

ANNUAL REPORT 05/06

Toronto Alliance for the Performing Arts
the *voice* of THEATRE, DANCE and OPERA in toronto



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Toronto Alliance for the Performing Arts

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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PRESIDENT'S REPORT

CELIA SMITH PRESIDENT

Over the course of my first year as President of the Toronto Alliance for the Performing Arts I have come to appreciate how diverse the needs of the membership are. Last year TAPA had 193 member companies representing professional theatre, dance and opera in the Toronto region. These ranged from the smallest independent companies to the largest commercial enterprises, from homeless groups struggling to find a place to produce to organizations inaugurating state-of-the-art new facilities.

TAPA provides a unified voice for these disparate groups, offering tangible services to its members, providing a collective marketing effort for the community and forming ad hoc coalitions as issues arise. To do so effectively, we rely heavily on the participation of members on our Board of Directors and many committees.

The Board of Directors was expanded a year ago, and now has 14 members, including diverse representation from the membership. At last count, we had over 45 individuals working actively on committees, including Media, Facilities, Dora Eligibility, Dora Juror Nominations, Commercial Theatre Development Fund, the Indie Trade Forum and Sponsorship, as well as ad hoc working groups that have been created in response to a particular current issue.

Together, the Board and these committees have worked very hard to support the vision of TAPA – to build a healthier environment in which the performing arts can thrive and succeed in Toronto.

I think there is strong evidence to state that the viability and relevance of TAPA is no longer in question, that the organization has re-gained its stability, both financially and spiritually, and that we are planning for the future from a position of strength.

This year, we received a substantial three-year commitment from the Ontario Trillium Foundation and increased funding from the City of Toronto Economic Development department and the Toronto Arts Council, all in support of TAPA's renewed vision. We established several new partnerships through the pilot year of the GO LIVE campaign, specifically with the Toronto Entertainment District (TEDA) and various other attractions participating in the Five Star Experiences. We were also successful in securing corporate sponsorship for HipTIX and the GO LIVE guide. Executive Director Jacoba Knaapen received a Vital People Award from the Toronto Community Foundation in recognition of the work that she accomplished in the revitalization and revisioning of TAPA.

As our audited statements show, we have posted a modest operating surplus for the second year in a row. At the same time, we have significantly expanded the scope of activities at TAPA through new funding. In addition, the number of members has also increased year-over-year, testament to the renewed relevance of TAPA to our community.

Absolutely none of this would have been possible, however, if not for the indefatigable Jacoba Knaapen, our visionary Executive Director. Jacoba's leadership, creativity, positive energy and charming powers of persuasion on behalf of all of us in the performing arts community in Toronto have been the primary force behind the transformation of TAPA. She leads an accomplished and hard-working group of staff who give the impression there are a lot more of them behind the curtain than there actually are. A heartfelt thank you to each of them!

A year ago, Jacoba recruited many new Board members, including myself, to join the stalwart few who had governed the organization during its toughest days. Four of these original "interim" Board members, John Goddard, Natalie Lue,

Jane Marsland and Beth Sulman, have completed their three-year terms and are retiring from the Board. On behalf of the TAPA Board, staff and members, may I offer them an enormous thank you in appreciation of all the time, energy and savvy they gave to the rebuilding of TAPA.

I must also extend a sincere thank you to all current members of the TAPA Board, who are a talented and generous group, and a warm welcome to our new members who will be joining us at the Annual General Meeting.

Having established this position of strength at TAPA, we are excited about all the possibilities the future can bring. We are committed to supporting and expanding all elements of the GO LIVE campaign, to have a tangible impact on audience development for our member companies and to envision a Toronto where the performing arts are primary in all citizen's lives.

EXECUTIVE DIRECTOR'S REPORT

JACOBA KNAAPEN EXECUTIVE DIRECTOR

It has been an intense and profoundly rewarding year for me at TAPA. Toronto was in a unique position when Mayor David Miller announced that 2006 was the Year of Creativity in our City and the federal government named Toronto as the cultural capital of Canada for 2006. For years the performing artists in Toronto's theatres have consistently delivered provocative and entertaining work to their audiences. The timing was perfect for TAPA to take a stake in our cultural life, and we were determined to help it thrive. We launched the Go Live Toronto campaign, a city-wide arts marketing campaign designed to benefit our members by encouraging all Torontonians to "go live" and to experience theatre, dance and opera – not just once a year or on special occasions, but all the time. As the Go Live motto says, it's all here, right now. In our pilot year we launched no less than five of the six components for the campaign:

- The Go Live website www.goliveto.ca - the central information portal for the Go Live campaign,
- The Guide, offering comprehensive listings of what's playing, and when and making it easy to find out where because it includes an excellent map that shows the location of all 55 of Toronto's theatrical venues,
- hipTIX - the student ticket program that offers \$5.00 discount tickets for high school and post-secondary students to designated Toronto performances, an effective tool to help us break through the economic barrier that students often face and to grow that all important future audience,
- Write On! the online review site,
- TAPA's Podcasting episodes (found on www.goliveto.ca)

In February I was invited to make a presentation about the Go Live campaign at the annual APASO conference (the Association of Professional Arts Service Organizations) which was held in Arizona. I was overwhelmed with the enthusiastic response and critical acclaim the Go Live campaign received by our sister organizations all over North America, including New York, Boston, Philadelphia, Chicago, San Diego, L.A; Seattle and many more. Now that the pilot year is over, we are officially moving into year one with the campaign and taking next steps to measure and assess its effectiveness. Thanks to the financial support of the Trillium Ontario Foundation, we have been able to hire an additional staff person, Kathy MacKenzie, who is the Go Live Coordinator and is working exclusively on the next phase of the campaign which includes the Five Star Experience packages recently launched at KALEIDOSCOPE at Yonge-Dundas Square in October, and also the City Special, which offers tickets to at-risk youth and at-risk communities. Your participation in Go Live is key to its success and if you are not already doing so, I encourage you to explore the ways that you can participate so that you can fully benefit from the strategic components that we have created which are designed to benefit your companies and help your audiences to grow.

