



annual report

10/11

theatre
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toronto
alliance
for the
performing
arts

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Cover: Lawrence Zazzo and Isabel Bayrakdarian in the Canadian Opera Company production of *Orfeo ed Euridice*. Photo: Michael Cooper.
This page: Design for *Bombay Black* by Camie Koo

vision

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

mission

To nurture an environment in which theatre, dance and opera may flourish and play a leadership role in the vitality of the City of Toronto.

The Toronto Alliance for the Performing Arts:

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

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board president

meredith potter
tapa board president

TAPA Board 2010-2011

I'm extremely proud to be part of a hard-working, smart group of people on the TAPA board, supporting the vision of our dynamic – and unstoppable! - Executive Director, Jacoba Knaapen, and her dedicated staff.

In 2010/11, the TAPA staff and board continue to be guided by our three-year strategic plan, ratified back in 2009. The plan outlines four major areas of activity for our organization: audience development and growth; increasing the value of TAPA membership; achieving financial vitality; and increased advocacy.

All of our members are producers of live performing arts events, and all have a stake in increasing the number of people interested in attending live performances in this city. One of TAPA's most important programs that seeks to increase audience participation is the hipTIX program, run through the T.O. TIX booth. TAPA member companies elect to make tickets available to their productions for people aged 15 – 29 years for just

\$5. The hipTIX program has now reached over 4,000 young people who have purchased hipTIX to dance, theatre and opera performances in Toronto.

The 32nd Annual Dora Mavor Moore Awards celebration was held on June 29 at the St. Lawrence Centre for the Arts (with a great pre-awards VIP party at the Sony Centre!). The 2011 award show, directed by Sandra Lefrançois, was one of the best in recent memory, with a tremendous sense of community and collaboration, and a flash mob finale that had the house on it feet. Congratulations to the entire Dora production team for a truly enjoyable event.

I sit on the Dora Review Committee, chaired by TAPA Board member Allen MacInnis, and on his behalf, I'd like to report our progress. Many of you attended the consultation sessions conducted in late spring for each of the Dora divisions (General Theatre, Independent Theatre, Dance, Opera and Theatre for Young Audiences). We heard from members about your concerns regarding the current Dora program, and we collected "wish

list" items from members on what you would ideally like to see the Doras deliver. The Dora Review Committee is currently sorting through all this feedback to assess what issues can be changed/resolved/eliminated, and which of the items on the wish list can be accommodated. If all goes according to schedule, the committee will be taking a set of recommendations to the February 2012 TAPA Board meeting for discussion, and then those recommendations will be put to a vote of the full membership in March/April 2012 in order to implement any changes for the 2012/13 Dora year, which commences June 1, 2012. Please stay tuned to the monthly TAPA Membership Communiqué for further updates.

My thanks to all my fellow TAPA Board members, particularly those who began their terms last year, bringing fresh perspectives and renewed energy to the Board. I would also like to bring special attention to the volunteer work of Jacoba and then-TAPA Board member, Camilla Holland, on their tremendous work with ArtsVote, leading up to the municipal election in October

2010. Their efforts were really above and beyond, and they have our gratitude. I'd also like to thank Linda Barnett who is completing her sixth year on the Board. Linda spearheaded the TAPA Stats Project – Phases One and Two, and now Three in 2011, and will continue to be involved through TAPA upcoming Audience Project. Linda served as the Board Secretary for almost her entire tenure (that's a lot of minutes) and on behalf of the staff and Board, we offer Linda our

most sincere thanks for her huge contribution.

The challenges that we face as producers of live performing arts continue to mount, but approaching them together, with the strength of all of our work behind us, enables TAPA to work effectively to achieve incredible results for our sector.

Merde for all of our 2011/12 seasons!

Meredith Potter



Rosa Laborde, Byron Abalos, Rebecca Applebaum, Kawa Ada, Nicco Lorenzo Garcia, Marjorie Chan in the Cahoots Theatre Production of *paper SERIES*. Photo: Richard Lee.

executive director

jacoba knaapen
executive director

I want to begin by acknowledging the remarkable TAPA staff team with whom I have the pleasure of working with each day. They are awesome. The original premise of the Alliance remains unchanged: Together we can accomplish important things under the united vision of the TAPA Strategic Plan. As The TAPA Board President referenced in her report, it was the second year in which TAPA's efforts were guided by our strategic plan. In addition to continuing all regular programming and services, and notably without raising membership fees, some extraordinary goals and accomplishments were achieved. As part of our Strategic Plan, TAPA aims to provide a range of programs and services that meet the broad needs of our diverse membership.

