



theatre
dance
opera

toronto
alliance
for the
performing
arts

annual report

11/12

theatre
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opera

toronto
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arts

13'-8"

12'-3"

5'-2 3/4"

2'-8"

Cover: *the sound and the feel of it*, Peggy Baker Dance Projects
Dancers: Sahara Morimoto, Ric Brown, Andrea Nann, Sean Ling
Photographer: John Lauener

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 2011-2012

This is my third and final president's report, and rather than give you a shopping list of TAPA's many achievements in 2011/12, I thought I'd indulge in sharing some recent musings/muddlings I've been having around collaboration and community.

It seemed for a few years there, every single performing arts conference that I attended had the theme of Collaboration. Whether it was with TYA presenters at IPAY, with international delegates at ISPA, with Canadian theatre companies at PACT, with dance companies at CDA, or with regional Canadian presenters at CAPACOA – the warning that we ignore collaboration at our peril was endemic. We get it already, I thought. After all, what is more collaborative a process than mounting a show?

That was a very narrow definition of collaboration that I was referencing, and I'm happy to report that I'm expanding my mind and learning about more and more instances where collaboration is enabling amazing

things to take place. At TAPA, collaborations such as the Indie Caucus and the *Friends of the Arts* network are both excellent examples of motivated people getting together to achieve specific, shared goals.

So here are some of my thoughts/possible obvious statements: as an industry, we're facing some fairly pressing challenges here in the early 21st century, not the least of which is convincing any number of people (governments, donors, audiences) of our relevance - as artists, commentators, entertainers, and educators. This is an area that is, in my opinion, ripe for some ingenious, artist-led collaborations that will light up eyes and imaginations - collaborations that will demonstrate, rather than describe, what we-in-the-know already know – that there is undeniable value in having artists and their art in front of audiences.

I've been wondering about how many of our pressing issues would be resolved by having large, robust, engaged, and energized audience bases? Bases that by their sheer existence declare our vitality and our un-

questionable relevance. My guess is a bunch of pressing issues would be resolved.

In the coming months, TAPA will be announcing a new initiative that invites a community approach to engagement. Keep your eye on TAPA's Communiqué and I hope you'll add your brainpower to the group.

This report would not be complete if I did not mention that serving on the TAPA board for the last 7 years - and getting to hang out with all the smart people who have populated it - has been a true privilege. My thanks to Jacoba for being literally unstoppable, and to my colleagues on the Board for their hours of commitment, for selling raffle tickets when they didn't want to, and for being on time to 8:45am board meetings. Nice work you guys.

executive director

jacoba knaapen
executive director

I will begin by reporting a major highlight from this past Spring when TAPA hosted the annual APASO conference (Association of Performing Arts Service Organizations). Over 60 delegates from across North America gathered in Toronto to share challenges, strategies and achievements during this turbulent time. I was particularly inspired by Simon Brault, CEO of the National Theatre School and Vice Chair at the Canada Council who was cast as the APASO keynote speaker, as well as Tim Jones, President and CEO at Artscape who spoke at the APASO Plenary Luncheon about the ramifications of a low-growth economy for the arts. He made the case that by 're-booting' culture sector advocacy and by re-thinking creative sector entrepreneurship, the arts can help lead the way to a new era of creativity and prosperity. APASO gave TAPA a chance to 'dream big' together with our fellow ASO's, and while the conference was a tremendous effort in terms of additional programming for TAPA, it was a great success for the Alliance.

TAPA aims to provide a range of programs and services that meet the broad needs of our diverse membership. We continue to be guided by the four directions of our Strategic Plan: Audience Development & Growth, Increasing Value of TAPA Membership, Achieving Financial Vitality, and Increased Advocacy & Organizational Capacity. In our annual TAPA renewal survey we learned from you that we are on track. 87% of you told us that you think the work we are doing is of utmost importance or that our work was relevant and important to your organization. This is critical information for us to have in terms of understanding if we are doing a good job as your arts service organization.

