora Mavor Moore Awards in recognition of artistic excellence on Toronto stages
- 1993 Purchase of 5 Star Ticket Booth and renames it T.O.TIX
- 1994 Launches programs & services to meet the needs & aspirations of artists with disabilities
- 1995 Launches first website to promote Toronto's professional performing arts scene
- 2002 Moves T.O.TIX to the custom-built booth on Yonge-Dundas Square
- 2004 T.O.TIX launches online ticketing service [www.totix.ca](http://www.totix.ca)
- 2004 Toronto Theatre Alliance changes name to the Toronto Alliance for the Performing Arts – TAPA
- 2005 Launches pilot of city-wide arts marketing campaign Go Live Toronto, including hipTIX, citySPECIAL, [goliveto.ca](http://goliveto.ca), the Theatre Guide, 5 Star Experience and podcasting
- 2006 Launches Kaleidoscope an annual free public celebration of theatre, dance and opera, also begins first official year of Go Live Toronto; launches new [goliveto.ca](http://goliveto.ca) website
- 2007 Launches Spotlight a new industry event for TAPA members to showcase their seasons/productions to the tourism industry with a focus on downtown hotel concierges and related hospitality industries
- 2008 Releases the TAPA Stats Report, a milestone report providing up-to-date statistical information about the Toronto performing arts industry.
- 2009 Rebrands the T.O.TIX Booth as T.O.TIX Toronto's One Stop Ticket Shop, with significant new signage and new marketing opportunities for TAPA members at the Booth.
- 2009 The Dora Mavor Moore Awards celebrate 30 years of theatre, dance and opera in the city of Toronto. TAPA publishes commemorative 30th Anniversary Dora book.

# Appendix Three

## TAPA & PAIS COMMITTEES

1. Executive Committee
  - Celia Smith, Artscape, Outgoing TAPA Board President
  - Lindy Cowan, Canadian Opera Company, TAPA Board Treasurer
  - Linda Barnett, Habitat Humanity, TAPA Board Secretary
  - Meredith Potter, Incoming TAPA Board President, Volcano Productions/Peggy Baker, TAPA Board Vice President
  - Jacoba Knaapen, TAPA Executive Director
2. Nominating Committee
  - Celia Smith, Committee Chair, Outgoing TAPA President
  - Meredith Potter, Incoming TAPA President, Volcano Productions/Peggy Baker, TAPA Vice President
  - Jenny Ginder, Consultant, Outgoing Board & Committee member
  - Jacoba Knaapen, Executive Director – TAPA
3. Commercial Theatre Development Fund (CTDF) Committee
  - Jim Lefrancois, Committee Chair, TAPA Board
  - Brett Randall, Gen Mgr Elgin & Winter Garden Theatre Centre
  - Carrie Sager, President – FLIP Publicity
  - Brian Sewell, Producer – Mirvish Productions
  - Janis Hobson, Business Manager, TAPA
4. Finance Committee
  - Lindy Cowan, Committee Chair, TAPA Board Treasurer, Canadian Opera Company
  - Susan Jegins, Consultant, Incoming Committee Member
  - Roy Reeves, Sony Centre, TAPA Board
  - Colleen Smith, Roy Thomson/Massey Hall, Outgoing Committee Member
  - Janis Hobson, Business Manager, TAPA
  - Jacoba Knaapen, Executive Director, TAPA
5. Fundraising Committee
  - Bridget MacIntosh, Committee Chair, City of Mississauga, TAPA Board
  - Jim Roe, President, St. Lawrence Centre for the Arts, PAIS Board
  - Hannah Wise, Maple Leaf Sports and Entertainment, PAIS Board

6. T.O.TIX Signage Committee (objective completed)
  - Heather Clark, Committee Chair, Roy Thomson/Massey Hall, Outgoing Board & Committee Member
  - Susan Jegins, Consultant
  - Lindy Cowan – TAPA Treasurer
  - Jacoba Knaapen, Executive Director, TAPA
  
