



**Toronto Alliance
for the Performing
Arts Annual Report
2018/2019**

Vision

The Toronto Alliance for the Performing Arts 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 and livability 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 diverse membership of professional performing arts practitioners to legislators, public and private sector funding bodies, and to the general public;
- provides marketing guidance and opportunities and professional development services to its membership.

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Board President

Régine Cadet - TAPA Board President

I want to start by wishing a happy 40th Anniversary to TAPA and to all of us here today, because TAPA is all of us and wouldn't exist without you. TAPA thrives because of you and their work year after year is a testament of the commitment to you and the work that you do. So Happy Anniversary everyone!

This 40th Anniversary has been primarily celebrated with a new Dora Award Statuette, re-imagined and co-designed by Trevor Schwellnus and fina macDonell. The new statuette is representative of Toronto and the diversity of the community we represent. It also has an organic feel to it, which references an Indigenous presence. We are really proud of it and delighted to have accomplished this with the support of these two amazing designers and in collaboration with the Statuette Working Group comprised of Sherrie Johnson, Luke Reece, Joe Borowiec, Chris Goddard, Jacoba Knaapen and Régine Cadet. Thank you all so much for this beautiful legacy.

We also celebrated the *40th Anniversary of the Dora Mavor Moore Awards* at the very inviting Meridian Hall formerly the Sony Centre for the Performing Arts. The Dora Award show ceremony as well as the VIP Reception and After Party were all held 'under one roof'. It was a festive night but more importantly the first gender inclusive of the DORAS, and we can testify that it was a true success. It's also worth mentioning that our demonstrated leadership in gender inclusive awards in North America, was recently highlighted and referenced in the Arts Section of the New York Times.

These are all great things to celebrate and be proud of.

We didn't just spend our time celebrating, TAPA board and staff worked very hard during the year and produced a new strategic plan 2019-2021 that focuses on 4 key areas: Audience Development and Growth, Increasing Value of TAPA Membership, Advocacy and Organizational Capacity and Achieving Financial Vitality; with specific goals to increase membership participation, to be responsive to the shifting environment, to be a leader in municipal advocacy, and work to influence and lobby for positive change. In this strategic plan, we also reaffirmed our beliefs and values: to insure equity and inclusion, to be fair, open, transparent, unbiased and honest. These are some of the values we have set for ourselves and encourage the Toronto theatre, dance and opera community to follow.

In terms of advocacy, though Canada Council's response to TAPA's brief, was not satisfactory, it is without a doubt that our work got noticed and initiated reactions from the local and national community and influenced a few positive actions from the Canada Council. For example TAPA's work was referenced multiple times at the

hearings regarding Canada Council at the Standing Committee in House of Commons; and the two Toronto info-sessions organized by Canada Council in collaboration with the City of Toronto and other Local Arts Service Organizations, according to us, were in direct response to our letters and our brief. We also believe that our advocacy led to info-sessions in other regions and Provinces and initiated several surveys including one focused on peer assessors and the peer assessment process.

TAPA acknowledges that it has been a difficult year for the community, from the Ontario Art Council operating grant cuts, to the disappearance of important programs such as Theatre Ontario's Professional Theatre Training program. More than ever, TAPA will continue advocating for additional arts funding at the municipal level, as we do each year at the *Arts Day at the City*.

In terms of services to the membership we unfortunately had to cancel the INDIE X this past year due to low registration, plus the results from the annual membership renewal survey revealed that INDIE X is not in high demand. We are currently investigating the relevance of this event and looking into updating the format of the TAPA Trade Series to better serve the needs of the membership. We will have further updates on this in the up-coming months.

Overall, I can say that it has been a successful year for TAPA and there's no one else to thank more than the Executive Director Jacoba Knaapen and her very dedicated staff.

Jacoba does an excellent job leading this organization through thick and thin and her courage and inspiration are admirable. Thank you Jacoba for all your hard work!