I am very proud to report that last year was another strong year for TAPA. I encourage you to read this report fully which includes reports by TAPA team members on various TAPA programs including **T.O.TIX**, the **Dora Mavor**

Moore Awards, **hipTIX** and **TRIP**.

In our the annual TAPA membership renewal survey we learned from you that **TRIP** – the Travel Retreat Initiatives program - has become one of the top valued TAPA programs. Thanks to the hard work of Alexis Da Silva-Powell I am pleased to tell you that we have reconfirmed our sponsors and TRIP partners: Porter Airlines, cultureONE, Premiere Insurance Underwriting Services and the Valleyview Artist Retreat; who will be renewing their commitment in the upcoming 2011-12 season.

citySPECIAL

The **citySPECIAL** gained incredible momentum last year as awareness of the program grew turning into the city-SPECIAL's best year to date! I am very pleased to report that we secured sponsorship renewal from TD Bank Financial Group for another three year cycle, \$45,000 total, \$15,000 per year.

I am also pleased to report that last year TAPA Business Manager Janis Hobson completed the Workplace Violence and Harassment TAPA Policy in accordance

with the new requirements from the Ministry of Labour. This document was made available to TAPA members and some of you have found it a useful template in the implementation of your own policies.

This past year we worked to keep on track with one of the overarching goals of the TAPA Strategic Plan **Audience Development and Growth**, and to ensure that Torontonians value the performing arts through increased public awareness and attendance. I am pleased to report that in November we launched the new **Off Bathurst Theatre District** an initiative intent on building public awareness for the Tarragon, Theatre Passe Muraille and Factory Theatres. TAPA created this new district when we unveiled 65 banners that run south on Bathurst Street starting at St.Clair down to King Street. Work on this project started over two years ago with designer Blair Francey, and I am very pleased that the collaborative efforts working with the TAPA members also led to a Marathon Theatre Day (3 plays in a day) event where participants attended a

performance at each theatre and included a dinner at the Epicure Café, and sponsored transportation with a marathon bus provided by ShopDineTour. To date this has been a really interesting partnership that has resulted in significant new signage which is an essential tool in helping to build new audiences and general public awareness.

At TAPA we educate, analyze, advocate, rally, convene, promote, trouble-shoot, mediate, strategize and champion on behalf of 187 (at end of last fiscal year) theatre, dance and opera organizations in Toronto. To do so effectively, we work closely with the involved participation of our Board of Directors and our membership. An active and involved membership is critical to our success. TAPA's many committees are either chaired by a TAPA Board member, or have a TAPA Board representative who sits on the committee. I want to thank the TAPA Board of Directors for their incredible support, wisdom and leadership. The casting of the committees also includes deliberate outreach into the community and this has been critical in providing individual TAPA members the opportunity to voice your perspectives and bring your expertise to the various discussions and issues at hand.

Media Relations Committee

Local media arts coverage continues to be an issue for TAPA members, with immediate ramifications and impact to Audience Development and Growth. The Media Relations Committee is chaired by TAPA Board member Gideon Arthurs and last year started working to improve media relations on behalf of the TAPA membership with an ultimate goal to improving general public awareness of theatre, dance and opera in Toronto. As the work progresses, we will report findings from our meetings and share information on a regular basis. To that point, the first report (focusing on changes in CBC Radio policies for arts coverage) appeared in the TAPA Membership Communiqué. The Committee is chaired by TAPA Board member Gideon Arthurs and in addition to the CBC, to date the Committee has met with the editorial staff at the Globe and Mail, the Toronto Star, The GRID and is in conversation with the Toronto Sun.

TAPA Indie Caucus

The Indie Caucus is chaired by TAPA Board member Richard Lee and continues to work tirelessly on behalf of the emerging and established Indie companies. As you heard last year at the AGM from Indie Caucus member

Mark Brownell, members from the Indie Caucus have been elected to the CAEA as regional reps and working to make effective changes from within. Last summer the TAPA Indie Caucus presented a very successful panel at the Summerworks Festival called: *Producing Indie Theatre: A panel discussion about developing new plays with Equity Artists a.k.a GLEE: What you feel when you've finally figured out which Equity Agreements you should use to develop work*

Moderated by Richard Lee and featuring panelists Arden Ryshpan, Executive Director of Canadian Actors' Equity Association, Franco Boni, Artistic Director of the Theatre Centre and Gideon Arthurs, Executive Director of the Toronto Fringe Festival; the event was very well attended and held at LOT (Lower Ossington Theatre) to a packed theatre of folks who came to hear the panelists discuss and debate the finer points of the Festival Agreement and Tangerine Project. It proved to be so popular another session is scheduled on Tuesday December 6, 2011 with Arden to 'de-mystify' CAEA contracts for emerging non-Indie producers.

Another key pillar of TAPA's Strategic Plan is Increased Advocacy and Organizational Capacity. Serving as a collective

voice for theatre, dance and opera in Toronto, TAPA is working to create advocacy through an active and engaged Advocacy Committee chaired by TAPA Board member Chris Lorway.

Based on the success of the inaugural TAPA Day at the City last year, TAPA recently hosted the **2nd Annual Arts Day at the City** in partnership with *Friends of the Arts*. Carefully cast advocacy teams were formed— leaders in our community, arts-employed constituents, and TAPA Board members – to participate in 30-minute meetings to impress upon the Councillors, particularly during budget time, the impact and importance of the arts in Toronto.

Looking Ahead

On the heels of the TAPA Stats Report Phase Three, which is now underway and which many of you have completed - the results of which will be announced in a few months, we will be launching a new research project called the TAPA Audience Project. For 6 years we have been gathering data on the size and scope of theatre dance and opera activity in Toronto from the point of view of the producing companies. Many of you also gather information about your audiences although TAPA has not, to date, contributed to that discussion. Some other organizations such as the OAC and the

Creative Trust have begun to explore the value of the arts to audience members. TAPA intends to build on this work in the new year.

The idea of creativity and creative capital and that people live in cities like Toronto because of access to arts and entertainment is frequently discussed in academic circles and in the media. TAPA will contribute to this discussion by developing a survey to be completed by audience members that will address what role the arts play in their lives. What value do they ascribe to the arts with which they engage? Further, how do the arts make a difference in their lives? We hope also to identify how audiences' interests and level of engagement changes over the course of the life cycle and where these interests are going as the audience matures.

The survey will be conducted on line in February and TAPA will be asking all member companies to distribute a link to the survey to everyone on their email lists. Other ways to support this project will include promoting the survey in your house programmes and including information about the Audience Project in your newsletters. The results of the research will be published in a report that will be distributed to all members and used in TAPA's advocacy efforts.

Finally I am also pleased to tell that you TAPA will be hosting the upcoming APASO conference – the Association of Performing Arts Service Organizations. The current organizational stability at TAPA has provided us with a timely opportunity and this year TAPA is very proud to be hosting the APASO 2012 conference which is scheduled to take place in Toronto from April 11 to 14. APASO is the only conference targeted specifically to the leaders of the numerous ASO's from across North America providing them with an opportunity to share best practices and resources. The current climate and financial challenges facing our industry are daunting. More than ever before, we need the solidarity of working cohesively together toward solving challenges, with the opportunity for exploration of new ideas and diversity.

Thank you all very much for your continued work that you bring to Toronto stages. You are an inspiration to me and are the fuel that keeps us inspired and motivated.



David Ferry in the Buddies in Bad Times Production of *Blasted*. Photo: Omer Yuk-

membership

alexis da silva-powell
corporate sponsorships
and membership manager

Membership Breakdown for 10/11

At the end of the 10/11 season TAPA had a Membership of:

- Professional Members: 145
- Provincial Members: 3
- Non-producing Members: 9
- Community Theatre Members: 8
- Total: 187

Communiqué

The exclusive monthly membership newsletter sent to the membership at the beginning of each month, the Communiqué is designed to brief you on upcoming events, special notices and marketing opportunities being offered by or through TAPA. The two most interactive sections, Announcements and Member Profile, continue to increase in popularity and have increased communication between Members.

