



# Annual Report 12/13

## 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

**Michael Rubinoff**

TAPA Board President

I joined TAPA back in 2002 when I began my producing career in Toronto. For a number of years I was a Member of mostly observer status. I filed my Dora registration forms, sent tickets to T.O.TIX and was a very grateful recipient of funding from the Commercial Theatre Development Fund administered by TAPA. All of these services were integral to the success of my productions and my integration into our community. As I observed the work, dedication and passion of Executive Director, Jacoba Knaapen and the dynamic staff, I became more interested in how I could play a more meaningful role in the organization. I was energized by the important work the organization was doing to strengthen our companies and Toronto. There were so many additional programs and opportunities that I took advantage of that were integral to the development of my company and the health of my theatrical work. This active involvement led to the privilege I have now, serving as TAPA's President. It has allowed me to learn more about the work of our Members and to draw inspiration from your commit-

ment to your work and dynamic creativity.

It is in this spirit that I want to issue a call to action to our community to join me and take advantage of at least two additional opportunities that TAPA offers, above and beyond what you are accessing presently. I urge you to attend one of our TAPA Trade Series events, revel in one of our many 35th Anniversary events this upcoming year, apply to TRIP or register tickets to distribute through our hip TIX youth outreach program. Taking advantage of all we have to offer will ultimately enrich the work of your organizations, build audiences and strengthen our city!

One of the many highlights this past year was our success at the 3rd Annual Arts Day at the City. Led by TAPA, our community advocated for an increase in per capita arts funding. Our campaign was well organized, compelling and strategic. As a result, in the 2013 budget, Toronto City Council made international news by issuing a visionary commitment to increase its arts and culture budget over the next three years, bringing

our municipal investment to \$25 per capita. This was a major victory for the city and TAPA continues to advocate for stable and increased funding for arts and culture.

TAPA is at the forefront of cultural leadership. We are driven by our membership and proud to represent our world class theatre, dance and opera communities. I call on you and your organization to help us grow by increasing your participation. Together we can strengthen the cultural vibrancy of our great city!

# Executive Director

Jacoba Knaapen  
Executive Director

TAPA continues 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. I am very proud to report that in spite of some funding challenges, last year was another strong year for TAPA and we have stayed on track with our strategic plan and our promise to deliver programs and services that matter to the membership.

I am pleased to report that the TAPA Trade Series grew this past year and the expanded format allowed more TAPA members to participate in ongoing workshops throughout the year. Once again we programmed the topics/workshops based on the feedback that we received from you in the annual membership survey so that we could program the professional development that was most relevant to you.

In October we launched the TAPA Stats Survey Phase Three. TAPA is always striving to understand more about how our cultural industry works – to absorb, reflect upon, and consider new ideas

- so that we can continue to serve our members in a meaningful way that will help culture to grow and thrive. TAPA has been gathering data on behalf of the theatre, dance and opera industries since 2004. We remain committed to the work in the field of statistics and thanks to the ongoing funding support of the Ministry of Tourism, Culture and Sport we worked with our long-time partners at the Strategic Counsel to release the TAPA Stats Report Phase Three which reflected data from 2008 to 2010.

Amongst the findings and financial information from the Stats Reports, we also learned unequivocally that audience attendance in Toronto is in decline. Research provides us with the ability to assess emerging cultural practices. And with the current densely competitive marketplace, we need to discover concrete ways to increase engagement in theatre, dance and opera in Toronto.

On that note I am pleased to report that our work with youth audiences continued this past season and this past year proved to be the best year yet for hipTIX, with sales increasing by 51% compared to the previous year. We also saw a num-

ber of increased class visits onsite with 71 in-class workshops in Toronto and nearly 3000 students directly engaged during school visits.

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. This past year the T.O.TIX posted a significant increase in revenues over last year and we launched the new bi-monthly 'SPECIAL EDITION' e-bulletin promoting seasonal offerings from TAPA producing members.

In our annual TAPA renewal survey we learned from you that we are on track.

In terms of audience development we learned that the hipTIX program is an essential program in terms of audience development as well as the T.O.TIX Booth being recognized as an important tool with its key location at YDSquare. We also learned that you value our advocacy work. The 3rd Annual Arts Day was held with great success and we scheduled arts teams who were strategically cast to meet with a majority of city councillors.

Once again TAPA led the way for Arts Day at the City and working together in partnership with the FRIENDS OF THE ARTS network, our efforts were rewarded and we knew we had succeeded when the city of Toronto announced that they had made a visionary commitment to increase its arts and culture budget over the next three years, bringing our municipal investment to \$25 per capita.