7. TAPA Trade Series (TTS) Committee
  - Hugh Neilson, General Manager, Theatre Passe Muraille, incoming TAPA Board
  - Alexis DaSilva – Powell, Membership and Sponsor Coordinator, TAPA
  - Jacoba Knaapen, Executive Director, TAPA
  
8. Marketing Committee
  - Katie Inverarity, Committee Chair, Outgoing Board Member
  - Gayle Matthews, Incoming Committee Chair, Past Secretary PAIS Board
  - Richard Lee, fu-GEN Theatre Company, TAPA Board
  - Jeannette Hanna, Brand Strategist and author of *Ikonica: A Fieldguide to Canada's Brandscape*
  - Jim LeFrancois, TAPA Board
  - Kate McConnell, TAPA Marketing Manager
  - Colby Jarvis, T.O.TIX
  - Jacoba Knaapen, Executive Director, TAPA
  
9. TAPA Stats Working Group (objective completed)
  - Linda Barnett, Committee Chair, TAPA Board Secretary
  - Michael Sullivan, Partner – The Strategic Counsel
  - Derrick Brasier, Analyst – The Strategic Counsel
  - Margo Charlton, Theatre Officer, Toronto Arts Council
  - Michael Choo, Research Analyst, Ontario Arts Council
  - Lilie Zendel, Senior Cultural Affairs Officer, City of Toronto
  - Jacoba Knaapen, Executive Director, TAPA

## 10. Indie Caucus

- Franco Boni, Committee Co-Chair, Artistic Director, Theatre Centre
- Jacoba Knaapen, Committee Co-Chair, Executive Director, TAPA
- Gideon Arthurs, Executive Director, The Fringe of Toronto Theatre Festival
- Mark Brownell, Artistic Director, Pea Green Theatre
- Derrick Chua, Producer, Studio 180
- Margaret Evans, General Manager, Praxis Theatre
- Christopher Hanratty, Co-Artistic Director, UnSpun Theatre
- Richard Lee, General Manager, fu-GEN Canadian Asian Theatre Company, TAPA Board
- Cathy Murphy, Co-Artistic Director, Mackenzie Ro Productions
- Rebecca Northan, Independent Artist
- Adam Seelig, Artistic Director, One Little Goat
- Autumn Smith, Co-Artistic Director, Mackenzie Ro Productions
- Julie Tepperman, Co-Artistic Director, Convergence Theatre
- Michael Wheeler, Co-Artistic Director, Praxis Theatre
- Aaron Willis, Co-Artistic Director, Convergence Theatre

## 11. Dora Eligibility Committee: Sandra Lefrançois, Committee Chair, Dora Manager

- Julia Drake, National Ballet of Canada, TAPA Board, Dance representative
- Jane Hargraft, General Manager, Opera Atelier, Opera representative
- Lynda Hill, Artistic Director Theatre Direct, Theatre for Young Audiences representative
- Mitchell Marcus, Producer, Acting Up Stage Theatre Company, Independent Theatre representative
- Kirk Thomson, Publicist Tarragon Theatre, General Theatre representative

## 12. Dora Nominating Committee

- Sandra Lefrançois, Committee Chair, Dora Manager
- Jon Karastamatis, Director of Publicity, Mirvish Productions - Incoming
- Kirk Thomson, Publicist, Tarragon Theatre - Outgoing
- Rachel Nolan, Executive Director, The Music Gallery
- Donna Michelle St.Bernard, Native Earth Performing Arts - Incoming

## 13. Dora Re-design Working Group

- Phillip Akin, Committee Chair, TAPA Board
- Leslie Andrachuk, PAIS Board
- Sandra Lefrançois, Dora Manager
- Jacoba Knaapen, Executive Director, TAPA