We also found out about the five top TAPA programs that you rated most valuable and relevant. The Dora Mavor Moore Awards are highly valued by you all, and remain the number one reason you renew your membership to TAPA. This past year the Dora Review Committee engaged in a comprehensive review of the Dora Awards. The Dora Review Committee identified five objectives

as part of their process and a series of town halls were hosted to assess where changes should be made to best address the evolving needs of our membership. Sandra Lefrançois Dora Manager has reported in great detail on the findings and changes implemented this year in the annual report, and I encourage you to read them thoroughly. Interestingly we noted that TRIP – the Travel Retreat Initiatives program – which last year shared first place with the Dora Awards, dropped to below the top five. We understand that means that the TRIP program needs even more resources. We are working to increase the financial commitment to TRIP, and I am happy to report that we have reconfirmed our sponsors and TRIP partners: Porter Airlines, culture-one and the Valleyview Artist Retreat; who will be renewing their commitment in the upcoming 2012-13 season. The third most valued program was T.O.TIX. The T.O.TIX Booth now ranks as the third largest Ticketmaster outlet in the province, and as a result our inventory has expanded, and in addition to selling theatre, dance and opera, the Booth is also selling all sports (ie; Raptors, Blue

Jays, Marlies, rock concerts) as well as a number of attractions. T.O.TIX really has become Toronto's One-Stop Ticket Shop. The Booth is a literal gateway to the city in the summer when tourists flock to YD-Square and come to us to find out about everything that is happening in our city. I am proud of the level of customer service that we consistently deliver, and you should know that the T.O.TIX team works hard to represent your shows and your companies as a satellite box office at Yonge-Dundas Square.

Some staff changes took place this past year and after nine years of service TAPA's business manager Janis Hobson left us to work in the private sector, and I was pleased to welcome our new Financial Comptroller Sam Zimmerman of Young Associates. Also, I was pleased to hire Scott Dermody as the Youth Outreach Coordinator at TAPA who held 16 hipTIX workshops last season, and reached over 1000 Toronto youth. As a result of Scott's great work, I am pleased to report that Sebastian Marziali who is a member of TAPA's recently formed YOUTH COUNCIL, which is chaired by Scott, was appointed to the City of Toronto Youth Council.

At TAPA we educate, analyze, advocate,

rally, convene, promote, trouble-shoot, mediate, strategize, and champion on behalf of 185 (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; 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.

As referenced earlier, a key direction of TAPA's Strategic Plan is **Increased Advocacy & Organizational Capacity**. TAPA has been gathering data on behalf of the culture sector since 2004. The TAPA Stats Report Phase One (representing 2004-05, and 05-06 seasons) the TAPA Stats Report Phase Two (representing 2006-07 and 07-08 seasons) and last week we launched the TAPA Stats

Report Phase Three; representing the culmination of six years of information and research from TAPAs 185 theatre, dance and opera members and their impact to the City of Toronto. Research provides us with the ability to assess emerging cultural practices. It is an important step in building engagement, and ensuring that culture continues to play a vital role in Toronto's vibrant civic life. The next step is even more important, and is one of action. I hope the findings in the TAPA Stats Report Phase III provide you all with useful information to help build corporate and philanthropic support, and to attract new partners and new connections. The Report also serves as an invaluable tool to identify our strengths and weaknesses, and consider ways in which we can move forward. Despite the many challenges facing cultural organizations, the research revealed in the report points to multiple opportunities to grow arts participation.

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 Brad Lepp. Based on our past success, TAPA recently hosted the 3rd Annual Arts Day at the City in partnership with

Arts Day at the City in partnership with the Friends of the Arts. Carefully cast advocacy teams were formed; leaders in our community, arts-employed constituents, and TAPA Board members participated in 30-minute meetings with the majority of City Councillors. We brought them an important message. In 2003, the Culture Plan for the Creative City was unanimously adopted by City Council, calling for an increase in per capita grant funding to \$25. In May 2011, the Creative Capital Gains Report was unanimously supported by City Council, again calling for per capita spending on arts and culture to be increased to \$25. In 2012, a decade later, this target has yet to be realized (!), and Toronto's investment in arts and culture lags behind all major Canadian municipalities. We cannot afford to lose more ground. The Mayor of Toronto and all City Councillors must continue to play a leadership role in promoting and investing in our city's rich cultural assets for both citizens and visitors. I am glad to report to you that our councillor meetings went well and many councillors responded very positively for the need to address this sectoral priority. Support for this change actually seems possible, and I am cautiously optimistic that we can finally succeed with our decade-long ask!