We also found out about the five top TAPA programs that you rated most valuable and relevant. You told us the five programs that you valued the most at TAPA are the Dora Mavor Moore

Awards, Networking, T.O.TIX, Affordable Marketing and the TAPA Theatre Guide. The Dora Mavor Moore Awards are highly valued by you all, and remain the number one reason you renew your membership to TAPA. I want to remind you that the call for nominations for Dora Jury Duty for 2014-15 opens in January and the forms will be available on line on the TAPA website.

Looking Ahead: We are living in times of unprecedented change and we know that the previous methods of programmatic marketing are not having the same impact with our audiences and certainly

don't seem to be working anymore. We need to be smarter, and more innovative. We need to build relationships and experiences. We need to build new audiences that reflect the diversity of Toronto, audiences that are knowledgeable and we need to build city-wide programs/incentives that encourage existing audiences to bring in new audiences. Together we can achieve our goals and increase our impact. Together we are better and I look forward to continuing to work with you in the upcoming 2013-14 season.

# Membership

## Alexis Da Silva-Powell Corporate Sponsorships and Membership Manager

### Membership Breakdown for 12/13

At the end of the 12/13 season TAPA had a Membership of:

- Professional Members: 148
- Provincial Members: 2
- Non-producing Members: 8
- Community Theatre Members: 9
- Associate Members: 23
- Total: 190

### Communiqué

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

### The TAPA Blog

During it’s sixth year the TAPA Blog continued to see 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.

### Blog Stats

- The number of visits to the blog continued to increase with a total of 554,290 views since being launched in 2007
- The blog’s busiest month in 12/13 was May 2013 with 19,455 visitors or .628 visitors per day.
- As of November 11, 2013 there were more than 3,586 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 are 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 fourth Year TRIP:

- Received a total of 23 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 2012-2013 was the fifth year of the expanded TAPA Trade Series with a year of ongoing workshops and panel dis-

cussions. The expanded format allowed more TAPA Members to participate in these amazing opportunities throughout the year and also allowed Members to focus on topics/workshops that were most relevant to them.

Among the many excellent workshops and panels that took place, the most popular was the *Understanding the New Accessibility for Ontarians with Disabilities Act (AODA) Standards*. The success of this workshop has inspired a second round of AODA workshops for the

2013/2014 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 2013-2014 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 2013	Opera Atelier	Patricia Barretto		\$650 /Vancouver	
	Toronto Dance Theatre	Guest Choreographer		\$900/Brussels	
	Theatre Direct	Beth Brown		\$650/Victoria	
	Theatre Passe Muraille	Kendra Fry		\$700/Manchester	
	DanceWorks	Guest Choeographers	2 Flights from Montreal		
	Harbourfront Centre	Tina Rasmussen			Writing/Research
August 2013	Aluna Theatre	Beatriz Pizano		\$900/Columbia	
	Nightwood Theatre	Guest Playwright		\$900/India	
	Obsidian Theatre Company	Leah-Simone Bowen		\$900/Uganda	
	Roseneath Theatre	Andrew Lamb		\$900/Uruguay	
	Volcano Theatre	Ross Manson		\$900/Shanghai	
	Coleman Lemieux & Compangnie	Laurence Lemieux and Simon Rossiter	2 Flights from Montreal		
	Toronto Dance Theatre	Guest Artist	1 Flight from Montreal		
	Harbourfront Centre	Tina Rasmussen			Writing/Research



# Dora Mavor Moore Awards

Sandra Lefrançois  
Dora Manager

## 2012/13 Dora Season

After the conclusion of the 23-month assessment process by the Dora Review Committee and the membership's vote, this year's Dora Awards featured 13 new award categories. During the 2012-2013 Dora Season, 186 productions were eligible in 48 categories.

- The jurors in the General Theatre Division judged 45 productions
- The jurors in the Musical Theatre/Opera Divisions judged 30 productions
- The jurors in the Independent Theatre Division judged 54 productions
- The jurors in the Dance Division judged 41 productions
- The jurors in the TYA Division judged 16 productions

Of the 145 productions in the Theatre, Musical and Opera Divisions, 64 were eligible for Outstanding New Play/Musical/Opera awards. 34 Dance pieces were eligible for Outstanding Original Choreography.