I want us all to acknowledge that TAPA accomplishes a lot and delivers significant programs and services with a small staff. I would like to thank them for their commitment to undertaking this huge task. Thank you, Alexis Da-Silva Powell and Scott Dermody, as well as Jason, Anne-Marie, Lisa, Iman and Kevin.

I will conclude by thanking my fellow TAPA Board of Directors. You are all amazing individuals and colleagues. Thank you for all the time you devote to TAPA. I am looking forward to another year working with you and serving our theatre, dance and opera community.

Thank you.

Régine Cadet
TAPA Board President

Executive Director

Jacoba Knaapen - Executive Director

This past year at TAPA has been groundbreaking on several fronts. Firstly as you have read in the TAPA Board President's Report from Regine, we led the way with the Dora Mavor Moore Awards to become the first professional theatre, dance and opera award show to have gender inclusive categories across all Dora divisions. The implementation of this change involved consultation that included town halls and round tables, and Scott Dermody Dora Manager and myself have co-authored an article for CTR - issue #180 *What Next?* - that charts the process of how it all happened. The range of articles and topics featured in *What Next?* emerged out of "CTR's long-standing commitment to arguing for the transformative potential of performance, to championing theatre as a space for disrupting and creatively remaking the world". TAPA is honoured to be part of this issue in response to difficult dialogues and we are proud to be making positive changes that impact our cultural sector here in Toronto. Hard copy of *What Next?* will be released early in the new year and we'll keep you posted so that you can join us at the launch of this important issue.

ADVOCACY: TAPA conducted a survey with the TAPA membership to explore the impact of the Canada Council's new funding model and gain perspective regarding the allocation of new resources. Over the course of this past fiscal year, we worked really hard on this file, and I want to thank Hamal Docter and Amy Mushinski as co-Chairs of the TAPA ADVOCACY who led the research. Canada Council open source grants data when compared to the 2016 Census revealed that, across all disciplines, Toronto is funded at \$6.89 per capita and Montreal at \$11.00, yet Toronto continues to outpace the national growth rate. Arts grants to Toronto (population: 5,928,040) totaled \$40,884,552, whereas Montreal (population: 4,098,927) received \$45,094,881. There are 23,700 artists in Toronto and 12,300 artists in Montreal. TAPA maintains on behalf of our entire membership that transparent decision-making is a necessity, and all our research was backed by policy, facts and a transparent analysis of public data. To date our work has helped to influence communications policies at the Canada Council which now include providing feedback on grant applications. An Executive Summary of our case regarding regional and cultural equity with nearly 50 pages shared between TAPA, the Canada Council, and the Ontario Arts Council, is posted to our website.

As the founder of the ARTS DAY AT THE CITY, TAPA continued to take the lead on municipal advocacy. Due to the election cycle we held no less than 2 ARTS DAY AT THE CITY events in the past calendar year: in February 2019 and earlier this month in November 2019. The new city ward structure as dictated by the provincial government has reduced the wards from 44 to 25, and resulted in fewer meetings with city councillors. This impacted our ability to cast as many as arts advocates as we have done in the past. In an effort to include as many of you as possible who were interested in engaging in arts advocacy, the TAPA Advocacy Committee led by Chair Amy Mushinski, re-visioned the 10th Anniversary Arts Day At The City to include an ARTS NETWORKING BREAKFAST, as well as a workshop that was hosted by North York

Arts, and I am pleased to report that both of them were well attended. Although last year we finally achieved the \$25 per capita that we have been requesting from city council for 14 years, we have an eye to the future with a goal of \$50 per capita to be closer to competitive footing with our sister cities in Vancouver, Montreal, Calgary and Edmonton. We recognize that this is not an insignificant amount, and history has taught us that advocacy works takes time with slow results, and so we are working to get council to build toward this goal by instating annual increases of a minimum of \$2 million for the arts and culture budget.