The TAPA Blog

During it's fourth year the TAPA Blog

has seen a huge amount of growth and success thanks to the participation of the TAPA membership. The format of the Blog allows TAPA to post and circulate information to and from the membership on a more immediate basis. This improved format also allows TAPA members, as well as the public, to check listings as often as they like.

Blog Stats

- The number of visits to the blog continues to increase with a total of 246,227 views since being launched in 2007
- The blog's busiest month in 10/11 was April 2011 with 8,520 visitors.
- As of November 1, 2011 there were more than 1, 900 posts on the blog in 16 categories.

Spotlight

TAPA recognizes the importance and potential impact that the tourism industry can have on our members. Last year, we hosted the 5th Annual Spotlight, an industry event during which leading downtown hotel concierges are invited to a marketplace where TAPA members

have the opportunity to distribute their promotional materials and discuss their upcoming season.

In our ongoing efforts to reach a diverse concierge audience we partnered, for the second time, with ShopDineTour. This successful partnership allowed TAPA to increase the profile of Spotlight and helped to engage the larger concierge community from downtown Toronto hotels on October 6, 2010 at the Young Centre for the Performing Arts. TAPA Members participated in a successful Marketplace with food and beverages sponsored by Jamie Kennedy Kitchens, Steam Whistle Brewing and Chateau des Charmes.

Following the Marketplace, the concierges enjoyed a performance of *A Raisin in the Sun*. Spotlight continues to grow and remains a valued marketing opportunity for members.

Travel Retreat Initiatives Program-TRIP
TRIP is a multi-tiered program designed to assist TAPA members with travel associated with touring, international collaboration and professional development.

In addition TRIP offers a unique retreat opportunity to the TAPA membership.

The Porter Component

As the official airline of TRIP, Porter Airlines is providing six return flights to anywhere Porter Airlines flies.

The Flight Component

One of the inherent challenges facing producers of live theatre and performing arts is travel costs. The Flight Component allows TAPA members to apply for funding to cover air travel costs, nationally and internationally to anywhere that Porter Airlines does not travel.

The Retreat Component

Valleyview Artist Retreat is located north-west of Toronto in the Hills of Caledon in a secluded rural setting. Creative artists will be free to pursue their work without interruption. It offers an environment conducive to inspiration and rejuvenation. Artistic Directors and General Managers are welcome to apply to this component of TRIP. As well, consideration will be given to those working in arts administration seeking a day facility for visioning meetings and workshops suitable for 6-8 people.

In its second Year TRIP:

- Received a total of 30 applications over two deadlines from TAPA Member companies.

- Allocated six return flights from Porter Airlines and \$7,500.00 in international flights
- Helped TAPA Member companies travel as far a field as Uganda and as close as New York City

TAPA Trade Series

Generously sponsored by BMO Financial Group 2010-2011 was the third year of the expanded TAPA Trade Series with a year of ongoing workshops and panel discussions. The new format allowed more TAPA Members to participate in these amazing opportunities throughout the year and also allowed Members to focus on topics/workshops that were most relevant to them.

Among the many excellent workshops and panels that took place, the most popular was the Spring Lunch 'n Learn Series. These seminars explored Customer Service and Accessibility. In partnership with The Creative Trust the Spring Lunch 'n Learn consisted of three separate sessions including:

- *Volunteers and Customer Service* with Carol Campbell
- *Serving a Diverse Audience* with Debbie Singh and Jim Stewart

Thank you to the above speakers for sharing their expertise and to the various venues that hosted workshops over the

course of the year.

I look forward to continuing to work with all the TAPA members in the upcoming 2011-2012 season, whether it be the TAPA Trade Series, TRIP, or the Dora Mavor Moore Awards.

