



Annual Report 13/14

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

The vibrancy of arts and culture in Toronto continues to grow brighter. The work of our members continues to lead the way in making Toronto a dynamic, diverse and innovative city in which to live, work and visit. On any given night our opera, theatre and dance companies are connecting audiences to an exciting live and riveting cultural experience.

TAPA continues to support our members through dedicated programs that facilitate audience development, professional development and community engagement. Through **T.O. TIX**, **hipTIX** and our outreach mechanisms we are welcoming back existing audiences and building new ones. We are engaging young people and creating life long theatre, dance and opera lovers and potential arts philanthropists and leaders.

Technology continues to shape the way in which we engage audiences. TAPA remains at the forefront of creating and facilitating technology that will drive audiences and users to your theatres and venues. This month

TAPA along with several community partners announced **SpaceFinder Toronto**. SpaceFinder Toronto is “a first-of-its-kind free online service, that enables artists and event planners to find, schedule, and rent available rehearsal and performance space based on a wide range of needs, including date, time, cost, and location. It is the first service to offer a large-scale solution for both venues and renters by matching artists with unused rehearsal and performance space.” I encourage you to share this innovative program with a wider audience so that we can maximize the use of our cultural spaces and provide additional revenue to our member companies.

Maximizing the use of technology TAPA is leading the development of a performing arts app for the City of Toronto. This app will make it easier for the public to purchase tickets and learn about the dynamic work of our members. TAPA remains dedicated to the innovation that is necessary to create new tools to build and sustain audiences.

I continue to encourage you to take ad-

vantage of multiple TAPA programs and services. Keep up to date on the numerous opportunities via TAPA’s electronic newsletter Communiqué. By fully engaging in what TAPA can offer, you can strengthen your own organization while making a contribution to the sustainability of our entire performing arts sector.

This is my final president’s report and I want to acknowledge the incredible work and commitment of our executive director Jacoba Knaapen and our mighty TAPA staff team and board. These are individuals and cultural leaders dedicated to making a meaningful contribution to the success of our membership. They work tirelessly as champions and advocates for our industry. They are direct contributors to what makes Toronto a truly great city. It has been a privilege to work with and learn from them. **BRAVO!**

Executive Director

Jacoba Knaapen
Executive Director

This 35th anniversary season at TAPA has been a fruitful and busy year. The 2013-14 season began with a tremendous focus on our Advocacy work with the 4th Annual Arts Day at the City, with TAPA leading the way and working closely with the Friends of the Arts in a network of eight other organizations that included: ArtsVote, Arts Etobicoke, Beautiful City, Business for the Arts, Lakeshore Arts, North York Arts, Scarborough Arts and the Toronto Arts Foundation.

In all our advocacy work TAPA maintains that the arts are a vital part of Toronto's social, economic, and cultural well-being and that a strong arts and culture sector is a vital part of the city of Toronto. Culture is an essential part of Toronto's internationally competitive economy that positively impacts jobs, businesses, international profile, and quality of life. Sustained municipal investment not only guarantees the continued strength of the sector, but contributes to city-wide growth with impacts felt by citizens of all ages and backgrounds across Toronto: 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.

At the *4th Annual Arts Day* at the city this past season, TAPA created an ARTS DAY BUZZ VIDEO, and throughout Arts Day at the City, arts advocates met with a record number of city councillors – 29 in total - and urged City Council to follow through on its promise, and include an increase of \$6 million – the second phase of sustainable growth to arts and culture funding – in the 2014 budget. Thank you to all the TAPA members who participated at the 4th Arts Day at the City and who have supported all of TAPAs advocacy in championing Toronto arts and culture and the vital impact it has across our city.

As an industry we continue to look at ways we can grow and strengthen our success. This past year, Arts Day was anchored by a press conference and presentation of TAPA's *Audience Report*. TAPA has been gathering data on behalf of our vast range of theatre, dance and opera members and the *TAPA Stats*

Reports Phase One, Phase Two and Phase Three represent six years worth of data from 2004-2010. Amongst the findings and financial information from the Stats Reports, we also learned unequivocally that audience attendance in Toronto is in decline. And so as an ASO we did the responsible thing and turned our focus to the monumental challenge of better understanding our audiences and their behaviour. Research provides us with the ability to assess emerging cultural practices. And with the current densely competitive marketplace, we needed to discover concrete ways to increase engagement in theatre, dance and opera in Toronto. Amongst our goals with the *Audience Report*, we hoped to discover ways to remove existing barriers (real or perceived) that audiences cite as reasons for not attending cultural activities. The *Audience Report* was the result of extensive market research conducted by TAPA in partnership with the Strategic Council, and was a vital step in understanding the demands, concerns, and behavior of Toronto cultural audiences and the impact the performing arts has within Toronto. TAPA's membership

last season represented 188 professional theatre, dance and opera companies in the city of Toronto. Regardless of the size of the company, venue or nonvenue, commercial or not-for-profit, TAPA members share a common challenge which is audience attendance and engagement. TAPA has been committed to unravelling this challenge, and together with our partners at the Strategic Counsel we have been working towards a better understanding to illuminate some of the challenges so we can move toward solutions. The work on the *Audience Report* was unprecedented in scope and scale, and would not have been possible without the financial support of the Metcalf Foundation and the core financial support of the Ministry of Tourism, Sport and Culture.