TAPA continues to work with a network of fellow ASO's through our long-standing affiliation with APASO – the Association of Performing Arts Service Organizations - across North America. Alexis and Scott attended the APASO conference this past year in Dallas, Texas; and Scott presented a brief on the changes to the Dora Mavor Moore Awards, which were of great interest to other orgs also looking to create change within their own award show policies. Closer to home I made a similar brief presentation to the current CPAMO co-hort about the 'challenge of transformation' without a roadmap or template of any kind, explaining the kind of personal investment and effort that had been required by all of us in changing the Dora Awards. I am also pleased to report that I attended THE NETWORK SUMMIT held in May in Saskatoon which was a gathering of Canadian performing arts service organizations, directly before the annual PACT conference, where we had the chance to share and discuss the unique challenges faced by ASO's.

I am proud to report that we continued to receive the financial support of PARSAT INTERNATIONAL SERVICES for the citySPECIAL program and that we allocated just over 2000 tickets to newcomers and communities at-risk this past year through our partnership with 153 social service agencies. The popular hipTIX program received it's final year of funding from the TDBANK, and to date this program has now reached over 19,000 youth. The newsletter grew to reach over 4500 subscribers, significant growth by over 1000 in only one year. This is due to the all-time high of school visits to no less than 81 classrooms by Anne Marie Krytiuk our Youth Outreach Coordinator, who delivers workshops to students which have helped to boost the profile of hipTIX – and of all of your shows - with increased access to school facilitated by our new partnership with the TDSB.

There were many anniversaries amongst the TAPA membership including Buddies in Bad Times, The Theatre Centre (40), DUO and The Fringe Festival (30), Soulpepper (20) and Theatre Passe Muraille (50)!. In a single season we have all been witness to an unprecedented number of new Artistic Directors at Soulpepper, Theatre Passe Muraille, The Theatre Centre, Luminato, Necessary Angel, Nightwood Theatre, Canadian Stage Company, and Theatre Direct. There were also new Managing Directors at Soulpepper, Crow's Theatre, Canadian Stage Company, and more recently at Necessary Angel. The merger of the Sony Centre, the St.Lawrence Centre for the Arts and the North York Centre for the Arts resulted in T.O.LIVE, and at the other end of that spectrum; the newest indie theatre venue Grand Canyon Theatre. These

changes bring a fresh lens into ways of seeing, and our current systems of practice. At TAPA we are working to support you in these and other changes we see in the field.

And as ever we are able to deliver because of the strength of our TAPA team and I would like to thank Alexis Da Silva- Powell and Scott Dermody for their combined years of experience in working together with all of you, I am grateful for their tremendous work – and their sense of humour. The TAPA Board and Committee structure is also a huge part of our success story and I am enormously grateful to be working with such a wise and practised Board of Directors that continue to amaze me with their generosity of skills and knowledge. You are invaluable – each and every one of you - and I thank you.

Lastly, and certainly not least, un grand merci to all of you – the TAPA membership. This is a transformative period in our Toronto ecology. I look forward to continuing to work with you ... and I encourage you to read the entirety of this ANNUAL REPORT which details all of our programs and services including TRIP, the TAPA TRADE SERIES, and THAT's THE TICKET.

Jacoba Knaapen
Executive Director, TAPA

Membership

Alexis Da Silva-Powell - Corporate Sponsorships and Membership Manager

Membership Breakdown for 18/19

At the end of the 18/19 season TAPA had a Membership of:

- Professional Members: 122
- Provincial Members: 2
- Non-producing Members: 8
- Community Theatre Members: 7
- Associate Members: 21
- Individual Members: 5
- Total: **147**

Communiqué

The exclusive monthly membership newsletter sent to the membership at the beginning of each month, the Communiqué is designed to brief you on upcoming events, special notices and marketing opportunities being offered by or through TAPA. The two most interactive sections, “Announcements” and “Member Profile” continued to grow in popularity and helped to increase communication between Members as identified by the Membership in the annual survey.