Sub group: Dora Re-design Jury

- Philip Akin, Jury Chair, Artistic Director, Obsidian Theatre Company, TAPA Board
- Andy McKim, Artistic Director, Theatre Passe Muraille
- Sarah Diamond, Executive Director, Ontario College of Art & Design
- Camie Koo, Set & Costume Designer
- Scott Lyall, Visual Artist

14. Tourism Working Group

- Jacoba Knaapen, Committee Chair, TAPA Executive Director
- Bridget MacIntosh, TAPA Board
- Carolina Avaria, Chef Concierge Intercontinental and National Secretary, Les Clefs D'Or
- Mary Anne Farrell, Marketing Specialist, Luminato Festival
- Ken Gruber, Director of Marketing, Delta Chelsea Inn
- Kate McConnell, Marketing Manager, TAPA
- Judy Morgan, City of Toronto Tourism
- Caroline Polgrabia, Senior Advisor, Ministry of Tourism
- Joel Peters, Vice President, Tourism Toronto

15. Advocacy Committee

- Camilla Holland, Committee Chair, TAPA Board, Tarragon Theatre
- Linda Barnett, TAPA Board,
- Julia Drake, National Ballet of Canada, TAPA Board
- Sue Edworthy, Artscape, past TAPA Board member, Artscape
- Chris Lorway, Luminato, Incoming TAPA Board
- Jacoba Knaapen, Executive Director, TAPA

16. Strategic Planning Working Group

- Jane Marsland, Specialist; through Canada Council Flying Squad Program
- Celia Smith, Outgoing TAPA President
- Meredith Potter, Incoming TAPA President, current TAPA Vice-President
- Franco Boni, Artistic Director Theatre Centre
- Camilla Holland, General Manager Tarragon Theatre, TAPA Board
- Jacoba Knaapen, Executive Director, TAPA

## 17. Amalgamation Working Group

- Celia Smith, Outgoing TAPA President
- Meredith Potter, Incoming TAPA President, current Vice President
- Jim Roe, PAIS Chair Lindy Cowan, TAPA Treasurer
- John Goddard, Outgoing PAIS Treasurer
- Jim Harrison, Incoming PAIS Treasurer
- TBA, PAIS Board member
- Michael Rubinoff, Incoming TAPA Board, lawyer
- Janis Hobson, TAPA Business Manager

Additional resource: Sam Marinucci TAPA and PAIS auditor

## 18. TRIP Committee

- Celia Smith, Committee Chair
- Jim Aldridge, Mirvish Productions
- Steve Beatty, Mainway-Hunter-Creighton Insurance Company
- Alexis Da Silva – Powell, Membership and Sponsor Coordinator, TAPA
- Allen McInnis, Artistic Director Lorraine Kimsa Theatre for Young People, Incoming TAPA Board

## PAIS COMMITTEES:

### 19. Barbara Hamilton Memorial Committee:

- Jim Roe – Committee Chair, PAIS Board President
- Martha Burns – past winner
- Eric Peterson – past winner
- Jacoba Knaapen

### 20. Leonard McHardy & John Harvey Committee:

- Sandy Tulloch – Committee Chair
- Derrick Chua, Producer, Studio 180
- Gayle Matthews, PAIS Board - Outgoing
- John Harvey, co-owner/founder Theatre Books
- Jacoba Knaapen

### 21. Silver Ticket Committee:

- Ken Gass, Chair - and all previous winners

### 22. Pauline McGibbon Award Committee:

- Changes annually, administered by Ontario Arts Council

### 23. George Luscombe Mentorship Committee:

- Maja Ardal, Chair - and all previous winners

Photo credits:

p.2 - Naoko Murakoshi in The Four Horsemen Project produced by Volcano. Photo by John Lauener.

p. 12 - Artists of The National Ballet of Canada in Emergence. Photo by Cylla von Tiedemann.

p. 17 - Photo by John Oswald from Radiant, choreographed by Holly Small, a part of evanescence: made in canada/faït au canada presented by princess productions.



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