In August, TAPA again operated a satellite "Go Live Toronto" Booth at the CNE. Alongside the AGO and the ROM, we were located in the Arts, Crafts & Hobbies Building and were open for 18 days for the duration of the CNE from 10:00am to 10:00pm daily. We partnered together with the Canadian Theatre Museum to create an attention-grabbing booth that featured an outstanding set design model exhibit, a rich and varied costume display and a colourful mask presentation that illustrated the skill and talent of our sector. We also featured weekly public workshops about stage combat, stage make-up and costume demonstrations. We further promoted cultural awareness of TAPA companies

through the distribution of your brochures, posters, flyers & postcards that were picked up by some of the 10,000 visitors to our Booth.

Last year I was thrilled that we declared a small surplus for the first time in over a decade and this reflected very positively in our efforts to attract corporate support. We were successful in gaining two new sponsorships, Dancap Private Equity Inc. in support of the The Guide, and BMO Financial Group in support of hipTIX. This year once again I am very pleased to announce that we are declaring a surplus which will help us continue to grow new financial partners. Our focus is to acquire a sponsor for the T.O. TIX Booth that is in need of additional support to realize its full potential as Toronto's One-Stop Ticket Shop. As you will read further in this report, T.O. TIX revenue grew slightly this past year and your continued participation at the Booth by providing ticket inventory is vital to ensuring the transformation of the Booth as a ticket destination for both tourists and locals. I am pleased to report that the transition of the Dora Board into the PAIS Board was successful and PAIS has become the fundraising arm of TAPA, raising funds for all TAPA activities, including but not limited to the Dora Mavor Moore Awards. This critical change is significant and led by PAIS Board President Rachel Hilton, the Sponsorship Committee is working hard to secure a sponsor for the T.O. TIX Booth.

TAPA continued its repayment plan of the Commercial Theatre Development Fund (CTDF) to the Ministry of Culture. The CTDF is an ongoing program open to members of TAPA who are seeking to fund commercial projects and this past year the **CTDF Committee** was led by new Chair Camilla Holland and with newly established deadlines, met several times to review applications and recommended support for 3 of projects that was given in the amount of \$125,000. In addition to the CTDF Committee, this past year TAPA created several new committees to address various areas of concern that affected the membership. The **Media Committee**, chaired by Beth Sulman, was formed with a strong focus on building media relationships that will benefit the TAPA membership. Meetings took place with the entertainment editors of the Globe and Mail and the Toronto Star newspapers, and this dense advocacy work continues with anticipated results over the coming year.

The aforementioned **Sponsorship Committee** was formed, with individuals from both TAPA and PAIS Boards working effectively together to raise financial support for TAPA's new initiatives. The **Dora Recruitment Committee** and the **Dora Eligibility Committee** continued their work on the Dora Awards and two new Dora categories in the Dance Division were announced as you will read about later in this report. The Stats Working Group was another new group that was created and is working on an important report that will be released in April 2007 and will provide an accurate and up-to-date statistical snapshot of the theatre, dance and opera sector. A survey will be sent out to you within the coming months and we ask you to share your company statistical information, it will help to strengthen the entire sector and prove that your work helps to sustain Toronto's international profile as a "creative city" with an entertainment sector that attracts business investment and a sophisticated workforce to the province. Live theatre is a cultural and economic priority and this report will help to prove that it sustains Ontario jobs and helps to drive the economic engine of our city. The **Facilities Committee** was also formed in response to the venue crisis that impacted many TAPA members and provided a network for affected companies to discuss and share information. TAPA also continued its work with **ArtsBuild Ontario** a collaborative initiative of eight arts service organizations in the visual and performing arts that share a deep concern about the state of arts infrastructure in Ontario, and the lack of long-term sustainable funding by which to address the facility needs of our members. ArtsBuild's specific concern is with the physical state of arts facilities in which small to mid-size organizations are functioning. ArtsBuild is working with the Ministry of Culture to build the case for a provincial grants program specifically for cultural infrastructure for small to mid-sized organizations (small to mid-size is defined as those organizations with operating budgets of up to \$3 million, and in the performing arts, less than 500 seats). This past year ArtsBuild conducted a survey to help make a case for funding, and also established a Board of Directors.

We have been able to accomplish this work and the details that you will read about in this Annual Report, through the assistance and commitment of all of the TAPA and PAIS Board members who have supported my vision and continue

to share their remarkable expertise through their hard work. This year four of the original board members (Natalie Lue, Beth Sulman, John Goddard, and Jane Marsland) are completing their three-year term and I will miss them terribly as they have been vital in helping to rebuild the organization. I am also very fortunate to be inspired daily by a truly noteworthy TAPA staff team who never cease to amaze me with their tireless efforts working on your behalf, and I want to take this opportunity to acknowledge and thank them for their excellent work: Blair Francey (Director of Communications and Membership), Janis Hobson (Business Manager), Michael Wiley (out-going T.O. TIX Booth Manager) and Sandra LeFrancois (Dora Manager).

In the upcoming year I look forward to working with the new TAPA Board members whose additional leadership will further strengthen the TAPA team. I also look forward to working with Jeff Stacey, the new T.O. TIX Booth Manager, and the new T.O. TIX staff. TAPA is committed to providing services, externally and internally, that will ensure a culturally healthy and robust future and by continuing to work together I know we can create positive change.

COMMUNICATIONS AND MEMBERSHIP REPORT

BLAIR FRANCEY DIRECTOR OF COMMUNICATIONS AND MEMBERSHIP

It's amazing to think another year has flown by and I can't help but marvel at how much we have accomplished and how much more there is to do.

The 2005 / 2006 season was one of the best for TAPA in recent memory with Go Live Toronto leading the pack of programs and benefits being offered to our Members. We were also successful in returning to membership levels like those of approximately about 5 year ago, and looking ahead, potentially surpassing that this year.

At our last AGM in 2005, the membership voted on a motion to introduce three new levels of membership which would effectively expand TAPA's already diverse membership base. The three new categories which were added are:

- **Non-Producing Member (NPM)** A professional performing arts company who wishes to remain a member of TAPA during a period of non-production. A NPM member remains in good standing with limited access to benefits of membership.
- **Theatre Artist Guild (TAG)** An individual professional theatre artist residing in Canada. The TAG mission is to create a forum for communication and support for individuals within the performing arts community.
- **Community Theatre Member (CTM)** A non-professional theatre company who is currently a member in good standing with Theatre Ontario. These members have access to a limited number of benefits offered through TAPA.

These categories have been a great addition to the TAPA Membership. As a result we have seen more interest in TAPA from people and

organizations who may not have known about TAPA previously. During our re-envisioning of the organization, there was a great emphasis placed on the activities that the Membership should take advantage of in addition to the Dora Awards. I believe we have successfully promoted our other programs over the past two years as indicated by the number of members who have renewed for the 06/07 season and the rise in membership in the 05/06 season.

By August 1, 2006, the membership was as follows:

- **Professional Performing Arts Member**

General	27
Independent	71
Dance	22
TYA	5
Opera	3
<i>Total</i>	<i>128</i>
- **PPAM Outside Toronto**

<i>Total</i>	3
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- **Non-Producing Member**

<i>Total</i>	3
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- **Associate**

<i>Total</i>	30
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- **Community Theatre Member**

<i>Total</i>	2
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- **Theatre Artist Guild**

<i>Total</i>	10
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- **Friend**

<i>Total</i>	15
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- **Grand Total** **191**

In February, Jacoba and I were invited to Chicago by Andrew Alexander, CEO of The Second City to

observe and discuss how theatre is produced and perceived in the Windy City.

To say it was an eye-opener would be an understatement.

Having travelled across the United States, but never to Chicago, I was eager to visit Toronto's sister city as I had heard nothing but rave reviews about it. To give you an idea of my first impression, Chicago has the bravado and bustle of Manhattan, but the down-to-earth and good-willed nature of Toronto. Our hotel was situated in the heart of downtown Chicago and it was immediately apparent from the beautifully preserved and architecturally stunning bank buildings of the 1920's to the street artwork, to the Theatre District maps and heritage information posts, one immediately understood that Chicago loves culture.

Our three day visit was far too short to take in the breadth of all that Chicago has to offer, but we packed in as much as we could. Jacoba and I met with our counter-parts at the League of Chicago Theatres and discussed the similarities and differences between our performing arts communities and how The League and TAPA continually strive to provide the best services possible for our members. Both evenings were capped off with performances at Steppenwolf and The Second City, which were packed with eager theatre audiences. We were able to rent bicycles and explored the astounding Millennium Park (complete with an outdoor Frank Gehry amphitheatre) and the infamous waterfront. Everything they say about the waterfront is true. It is a true gift for the citizens of Chicago, one that I believe we should strive for here in Toronto - with our own flair, of course. Ben Thiem, the Director of Membership at The League, gave us a theatre tour that highlighted a variety of theatres including Chicago's storefront theatres.

At the end of our stay, we were inspired by what we had seen and came back to Toronto with new ideas on how TAPA can play an even more significant role in our community and a better understanding that what we have accomplished at TAPA over the past few years is nothing short of amazing.

One of the good things we do is the annual Indie Trade Forum. February 2006 marked another excellent ITF with expanded programming

over a two day period. The theme this past year was "be inspired" with topics ranging from branding, to administrative structures, health and safety, private sector fundraising, T.O.TIX and a conversation on the future of our community. John Mighton opened the ITF with an inspiring speech which set the tone for the conference. The event also brought back the Marketplace which gave attendees the chance to browse various organizations who offer help to the community such as the Small Theatre Administrative Facility, the Artist Health Centre Foundation, Ontario Arts Council, Toronto Arts Council, TAPA and others. Upon reflection, the committee (and I agree) believed that the most successful part of the ITF was the amount of networking that took place between artists who had just graduated from theatre school and those more firmly established within the community. We need more networking of this kind, more community support between the various companies be it commercial, independent or mid-sized. I'm looking forward to the 2007 ITF as there are some exciting changes that will be made.

Along with the launch of the Go Live Toronto campaign last October, TAPA expanded its online presence with yet *another* website, goliveto.ca. With the introduction of our third website, we completed the first phase of our online strategy. As reported in the Executive Directors Report, the pilot year for Go Live is complete and we are now moving ahead full steam with the first official year of the campaign. As such, new improvements will be made to goliveto.ca and to tapa.ca - the engine that runs all of our websites. For our members, the introduction of the Members Only section has been a great added value. Now members can access information such as the latest benefits online, download their Dora and T.O.TIX registration forms and register their shows to be listed on goliveto.ca. In the coming year, you can be sure we'll be rolling out some new and innovative web technologies to help serve our membership better.