The Third Year of whatsontonight.ca

The whatsontonight.ca was officially launched in 2016/2017 in partnership with the TONight app. For the first two years steady growth was seen on both platforms however during the third year noticed a plateau in users of the TONight app and increased activity on the whatsontonight.ca website. The decision was made to focus our resources on the whatsontonight.ca website and sunset the TONight app. The whatsontonight.ca website continues to provide comprehensive Toronto focused performing arts event listings to the broader online community in Toronto including listings of all TAPA member productions. The website also includes a virtual theatre, map and allows the public to purchase tickets. whatsontonight.ca has allowed TAPA to increase the reach and exposure of TAPA member productions by responding to the evolving ways in which audiences are purchasing tickets thereby increasing audience awareness of all TAPA member productions. [Whatsontonight.ca](http://whatsontonight.ca) receives on average 3,400 active users monthly with the hip- TIX page being the most popular destination on the site.

Travel Retreat Initiatives Program-TRIP

TRIP is a program designed to assist TAPA members with travel associated with touring, international collaboration and professional development. In addition TRIP offers a unique retreat opportunity to the TAPA membership.

The Flight Component

The Flight Component allows TAPA members to apply for funding to cover air travel costs, nationally and internationally .

The Retreat Component

Valleyview Artist Retreat is located north-west of Toronto in a secluded rural setting. Artistic Directors and General Managers are welcome to apply to this component of TRIP. As well, consideration is given to those working in arts administration seeking a day facility for visioning meetings and workshops suitable for 6-8 people.

TRIP 2018 Report:

- Received a total of 14 applications over two deadlines from TAPA Member companies.
- Allocated \$6,941 in flights
- Helped TAPA Member companies travel as far afield as Austria and as close as New York City.

TAPA Trade Series

For the 2018-2019 TAPA Trade Series we renewed our important partnership with Camp Tech which continued to offer over 40 workshops to TAPA members. Camp Tech offers half and full day workshops for adults who want to learn web and digital skills. This ongoing opportunity allowed TAPA members access to all Toronto area Camp Tech workshops at a 25% discount. The expanded format allowed more TAPA Members to participate in these amazing opportunities throughout the year and also allowed members to focus on topics/workshops that were most relevant to them.

In addition to the partnership with Camp Tech the TAPA Trade Series offered the following three workshops and one information session*:

- *Inclusive Audiences – How to Offer a Relaxed Performance* in partnership with Christine Karcza of *I Can Do This!*
- *Contracts Are Not Your Enemy* with Gail Packwood of Associated Designers of Canada and Beth Brown of Nightwood Theatre
- *Emergency First Aid* training facilitated by ERT – Emergency Response Training

- *In Conversation with FOOi – Make Fundraising Fun, Fast and Easy**

I look forward to continuing to work with all the TAPA members in the upcoming 2019-2020 season!

Dora Mavor Moore Awards

Scott Dermody - Dora Awards Manager

Historic Changes

The 40th anniversary of the Dora Awards was the first year that gender-inclusive performance awards were given out. This trailblazing policy, originally announced in April of 2018, impacted all performance categories for the Dora Mavor Moore Awards beginning with the 2018-19 season. All binary male and female designations have been eliminated and replaced with gender-inclusive "Outstanding Lead/Featured/Individual Performance" categories as applicable. The 2019 Dora Awards made history with the implementation of this precedent-setting step forward. TAPA aspires to honour all narratives and all gender identities with this inclusive policy.

Additionally, the number of nominees in each of the performance categories was increased to eight from five throughout the now-seven divisions: General Theatre, Independent Theatre, Musical Theatre, Theatre for Young Audiences, Dance, Opera and Touring.

Finally, the Dora statuette had been identified as being out of date and not reflective of current artistic practices presented on Toronto stages. A Statue Working Group was formed specifically to oversee the execution of the re-design. During the ceremony on June 25, the newly re-imagined statuette was unveiled, created by designer Trevor Schwelnus, craftsperson fina macDonell and glass artist Kirei Samuel.

Dora Awards by the Numbers

During the 2018-2019 Dora Season, **219** productions were eligible in **50** categories.