Deadlines	Company	Recipient	Porter Component	International Component	Retreat Component
January 2011	CORPUS	David Danzon		\$1,000.00/ Europe	
	Mixed Company Theatre	Simon Malbogot	1 Flight/Chicago		
	Praxis Theatre	Michael Wheeler	1 Flight/New York City		
	New Harlem Pro- ductions	Donna- Michelle St. Bernard		\$1,000.00/ Uganda	
	Tapestry New Opera	Staff		\$700.00/Banff	
	Toronto Dance Theatre	Alban Richard and Em- manuelle Vo-Dinh		\$700.00/France	
	Shadowpath The- atre	Alex Karolyi			3 to 4 Days
	Aluna Theatre	Staff/Board			1 Day
August 2011	Suddenly Norma Productions	Anne Marie Scheffler	1 Flight/New York City		
	Bound to Create Theatre	Jack Grinhaus	1 Flight/ Montreal		
	Cahoots Theatre Company	Sandra Lefrançois		\$1,000.00/ Liberia	
	Canadian Stage	Natasha Mytnowych		\$1,000.00/Japan	
	fu-GEN Asian Ca- nadian Theatre Company	David Yee		\$1,000.00/China	
	Harbourfront Centre	Staff			3 Days
	Nightwood Theatre	Jillian Keiley		\$740.00//Newfound- land	
	Peggy Baker Dance Projects	Peggy Baker	2 Flights/New York		
	Suburban Beast	Jordan Tannahill			4 Days



Sodienye Waboso, Patrick Amposah, Jajube Mandiela and Lisa Codrington in the Theatre Direct Production of *Binti's Journey* by Marcia Johnson.

t.o.tix

kevin john mcdonald operations manager

T.O.TIX 2010-2011

I joined the T.O.TIX team last year as an auxiliary team member working primarily on TIFF sales. As TIFF passed and the year progressed, I was kept on staff first as a part time support and finally as a full time staff member. This gradual process introduced me to the complicated day to day workings of the T.O.TIX Booth with a clear and open mind. This has benefited me greatly as training for my current position.

It's a complicated business we do at the booth. While most box offices have to contend with only a couple of shows at a time on one ticketing system for a small number of houses, T.O.TIX staff must be well versed in 6 different ticketing systems and a multitude of shows and events in countless venues as small as 30 seats upwards to 50,000. In addition to selling tickets for TAPA members (both full price and discounts), we remain an official outlet for Mirvish Productions (through our TicketKing window), Dan-

cap Productions and of course Ticketmaster where we are ranked third highest for purchases downtown Toronto. It is noteworthy that T.O.TIX is the only pick up outlet for TicketWeb purchasers bringing many concertgoers from smaller venues to our counter.

While working as a counter agent, I recognized many areas where improvements to our operations could be made and under the careful guidance and encouragement of manger Jonathan Thomas, worked at implementing them wherever possible. These included a greater presence and more active participation in social media such as Twitter and Facebook as well as a cleaner, more user friendly weekly e-bulletin and web page. More proactive selling techniques were introduced such as click through-links to buy tickets added to the e-bulletin and show listings organized based on opening and closing date. The goal was to develop more urgent call to actions and take advantage of impulse buyers.

When Jonathan left T.O.TIX, Executive Director Jacoba Knaapen took the op-

portunity to rethink and restructure the management and staff at T.O.TIX. This has included hiring an almost entirely new staff and promoting me to the newly created role of Operations Manager teamed up with Bill van Heerden as the Sales Manager. I have endeavored to continue the work Jonathan tutored me in while looking forward to revising and expanding the role T.O.TIX places in the theatre community and the city as a whole. I want to create stronger, more beneficial relationships with our member companies that will allow us to develop more effective ways to ensure strong sales. With a new vision and a new team, the booth is now in an energetic and exciting new period of transition.

Some Numbers from the 2010-2011 Season

- Tickets sold at T.O.TIX decreased by 8% from last year's figures
- T.O.TIX sold 22, 555 tickets during the 2010-11 season
- \$514,139.00 in ticket revenue was returned to TAPA members and clients
- The trend to internet sales vs. in-person sales continues to increase. 64% of

T.O.TIX full-price and day-of discount tickets were purchased online, and 85% of hipTIX tickets were purchased online.

- Ticketmaster sales for the year were 8429 tickets for a total of \$ 448,735 a decrease from \$567,000.00 in the previous year.
- There were over 7805 previously-ordered Ticketmaster ticket accounts picked up at the booth last year, averaging about 2 tickets per account.
- The change in Ticketmaster sales can partly be attributed to the fact that more of the smaller concert events are being sold through TicketWeb, which we do not sell at the booth. However, we are set up to print Ticketweb orders, and we get many of these every day.
- With the closure of Toronto's busiest Ticketmaster outlet at Rogers Centre, the Ticketmaster outlet at the T.O.TIX booth has become much more popular as a Ticketmaster pickup and

purchase location.

Other Highlights Include

- T.O. TIX remained the official advance full-price and discount ticketing outlet (online and in person) for many independent producers and some of Toronto's most acclaimed theatres.
- T.O. TIX weekly e-bulletin of all show listings was sent via e-mail to more than 4,400 subscribers.
- The further development of our window space rental for show signage as well as our digital signage display screens was an effective and low cost way for TAPA members to have a visual presence in Dundas Square.
- T.O. TIX maintained active membership in theatre and ticketing associations, including APASO (Association of Performing Arts Service Organizations), INTIX (the International Ticketing Association), and OPTA (Ontario Professional Ticketing Association).
- T.O. TIX furthered a successful and

rewarding relationship with the management of Yonge-Dundas Square, as well as with the Yonge-Downtown BIA.

- With over 59,000 pedestrians in the Yonge Dundas Square area, T.O.TIX has become a favourite with both tourists and the business crowd during lunch breaks and in the early evening. In this way, we are able to bring smaller theatre productions (who don't have the budget to do mass advertising) to the attention of people who may otherwise remain unaware of them.



Anusree Roy and Pamela Sinha in the Factory Theatre Production of *Brothel #9*. Photo: Jeremy Mimmagh.

dora mavor moore awards

sandra lefrançois
dora manager

2009/10 Dora Jurors

During the 2010-2011 Dora Season, 227 productions ((an increase from 225 in 2009-2010 and 218 in 2008-2009) were eligible in 35 categories. The jurors in the General Theatre Production/Musical Theatre/Opera Division judged a whopping 92 productions; the jurors in the Independent Theatre Production Division judged 49 productions; the jurors in the Dance Division judged 69 pieces; and the jurors in the TYA Division judged 17 productions. Of the 141 productions in the General and Independent Theatre Divisions, 54 were eligible for Outstanding New Play or New Musical awards.

The jurors for the 2010-2011 Dora Season

General Theatre Production/Musical Theatre/Opera

- Micah Barnes
- Steve Cumyn
- Marcia Johnson
- Paul Leonard

- Chris Scholey
- Paul Sportelli
- Donna-Michelle St. Bernard
- Trudy Weiss

Independent Theatre Production

- Keith Barker
- Sue Edworthy
- Paula Forst
- Darrel Gamotin
- Edwige Jean-Pierre
- Allyson McMackon
- Thomas Morgan Jones
- Sabryn Rock
- Michael Wheeler
- Donald Woo

Theatre for Young Audiences Division

- Leah-Simone Bowen
- Rain Ida Chan
- Stephen Colella
- Jessica Greenberg
- Amber Ebert
- Catherine Hernandez
- Roxanne Joseph
- Geoff Kolomayz
- Ulla Laidlaw
- Susan Lock
- Bruce Pitkin

- Jeff Yung

Dance Division

- Julia Aplin
- Anahita Azrahi
- Susie Burpee
- Natasha Frid
- Shana Hillman
- Pulga Muchochoma
- Rex Rajavairan
- Jennifer Robichaud
- Alisha Stranges
- Bageshree Vaze

It was a pleasure working with the remarkable (volunteer) 2010-11 Dora jurors, and I would like to thank each and every one of them for their immense diligence and dedication.

2010/11 Dora Mavor Moore Awards

The Press Conference to announce the nominees for the 32nd Annual Dora Mavor Moore Awards was sponsored by the Young Centre for the Performing Arts. The Dora nominees were announced by Diana Leblanc and Guy Mignault in the Michael Young Theatre.

The ancillary awards presented at the Press Conference included the **Barbara Hamilton Memorial Award**, presented on behalf of the City of Toronto to David Ferry to an individual who is dedicated to advocating and being an ambassador for the arts in Canada. **The Leonard McHardy & John Harvey Award** for excellence in Arts Administration was awarded to Ghislain Caron, long-time Managing Director of Théâtre français de Toronto. The recipient of this year's **George Luscombe Award for Mentorship in Theatre** was Yvette Nolan.

The 32nd Annual Dora Mavor Moore Awards were held on June 27th, 2011 at the Bluma Appel Theatre in the St. Lawrence Centre for the Performing Arts in front of a sold out crowd. The VIP reception in honour of the evening's nominees was held at Sony Centre for the Perform-

ing Arts, with red carpet hosts screen and radio veteran Elley-Ray Hennessy and Dora-nominated Colin Doyle welcoming guests as they arrived.

The awards were co-hosted by Gemini-nominated comedian/writer/actor Craig Lauzon of CBC-TV's Royal Canadian Air Farce and actress Michaela Washburn, Dora-nominated for her principal role in Theatre Passe Muraille's *Such Creatures*. Dora-winning playwright Chris Earle penned the script for the first time, while I returned to direct the show for a second time. Lighting was designed by nine-time Dora winner Andrea Lundy who returned for the tenth consecutive year, and Musical Director Glenn Morley returned as well.

The Producer of the 2011 Dora Awards was our fearless leader, the lovely and talented Ms. Knaapen, who worked

closely with After Party Planner Abigail Alexis. The after-party on the street in front the St. Lawrence Centre was a smash hit once again.

This year, Michael Hollingsworth was presented with the prestigious **Silver Ticket Award**, and Designer Ben Chaisson won the **Pauline McGibbon Award**. The **Audience Choice Award** for Outstanding Production co-sponsored by NOW Magazine and Yonge-Dundas Square, went to *The Railway Children*.



Beatriz Pizano in the Aluna Theatre Production of *Nohayquiensepa*. Photo: Trevor Schwellnus.

marketing

colby jarvis
marketing manager

Having been a member of the TAPA team for three years prior at T.O.TIX, it was an exciting and challenging opportunity to be brought on as Marketing Manager to promote the marketing and audience growth initiatives for the 2010-11 season. TAPA continued with the citywide marketing campaign, designed to increase public awareness of theatre, dance and opera. The components of the campaign that were carried over into the 2010-11 year included a variety of marketing and public outreach tools, including the Theatre Guide, 5 STAR EXPERIENCE Theatre & Dining Packages, the citySPECIAL program (providing free performing arts tickets to at-risk youth and communities), and high profile Digital Advertising and Window Signage Opportunities at T.O.TIX.

Theatre Guide

Toronto's Official Guide to Theatre, Dance and Opera

Targeted to Torontonians and tourists alike, the Theatre Guide is Toronto's

Official Guide to Theatre, Dance and Opera. An excellent marketing outreach tool, the Theatre Guide features comprehensive theatre, dance, opera and music listings, a "What's Hot" section profiling three of the hottest shows currently playing, a Toronto Theatre Map locating all the theatres within the GTA, and affordable membership advertising opportunities including advertisements within and covers. There are 15,000 copies of this bimonthly marketing tool printed – 90,000 per year – which are distributed by CTM Media Group to over 200 theatres, hotels, cultural attractions and business lobbies across the GTA. The Theatre Guide is one of the most successful and valued TAPA publications, thanks to the strong 2010-11 partnership with CTM Media Group.

5 STAR EXPERIENCE Theatre and Dining Packages

Last year TAPA continued the 5 STAR EXPERIENCE Theatre and Dining Packages offering exceptional entertainment value to the public, partnering TAPA member companies with local downtown restaurants and cultural attractions.

Participating TAPA member companies of the 5 STAR EXPERIENCE Theatre and Dining Packages redeem 100% of the ticket revenue. The Globe and Mail e-blasts in addition to print ads in the Metro Edition of the Review Section, provided excellent exposure to members participating in the packages. A total of 5,000 flyers, promoting the diverse packages for the year, were printed and distributed at T.O.TIX. In addition, advertisements promoting the 5 STAR EXPERIENCE Theatre Dining Packages were included in the Theatre Guide alongside regular promotion through totix.ca and outreach tools at T.O.TIX including the Digital Signage.

The 2010-11 packages included:

Barrel of Laughs - \$52.95 / package

A 3-course meal at the Red Tomato, legendary comedy at The Second City and –as an added bonus – a tour and tasting at The Steam Whistle Brewery.

Dancing With Toronto - \$52.95 / package

This package featured the visually captivating dance performances by Toronto Dance Theatre, Dancemakers or Cana-

dian Stage, in addition to a mouth-watering meal at any Spring Rolls restaurant.

Upgrade Your Show – starting at \$23.00 / package

T.O.TIX sells hundreds of theatre, opera and dance shows annually. With the brand new Upgrade Your Show option, the public could pair any performance of their choice with a delicious dinner at any participating restaurant! It's simple: pick a show, pick a restaurant and have an unforgettable night!