The jurors for the 2012/13 Dora Season were:

### General Theatre

- Dave Carley
- Lisa Karen Cox
- Randi Helmers
- Christine Horne
- Adam Paolozza
- Pierre Simpson
- Rachel Steinberg
- Issac Thomas
- Nick Tracey
- Mark Wilson

### Musical Theatre/Opera

- John Brotman
- Jackie Chau
- Stephen Colella
- Alan Forsyth
- Michael Jones
- John Millard
- Natasha Mytnowych
- Grant Ramsay
- Robin Sokoloski

### Independent Theatre Production

- Jim Aldridge
- Erin Brubacher
- Meaghan Davis
- Lucy Eveleigh
- Barbara Fingerote

- Owais Lightwala
- Sarena Parmar
- Renna Reddie
- Sigrid Velis

### Theatre for Young Audiences

- Lois Adamson
- Burgandy Code
- Vanessa Goymour
- Zis Parras
- Allan Penning
- Joseph Recinos
- Katie Saunoris
- Robin Sutherland
- Anna Treusch

### Dance Division

- Chrystine Chambers
- Parul Gupta
- Kate Holden
- Sahara Morimoto
- Kevin Ormsby
- Lee "Lethal" Pham
- Lua Shayenne

It was a pleasure working with the 2012-2013 Dora jurors, and I would like to thank each and every one of them for their immense dedication, and patience as we implemented all of the Dora Re-

view Committee's changes for the first time.

The Jury Chairs for 2012-2013 were Joan Burrows (Independent Theatre), Lynn Kinney (Musical Theatre/Opera), Allen MacInnis (Dance), Sandy Tulloch (TYA), and Lascelle Wingate (General Theatre). They were extremely diligent in their work over the course of the year, and have made a significant contribution to the improvement of the jury system – especially the tracking of juror attendance.

The Dora Eligibility Committee manages the ongoing assessment of the Dora revisions and their implementation. For additional details on the Dora Awards, please consult the Dora Handbook, available in the Dora section of the TAPA website ([www.tapa.ca/doras](http://www.tapa.ca/doras)).

#### 2013 Dora Mavor Moore Awards

The Press Conference to announce the nominees for the 34th Annual Dora Mavor Moore Awards was sponsored by the Canadian Opera Company. The 234 Dora nominations were announced by Peggy Baker and David Ferry in the lobby of the Four Seasons Centre.

The ancillary awards presented at the Press Conference were the Pauline

McGibbon Award administered by the Ontario Arts Council which was awarded to Scenic Carpenter Ryan Wilson. The Leonard McHardy & John Harvey Award for Arts Administrators was awarded to Paul Templin. The recipient of this year's George Luscombe Award for Mentorship in Theatre was Franco Boni.

The 34th Annual Dora Mavor Moore Awards were held on June 24th, 2013 at the Bluma Appel Theatre in the St. Lawrence Centre for the Performing Arts in front of a sold out crowd. To accommodate demand for tickets to the Doras, we opened up the Jane Mallett Theatre at the St. Lawrence Centre for the Arts where, for the first time ever, the ceremony was live-streamed from the Bluma Appel Theatre on a jumbo screen – the "TicketPro Doratron"!

The VIP reception in honour of the evening's nominees was held at Sony Centre for the Performing Arts, with – for the third year in a row – hugely popular 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 Matt Baram and Naomi Snieckus, Second

City alumni and founding Co-Artistic Directors of the three-time Canadian Comedy Award-winning improv company, The National Theatre of the World. Acclaimed and award-winning theatre director, actor, writer Ed Roy takes the helm as director for the first time while playwright Chris Earle returns for his third time as writer for the show. Lighting and scenic design is by Andrea Lundy, who returns for her twelfth consecutive year, while the Musical Director for the evening is Dora-winning composer Waylen Miki.

The Producer of the 2013 Dora Awards was our fearless leader, the lovely and talented Ms. Knaapen, who worked closely with Associate Producer Joseph Recinos. The After-Party on the street in front the St. Lawrence Centre was a smash hit yet again.

This year, actor, director, production manager, teacher, writer and artistic director Malcolm Black was presented with the prestigious Silver Ticket Award.

The Audience Choice Award for Outstanding Production co-sponsored by NOW Magazine and Yonge-Dundas Square, went to THE WIZARD OF OZ.

# T.O.TIX

**Kevin John McDonald**  
Operations Manager

## T.O.TIX 2012-2013

Continuing in our goal to be bold strategically and collaboratively, we have spent the year further 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.

### New Ticketing System

With an eye on our contract with TicketWeb expiring in November of this year, we set out on an intensive search for new possibility that would increase sales and offer more services to TAPA members. Criteria included ease of use, social media integration, cost effectiveness, and potential for future growth. After looking at over 50 different systems and providers, we were pleased to announce a new partnership with Ticketpro that will provide improved online services and continued in-person sales for TAPA member tickets. Ticketpro is a Canadian owned company created for use by theatres and offering customer service in

English and French. They are also proud members of TAPA.