- Jurors in the **General Theatre Division** judged **55** productions
- Jurors in the **Musical Theatre Division** judged **10** productions
- Jurors in the **Opera Division** judged **13** productions
- Jurors in the **Touring Division** judged **30** productions
- Jurors in the **Independent Theatre Division** judged **55** productions
- Jurors in the **Dance Division** judged **30** productions
- Jurors in the **Theatre for Young Audiences Division** judged **26** productions

Total number of producing companies that registered their productions: **108**

Jurors for the 2018-2019 Dora Season

General Theatre

Jury Chair (non-voting): Dave Carley

Stewart Arnott
Samson Brown
Jasmine Chen
Bruce Gibbons Fell
Jennifer Goodman
Sarah Kitz
Lisa Li
Jordi Mand
Maria Ricossa
Miquelon Rodriguez
Patrick Young

Independent Theatre

Jury Chair (non-voting): Joan Burrows

Augusto Bitter
Zoe Danahy
Barbara Fingerote
Roni Hoffman
Michael Man
Griffin McInnes
Aidan Morishita-Miki
Zachary Moull
Ronit Rubinstein

Theatre for Young Audiences

Jury Chair (non-voting): Brandon Moore

Kit Boulter
Jennifer Burak
Deanna Choi
M John Kennedy
Laura McCallum
Mary Francis Moore
Jamie Robinson

Musical Theatre

Jury Chair (non-voting): Greg Peterson

Robert Allan
Colin Asuncion
Michelle Bohn
Jason Carlos
Melinda Doherty
Robyn Hoja
Rob Kempson
Briane Nasimok
Keith Pike
Scott White

Opera

Jury Chair (non-voting): Diana Belshaw

Michael Barrs
David James Brock
Marjorie Chan
Jessica Derventzis
Joel Ivany
Larissa Koniuk
Robert Missen
Karen Olinyk
Carla Ritchie

Dance

Jury Chair (non-voting): Pat Fraser

Shawn Byfield
Annemarie Cabri
Danielle Denichaud
Kumari Giles
John Gzowski
Sebastian Hirtenstein
Tamar Ilana
Lilia Leon
BaKari Lindsay
Robin McPhail-Dempsey
John Newton
Carmen Romero

Touring

Jury Chair (non-voting): Vinetta Strombergs

Shawna Green
Judy Harquail
John Karastamatis
Chris Reynolds
Jessica Whitford
Lilie Zendel

The 2018-2019 Dora Jurors and Jury Chairs were a remarkable group of individuals, and TAPA would like to thank each and every one of them for their immense dedication.

Jurors for the Dora Mavor Moore Awards are experienced and respected members of Toronto's professional performing arts community. Jurors are nominated by two (2) TAPA member companies or by members of the Dora Jury Selection Committee.

The Dora Jury Selection Committee casts a range of professional artists that include performers, designers, directors, producers and arts educators to serve on the 7 juries. In order to be considered, candidates for the Dora Juries must agree to:

- have their name submitted to the Jury Selection Committee for consideration
- have their name submitted to the TAPA Board of Directors for consideration
- aim to attend 100% of productions registered in their Division
- attend all 3-4 jury meetings throughout the year
- adhere to all Dora policies regarding confidentiality, conflict of interest and voting
- maintain regular communication with their Jury Chair regarding attendance
- keep diligent notes on all eligible productions attended

Dora Jurors receive:

- 2 tickets to every eligible production that is registered in their Division
- 2 VIP tickets to the Dora Mavor Moore Awards at the end of the year

For additional details on the Dora Awards, please consult the Handbook, available in the Dora Awards section of the TAPA website: <https://tapa.ca/dora-awards/about/eligibility/>

2019 Dora Mavor Moore Awards

The Press Conference to announce the nominees for the *40th Anniversary Dora Mavor Moore Awards* were held in the **Davies Takacs lobby** of the **Elgin and Winter Garden Theatre Centre**.

Three ancillary awards were presented at the Dora Press Conference this year. **The Leonard McHardy & John Harvey Award for Arts Administrators** went to **Sherrie Johnson**. The recipient of the **George Luscombe Mentorship Award** was **Jacquie P.A. Thomas**. **Ksenia Ivanova** was the recipient of the **2019 Pauline McGibbon Award**

The 40th Anniversary Dora Mavor Moore Awards were held on June 25th, 2019 at the Sony Centre for the Performing Arts, the first time the awards have been held in this venue.