LOOKING AHEAD:

TAPA is now planning to launch the Audience Project.

TAPA's work on the Audience Project is an important investment of labour in the cultural community. Across the membership, we see the ongoing struggle with audiences. Audience trends are fast-changing and feel unpredictable. People experience the arts differently. TAPA has spent the last year working with our partners at the Strategic Counsel and has developed a survey to be completed by audience members that will address the role the arts play in their lives. What value do they ascribe to the arts with which they engage? How do the arts make a difference in their lives? The Audience Project will unify the membership around the common challenge of audience and audience engagement. We hope the Audience Project will help us to identify audience interest, and to better understand the reasons why the arts are important to Torontonians, as well as what motivates them to attend the theatre, dance and opera in our city.

The survey will be conducted on-line, 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 Audience Project is a landmark initiative that is giving us a great opportunity to learn and offer insight into how we might transform our audience challenge into an audience solution.

I want to acknowledge the remarkable TAPA staff team with whom I have the pleasure of working each day. They are passionately committed individuals who make it possible for us to deliver the full range of TAPA programs and services. I encourage you to read their reports in the 2011-12 Annual Report on many of the TAPA programs including T.O.TIX, the Dora Mavor Moore Awards, hipTIX and TRIP.

Lastly – thank you to all the members for continuing to participate in TAPA's programs. We cannot accomplish our work without your engagement. We must continue and expand our dialogues. Together, we can achieve our goals, increase our impact, and build a strong and vibrant community.

membership

alexis da silva-powell
corporate sponsorships
and membership manager

Membership Breakdown for 11/12

At the end of the 11/12 season TAPA had a Membership of:

- Professional Members: 142
- Provincial Members: 3
- Non-producing Members: 8
- Community Theatre Members: 9
- Associate Members: 23
- Total: 185

Communiqué

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

The TAPA Blog

During its fifth year the TAPA Blog saw 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 allowed TAPA Members, as well as the public, to check listings as often as they liked.

Blog Stats

- The number of visits to the blog continued to increase with a total of 367,622 views since being launched in 2007
- The blog’s busiest month in 11/12 was October 2012 with 12,429 visitors.
- As of November 14, 2012 there were more than 2, 691 posts on the blog in 16 categories.

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 provided six return flights to any Porter Airlines destinations.

The Flight Component

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 is given to those working in arts administration seeking a day facility for visioning meetings and workshops suitable for 6-8 people.

In it's third Year TRIP:

- Received a total of 22 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 Shanghai and as close as New York City

TAPA Trade Series

Generously sponsored by BMO Financial Group 2011-2012 was the fourth 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 **Intro to Photoshop: The Basics for Arts Organizations and Artists**. The success of this work-

shop has inspired a week long series of similar workshops for the 2012/2013 TAPA Trade Series. Thank you to all the 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.

Deadline	Company	Recipient	Porter Component	International Component	Retreat Component
January 2012	The Theatre Centre	Shannon Stratton	1 Return Flight from Chicago		
	Theatre Direct	Lynda Hill	1 Return Flight from Chicago		
	princess productions	Louis Laberge Côte	1 Return Flight from Montreal		
	Nobody's Business Theatre	Johnnie Walker		\$1,000.00/Western Canada Tour	
	play inc.	Cynthia Ashperger		\$1,000.00/Greece	
August 2012	Alameda Theatre Company	Carmen Aguirre		\$565.00/Vancouver	
	Red Snow Collective	Diana Tso		\$1,000.00/ Shanghai	
	Volcano	Ross Manson		\$1,000.00/Germany	
	National Theatre of the World	Matt Baram		\$1,000.00/Germany	
	ECCE HOMO	Alistair Newton	1 Return Flight/New York City		
	Down n' Out Productions	Madeleine Donohue			Writing/Research
	Harbourfont Centre	Tina Rassmusen			Research/Planning