Luminato Festival Package – starting at \$65.00 / package

Featured a 3-course meal at Bombay Palace, Café Moroc or Hot House Cafe and a captivating performance from a selection from last year's Luminato Festival.

Number of packages sold in 2010-11: 60

- Revenue generated for partners: \$2,488.70

citySPECIAL – free tickets for at risk communities

Toronto's performing arts should be accessible to everyone – this is the premise on which the citySPECIAL program was created. In partnership with the City of Toronto and TD Bank Group, this program is targeted specifically to at-

risk youth and vulnerable communities, enabling them to attend the performing arts at no cost. The citySPECIAL program is an effective way for TAPA members to fill previews or matinees while developing new audiences. Over 2010-1, 11 of the 13 vulnerable neighborhoods identified by the City of Toronto as having priority for increased city investment were reached.

2010-11 proved to be the most successful year to date for the citySPECIAL program.

- Number of tickets allocated to citySPECIAL by TAPA members: 2,878
- Number of tickets used by social service agencies: 925
- Number of participating social service agencies: 86
- Revenue generated for members: \$2,081.25

LCD Screens at T.O. TIX

TAPA is proud to offer affordable high profile Yonge-Dundas Square video advertising opportunities on the digital signage screens at T.O.TIX. TAPA member companies saw their advertisements showcased on the latest technology to 62,000 pedestrians daily, running 7 days

a week / 24 hours a day. This high profile marketing opportunity enabled member-ship companies to partake in still, animated or video advertising with impact!

Window Signage at T.O.TIX

TAPA members were able to secure invaluable window display signage at T.O.TIX facing either Yonge Street and the Dundas Subway station entrance or Dundas Street East, facing the AMC entrance and Dundas street car stop. With all advertising in Yonge-Dundas Square on billboards, TAPA offered its members eye-level display to attract potential customers and grow their audiences!



Andrea Nann and Peggy Baker in the Peggy Baker Dance Projects Production of *Aleatoria*, Photo: Omer Yukseker.

hipTIX

jon reid
youth outreach coordinator

A Major Year for hipTIX

2010-11 was a major year for hipTIX. We had hot ticket sales getting hundreds of students to TAPA member's productions. hipTIX was around the GTA visiting students year round, whether it was making presentations to exciting cheering students in packed assemblies, educational dance workshops that actively engaged students with hipTIX, or intimate interactive classroom discussions about theatre, dance, comedy and opera in Toronto, hipTIX was there!

Our student engagement has continued to grow through our online subscriptions to GET LIVE – the hipTIX newsletter. hipTIX community participation has grown overwhelmingly as TAPA members see the impact of their participation within the hipTIX program. Together we are growing our youth audience!

Targeted at high school and university students, hipTIX is designed to make theatre accessible to young people by offering \$5.00 discount tickets to students. Students may purchase tickets to designated performances in advance and in person at T.O.TIX, or online at www.totix.ca.

hipTIX is a terrific audience development tool that allows TAPA members to build new relationships and grow younger audiences.

hipTIX by the Numbers

- Schools visited in 10-11: 22
- Students engaged: 4,000+
- 'GET LIVE' subscriptions: 700+
- Number of hipTIX sold: 716
- Revenue generated: \$1,790.00



Shannon Mercer, Krisztina Szabó, Jacqueline Woodley, Carla Huhtanen, Laura Albino and Andrea Ludwig in the Queen of Puddings Music Theatre Production of *SVADBA-WEDDING*.
Photo: John Lauener.

audited financial statements

august 31, 2011

To the Members of Toronto Alliance for the Performing Arts

We have audited the accompanying financial statements of Toronto Alliance for the Performing Arts, which comprise the statement of financial position as at August 31, 2011 and the statements of operations and changes in net assets for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian generally accepted accounting principles, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditors' Responsibility

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 comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies

used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide for a basis for our audit opinion.

Opinion

In our opinion, the financial statements present fairly, in all material respects, the financial position of

Toronto Alliance for the Performing Arts as at August 31, 2011 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.

Marinucci & Company

Chartered Accountants

Licensed Public Accountants

Toronto Ontario October 27, 2011

A copy of the complete audited financial statements can found online at tapa.ca.