The awards were hosted by acclaimed *BOOMX* star **Rick Miller**. Award-winning theatre director, actor, writer **Ed Roy** took the helm as director for the seventh consecutive year with the prolific **Diane Flacks** provided the writing for the evening. Lighting and Production design was by **Andrea Lundy**, who returned for her eighteenth consecutive year.

The Producer of the 2019 Dora Awards was the tenacious **Jacoba Knaapen**, TAPA's Executive Director.

This year, revered dancer **Peggy Baker** was presented with the prestigious Silver Ticket Award.

The Jon Kaplan Audience Choice Award for Outstanding Production co-sponsored by NOW Magazine and Yonge-Dundas Square was presented to ***Next to Normal***.

The TAPA team has already begun working on the 2020 ceremony, which will be the *41st Annual Dora Mavor Moore Awards*.

Outreach - hipTIX & citySPECIAL

Scott Dermody - Outreach Manager

2018-19 hipTIX Season

"I love hiptix! The program allows me to see a great deal of wonderful theatre, which would not be possible if I had to purchase all of the tickets at full price. As a theatre studies student, I have been able to use some of the shows I see via hiptix to write performance analyses."

Rachel Kuipery

Schools

TAPA's hipTIX outreach for 2018-19 focused on secondary schools with an all-time high **81** classrooms visited between September and June, boosting the program's profile within the TDSB and TCDSB. In addition, the hipTIX program continues to be an official educational partner of the TDSB, presenting a **Theatre Careers** workshop to supplement our existing in-class content.

Newsletter

The bi-weekly hipTIX listings e-newsletter grew to over **4500** subscribers by the end of the 2018-19 season, growing by over 1000 in only one year! Open rates dipped slightly with an average of **17%** per newsletter.

- **4512** subscribers to hipTIX e-newsletter as of August 31, 2019
- **17%** average open rate (10-15% is industry average for similar youth newsletters)

Social Media

hipTIX continued to actively participate in social media via **Facebook, Twitter** and **Instagram**. We share new show listings, previews & reviews for registered productions, volunteer, workshop and audition opportunities for youth and a handful of insightful arts-related articles and news.

- **733** Likes on Facebook hipTIX Page as of August 31, 2019
- **862** Followers on Twitter hipTIX Page as of August 31, 2019
- **406** Followers on Instagram hipTIX Page as of August 31, 2019

Sales

Sales for 2018-19 dipped slightly compared to 2017-18 sales. Total hipTIX and hipTIXplus came in at **70%** of previous season. Ticket sales peaked in October with **364** sold. Ticket allotments from member companies also declined from 2017-18, down by more than **5000** potential tickets. This change is accounted for by having far less hipTIXplus inventory compared to previous season.

Updated totals as of August 31, 2019

- **19496** hipTIX tickets purchased (from inception to August 31, 2019)
 - 2018-19 Season – **2394** tickets
 - 2017-18 Season – 3556 tickets
 - 2016-17 Season – 2027 tickets
 - 2015-16 Season – 2639 tickets
 - 2014-15 Season – 1890 tickets
 - 2013-14 Season – 1823 tickets
 - 2012-13 Season – 1089 tickets
 - 2011-12 Season – 719 tickets
 - 2010-11 Season – 774 tickets
 - 2009-10 Season – 760 tickets
 - 2008-09 Season – 499 tickets
 - 2007-08 Season – 459 tickets
 - 2006-07 Season – 608 tickets
 - 2005-06 Season – 259 tickets (pilot year)

2018-19 citySPECIAL Season

The citySPECIAL program enables newcomers, at-risk youth and marginalized individuals to attend performing arts at no cost.

Support

TAPA would like to recognize the ongoing financial support of **Parsai Immigration Services** for the citySPECIAL program. Our sincere thanks to Al Parsai and his team for their sponsorship!

- **23801** citySPECIAL tickets allocated by performing arts organization
 - 2018-19 Season – **2158** tickets

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