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. 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 are confident, that are knowledgeable and we

need to build city-wide programs/incentives that encourage existing audiences to bring in new audiences.

What do the arts do for Toronto audiences? What motivates them to attend? Why don't they go? Despite the many challenges facing TAPA members the research revealed in the Audience Report points to multiple opportunities to grow arts participation. What we were guessing at and was previously anecdotal is now quantified. I am pleased to report that the audience is present, but the number of offerings has increased dramatically and the selection of scale is enormous. I would like to thank my fellow members on the TAPA Audience Committee who devoted so much of their time and energy to this project over the past year and a half: Committee Chair Linda Barnett, Michael Sullivan, Kathryn Townsend, Jane Marsland, and the early support of Heather Clark as well as Alex Best, Sandra Lefrançois and Alexis Da Silva Powell at TAPA. The full *Audience Report* was posted on TAPA's website and is a valuable tool for understanding audience behaviour and trends. In keeping with our commitment to developing audiences, we participated for the 6th straight year in the Fringe Festival Tent Talks, and the name of our Tent Talk this past July was *Where Have All The Audiences Gone?* I participated as the Moderator and panellists were Aislinn Rose (The Theatre

Centre/Praxis) and Byron Laviolette (U.N.I.T. Productions) who engaged in a feisty discussion to an attentive and participatory audience in the Fringe Club.

This past season also saw the continued work of TAPAs **THEATRES LEADING CHANGE** project working together with Arts Action Research. Generously funded and supported by the Metcalf Foundation, the Ontario Arts Council and the Canada Council, the Theatres Leading Change (TLC) Toronto Initiative set out to examine all aspects of our organizational structures – from how we develop and produce work to our delivery systems (in theatres, homes, site specific, the internet and other media), to our relationship with artists, the role of boards and the audience experience. It posed questions about working formats and possibilities, such as:

- Are there organizational formats that better support creative development and delivery of work?
- Are there mutually respectful ways to engage community partners (board members) that take advantage of needed resources without confusing or conflicting relationships?
- Are there new and different ways of generating resources in support of the work and the arts professionals producing the work?
- How can we unleash and sustain the entrepreneurial inspiration and energy

of artists and arts professionals, our most valuable asset?

- Can we identify process models that can provide theatres with self-organizing capabilities and adaptive ability and agility to read and adjust to disturbances in the economy and environment at large in the future?

TLC Toronto was divided into two phases. Phase I included a group of 9 theatre and 1 dance entities from the Indie community identified through TAPA's Indie Caucus, called the Cygnus Group. This consortium was launched in September 2011 and addressed the challenges and opportunities of smaller organizations and project-based arts entities. Phase II consisted of a group of 8 mid-sized theatre and dance entities, called the Andromeda Group, and addressed the challenges and opportunities of mid-sized organizations and institutional structures. In June we held a community convening to bring together the various threads of discussion from the Cygnus and Andromeda cohorts giving us the opportunity to share the learning from the TLC process with the larger community and as a moment to celebrate the 18 months of work of the TLC community. The release of the final TLC Toronto report is anticipated in January 2015. The participating TLC Companies:

THE CYGNUS GROUP: Alameda Theatre Company, Cahoots Theatre,

Convergence Theatre, Ipsita Nova Dance Projects/Nova Dance, Nightswimming, Praxis Theatre, Theatre Columbus, Theatre Smash, UnSpun Theatre and WhyNot Theatre.

THE ANDROMEDA GROUP: Acting Up Stage Company, Dancemakers, Factory Theatre, The Theatre Centre, Théâtre français de Toronto, Theatre Passe Muraille, Toronto Dance Theatre and Volcano Theatre.

In our annual membership survey we learned that we are on track. We found out about the five top TAPA programs you rated most valuable and relevant. TAPA members valued the **T.O.TIX Booth** and our work at the Booth in providing additional box office services and support to participating members who provide their inventory at the Booth. The T.O.TIX Booth saw unprecedented growth this year and we were very pleased with the increased online traffic. As always in the summer months we saw a surge of in-person traffic at the Booth during the peak tourist season. The TAPA hipTIX program was also rated as one of the 5 top TAPA programs. **hipTIX** was initially launched 8 years ago and I am pleased to report that this program continues to grow in popularity with Toronto youth. Please read Scott Dermody's full report later in this Annual Report. Number three was TAPA's ongoing work Advocacy work which I have reported