t.o.tix

kevin john mcdonald
operations manager

T.O.TIX 2010-2011

We have now completed the first year of a new initiative at T.O.TIX that created the dual management posts of Operations Manager (myself) and Sales Manager (Bill van Heerden). We began the year on a steep learning curve, finding out how the booth operated at a nuts and bolts level. Once we were comfortable with the working knowledge of what we had, we began to apply the TAPA Core beliefs of flexibility and fluidity to our work in order to reassess our services and procedures. Wherever possible we have strived to be bold strategically and collaboratively by reevaluating how our operations are performed, flagging areas where improvement is needed and addressing areas where we believe there is a better way of doing things.

Early Steps Included:

- Cleaning and reorganizing the booth interior and exterior
- Improving signage at the booth to

make it easier for customers to get the answers they need about a show without waiting in line

- Improving the daily listing signage in person and online for clarity and inclusivity
- Revising the website listings and links to provide more information in an easier to read format
- Revising the weekly e-bulletin and standardizing the way listings are done making it easier to read
- Instigating new customer service policies and procedures to make all visitors experience at the booth more friendly, helpful and memorable.

Moving forward, we are continuing this work by developing stronger relationships with our member company box offices and audience services. We are here to support and aid the TAPA Membership and we are working towards extending ourselves to be part of “your” team. Some of our goals include increasing variety of inventory from the Membership

and finding new ways to market shows at the Booth – particularly through social media and online resources. This past year, Bill van Heerden has done excellent work in the expansion of client events at the T.O.TIX Booth including: special events, tourist attractions, sporting events and non-traditional theatre. This has effectively has brought a wider audience to T.O. TIX allowing us to expose more people to more TAPA Members’ shows and raise awareness of smaller productions.

Some Numbers from the 2011/2013 Season

- T.O.TIX sold 23,663 tickets during the 2011-12 season – an increase of 5% from last year’s figures
- In total, \$421,757.76 in ticket revenue was returned to TAPA Members

dora mavor moore awards

sandra lefrançois
dora manager

2011/12 Dora Season

During the 2011-2012 Dora Season, 212 productions were eligible in 35 categories. The jurors in the General Theatre/Musical Theatre/Opera Division judged 84 productions; the jurors in the Independent Theatre judged 62 productions (an increase from 49 in 2010-2011); the jurors in the Dance Division judged 68 pieces; and the jurors in the TYA Division judged 12 productions. Of the 146 productions in the General and Independent Theatre Divisions, 88 were eligible for Outstanding New Play or New Musical/Opera awards (an increase from 54 in 2010-2011).

The jurors for the 2011/12 Dora Season were:

General Theatre/Musical Theatre/Opera

- Damien Atkins
- Audrey Dwyer
- Brenda Kamino
- Lynn Kinney
- Alison Lawrence
- Leonard McHardy
- Brandon Moore
- Briane Nasimok
- Autumn Smith

Independent Theatre Production

- Kawa Ada
- Stephan Droege
- Roxanne Duncan
- Martin Julien
- Shira Leuchter
- Kimwun Perehinec
- Andre Sills
- Sanjay Talwar

Theatre for Young Audiences Division

- Sharmila Dey
- Lesley Dowey
- Sharada K Eswar
- Amy Lee
- Eileen Li
- Tijiki Morris
- Siobhan Richardson
- Elizabeth Saunders
- Mayahuel Tecozautla
- Kirk Thomson
- Eric Wolfe

Dance Division

- Michael Caldwell
- Yves Candau
- Jennifer Dallas
- Jasmyn Fyffe
- James Kendal
- Brandy Leary

- Kathy Lewis
- Tina Nicolaidis
- Ofilio Coto Portillo
- Marika Warner
- Niki Wozniak

It was a pleasure working with the remarkable volunteer 2011-2012 Dora jurors, and I would like to thank each and every one of them for their immense diligence and dedication.

2012 Dora Mavor Moore Awards

The Press Conference to announce the nominees for the **33rd Annual Dora Mavor Moore Awards** was sponsored by the Elgin Winter Garden Theatre. The Dora nominees were announced by Naomi Snieckus and Matt Baram in the Elgin Winter Garden Rehearsal Hall.

The ancillary awards presented at the Press Conference included the **Barbara Hamilton Memorial Award**, presented on behalf of the City of Toronto to Richard Rose for his excellence and professionalism in the performing arts. **The Leonard McHardy & John Harvey Award** for Arts Administrators was awarded to Leslie Lester, Executive Producer of Soulpepper Theatre Com-

pany. The recipient of this year's **George Luscombe Award for Mentorship in Theatre** was Ruth Howard.

The 33rd Annual Dora Mavor Moore Awards were held on June 25th, 2012 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 the Sony Centre for the Performing Arts, with – for the second year a row – hugely popular red carpet hosts screen and radio veteran Elley-Ray Hennessey and Dora-nominated Colin Doyle welcoming guests as they arrived.

The awards were hosted by Dora-nominated actor and 2012 Shaw Festival star of *Ragtime*, Thom Allison who just finished a year-long run on Broadway with the musical *Priscilla, Queen of the Desert*. Playwright and actor Chris Earle returned for his second time to pen the show, while I returned for a third time to direct. Acclaimed musical director Glenn Morley also returned for his third time. Lighting was by nine-time Dora winner Andrea Lundy who returned for her eleventh consecutive year.

The Producer of the 2012 Dora Awards was our fearless leader Jacoba Knaapen, who worked closely with After Party Planner Tamara Weisz. The after-party on the street in front the St. Lawrence Centre was a smash hit yet again.

This year, dancer Christopher House was presented with the prestigious **Silver**

Ticket Award, and Director Ravi Jain won the **Pauline McGibbon Award**. **The Audience Choice Award for Outstanding Production** co-sponsored by NOW Magazine and Yonge-Dundas Square, went to *War Horse*.

Eligibility Committee Report
Review Process Overview
TAPA aims to be consistently flexible and respond in a positive way to a changing environment. At the 2010 TAPA AGM, we announced that the Dora Awards would be undergoing a comprehensive review and the new Dora Review Committee was created.

The Dora Review Committee

- Allen MacInnis, Chair - Artistic Director, Young People's Theatre
- Jim Aldridge - General Manager, Mirvish Productions
- Meredith Potter - Producer, Volcano/Peggy Baker Dance Projects
- Claudine Domingue - Director of Public Relations, Canadian Opera Company
- Sara Meurling - Managing Director, Factory Theatre
- Nova Bhattacharya - Artistic Director, Ipsita Nova Dance Projects, former Dora Juror
- Nigel Shawn Williams - Actor and Director at large, former Dora Juror
- Jacoba Knaapen - Executive Director, TAPA
- Sandra Lefrançois - Dora Manager, TAPA

Town Hall Meetings
TAPA hosted a series of Town Hall meetings for each of the Dora Divisions in order to assess where changes should be made to best address the evolving needs of our membership.

All TAPA members were invited to participate in the review process. TAPA members were invited to bring two staff/core team members, as well as a "plus one", who could be a performer, a designer, a Board member, or anyone from the community.

In order to hear everything that everyone had to say, listening strategies were put into place. Moderators were selected to run the town halls so the committee members could concentrate on the feedback, detailed notes were taken, and all of the Town Halls were recorded.

The Dora Review Committee assessed the information gathered from these meetings, and prepared a proposal on which the TAPA membership was invited to vote. Approved changes took effect for the 2012-13 Dora season, commencing June 1, 2012.

The Dora Review Committee Mandate
The Dora Review Committee was charged with examining the existing Dora Award Divisions, award categories, the voting structure, and the jury selection and composition. The Dora Review Committee worked towards the following goal: to achieve widespread endorsement of a renewed Dora Awards Program in

order to sustain and increase the prestige of the Awards so that the Doras

The Committee identified the following five objectives:

1. To *instil* and sustain confidence in the Dora Awards jury processes.

Examination of checks and balances in order to ensure adherence to policies, principles, and processes; creating transparency around the processes; addressing jury workload; and eliminating real and perceived conflict of interest without also driving away potential jurors.