T.O.TIX REPORT

MICHAEL WILEY (OUTGOING MANAGER) & JEFFREY A. STACEY (INCOMING MANAGER)

During the 2005/2006 season, T.O. TIX continued to serve TAPA members and its patrons from its Yonge-Dundas Square location. The new Go Live Toronto campaign had an impact on T.O. TIX and we experienced a modest increase in sales. Most of the season's strongest shows were on sale at T.O. TIX. Despite the challenges, much was achieved at T.O. TIX and we report as follows:

- Our customer origin survey showed that, on average, 57% of discounted tickets were sold to residents of the GTA and 43% were sold to tourists, 29% of which were international; these figures do not differ significantly 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 increased by 1%
- Transactions at T.O. TIX increased by 14% over last year's figures
- Revenues generated at T.O. TIX increased by 13% over last year's figures
- \$485,143 returned to our participating member companies, an increase of 8% over last year's figures
- T.O. TIX made a smooth transition from voucher sales to electronic online/in-person ticketing, launching its official website, totix.ca
- T.O. TIX became the official advance full-price online ticketing outlet for many independent producers and some of Toronto's most acclaimed theatres, including Crate Productions and the Tarragon Theatre; the ticket inventory at T.O. TIX increased greatly as a result of this initiative
- T.O. TIX inventory this year offered a diverse selection of shows, including some Dora Award-winning productions and encompassed different disciplines (theatre, dance and opera), with participation from most of the city's theatre and concert venues, and with the generous support of the TAPA membership. Also included were comedy events, occasional attractions (ie: the Ontario Science Centre), out of town Stratford and Shaw Festivals, value-priced tickets for several Mirvish productions and a multitude of TicketMaster events.
- Continued promotion of T.O. TIX to the GTA through our media sponsorship with NOW Magazine
- 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
- 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 Gray Line Sightseeing, ShopDineTour Toronto
- Continuation of an excellent working relationship with the Yonge-Dundas Square Facilities & Events Manager
- Participation by T.O. TIX in TAPA's CNE initiative for the third year, an excellent marketing event that once again significantly increased consumer awareness of T.O. TIX

T.O.TIX MEMBER REVENUE RETURN OVERVIEW

Comparative Stats - September 1993 to August 2005

<u>Year</u>	<u>Tickets</u>	<u>Member Returns</u>
1993/94	23,500	\$500,000.00
1994/95	23,500	500,000.00
1995/96	23,500	500,000.00
1996/97	34,918	742,201.00
1997/98	34,918	742,201.00
1998/99	34,918	742,201.00
1999/00	34,918	742,201.00
2000/01	35,150	753,263.28
2001/02	39,118	490,490.94
2002/03	21,310	357,988.40
2003/04	28,299	593,390.08
2004/05	19,115	447,144.92
2005/06	20,316	513,153.41
	373,480	\$7,624,235.08

T.O.TIX CUSTOMER ORIGIN SURVEY

		Metro		Cdn Tourists		Int'l Tourists		Totals		
Date		#	%	#	%	#	%	#	Metro	Tourist
Sept	2005	575	53%	95	9%	410	38%	1080	53%	47%
Oct	2005	1136	59%	150	8%	654	34%	1940	59%	41%
Nov	2005	1714	65%	221	8%	700	27%	2635	65%	35%
Dec	2005	374	61%	80	13%	162	26%	616	61%	39%
Jan	2006	618	62%	211	21%	163	16%	992	62%	38%
Feb	2006	603	66%	180	20%	124	14%	907	66%	34%
Mar	2006	1302	66%	431	22%	225	11%	1958	66%	34%
Apr	2006	660	60%	150	14%	281	26%	1091	60%	40%
May	2006	821	55%	241	16%	436	29%	1498	55%	45%
Jun	2006	540	49%	194	17%	378	34%	1112	49%	51%
Jul	2006	345	32%	198	18%	531	49%	1074	32%	68%
Aug	2006	849	44%	330	17%	738	38%	1917	44%	56%
05/06 Season		9,537	57%	2,481	15%	4,802	29%	16,820	57%	43%
Previous Seasons										
04/05		8,424	56%	2,486	17%	4,132	27%	15,042	56%	44%
03/04		9,269	57%	1,328	8%	5,575	34%	16,172	57%	43%
02/03		6,345	55%	1,352	12%	3,916	34%	11,613	55%	45%
01/02		7,276	39%	2,399	13%	9,122	49%	18,797	39%	61%
00/01		9,202	33%	4,066	15%	14,559	52%	27,827	33%	67%
Survey Totals - 1999 to date										
Survey Average		8,342	47%	2,352	13%	7,018	40%	17,712	47%	53%

DORA MAVOR MOORE AWARDS REPORT

SANDRA LEFRANÇOIS DORA MANAGER

Back in the day when I was an innocent young Humber Arts Admin student – i.e. Fall 2004 two years ago – we were told a story about the dramatic rise and fall... and rise of TAPA, and it's fearless leader, Jacoba. My interest in the organization increased when I began working at Theatre Ontario that same Fall. I couldn't help but be curious about how working for an ASO bore such a striking resemblance to high impact aerobics, or why there was always so many raised voiced and strange sounds coming from the far corner of Suite 210. Kathy McKenzie spoke to our class about working on the Dora Awards, and I knew that it would be an excellent learning opportunity that I could not pass up. I approached Jacoba about volunteering for the 2005 Doras, and before I knew it, I was the Sponsorship Manager for 2005 Dora Awards. I still suspect, however, that the only reason I was invited over to the other side of the office, was so that the TAPA staff could have unlimited playtime with my dog Puck.

When Natasha Mytnowych moved on to CanStage, as so many Dora Managers before her, I was very happy to take over as the Dora Manager for the remainder of the 2005-2006 season. It was a pleasure to become acquainted with the jurors who had already been serving wholeheartedly since June 2005:

GENERAL THEATRE/OPERA

Stewart Arnott
Kate Barris
Jim Betts
Dave Carley
Steven Gallagher
Yanna McIntosh
Dawn Obakata
Mary Spyraakis
Paul Thompson

INDEPENDENT THEATRE

Nina Lee Aquino
Leanna Brodie
David Copelin
Camellia Koo
Bridget MacIntosh
Kimahli Powell
Camille Stubel
Nigel Shawn Williams

THEATRE FOR YOUNG AUDIENCES

Nathalie Bonjour
Katherine Grainger
Val McGiverin
Kelly McIntosh
Marianne McIsaac
Janet O'Neil
Lincoln Shand
Paula Wing

DANCE

Piotr Biernat
Roberto Campanella
Susan Cash
Robert Glumbek
Justine Greenland Duke
Adina Herling
Eda Holmes
David Morrison

During their time on the jury, a total of 197 productions were eligible in 33 categories. The jurors in the General Theatre/Opera Division judged 86 productions; the jurors in the Independent Theatre Division judged 49 productions; the jurors in the Dance Division judged 45 pieces; and the jurors in the TYA Division judged 17 productions. Of the 135 productions in the General and Independent Theatre Divisions, 55 were eligible for Outstanding New Play or New Musical awards.

It was also a pleasure to work with the 2006 Dora Producer, Mitchell Marcus, who will be returning to produce the Doras once again this year. With

last year's Dora experience already under our belts, I am confident there will be fewer late nights during which Mitchell may find out how extensive my knowledge of show tunes really is.

Award nominees were announced by Alisa Palmer and Anne-Marie McDonald at a press conference on the 68th floor at First Canadian Place graciously sponsored by the BMO Financial Group. This year's press conference also included a delicious lunch, as well as chairs for everyone.

The ancillary awards presented at the press conference were the Barbara Hamilton Memorial Award, presented on behalf of the City of Toronto to Albert Schultz for his excellence and professionalism in the performing arts. The George Luscombe Award was presented to ahdri zhina mandiola who also won the Silver Ticket Award, which was presented to her at the Doras, along with the Pauline McGibbon Award, presented to Jennifer Tarver.

In honour of the celebratory theme of 'our audience' this year, TAPA inaugurated the Audience Choice Award for Outstanding Production. Facilitated and sponsored by NOW Magazine, the public was invited to vote online for a winner from the list of nominees. Presented with a commemorative plaque, the inaugural Audience Choice Award for Outstanding Production was awarded to BoyGroove, produced by Michael Rubinoff & Derrick Chua in association with BoyGroove Entertainment Inc.

The 27th Annual Dora Mavor Moore Awards were held on June 26th, 2006 once again at the historic Winter Garden Theatre in front of a sold out crowd. The VIP reception in honour of the evening's nominees was held in the cascading lobbies, with the trumpeter from Stratford ensuring everyone's undivided attention – except mine as I hobbled back and forth between the welcome table and the box office contemplating the true virtue of high heels.

The ceremony was hosted by the multi-talented David Gale, and was directed by Andy McKim, designed by Andrea Lundy, with a super slide-show by Blair Francey who is also familiar with the late night show tunes. VIP guest presenters included Anne Shirley and Gilbert Blyth – oh, I mean Megan Follows and Jonathan Crombie, LOTR's Gollum, and the lively Colm Feore and Antoni Cimolino.

In addition to the \$1,000 cheque that she presents to each winner in the Indie Division, prominent arts patron and social activist Mrs. Bluma Appel donated a very generous \$5,000 prize to the Dora Award winner for Outstanding New Play in the General Theatre Division. This was awarded to d'bi.young for *blood.claat - one womban story*.

Festivities concluded at the Level nightclub that boasted a rooftop patio with an impressive retractable roof.

As the Dora Manager, I also chair the Jury Selection Committee that selected the following jurors for the 2006-2007 Dora Season:

GENERAL THEATRE/OPERA

Ardon Bess
Liza Balkan
Robert Wallace
Karen Lorenowicz
Bob Foster
Teresa Przybylski
Michael Limerick
Philip Adams
Derrick Chua
Sandi Ross

INDEPENDENT THEATRE

André du Toit
Ella Chan
David Yee
Noah Kenneally
Weyni Mengesha
Donna-Michelle St. Bernard
Audrey Dwyer
Denis Akiyama
Moynan King

THEATRE FOR YOUNG AUDIENCES

Bruce Beaton
Vikki Anderson
Cornelia Persich
Patty Jarvis
Isaac Thomas
Andrea Donaldson
Anne Barber
Deborah Lambie
Laura Bonfigli
Fides Krucker

DANCE

Rosslyn Jacob-Edwards
 Ella Cooper
 Bridget Cauthery
 Brad Trenaman
 Jennie Winchester
 Louis Laberge-Côté
 Marc Kimelman
 Junia Mason
 Seika Boye

I also chair the Dora Eligibility Committee, which is made up of Kirk Thomson (Publicist, Tarragon Theatre), Lynda Hill (Artistic Director, Theatre Direct), Meredith Potter (Peggy Baker Dance Projects, and General Manager, Volcano), Jim LeFrancois (Producer, Buddies in Bad Times Theatre), Micheline McKay (Executive Director, Opera.ca) and Jacoba Knaapen (Executive Director, TAPA). This past year, we worked very hard to introduce two new awards in the Dance Division for the 2006-2007 season, along with some changes to one of the existing awards which will facilitate eligibility for more Toronto dance companies, as well as limit their being compared to international touring productions. The awards in the Dance Division are currently as follows:

- **Outstanding New Choreography**
 Any persons engaged as a choreographer by a TAPA member for a dance piece that has its world premiere in Toronto; or any persons engaged as a choreographer by a TAPA member for a dance piece originating in Toronto* that has its Toronto premiere.
- **Outstanding Performance**
 Any person(s) engaged as a dancer, or an ensemble by a TAPA member for a dance piece that has its world premiere in Toronto; or any person(s) engaged as a dancer, or an ensemble by a TAPA member for a dance piece originating in Toronto* that has its Toronto premiere.
- **Outstanding Original Composition/ Sound Design**
 Any persons engaged as a composer/ sound designer by a TAPA member for a dance piece that has its world premiere in Toronto; or any persons engaged as as a composer/sound designer by a TAPA member for a dance piece originating in Toronto* that has its Toronto premiere.

**A dance production originating in Toronto is defined as follows: the production company responsible for the creation of the dance work has its head office in Toronto; OR the independent artist responsible for the creation of the dance work is a resident of Toronto.*

- **Outstanding Production (Dance)**
 Any production produced or presented by a TAPA member. No production, including remounts**, can be eligible if it has previously been considered by a jury within a five year period.

***For dance productions, a remount is defined as a production which, once closed, is remounted by the original producer, with the work's choreographer or the choreographer's appointed representative (i.e. a rehearsal director) directing the work; or is remounted by the original producer with the choreography reconstructed based on archival footage and/or notation from the original production; and the original set and/or original costumes and/or original score or soundtrack are used.*

I am happy to be continuing the work that the Eligibility Committee is undertaking to make necessary improvements to Dora eligibility criteria, and I look forward to working with all of TAPA's members.

GO LIVE TORONTO REPORT

KATHY MacKENZIE
GO LIVE TORONTO COORDINATOR

Launched on October 4th, 2005 the Go Live Toronto Campaign has recently concluded its first year and has given TAPA a chance to pilot each of its components. The campaign was born out of a need to encourage Torontonians and tourists alike to flock to the theatres and experience the world-class performing arts scene we have to offer in this city. It is a chance to reach out and build new audiences, to show them that theatre, dance and opera is accessible to anyone and everyone. It is also a unifying voice, advocating on behalf of all the professional theatre, dance and opera companies within the city.

I would like to take an opportunity to briefly describe each component of the campaign and its status at the end of the pilot year.

hipTIX

The first hipTIX were sold in November 2005 and since that time 56 productions have participated in the program. Now sponsored by BMO Financial Group, hipTIX allows students between the ages of 15 to 25 to buy an advanced ticket to select evening performances for only \$5.00 per ticket. Member companies are reimbursed for the entire \$5.00 ticket price.

Significant cut backs to the education system have had a negative impact on youth audience attendance. hipTIX is vital to developing future audiences. By introducing an affordable ticket, we eliminate the economic barrier to attending the performing arts that some students are faced with. We would like to thank the 39 companies who allotted tickets to hipTIX in its pilot year.

In 2005, working together with the hipTIX Working Group, chaired by Merika Ramundo, TAPA distributed 50,000 hipTIX posters and rave cards to the TDSB secondary schools and Toronto Public Libraries.

- Number of hipTIX sold: 698
- Profits generated for Members: \$3,490
- Number of Participating Productions: 56

In October 2005 working together with the City of Toronto, we distributed 10,000 hipTIX rave cards in special Metropass card holders at identified youth-hub subway stations (St. George and Eglinton).

citySPECIAL

Toronto's performing arts should be accessible to everyone. It is this premise on which on The citySPECIAL Program was created. A subcomponent of hipTIX, this program is targeted specifically to underprivileged youth and communities at risk. citySPECIAL enables them to attend the performing arts at no cost. The program is underwritten by the City of Toronto and companies are reimbursed \$2.25 per ticket redeemed.

While interest has been high from community groups, we are working to address some of the obstacles that continue to prevent participation, such as the cost of transportation. We are beginning to look for sponsorship which will help alleviate some of the expenses that these groups may have to incur.

5 STAR EXPERIENCE

Extensive planning for the 5 Star Experience took place last year. Released for sale on October 4th, 2006, these ticket bundles are designed to be affordable, flexible and convenient. Each package is targeted to a specific demographic.

Thank you to the following organizations for their participation in the inaugural packages:

- Barrel of Laughs – \$45 - The Second City, The Red Tomato, The Steam Whistle Brewery

- Kidding Around – \$175 - Lorraine Kimsa Theatre for Young People, The CN Tower and The Old Spaghetti Factory
- Fusion –\$65- CanStage, Buddies in Bad Times Theatre and Tarragon Theatre

Highlights of the podcast include a talk with the artists involved in the Rhubarb! Festival, the Factory Theatre, Tapestry New Opera Works, CanStage and the Dora Mavor Moore Awards.

WRITE ON!

Aimed at being a forum for discussion, raves, rants and reviews, Write On! is a web-based review site hosted on the goliveto.ca website where the public can get involved in promoting the performing arts and writing their own reviews. Write On! is similar to bulletin boards in New York and London, and has great potential for being a central meeting point for industry workers and the general public alike to discuss the happenings in and around the performing arts.

Thank you to the moderators who volunteered their time: Philip Akin, Any McKim, Pat Bradley, Laura Nanni, Donna-Michelle St. Bernard, John Karastamatis.

THE GUIDE

The Guide was launched in November 2005 and was designed and distributed by Artshouse Communications. The Guide has recently completed its first year of publication. Sponsored by DANCAP Private Equity Inc, The Guide is a 6 fold, 11x17" free brochure that lists current theatre, dance and opera performances drawn from the database on the goliveto.ca website. The Guide also includes a "What's Hot" section highlighting the hottest shows that are currently playing.

- Published 6 times a year
- Distributed to over 250 theatres, restaurants, hotels and cultural attractions.
- Features a theatre map pin pointing the exact locations of venues across the city.

PODCASTING

Last year TAPA produced 7 Go Live Toronto Podcast episodes giving listeners a backstage peak of the creative process.

A huge thanks to Thelon Oeming for producing the podcasts which featured our very own Blair Francey as the "Go Live Guy".

**AUDITED FINANCIAL STATEMENTS
FINANCIAL STATEMENTS
AUGUST 31, 2006**

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, 2006 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, 2006 and the results of its operations, changes in net assets and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

Toronto, Ontario Chartered Accountants
November 9, 2006

TORONTO ALLIANCE FOR THE PERFORMING ARTS
(A not-for-profit organization)

Statement of Financial Position as at August 31

	2006	2005
ASSETS		
Current:		
Cash and term deposits (Note 3)	\$ 46,865	\$ 19,531
Amounts receivable (Note 5)	48,605	37,580
Prepaid expenses and deposits	<u>3,082</u>	<u>2,393</u>
	98,552	59,504
Capital assets, net (Note 4)	<u>4,167</u>	<u>7,974</u>
	\$ 102,719	\$ 67,478
LIABILITIES		
Current:		
Accounts payable and accrued liabilities	\$ 46,232	\$ 11,889
Current portion of amounts due to Ontario Heritage Foundation (Note 8)	18,000	18,000
Deferred revenues (Note 5)	<u>107,906</u>	<u>88,956</u>
	172,138	118,845
Due to Ontario Heritage Foundation (Note 8)	<u>111,500</u>	<u>131,000</u>
	283,638	249,845
NET ASSETS (LIABILITIES)		
Invested in capital assets	4,167	7,974
Unrestricted	<u>(185,086)</u>	<u>(190,341)</u>
	(180,919)	(182,367)
	\$ 102,719	\$ 67,478

On behalf of the Board: _____ President

_____ Treasurer

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 2006	Total 2005
Balance, beginning of year	\$ 7,974	\$ (190,341)	\$ (182,367)	\$ (183,271)
Excess (deficiency) of revenues over expenses	(3,932)	5,380	1,448	904
Capital asset purchases	<u>125</u>	<u>(125)</u>	<u>-</u>	<u>-</u>
Balance, end of year	\$ <u>4,167</u>	\$ <u>(185,086)</u>	<u>\$ (180,919)</u>	<u>\$ (182,367)</u>

TORONTO ALLIANCE FOR THE PERFORMING ARTS
(A not-for-profit organization)

Statement of Operations for the year ended August 31

	2006	2005
REVENUES		
<i>Earned:</i>		
Membership dues (Note 5)	\$ 62,179	\$ 53,902
T.O.TIX	56,570	46,663
GoLive/TOTonight guides	25,067	-
Service fees (Note 8)	9,000	6,000
Contributions from PAIS Toronto (Note 6)	24,000	9,000
Rental (Note 7)	6,864	6,050
Interest	832	816
Other	5,633	7,307
	190,145	129,738
<i>Donations and sponsorships</i> (Notes 5 and 9)	44,832	30,614
<i>Government assistance</i> (Note 5 and 8):		
Provincial	21,250	39,779
Municipal	84,200	74,200
	<u>105,450</u>	<u>113,979</u>
<i>Total revenues</i>	<u>340,427</u>	<u>274,331</u>
EXPENSES		
<i>Administrative fees and salaries</i>	126,790	104,610
<i>Programs and services:</i>		
Communications	9,145	9,029
T.O. TIX	95,815	91,611
GoLive/TOTonight (Note 9)	49,224	-
Other programs	1,300	21,631
	155,484	122,271
<i>Other:</i>		
Rent (Note 7)	26,374	26,374
Amortization of capital assets	3,932	2,657
General and administration (Note 3)	26,399	17,515
	<u>56,705</u>	<u>46,546</u>
<i>Total expenses</i>	<u>338,979</u>	<u>273,427</u>
EXCESS OF REVENUES OVER EXPENSES	<u>\$ 1,448</u>	<u>\$ 904</u>

TORONTO ALLIANCE FOR THE PERFORMING ARTS

(A not-for-profit organization)

Notes to Financial Statements

August 31, 2006

1. NATURE AND PURPOSE OF THE ORGANIZATION

The Toronto Alliance for the Performing Arts ("TAPA") is the operating name and style of the Toronto Performing Theatre Alliance, which is incorporated without share capital as a not-for-profit organization. It is exempt from income taxes.

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. SIGNIFICANT ACCOUNTING POLICIES

Basis of accounting

These financial statements are the representation of management and have been prepared in accordance with Canadian generally accepted accounting principles for not-for-profit organizations, using the deferral method of accounting for contributions, as described under 'Revenue recognition' below.

Revenue recognition

The Theatre follows the deferral method of accounting for contributions. Unrestricted contributions are recognized as revenues in the year received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Contributions explicitly and implicitly restricted by the donor are deferred when received and recognized as revenues in the year in which the related activity takes place and expenses are incurred.

Membership dues are recognized as revenues over the membership year which is TAPA's fiscal year.

T.O. TIX revenues consist of service charges and commissions from sales of tickets on behalf of theatres, and are recognized at the time of sale.

Advertising and sales revenue from GoLive/TO Tonight guides are recognized at the time of publication.

Capital assets

The cost of capital assets is amortized on a straight line basis over their estimated useful lives, which are 5 years for furniture and equipment and 3 years for computer equipment. Amortization in the year of addition is calculated at one-half of the annual rate.

Donations in kind

Revenues from donations in kind and their corresponding expenses are recognized in the accounts when a fair value can be reasonably and independently determined.

Comparative figures

Certain 2005 comparative figures have been reclassified to conform with 2006 presentation.

Cash flow statements

A statement of cash flows has not been presented as it provides no additional useful financial information.

TORONTO ALLIANCE FOR THE PERFORMING ARTS
(A not-for-profit organization)

Notes to Financial Statements

August 31, 2006

2. SIGNIFICANT ACCOUNTING POLICIES (continued)

Financial instruments

The carrying value of TAPA's financial instruments consisting of cash and term deposits, amounts receivable, and accounts payable and accrued liabilities approximate their fair value due to the relatively short term to maturity of those instruments.

See Note 8 for information about amounts due to the Ontario Heritage Foundation.

3. BANK CREDIT AGREEMENT

TAPA has a banking credit agreement with a credit limit of \$75,000. Advances against the credit line bear interest at bank prime plus 3% per annum, are repayable on demand, and are secured by an assignment of term deposits and a general assignment of book debts.

General and administration expenses include interest incurred on the line of credit of \$ 1,995 (2005 - \$1,126).

4. CAPITAL ASSETS

	Cost	Accumulated Amortization	Net Book Value 2006	Net Book Value 2005
Furniture/office equipment	\$ 7,026	\$ (6,721)	\$ 305	\$ 1,709
Computer equipment	7,642	(3,780)	3,862	6,265
	<u>\$ 14,668</u>	<u>\$ (10,501)</u>	<u>\$ 4,167</u>	<u>\$ 7,974</u>

5. DEFERRED REVENUES

	Deferred, August 31 2005	Received or receivable in 2006	Revenues recognized in 2006	Deferred, August 31 2006
Membership dues	\$ 15,956	\$ 60,379	\$ 62,179	\$ 14,156
Ontario Ministry of Culture	-	3,000*	3,000	-
Ontario Arts Council	-	18,000	-	18,000
Ontario Trillium Foundation	-	30,000	16,250	13,750
City of Toronto	16,000	13,200*	29,200	-
Toronto Arts Council	57,000	62,000	57,000	62,000
Donations and sponsorships	-	3,000*	3,000	-
	<u>\$ 88,956</u>	<u>\$ 189,579</u>	<u>\$ 170,629</u>	<u>\$ 107,906</u>

* Included in amounts receivable at August 31, 2006 is \$8,000 in funding from government assistance and private donations approved for project activities and costs incurred during the year.

TORONTO ALLIANCE FOR THE PERFORMING ARTS
(A not-for-profit organization)

Notes to Financial Statements

August 31, 2006

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 is incorporated without share capital as a not-for-profit organization and is a registered charitable organization under the Income Tax Act (Canada). P.A.I.S. administers the Dora Mavor Moore Awards on behalf of TAPA. The accounts of P.A.I.S., which has the same fiscal year end as TAPA, have not been consolidated with those of TAPA, and separate audited financial statements for P.A.I.S. are issued.

Summarized financial information for P.A.I.S. is presented below:

	2006	2005
<i>Statement of financial position:</i>		
Current assets	\$ 25,880	\$ 22,927
Endowment fund term deposits	15,000	15,000
Capital assets, net	<u>235</u>	<u>470</u>
<i>Total assets</i>	41,115	38,397
Current liabilities	<u>16,469</u>	<u>12,659</u>
<i>Net assets</i>	\$ 24,646	\$ 25,738
 <i>Statement of operations:</i>		
Revenues	\$ 156,748	\$ 148,243
Expenses	<u>157,840</u>	<u>142,555</u>
<i>Excess (deficiency) of revenues over expenses</i>	\$ (1,092)	\$ 5,688

Earned revenues of TAPA include \$24,000 (2005 - \$9,000) from P.A.I.S. for services provided by TAPA in support of administrative functions. These revenues are based on amounts agreed between the two organizations and approved by their respective managements.

Amounts due from P.A.I.S. at August 31, 2006 of \$10,000 (2005 -\$9,000) are included in amounts receivable.

7. COMMITMENTS

Premises:

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 TAPA's one-third share, as agreed with the other co-tenants, is approximately \$27,000.

Earned revenues include \$6,864 (2005 - \$6,050) in rental income for a portion of TAPA's share of office premises subleased to third parties.

TORONTO ALLIANCE FOR THE PERFORMING ARTS
(A not-for-profit organization)

Notes to Financial Statements

August 31, 2006

8. COMMERCIAL THEATRE DEVELOPMENT FUND

In 1988 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.

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 was not eligible to apply for any Ontario Ministry of Culture programs for the fiscal years ended August 31, 2005 and 2006.

TAPA continues to administer selection of those productions to access the CTDF fund, for which it is entitled to a service fee. TAPA earned service fees in 2006 of \$9,000 (2005 - \$6,000). Delivery of approved funds to productions selected under the program now rests with the Ontario Heritage Foundation.

During the year, TAPA received approval of an operating grant of \$18,000 from the Ontario Arts Council for the fiscal year ending August 31, 2007.

9. DONATIONS IN KIND

Contributions of advertising space in GoLive/TO Tonight guides in the amount of \$11,915 have been classified as donations and sponsorships revenue and programs and services expense.



the voice of THEATRE, DANCE and OPERA in toronto

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