TAPA enjoyed a successful 'pilot partnership' with Ticketpro at the recent CAPACOA Conference this past winter, providing ticketing services as well as a Ticketwiki for CAPACOA delegates to select tickets from a showcase of various TAPA member productions. Our new and expanded relationship with Ticketpro will provide TAPA members with an improved interactive interface that includes:

- Access to sales figures and reports online at any time 24/7 through individual log-ins.
- More effective collecting of customer info for future direct marketing from both T.O.TIX and Member companies.
- The option of paperless ticketing
- The option of assigned seating
- Purchasing online with debit cards

The transition to the new Ticketpro sys-

tems will begin with shows starting on, or ending after, November 30, 2013.

### Other Improvements

Other improvements made to our environment, sales and selling strategies include:

- Expanding show listings to include press quotes, more creative staff, more locale information and more emphasis on promoting Canadian playwrights.
- Expanding sales for out of town members such as the Stratford Festival and Shaw Festival.
- Replacing the microphones and speakers at the Booth for better sound quality and reliability.
- The creation of a bi-monthly "Special Edition" e-bulletin promoting seasonal offerings from our Member companies.
- A greater emphasis on remaining flexible in order to adapt to member's needs.

- Customer Service training in welcoming visitors through workshops run by the City of Toronto's "We've Been Expecting You" program.
- Beginning the process of reinstating our access window for disabled customers and therefore meet or surpass the requirements set forth in the Ontario's Accessibility Standards for Customer Service.

#### T.O.TIX Clients

Sales Manager Bill van Heerden worked strategically to entice new customers to the Booth by selling events and attractions including:

Cirque du Soliel, Cavalia, Legoland® Discovery Centre Toronto, 1K Film Challenge, The Whit Stillman Film Festival, The Ontario Science Centre, Toronto Summer Music Festival, Stratford Summer Music Festival, Elgin Wintergarden Centre Tours, Cinefranco Film Festival, Rogers Cup, Gourmet Food & Wine Expo, Canadian Film Festival, Hard Rock Café events, Redpath Waterfront Festival, Ross Petty Productions, Mariposa Cruises.

These have 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. In addition, many of these clients also purchased screen and window advertising resulting in Bill exceeding his sales goal of \$20,000 by over \$19,000 long before the end of the year.

Some Numbers from the 2011/2012 Season:

- T.O.TIX sold 12,705 tickets during the 2012-13 season
- In total, \$389,718.99 in ticket revenue was returned to TAPA Members



# hipTIX

**Scott Dermody**  
Youth Outreach  
Coordinator

## 2012/13 hipTIX Season

Between September 2012 and July 2013, in-class hipTIX workshops were held throughout Toronto, reaching students face-to-face. The vast majority 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. 2012-13 has been a watershed year for hipTIX, with sales increasing by 51% compared to 2011-12.

- **71** in-class workshops in Toronto schools between September 2012 and July 2013
- **2731** students directly engaged during visits between September 2012 and July 2013

## Newsletter

The bi-weekly hipTIX e-newsletter continues to be a popular source of information for students seeking deals on shows and performing arts opportunities.

Subscriptions to the hipTIX e-newsletter have blossomed to well over 2500, with an average open-rate of approximately 22%.

- **2640** subscribers to hipTIX e-newsletter
- **22%** average open rate (10-15% is industry average for similar youth newsletters)

## Sales

Updated totals as of October 30, 2013.

5167 hipTIX tickets purchased (from inception to August 31, 2013)

- 2012/13 Season – 1089 tickets

## citySPECIAL Update

TAPA continues to receive positive feedback from participating social service organizations attesting to the rewarding impact of the citySPECIAL program.

## citySPECIAL By the Numbers

Updates as of October 30, 2013.

12449 citySPECIAL tickets allotted (from inception to August 31, 2013)

- 2012/13 Season – 2111 tickets

4791 citySPECIAL tickets redeemed (from inception to August 31, 2013)

- 2012/13 Season – 612 tickets

94 performing arts organizations have participated

86 social service organizations have participated

## PAONE Membership

hipTIX continued its participation in the Performing Arts Organizations' Network for Education this year. As a member of PAONE's programming committee, TAPA/ hipTIX has been helping lead the conversation about arts education and collaboration in Toronto.

# audited financial statements

## august 31, 2013

### 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 balance sheets as at August 31, 2013, August 31, 2012 and September 1, 2011 and the statements of operations and changes in net assets and cash flows for the years ended August 31, 2013 and August 31, 2012, 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 accounting standards for not-for-profit organizations, 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 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 in our audit 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, 2013, August 31, 2012 and September 1, 2011

and the results of its operations, changes in net assets and its cash flows for the years ended August 31, 2013 and August 31, 2012, in accordance with Canadian accounting standards for not-for-profit organizations.

Marinucci & Company  
Chartered Accountants  
Licensed Public Accountants

A copy of the complete audited financial statements can found online at [tapa.ca](http://tapa.ca).



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