about at length, interestingly the insurance services of **CULTURE ONE** rate #4 and I am thrilled about this of course as they are also the core and founding sponsor of the **TRIP** program, and last but not least, the **Dora Mavor Moore Awards** remain the number one valued TAPA program. Finally I want to close my report with the great news that we recently launched **Spacefinder Toronto** just a few weeks ago. SpaceFinder Toronto is a free, easy to use online searchable database of spaces and venues available for rent in the Toronto area. It was brought to Toronto by TAPA in partnership with ArtsBuild Ontario and WorkInCulture and made possible by the generous funding support of the Metcalf Foundation. As an organization that rents out space you can list your space for free. Arts organizations and the public will use SpaceFinder Toronto to find spaces for rehearsals, performances, meetings, launches, corporate events, special events and parties. I am very pleased to boast that Spacefinder Toronto already has over 250 spaces listed and I believe this will become an invaluable tool for our sector and will help to increase revenue for those of you that operate a venue. Thank you to all the TAPA Board members for their tremendous support and the TAPA team for their outstanding work during this extraordinary 35th anniversary season.

Membership

Alexis Da Silva-Powell Corporate Sponsorships and Membership Manager

Membership Breakdown for 13/14

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

- Professional Members: 148
- Provincial Members: 2
- Non-producing Members: 7
- Community Theatre Members: 8
- Associate Members: 23
- Total: 188

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 seventh 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 837,132 views since being launched in 2007
- The blog's busiest month in 13/14 was January 2014 with 27,494 views or 6,803 visitors
- As of November 18, 2014 there were more than 4,504 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 Flight Component

The Flight Component allows TAPA members to apply for funding to cover air travel costs, nationally and internationally .

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 fifth Year TRIP:

- Received a total of 18 applications over two deadlines from TAPA Member companies.
- Allocated \$7,500.00 in international flights
- Helped TAPA Member companies travel as far a field as Bogota and as

close as New York City

TAPA Trade Series

Generously sponsored by BMO Financial Group 2013-2014 was the sixth year of the expanded TAPA Trade Series with a year of ongoing workshops and panel discussions. 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 *Going Rogue - Audience Development and the Indie Community*

Panel Discussion. 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 2014-2015 season, whether it be the TAPA Trade Series, TRIP, or the Dora Mavor Moore Awards.

Deadline	Company	Recipient	International Component	Retreat Component
January 2014	Aluna Theatre	Beatriz Pizano and Trevor Schwellnus	\$630 /New York City	
	b current	Guest Choreographer	\$500/New York City	
	Katheros in Motion	Guest Choreographer	\$1,000/India	
	Moyo Theatre	Kat Lanteigne	\$1,000/London	
	Theatre Gargantua	Jacque Thomas	\$1,000/Bogota	
	Candian Stage	Various		Directors Meeting
June 2014	Birdland Theatre	Stefan Dzeperoski	\$250/New York City	
	Coleman Lemieux & Compagnie	Guest Musicians	\$500/USA	
	Esmeralda Enrique Spanish Dance Company	Manuel Liñán	\$500/Spain	
	The Fringe of Toronto	Lucy Eveleigh and Kelly Straughan	\$500/Florida	
	Jumbies Theatre	Sue Gill and John Fox	\$500/England	
	Theatre Direct	Lynda Hill	\$300/Amsterdam	
	Harbourfront Centre	Tina Rasmussen		Writing/Research

Dora Mavor Moore Awards

Scott Dermody
Dora Coordinator

2013/14 Dora Season

During the 2013-2014 Dora Season, 222 productions were eligible in 48 categories.

- The jurors in the General Theatre Division judged 48 productions
- The jurors in the Musical Theatre/Opera Divisions judged 40 productions
- The jurors in the Independent Theatre Division judged 85 productions
- The jurors in the Dance Division judged 36 productions
- The jurors in the TYA Division judged 13 productions

Of the 186 productions in the Theatre, Musical and Opera Divisions, 100 were eligible for Outstanding New Play/Musical/Opera awards. 38 Dance pieces were eligible for Outstanding Original Choreography.

The jurors for the 2013/14 Dora Season were:

Theatre for Young Audiences
Jury Chair: Sandy Tulloch

- Giselle Clarke-Trenaman
- John Cleland

- Kaitlin Cockburn
- Kate Fenton
- Kathryn Garland
- Richard Greenblatt
- Sebastian Marziali
- Gretel Meyer Odell
- Kelly Wolf

Musical Theatre/Opera
Jury Chair: Dave Carley

- Nathalie Bonjour
- Ryan DeSouza
- Darcy Evans
- Kelly Holiff
- Derek Kwan
- Jo Leslie
- Angela Nelson-Heesch
- Elaine Overholt

Independent Theatre Production
Jury Chair: Joan Burrows

- Cole J Alvis
- Dan Daley
- Toni Ellwand
- Rob Kempson
- Larry Lubin
- Karin Randoja
- Michael Spence
- Diana Tso
- Annemieke Wade

General Theatre

Jury Chair: Lascelle Wingate

- Dalal Badr
- Robin Craig
- Gil Garret
- Jenny Ginder
- Marcia Johnson
- Aleksandar Lukac
- Nina Okens
- Andy Pogson
- