

Annual Report





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:

- brings together the disciplines of theatre, dance, and opera to celebrate and strengthen the performing arts as a whole in Toronto;
- promotes and advocates on behalf of a large and diverse membership base of professional performing arts practitioners to legislators, public and private sector funding bodies, and to the general public; and
- provides exceptional professional development services and marketing opportunities to its membership.

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Cover: *The Leisure Society*

Factory Theatre

Clockwise from left: Richard Zeppieri, Carolyne Maraghi, Irene Poole

Photo credit: Jeremy Mimmagh

Inside Cover: Peking Opera Female Warrior

The Little Pear Garden Collective

William Lau

Photo credit: George Leung



Banana Boys

fu-GEN Asian Canadian Theatre Company

Clockwise from left: Dale Yim, Richard Lee, David Yee, Insurp Choi, and Derek Kwan (centre on gurney)

Photo credit: Guy Bertrand Photography Inc.

President's Report

Natalie Lue
President
Board of Directors



What a difference a year makes! As I reflect back, I can vividly remember the preparations for last year's AGM. Jacoba Knaapen and the interim Board of Directors (myself, John Goddard, Beth Sulman, Jane Marsland and Kristen Van Alphen) had been working hard to re-vision the organization and we were extremely excited and anxious about unveiling a recovery plan that we thought would put this vital organization back on track. We knew it would take a huge leap of faith and unflagging support from the membership. From the landmark vote to change the name of the organization to the Toronto Alliance for the Performing Arts (TAPA), to changing the fiscal year (requiring adjustments to membership payment schedules), to accepting a new mission, vision and strategic plan along with an expanded slate of Board members (the addition of Jenny Ginder, Liza Balkan, Zis Parras, and Kim Beckman), however, the membership rallied and fully endorsed our ambitious plan.

So with the support of the membership, TAPA was officially underway. And now a year later, even I, a stalwart supporter and believer, am amazed at just what's been accomplished: the establishment of the innovative *SPARKS! Igniting Ideas* sessions as a forum for the membership to exchange information and let us know what's important to them; the evolution of the T.O.TIX operation from a same day half price ticket booth to a full service operation including on-line ticketing services; the outstanding re-branding of



the organization including a new and vastly improved website, the partnership with the City of Toronto on the major city-wide marketing campaign, Go Live Toronto, which benefits and showcases our membership; the successful renegotiation of the Commercial Theatre Development Fund (CTDF) loan and renewed trust of the CTDF provincial funding body (which has allowed us to continue to jury all applications to the fund); creating a responsible, balanced operating budget; redefining the relationship between TAPA, its fundraising arm, PAIS, and the Dora Mavor Moore Awards; and most important of all, not only maintaining our existing membership base but realizing a growth in new members. This more than anything was our litmus test; the true indicator that we were getting things right.

At the helm of all this outstanding effort is our unflagging Executive Director, Jacoba Knaapen. She is a force to be reckoned with, a pleasure to work with, and a most valuable asset. She leads an exceptional team and on behalf of the Board I wish to thank Jacoba and the staff publicly for

their commitment, drive and determination on behalf of TAPA. As well, I cannot say enough about the inspiring and talented volunteer members of the TAPA Board of Directors and thank them profoundly for all they do.

So what's in store for the year to come? The Board will welcome some exciting and energetic new members to the team. We do not take our stewardship of this dynamic and vital organization lightly. We will be there to support the major initiatives already undertaken by Jacoba and the staff. And through increased fundraising efforts, provide the resources to enable the organization to grow and to enhance and expand its services to you, its membership. 2005-2006 will see the efforts of two years of re-visioning, repositioning and revitalization come to fruition. With the utmost respect for the past, we can now truly move the Toronto Alliance for the Performing Arts forward as the voice of theatre, dance and opera in Toronto.



Executive Director's Report

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This has been a remarkable year of renewal and revisioning for TAPA. I am very proud of the transformation that has occurred over the past year. In the history of this organization, 2004-05 has been a year of revolutionary change that has seen TAPA regain its status as a leading arts service organization.

In the past 2004-05 year, through hard work and determination, significant goals were achieved as you will read in this report, and concrete objectives were attained. TAPA is committed to positioning the performing arts as a central component of the City of Toronto. This is the essential work of an arts service organization in today's reality of minimal resources and reduced assets. Our strength lies in

the diversity of our membership and in order to better understand the broad spectrum of needs particular to the different membership categories, we continued the *SPARKS! Igniting Ideas* round table discussions to help us identify mutual membership needs and to build a solid foundation from which to launch new initiatives.

TAPA hired a new Director of Communications and Membership which has proven to be a significant step in supporting and sustaining these newly developed initiatives, which included in particular the rebranding of the organization and the new and improved website, as well as the plans for the city-wide Go Live Toronto campaign. A notable milestone in TAPA's history is that T.O. TIX launched online ticketing services this past year



and was rebranded Toronto's One-Stop Ticket Shop, selling full price advance as well as day-of-discount tickets.

We have been working with our new auditor Sam Marinucci and I am extremely pleased to declare that in spite of our financial challenges, for the first time in several years, TAPA's year-end fiscal statements are reporting a small surplus. This is a significant achievement that should reflect very positively when we approach various funders with our proposals to support our new initiatives. The past year has also involved internal change in terms of examining the existing relationship between the TAPA Board and the Dora Mavor Moore Awards Board. Initially founded as the Professional Association of Information Services (PAIS), it was created to be the charitable fund-raising arm of all TAPA activities, including, but not limited to, the Dora Awards. Over the years, the PAIS Board morphed into the Dora Board, and indeed all of the funds raised by this Board were exclusively for the Doras and went directly toward funding the

annual Dora Awards. The process of re-evaluating this relationship has been a critical step toward positive change and we are working in the direction of repositioning the PAIS Board as a fundraising board for all TAPA activities which will enable us to maximize our corporate and sponsorship potential. This should further help to address the deficit and reduce the bottom line.

I am pleased to report that TAPA has worked out a repayment plan with the Ministry of Culture for the Commercial Theatre Development Fund (CTDF) and that we have created a new committee chaired by Camilla Holland. TAPA continues to administer the fund, while all financial handling for recommended projects is funneled through the Ministry of Culture and the Ontario Heritage Foundation. This past year TAPA assisted one of our members, The Second City who recently moved into their new home at 51 Mercer Street, to launch their new show, Second City: Reloaded. The CTDF is an ongoing program open to members of TAPA who are seeking to fund commercial projects and



we have successfully increased the profile of the fund and have introduced new deadlines and improved the application process. to creating a healthy environment for all TAPA members so that the performing arts in Toronto can continue to flourish.

I am fortunate to be working with an incredibly dedicated and loyal Board of Directors who have supported my vision and have been critical to rebuilding TAPA into a vital arts service organization. It should also be noted that I work with a very small staff at TAPA who have worked far beyond expectations to surpass all objectives. They have enthusiastically embraced many challenges, so that together we have effectively re-created an arts service organization that not only provides valued services to our members, but also has restored itself as a leader in marketing and advocacy work.

In the upcoming year I am looking forward to working with a newly expanded TAPA Board and a new PAIS Board whose additional expertise and leadership will further strengthen the team. TAPA recently launched the Go Live Toronto campaign and with your participation we look forward to watching our audiences grow, and



The Unnatural and Accidental Women

Native Earth Performing Arts

Clockwise from left: Michelle Latimer, Lena Recollet, Jarrod MacLeod, Deborah Alison, Gloria May Eshkibok, Michaela Washburn, Gail Maurice, Muriel Miguel, Valerie Buhagiar, J. Patricia Collins and Sarah Podemski

Photo credit: Nir Bareket

Membership Report

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I wanted to start off with a big thank you to the membership for their continued support and understanding of the transitional time TAPA has been in over the past two years. I am also happy to report that the majority of the transitions are now complete.

At last years Annual General Meeting, John Goddard, Treasurer, noted that in order to correct certain inaccurate financial practices, it was necessary to shift the membership calendar year from May 1 to April 30 and align it with our fiscal year, which runs from September 1 to August 31. In order to make this transition, it was necessary that the membership renew for May 1 and pay a pro-rated four month membership fee for May 1 to August 31 with the new membership year commencing on September 1. This was voted on

and passed by the membership. When April 2005 came around, the renewal letters were sent out and while some of our members decided to wait until September 1, the majority renewed for the summer months.

Over the past year, TAPA has reintroduced a few requested benefits of membership, and we're still hard at work to introduce more. In 2005 we were able to negotiate more media discount rates with various print publications. We now offer discount rates with The Globe and Mail, The Toronto Star, The Toronto Sun, NOW Magazine and eye Weekly. In addition, we have introduced corporate rates for rooms at the Holiday Inn on King and the Delta Chelsea.

As we move into 2005 / 2006, TAPA is planning to reintroduce



other programs which were very beneficial to the membership.

A dance *SPARKS! Igniting Ideas* sessions was held in March, which provided TAPA with a good snapshot of the current condition of the dance community. Much of the focus was on audience development and the Dora Awards. TAPA will be holding regular SPARKS! Sessions in the new membership year with each of the Dora categories: General, Independent, Theatre for Young Audiences, Opera and Dance. SPARKS! sessions were started two years ago as a way for TAPA to reconnect with the membership and listen to the concerns of the community. It is also a chance for the membership to stay connected with their organization. Information on upcoming SPARKS! sessions will be sent out in the weekly Communiqué.

TAPA's new website (tapa.ca) launched this year thanks to our web developers, Shift Media Group from St. Catharines. Geared towards the performing arts industry, tapa.ca is sure to become a central online meeting point for all TAPA members. By the end of

August 31, members were able to log into the new Members Only section of the site and gain access to TAPA news, upcoming events, a listing of benefits available, a profile page and a chance to download information (ie. Dora Award registration forms, T.O.TIX registration forms, HipTIX registration forms etc). This section is still under development with many more advanced features to come. The more the site is used, the better understanding we'll have of how it functions and how we can make it better. Comments or questions can be sent through the Help page. Plans are in the pipeline for phase two in the coming year and your input is essential to the growth of the site.



Communications Report

Blair Francey
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In its first year operating as the Toronto Alliance for the Performing Arts, many exciting changes have been happening internally and externally to the organization in the realm of communications.

Most importantly, TAPA launched a brand new website (tapa.ca) thanks to our partners at Shift Media Group in St. Catharines. The development period began almost immediately after the last AGM. TAPA and Shift worked closely together to launch the first phase of TAPA's new online venture, which went live in May 2005. The website reflects the new structure of the organization and clearly defines the four main components: Membership, the Dora Awards, T.O.TIX and Communiqué. Over the summer, we were able to test various aspects of the site and

rolled out other functions of the website such as the Members Only section, a dedicated site for the members of TAPA, providing them with an online home for all their TAPA needs. At the end of the summer, tapa.ca was nearing completion of phase one and work was beginning on introducing phase two to be launched sometime in early 2006. We are very excited by the potential possibilities for future use of the site.

Many of our services have been taking an online form over the past year. Our newsletter, Communiqué was relaunched in April 2005. As the production of a newsletter is very time consuming, we have begun a weekly e.mail version of Communiqué providing more information in a more timely fashion about upcoming TAPA



events and TAPA-related notices. We have found this to be a more effective way of reaching the membership and keeping them informed about the activities of the organization.

Dora registration forms and T.O.TIX production forms are now available for download off tapa.ca in PDF format. Now members can download these forms whenever they like, wherever they are. We are looking forward to introducing complete online registration for both the Dora Awards and T.O.TIX sometime in 2006 as part of the phase two development stage of tapa.ca.

Many thanks to Gene Smith of Troubled Souls Co-Op for his continued commitment and dedication to the TAPA E-Bulletin. Gene came onboard as a volunteer a year and a half ago to help put together the weekly industry newsletter TAPA sends out to over 1,700 people.

In February, Jacoba Knaapen and myself were able to participate in the Association of Performing Arts Service Organizations (APASO) conference in New York City. APASO is a network of Arts

Service Organizations across North America who meet once a year in a host city to discuss the environment of the performing arts and how we, as ASOs, are helping our members meet the challenges facing the performing arts today. It was a hugely beneficial conference to attend as both Jacoba and I walked away with new ideas and new practical solutions for TAPA and the membership.

In response to a call for more marketing power from our members in the *SPARKS! Igniting Ideas* sessions held in 2004, TAPA began planning its next big venture, Go Live Toronto. Billed as the single largest city-wide performing arts marketing campaign, Go Live Toronto began to take shape as we looked at what was missing in terms of awareness of the performing arts and began to build the campaign from there. TAPA held a few information sessions with its members and was invited to speak at a PACT Region 5 meeting about the plans for the campaign. It was a busy time for TAPA as the campaign began to take shape.



T.O.TIX Report

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This has been a challenging yet innovative year for T.O. TIX, and our members continued to support us, recognizing T.O. TIX to be a necessary marketing tool and a necessary service for theatre in Toronto.

Most of the season's strongest shows were on sale at T.O. TIX and, once again, we maintained a very professional staff team.

Despite the challenges, much was achieved at T.O. TIX and we report as follows:

- T.O. TIX became the official advance full-price online ticketing outlet for many independent producers and some of Toronto's most respected theatres; the ticket inventory at T.O. TIX increased greatly as a result of this initiative.
- T.O. TIX this year offered a diverse selection of shows, including Dora Award-winning productions, encompassing vastly different styles and disciplines, with participation from most of the city's theatre and concert venues and with the generous support of the TAPA membership; this included live theatre, concert and symphonic performances; comedy, dance events and installation theatre; theatre for young audiences and French-
- T.O. TIX made a smooth transition from voucher sales to electronic online/in-person ticketing, launching its official website, www.totix.ca, in November 2004.



- language theatre, including English-surtitled performances; inaugural, critically acclaimed productions by some of TAPA's newest members; creatively and financially successful performances of both the Canadian Opera Company and Opera Atelier; the Shaw and Stratford Festivals; value-priced tickets for several Mirvish productions, including Mamma Mia!, Hairspray and The Producers; and, a multitude of TicketMaster and TicketKing events.
- Continued promotion of T.O. TIX to the GTA, Canadian and U.S. markets in the form of marketing initiatives spearheaded by the Executive Director and the Director of Communications and Membership, in conjunction with the T.O. TIX booth manager and the TAPA board of directors
 - Active membership in theatre and ticketing associations, including APASO (Association of Performing Arts Service Organizations) and OPTA (Ontario Professional Ticketing Association).
 - New reports created to actively track our online and electronic sales versus voucher sales (see the T.O. TIX reports section).
 - Daily transmission of our show listings via e-mail sent to more than 1800 members, a substantial increase of more than 1100 members from last year; we are confident that this list will continue to grow.
 - Healthy liaisons continued with Toronto's many theatres, and new relationships created with previously non-T.O. TIX venues.
 - T.O. TIX kept its staff streamlined, adding a subsidized summer experience student during the summer season and a Ryerson Outreach (co-op) student placed at the booth from September to November 2005, both excellent additions;
 - Despite an added daily workload due directly to our online ticketing needs, the T.O. TIX staff met its staffing challenge with determination and maintained a high standard of customer service.



- Relationships continued with Now Magazine and Eye Weekly, as well as Gray Line Sightseeing, ShopDineTour Toronto and the Ontario Science Centre.
- Last year it was reported that T.O. TIX unveiled its new signage; this year T.O. TIX “veiled” itself in brilliant red curtains, increasing our presence on Yonge-Dundas Square.
- Continuation of an excellent working relationship with the Yonge-Dundas Square Facilities & Events Manager.
- Participation by T.O. TIX in TAPA’s CNE booth initiative for the second year and for the first time at Artsweek, excellent marketing events that once again significantly increased consumer awareness of T.O. TIX.
- Our customer origin survey showed that, on average, 56% of discounted tickets were sold to residents of the GTA and 44% were sold to tourists, 27% of which were international; these figures differ insignificantly from last year’s averages.
- The number of seats purchased by tourists outside Toronto increased by 1% over last year’s averages.
- The number of seats purchased by Toronto/GTA patrons decreased by 32%.
- Sales at T.O. TIX decreased by 25% over last year’s figures, a disappointing amount caused by a few factors, including a lack of high-profile shows available to our summer tourists, the loss of a ticketing partnership with Ticketmaster, and construction hoarding erected on the Square in October 2004 (still up at year-end, with a projected removal of October 2005).
- \$447,145 returned to our participating member companies.



Dora Mavor Moore Awards Report

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The 26th Annual Dora Mavor Moore Awards were held on June 27th, 2005, and were the culmination of the hard work and dedication of the four juries and the tireless efforts of Dora Manager Katherine Grainger. Whereas the Dora calendar year previously ran from May 1 to April 30, the new eligibility year now runs from June 1 to May 31. This improvement to the Dora eligibility calendar permitted many more TAPA member companies to have the entirety of their season programming to be considered for Dora eligibility within the same calendar year.

Due to this change, the 2004-05 jurors attended a record number of 234 productions over 13 months. The slate of nominees was drawn from 75 Dance productions, 5 Opera productions, 15 TYA productions, 46 Indie productions and a record 93 General productions. Of the 139

productions in both the General and Independent Divisions, 49 were eligible for Outstanding New Play or Musical Awards.

Award nominees were announced by Damien Atkins and d'bi.young at a press conference on the 68th floor at First Canadian Place graciously sponsored by the BMO Financial Group . There were a total of 168 nominations in the 33 award categories, as well as the ancillary awards which included the Barbara Hamilton Memorial Award, presented to Martha Burns, the George Luscombe Award presented to Layne Coleman and, announced at the award ceremony, the Pauline McGibbon Award, presented to Kim Purtell, and the Silver Ticket Award, presented to Sky Gilbert.

The evening began with a beautiful VIP reception in honour of all the nominees, which was held once



again at the Holiday Inn on King. The Awards ceremony was held at the historic Winter Garden Theatre. The last time we celebrated the Dora Awards at the Winter Garden Theatre was in 1997. The ceremony was hosted by the entertaining Melody Johnson and Rick Roberts and their alter-egos Richard III and The Glass Menagerie's Laura, and was directed by Andy McKim, designed by Andrea Lundy and produced by Natasha Mytnowych. VIP guest presenters included Mayor David Miller, and the tireless patron of the arts Bluma Appel, the latter of whom was surprised when she was presented with an honorary Dora Award recognizing her outstanding patronage and contribution to the performing arts. Festivities concluded with the always anticipated After Party celebration in the spectacular cascading lobbies of the Elgin and Winter Garden Theatre Centre.

The Jurors for the 2004-2005 Season were:

GENERAL THEATRE

David Craig
David Wallet
Edna Khubyar
Joey Miller
Kate Trotter
Linda Goranson
Maja Ardal
Maria Popoff
Yvette Nolan

INDEPENDENT THEATRE

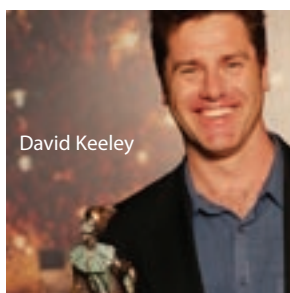
Andrew Soren
Angela Fusco
Gina Clayton
Gwen Bartleman
Marcia Johnson
Paul Lampert
Richard Feren
Stephen Sparks
Tim Chapman

THEATRE FOR YOUNG AUDIENCES

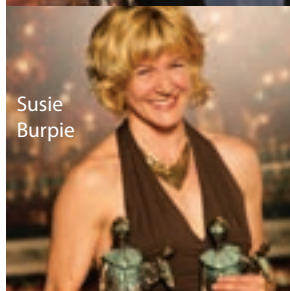
Alon Nashman
Chris Scholey
Jennifer Triemstra
Marie Beath Badian
Pat Riviere
Rebecca Brown
Sue Daniel

DANCE / OPERA

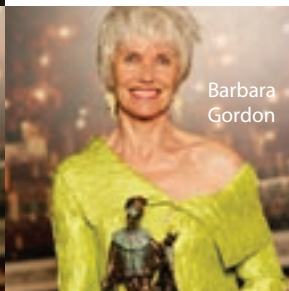
Graham Harley
Janelle Rainville
Kathleen Rea
Lawrence Cherney
Elizabeth Asselstine
Patti Powell
Peter Chin
Sue Edworthy
Thom Sokoloski



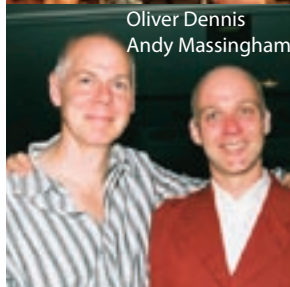
David Keeley



Susie Burpie



Barbara Gordon



Oliver Dennis
Andy Massingham



Jacob Knaapen
Bluma Appel
David Mirvish



Guy de Cartert
Rick Miller
Beth Kates
Ben Chaisson
Daniel Brooks





Bigger Than Jesus
Necessary Angel and Wyrld Productions
Rick Miller
Photo credit: Beth Kates

Marketing

TAPA continued its marketing of T.O.TIX through a generous sponsorship with NOW Magazine, Artshouse Communications as well as new partnerships with WHERE Magazine.

Print ads ran throughout the year in NOW Magazine promoting the new online ticketing service and new advance full-price ticket sales.

Along with the new branding of TAPA and its components, T.O.TIX received a fresh new look in its printed material. Artshouse Communications again printed flyers for T.O.TIX to distribute throughout the city.

WHERE Magazine introduced a new service for advertisers in key downtown hotels. Through an innovative technology, WHERE Magazine can control the hotel

channel on all television screens in the selected hotel to display information such as weather, news and important tourist information. WHERE and T.O.TIX entered into a trial period with this new service. WHERE was able to pull shows being offered at T.O.TIX via our website and list them on this television station daily.

After last years successful *SPARKS! Igniting Ideas* sessions held with TAPA members, the Board of Directors and staff at TAPA identified marketing as the one unifying issue that the membership was looking for from this arts service organization. In recognition of this need, TAPA began the planning of its city-wide marketing campaign. Working alongside Canadian renowned branding firm, Spencer Francey Peters and internationally



recognized advertising agency, Cundari Advertising, the Go Live Toronto performing arts marketing campaign was born. A strategic plan was set out for the campaign and its components. TAPA and the City of Toronto met to discuss the potential cross-pollination between the 16-month long Year of Creativity, which was slated to begin in September 2005 and TAPA's 9 year Go Live Toronto campaign. The City and TAPA were able to strike a deal for support of the HipTIX youth component to Go Live Toronto.

Meetings were also held with the membership, one with the PACT Region 5 members and one open to the entire membership. A plan and outline of what the campaign was created to accomplish was presented and met with tremendously positive feedback. The first phase of the Go Live Toronto campaign was set to launch on October 4, 2005 at Yonge-Dundas Square.

After a successful run in 2004, TAPA brought T.O.TIX back to the Canadian National Exhibition in the Arts and Crafts and Hobbies

building in August with its satellite booth. Deemed as an information service, the T.O.TIX satellite booth featured posters from various member companies of upcoming seasons and productions, brochures and postcards, masks and head dresses from the Lorraine Kimsa Theatre for Young People, a gorgeous period dress from Opera Atelier's production of The Marriage of Figaro and stage swords from CanStage and Tarragon Theatre. The booth also presented videos from various TAPA member companies promoting past, present and upcoming productions. A small stage hosted comics from the Toronto Sketch Comedy Festival and drew in crowds during the weekends. This was a huge success for TAPA and T.O.TIX and we're looking forward to going back next year.



Professional Development

2004 / 2005 was an important year for TAPA and its development of workshops and professional development for its members. These series of professional development forums will continue to grow and expand in the coming year.

Indie Trade Forum

On Sunday February 20, 2005, TAPA in association with Buddies In Bad Times Theatre held the annual Indie Trade Forum, a one-day event held at the end of the Rhubarb! Festival geared for the independent dance and theatre artists in Toronto.

This year's Indie Trade Forum was a huge success with record attendance and an expanded scope. Ross Manson, respected independent producer and advocate, and TAPA past president, Jane Marsland, strategic planner and mentor to many in the

industry, opened the forum with stirring and engaging keynote speeches re-enforcing the importance of the independent artists' role in any cultural community.

Participants were treated to a new addition to the event, The Marketplace. Many arts organizations such as Playwrights Guild, The Goethe Institute, The Artists Health Centre and others were present to answer questions and distill information about the services offered for artists.

We were also pleased to announce the official launch of the Theatre Artist Guild (TAG). Jennifer Triemstra and Alex Gilbert were on hand to answer questions and explain the purpose and vision behind this new organization of independent artisans.



Also a first for the ITF, those who registered in advance were given five business cards with their name and occupation to distribute and exchange as a way of networking amongst one another.

Going with the overall theme of "How Do I ...", participants were offered workshops and panel discussions about grant writing, financial management, negotiating contracts, and creating a buzz about your show. All the speakers were incredibly well versed in their field and provided a wealth of information geared towards the independent artists.

At the end of the day, participants were asked to complete a survey of the day and the results were overwhelmingly positive. Many people were very pleased with the day and were eager to provide constructive feedback, much of which has been taken into account in planning the 2006 Indie Trade Forum.

The planning committee for the 2005 Indie Trade Forum was: Jacoba Knaapen and Bridget MacIntosh (co-chairs), Mimi Beck, Vanessa Cassales, Andrea Donaldson, Blair

Francey, Andrew Soren, Vinetta Stombergs. Kristen Van Alphen, Jennifer Triemstra and Alex Gilbert served as advisors for the event. A huge thank you to Buddies In Bad Times Theatre and the staff for accommodating and helping the event run incredibly smoothly as well as Pizza Pizza for providing the lunch to all participants. Another huge thanks to our volunteers: Barbara Fingerote, and the TAG Volunteers.

International Visiting Artists Series

The purpose of the International Visiting Artists Series was born directly out of discussions at our SPARKS! Igniting Ideas sessions. This series was created to address a need that had been identified in the sessions and to help provide opportunities for TAPA members to network internationally with fellow artists and theatre organizations. Members were invited to attend the series based on their history and future interest in touring, both nationally and internationally. The series has proven to be very useful to TAPA members and has enabled them to make new contacts and create links that could potentially lead



to future artistic creation and international collaborations.

In its inaugural year, TAPA members met with representatives from the following countries:

- Denmark
Rhea Lehman; Executive Council for the Performing Arts
Henrik Jacobsen; Head of the Danish Centre for the Performing Arts
- Scotland
Julie Ellen; Creative Director, Playwrights' Studio
Katherine Mendelsohn; Literary Manager, Traverse Theatre
Neil Murray; Artistic Director, Tron Theatre
Linda Mclean; Playwright
- France
Groupe F, pyrotechnic group from France which performed at City Hall as part of Winterlicious
- The Netherlands
Close Act, acrobatic and site specific group which performed their Canadian premiere at City Hall as part of Winterlicious
- United States
Howard Shalwitz; Artistic Director, Woolly Mammoth Theatre Company
- Germany
Gabriele Naumann-Maerten; Embassy of Canada, Cultural Attachée, Berlin

Money Matters

In an effort to increase its professional development series beyond the annual Indie Trade Forum, TAPA launched a new series of financial workshops entitled Money Matters. How to handle finances in the not-for-profit world can be a daunting task at the best of times. Money Matters was created to help those independent artists and administrators who had requested extra knowledge in guiding them to keep their finances on track.

The first Money Matters was held on August 24, 2005 in the TAPA boardroom. John Goddard, Treasurer of the TAPA Board and Director of Administration at the Lorraine Kimsa Theatre for Young People, generously donated his time to discuss the ins and outs of cash flow and understanding the difference between cash flow and the income statement and balance sheet. Money Matters will be held regularly throughout the calendar year with different topics and facilitators for each workshop.



Committees

- **Executive Committee**

This committee is composed of the President, Treasurer, Secretary, one director at large, and the Executive Director. It is concerned with matters of TAPA policy, staff and board, as well as specific projects and planning.

- **Nominating Committee**

This committee is composed of one (1) director, the Executive Director, and the President, who acts as chair. The committee recruits new board members to fill the board slate for elections at the Annual General Meeting.

- **Dora Jury Recruitment Committee**

This committee selects the Dora juries for the following eligibility year and oversees the process of nomination and adjudication for the Dora Mavor Moore Awards. The committee is composed of four persons at least one of whom must be a TAPA Board member. The committee chair is the Dora Manager for a total of five (5) persons.

- **Dora Eligibility Committee**

This committee reviews eligibility exceptions / requests from the TAPA membership. The committee is also responsible for reviewing the existing definitions of the categories in each Division. The committee is composed of five persons, at least one of whom must be



a TAPA Board Member. Each committee member represents one of the five Dora Divisions. The committee chair is the Dora Manager for a total of six (6) persons. The committee meets on a monthly basis, eight (8) times per year.

- **Marketing Committee**

This committee works to support primary TAPA marketing initiatives (currently the Go Live Toronto campaign) and endeavours to create new marketing opportunities for TAPA members, with a strong focus to building media relationships. The committee is composed of up to eight (8) persons, at least one of whom must be a TAPA Board Member and assumes the role of chair. The Executive Director also sits on this committee.

- **HipTIX Committee**

This committee serves as a liaison between TAPA and the TDSB and TCDSB, as well as post secondary institutions specifically to build and maintain relationships that reach youth markets through

the HipTIX program. The committee is composed of up to six (6) persons, one of whom must be TAPA staff and the other being the Executive Director.

- **Indie Trade Forum Committee**

This committee serves as the planning committee for the annual Indie Trade Forum. The committee is composed of no more than seven (7) persons, ideally representatives from the independent theatre and dance community, and one TAPA staff who also acts as co-chair.

- **Write On! Committee**

This committee serves as moderators of the online Write On! review site. The committee is composed of six (6) persons, one of whom must be a TAPA Board Member. The Executive Director is also a member of the committee for a total of seven (7) persons.





The Gorgonetrovich Corps de Ballet National in 'Bethany's Gate'

Whetstone Productions

Corps members and Mme. Zola

Photo credit: Diana Kolpak

Audited Financial Statements



Toronto Alliance for the Performing Arts

Financial Statements

For the year ended August 31, 2005

Auditors' Report

To the Members of
Toronto Alliance for the Performing Arts

We have audited the statement of financial position of **Toronto Alliance for the Performing Arts** as at August 31, 2005 and the statements of operations and changes in net assets for the year then ended. These financial statements are the responsibility of the Alliance's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the Alliance as at August 31, 2005 and the results of its operations, the changes in its net assets and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

Marinucci & Company

Chartered Accountants

Toronto, Ontario

October 6, 2005

Toronto Alliance for the Performing Arts

(A not-for-profit organization)

Statement of Financial Position

As at August 31	2005	2004
Assets		
Current assets		
Cash and term deposits	\$ 19,531	\$ 71,957
Accounts receivable (Note 6)	37,580	5,935
Prepaid expenses and deposits	2,393	6,471
	<u>59,504</u>	<u>84,363</u>
Capital assets, net (Note 4)	<u>7,974</u>	<u>3,114</u>
	<u>\$ 67,478</u>	<u>\$ 87,477</u>
Liabilities		
Current liabilities		
Accounts payable and accrued liabilities	\$ 11,889	\$ 13,606
	<u>11,889</u>	<u>13,606</u>
Due to Ontario Heritage Foundation (Note 7)	<u>149,000</u>	<u>161,000</u>
Deferred revenues (Note 5)	<u>88,956</u>	<u>96,142</u>
	<u>249,845</u>	<u>270,748</u>
Net assets		
Invested in capital assets	7,974	3,114
Unrestricted	(190,341)	(186,385)
	<u>(182,367)</u>	<u>(183,271)</u>
	<u>\$ 67,478</u>	<u>\$ 87,477</u>

On behalf of the Board:

President

Treasurer

See accompanying Notes to Financial Statements

Marinucci & Company

Toronto Alliance for the Performing Arts

(A not-for-profit organization)

Statement of Changes in Net Assets

For the year ended August 31

	Invested in capital assets	Unrestricted	Total 2005	Total 2004
Balance, beginning of year	\$ 3,114	\$ (186,385)	\$ (183,271)	\$ 361,921
Capital asset purchases	7,517	(7,517)	-	-
Excess (deficiency) of of revenues over expenses	(2,657)	3,561	904	(545,192)
Balance, end of year	\$ 7,974	\$ (190,341)	\$ (182,367)	\$ (183,271)

See accompanying Notes to Financial Statements

Marinucci & Company

Toronto Alliance for the Performing Arts

(A not-for-profit organization)

Statement of Operations

For the year ended August 31	Operations	Operations	CTDF	CTDF
	2005	2004	2005	2004
Revenues				
<i>Earned:</i>				
Membership dues (Note 5)	\$ 53,902	\$ 19,761	\$ -	\$ -
T.O. TIX	46,663	86,815	-	-
Service fees (Notes 6 and 7)	6,000	11,289	-	-
Interest	816	1,846	-	338
Other (Notes 6 and 8)	22,357	5,016	-	-
	129,738	124,727	-	338
<i>Donations and sponsorships</i>	30,614	2,079	-	-
<i>Government assistance (Notes 5 and 7):</i>				
Federal	-	22,900	-	-
Provincial	39,779	58,986	-	(524,931)
Municipal	74,200	74,500	-	-
	113,979	156,386	-	(524,931)
<i>Total revenues</i>	274,331	283,192	-	(524,593)
Expenses				
<i>Administrative fees and salaries</i>	104,610	94,048	-	8,789
<i>Programs and services:</i>				
Communications	8,729	9,859	-	-
Publications	300	262	-	-
Services	21,631	59,077	-	-
Investments in productions (Note 7)	-	-	-	10,000
T.O. TIX	91,611	98,988	-	-
	122,271	168,186	-	10,000
<i>Other:</i>				
Rent (Note 8)	26,374	26,374	-	-
Interest and bank charges	2,226	1,362	-	-
Amortization of capital assets	2,657	1,405	-	-
P.A.I.S. Toronto (Note 6)	-	(21,000)	-	-
General and administration	15,289	14,627	-	-
	46,546	22,768	-	-
<i>Total expenses</i>	273,427	285,002	-	18,789
Excess (deficiency) of revenues over expenses	\$ 904	\$ (1,810)	\$ -	\$ (543,382)

See accompanying Notes to Financial Statements

Marinucci & Company

Toronto Alliance for the Performing Arts

(A not-for-profit organization)

Notes to Financial Statements

August 31, 2005

1. Organization

The Toronto Alliance for the Performing Arts ("TAPA"), formerly known as Toronto Theatre Alliance, is the operating name and style of the Toronto Performing Theatre Alliance, which is incorporated as a not-for-profit organization. It is therefore exempt from income taxes. It is not registered as a charitable organization. The mission of TAPA is to foster a greater respect and support for the arts by promoting and advocating on behalf of Canadian theatre and dance to legislators, public and private sector funders and the general public, as well as to provide services to enhance the artistic, technical and administrative development of its membership.

2. Summary of significant accounting policies

Revenue recognition

The Company follows the deferral method of accounting for contributions. Unrestricted contributions are recognized as revenues when received or receivable, provided that contributions receivable can be reasonably estimated and collection is reasonably assured. Restricted contributions, including government grants, are recognized as revenues in the year in which the related expenses are incurred or program activity carried out.

Membership dues are recognized as revenues over the period in which the member derives benefits and services from the Alliance.

T.O. TIX revenues consist of service charges and commissions from sales of tickets on behalf of theatres.

Capital assets

The cost of capital assets is amortized at the rate of 20% per annum on the straight-line basis over their estimated lives, which is 5 years for furniture and office equipment and 3 years for computer equipment. Amortization in the year of addition is calculated at one-half of the normal rate.

Comparative figures

Certain 2004 comparative figures have been reclassified to conform with 2005 statement presentation.

3. Statement of cash flows

A statement of cash flows has not been presented as it would not provide additional meaningful information.

4. Capital assets

	2005		2004	
	Cost	Accumulated Amortization	Net Book Value	Net Book Value
Furniture and office equipment	\$ 7,026	\$ (5,317)	\$ 1,709	\$ 3,114
Computers	7,517	(1,252)	6,265	-
	<u>\$ 14,543</u>	<u>\$ (6,569)</u>	<u>\$ 7,974</u>	<u>\$ 3,114</u>

Toronto Alliance for the Performing Arts

(A not-for-profit organization)

Notes to Financial Statements

August 31, 2005

5. Deferred revenues

	Deferred start of year	Received during the year	Taken into income	Deferred end of year
Membership dues	\$ 28,309	\$ 41,549	\$ 53,902	\$ 15,956
Province of Ontario	-	28,946	28,946	-
Ontario Trillium Foundation	10,833	-	10,833	-
City of Toronto	-	32,000	16,000	16,000
Toronto Arts Council	57,000	58,200	58,200	57,000
	<u>\$ 96,142</u>	<u>\$ 160,695</u>	<u>\$ 167,881</u>	<u>\$ 88,956</u>

6. P.A.I.S. TORONTO

TAPA appoints a controlling number of members of the Board of Directors of, and shares common management with, Performing Arts Information Service ("P.A.I.S."), which was incorporated without share capital as a not-for-profit organization and is a registered charity. P.A.I.S. administers the Dora Mavor Moore Awards on behalf of the Alliance. The accounts of P.A.I.S. have not been consolidated with those of the Alliance, and separate audited financial statements for P.A.I.S. are issued.

Other earned revenues in 2005 and accounts receivable at August 31, 2005 include \$9,000 (2004 - \$ nil) from P.A.I.S. for services provided by TAPA in support of administrative functions. A balance of \$21,000 due to P.A.I.S. as at August 31, 2003 was written off as a bad debt in the accounts of P.A.I.S. in years prior to 2004 as collectibility was considered unlikely in light of TAPA's significant accumulated deficit. In 2004, TAPA obtained approval from the Board of Directors of P.A.I.S. to have the debt of \$21,000 forgiven.

Summarized financial information for P.A.I.S. is as follows:

	2005	2004
<i>Statement of financial position:</i>		
Current assets	\$ 22,927	\$ 25,219
Endowment fund term deposits	15,000	15,000
Capital assets, net	470	-
Total assets	38,397	40,219
Current liabilities	12,659	20,169
Net assets	<u>\$ 25,738</u>	<u>\$ 20,050</u>
<i>Statement of operations:</i>		
Revenues	\$ 148,243	\$ 152,579
Expenses	142,555	131,126
Excess of revenues over expenses	<u>\$ 5,688</u>	<u>\$ 21,453</u>

Toronto Alliance for the Performing Arts

(A not-for-profit organization)

Notes to Financial Statements

August 31, 2005

7. Commercial Theatre Development Fund

In 1998 the Ontario Ministry of Culture appointed TAPA to administer its Commercial Theatre Development Fund ("CTDF") and deposited \$400,000 with TAPA for that purpose. The fund was set up as a pilot project to support the commercial theatre industry in Ontario through a program of grants to be awarded by an adjudication committee of TAPA in accordance with Ministry-mandated criteria. An additional \$498,498 was deposited to CTDF in 2003.

Approved investments consisted of the purchase of units in limited partnerships established for the financing of productions by third parties. Any income earned by the partnership was to be shared among the limited partners according to formulas established in each agreement. In 2004, TAPA invested \$10,000 in units of limited partnerships. No income has been earned by TAPA from such investments.

In 2004, the Ontario Ministry of Culture determined that the CTDF was inappropriately used for operating support by previous management. Under new management and a new Board of Directors, TAPA executed an agreement in June 2004 with the Ontario Ministry of Culture and the Ontario Heritage Foundation, whereby TAPA is to return the net assets of \$524,931 in the CTDF fund to the Ontario Heritage Foundation, of which \$393,931 was returned in 2004. The balance of \$161,000 is to be returned on an interest-free basis, with monthly payments of \$1,500 commencing January 2005. In addition, TAPA will not be eligible to apply for any Ontario Ministry of Culture programs for two years.

TAPA continues to administer selection of those productions to access the CTDF funds, for which it is entitled to a service fee. TAPA earned service fee revenues in 2005 of \$6,000 (2004 - \$11,289). Delivery of approved funds now rests with the Ontario Heritage Foundation.

8. Commitment

TAPA is party to an operating lease for office premises as co-tenant with 2 other third parties. Total annual rentals under the lease, which runs to April 30, 2008, are approximately \$81,000 of which the Alliance's one-third share, as agreed with the other co-tenants is approximately \$27,000.

Included in other earned revenues is \$6,050 (2004 - \$550) in rental income for a portion of TAPA's share of office premises subleased to third parties



Back Cover: *Médée*

Opera Atelier

Clockwise from left: Stephanie Novacek and Patrick Lavoie

Photo credit: Bruce Zinger