2. To restore confidence in the jury voting system

A review of the current voting system with the goal of ensuring that any Dora Award given reflects the jury's collective assessment of the highest quality achieved in that award category that year. It may be that the current voting system already achieves that goal, however confidence in this system has been challenged and it is not widely understood, requiring re-examination.

3. To ensure Eligibility rules are clear, consistent, and communicated effectively

Major problems with current eligibility guidelines are not perceived. However, there are concerns about member education, remount productions, consistent application of the guidelines, and Dora Manager workload.

4. To address the clear demand from all Divisions for more awards in a manner that is manageable within TAPA's resources, and that equitably celebrates Dance, Opera, and Theatre in Toronto.

Based on feedback from TAPA members, an astounding 38 additional awards have been proposed. Also – related to objectives 1 and 2 – consideration will be given to the strong message from the TAPA membership that Opera and Musical Theatre Divisions be separated from the jury for General Theatre.

5. Through a renewed Dora Awards program, continue to produce an award show that is enjoyable, valuable to the membership, and that promotes and celebrates the theatre, dance, and opera communities.

Divisions & Categories

Previous Award Categories (2011-2012)

General Theatre Production Division (13 Awards)

- Outstanding New Play
- Outstanding Production
- Outstanding Touring Production
- Outstanding Direction of a Play / Musical +
- Outstanding Performance by a Male in a Principal Role
- Outstanding Performance by a Female in a Principal Role
- Outstanding Performance in a Featured Role / Ensemble
- Outstanding Original Set Design *+
- Outstanding Original Costume Design *+

- Outstanding Original Lighting Design *+
- Outstanding Original Sound Design / Composition
- Outstanding Musical Direction *+
- Outstanding Original Choreography +

Musical Theatre Division (4 Awards)

- Outstanding Production
- Outstanding Performance by a Male
- Outstanding Performance by a Female
- Outstanding New Musical / Opera *

Opera Division (2 Awards)

- Outstanding Production
- Outstanding Performance

Independent Theatre Production Division (10 Awards)

- Outstanding New Play or New Musical
- Outstanding Production
- Outstanding Direction
- Outstanding Performance by a Male in a Principal Role
- Outstanding Performance by a Female in a Principal Role
- Outstanding Performance in a Featured Role / Ensemble
- Outstanding Original Set Design
- Outstanding Original Costume Design
- Outstanding Original Lighting Design
- Outstanding Original Sound Design/Composition

Theatre for Young Audiences Division (2 Awards)

- Outstanding Production
- Outstanding Performance

Dance Division (4 Awards)

- Outstanding Original Choreography
- Outstanding Performance
- Outstanding Original Sound Design / Composition
- Outstanding Production

* Awards also open to Opera productions

+ Awards also open to Musical Theatre productions

New Award Categories (2012-2013)

As a result of the Town Halls, a number of new award categories were considered; far too many to be accommodated in one single award ceremony, to be attended by jurors, and to be administratively sustainable for TAPA. The committee reviewed the categories in all Divisions, reviewed the feedback regarding existing award categories (such as: how can a jury judge the merits of individual performances against ensemble performances in one category?) and assembled a new slate of 48 awards (previously 35). The new slate covers the maximum number of awards that TAPA can realistically manage. It addresses member requests for new categories; and works towards achieving equity between the Divisions.

General Theatre Division (11 Awards)

- Outstanding Production
- Outstanding New Play
- Outstanding Direction
- Outstanding Performance - Male
- Outstanding Performance - Female
- Outstanding Performance - Ensemble

- Outstanding Scenic Design
- Outstanding Costume Design
- Outstanding Lighting Design
- Outstanding Sound Design/Composition

Musical Theatre Division (11 Awards)

- Outstanding Production
- Outstanding Touring Production+
- Outstanding New Musical or Opera*
- Outstanding Direction*
- Outstanding Performance - Male
- Outstanding Performance - Female
- Outstanding Performance - Ensemble
- Outstanding Scenic Design*
- Outstanding Costume Design*
- Outstanding Lighting Design*
- Outstanding Choreography*
- Outstanding Musical Direction*

Opera Division (4 Awards)

- Outstanding Production
- Outstanding Performance - Male
- Outstanding Performance - Female
- Outstanding Performance - Ensemble

Independent Theatre Division (10 Awards)

- Outstanding New Play or Musical
- Outstanding Production
- Outstanding Direction
- Outstanding Performance - Male
- Outstanding Performance - Female
- Outstanding Performance - Ensemble
- Outstanding Scenic Design
- Outstanding Costume Design
- Outstanding Lighting Design
- Outstanding Sound Design/Composition

Theatre for Young Audiences Division (5 Awards)

- Outstanding Production

- Outstanding New Play
- Outstanding Direction
- Outstanding Performance by a Male
- Outstanding Performance by a Female

Dance Division (7 Awards)

- Outstanding Production
- Outstanding Original Choreography
- Outstanding Performance - Male
- Outstanding Performance - Female
- Outstanding Performance - Ensemble
- Outstanding Sound Design/Composition
- Outstanding Lighting Design

* Awards shared by the Musical and Opera Divisions

+ Awards shared by the General and Musical Divisions

Previous Award Categories (35)	New Award Categories (48)
Under the current system, there are 4 juries: General/Musical/Opera, Independent, TYA and Dance	Under the new system, there are 5 juries: General, Musical/Opera, Independent, TYA and Dance
GENERAL THEATRE PRODUCTION DIVISION (13 Awards)	GENERAL THEATRE DIVISION (11 Awards)
Outstanding New Play	Outstanding New Play
Outstanding Production	Outstanding Production
Outstanding Touring Production	
Outstanding Direction of a Play / Musical (open to Musical Theatre)	Outstanding Direction
Outstanding Performance by a Male in a Principal Role	Outstanding Performance - Male
Outstanding Performance by a Female in a Principal Role	Outstanding Performance - Female
Outstanding Performance in a Featured Role / Ensemble	Outstanding Performance - Ensemble
Outstanding Original Set Design (open to Musical Theatre & Opera)	Outstanding Scenic Design
Outstanding Original Costume Design (open to Musical Theatre & Opera)	Outstanding Costume Design
Outstanding Original Lighting Design (open to Musical Theatre & Opera)	Outstanding Lighting Design
Outstanding Original Sound Design / Composition	Outstanding Sound Design/Composition
Outstanding Musical Direction (open to Musical Theatre & Opera)	
Outstanding Original Choreography (open to Musical Theatre)	

MUSICAL THEATRE DIVISION (4 Awards)	MUSICAL THEATRE DIVISION (11 Awards)
Outstanding Production	Outstanding Production
	Outstanding Touring Production (open to General Theatre)
Outstanding Performance by a Male	Outstanding Performance - Male
Outstanding Performance by a Female	Outstanding Performance - Female
	Outstanding Performance - Ensemble
	Outstanding Scenic Design (open to Opera)
	Outstanding Costume Design (open to Opera)
	Outstanding Lighting Design (open to Opera)
	Outstanding Original Choreography (open to Opera)
	Outstanding Direction (open to Opera)
	Outstanding Musical Direction (open to Opera) Sound Design/ Composition
Outstanding New Musical / Opera (open to Opera productions)	Outstanding New Musical or Opera (open to Opera)

OPERA DIVISION (2 Awards)	OPERA DIVISION (4 Awards)
Outstanding Production	Outstanding Production
Outstanding Performance	Outstanding Performance - Male
	Outstanding Performance – Female
	Outstanding Performance - Ensemble

INDEPENDENT THEATRE PRODUCTION DIVISION (10 Awards)	INDEPENDENT THEATRE DIVISION (10 Awards)
Outstanding New Play or New Musical	Outstanding New Play or Musical
Outstanding Production Production	Outstanding Production
Outstanding Direction	Outstanding Direction
Outstanding Performance by a Male in a Principal Role	Outstanding Performance - Male
Outstanding Performance by a Female in a Principal Role	Outstanding Performance - Female
Outstanding Performance in a Featured Role / Ensemble	Outstanding Performance - Ensemble
Outstanding Original Set Design	Outstanding Scenic Design
Outstanding Original Costume Design	Outstanding Costume Design
Outstanding Original Lighting Design	Outstanding Lighting Design
Outstanding Original Sound Design/Composition	Outstanding Sound Design/Composition

THEATRE FOR YOUNG AUDIENCES DIVISION (2 Awards)	THEATRE FOR YOUNG AUDIENCES DIVISION (5 Awards)
Outstanding Production	Outstanding Production
	Outstanding New Play
	Outstanding Direction
Outstanding Performance	Outstanding Performance by a Female
	Outstanding Performance by a Male

DANCE DIVISION (4 Awards)	DANCE DIVISION (7 Awards)
Outstanding Production	Outstanding Production
Outstanding Original Choreography	Outstanding Original Choreography
Outstanding Performance	Outstanding Performance - Male
	Outstanding Performance - Female
	Outstanding Performance - Ensemble
Outstanding Original Sound Design / Composition	Outstanding Sound Design/Composition
	Outstanding Lighting Design

NOTE: under the new system, performers could be registered as individuals, as ensembles, or as both

hipTIX

scott dermody
youth outreach coordinator

One year ago, I began working at the T.O. TIX booth as a ticket agent. After a few months Jacoba brought me into the TAPA office to work as the Youth Outreach Coordinator, effectively merging elements of the work I was already doing with my T.O. TIX job under the roof of one employer. The resulting confluence has been incredible thus far. As a ticket agent, I keep up-to-date about all performing arts events happening in the city which I can then translate into hipTIX inventory as well as acting as a source of information for students; as TAPA's Youth Outreach Coordinator, I bring knowledge and awareness of youth arts opportunities to existing and potential patrons of the T.O. TIX booth.

Though I have only been working under the hipTIX banner since February 2012, the subsequent 7 months of the 2011-2012 year have been a whirlwind of activity for me.

School Visits

Between February and June, I held 16 in-class hipTIX workshops throughout

Toronto. Most of these visits were comprised of full-day back-to-back sessions promoting the hipTIX program and shows as well as discussing the wide variety of youth arts opportunities available in the city through various TAPA member companies. Quite a few of the resulting conversations were invigorating and rich with honest observations. Though the cultural and economic background of the students I spoke with was all over the spectrum, one common theme arose: a passionate desire for access to live performing arts, particularly those events with consideration for students.

Newsletter

Subscriptions to the hipTIX e-newsletter have increased to well over 1800, with an average open-rate of approximately 25%.

TAPA Youth Council

This year, we began the TAPA Youth Council, which brought together a group of emerging artists nominated by TAPA member companies. We have met several times to discuss youth arts issues and best approaches for hipTIX marketing. So far, out of these discussions have come: a new partnership with BroadwayWorld.com and a Youth Ambassador po-

sition on the Toronto City Youth Council. The Council collaborated to create the hipTIX Youth Invasion at the Dora's video, hosted online by BroadwayWorld.com, featuring red carpet interviews and hipTIX pitches with some of Toronto's best known artists and administrators. The Toronto City Youth Council begins in earnest during November 2012, but the idea, contact and nomination came about from work done during the 2011-2012 year.

PAONE Membership

hipTIX continued its participation in the Performing Arts Organizations' Network of Educators this year. PAONE is exactly what its title suggests: it is a network of people working in arts education. I attended the annual conference in Stratford and have joined the mini-conference programming committee.

Other Partnerships/ Events

- NAN: hipTIX and TAPA have joined the Neighbourhood Arts Network
- Paprika Festival and Sears Festival: hipTIX hosted an information booth at these student-based festivals

audited financial statements

august 31, 2012

Independent Auditor's Report

To the Directors 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, 2012 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.

Auditor's Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accor-

dance 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, 2012 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
Report October 25, 2012

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

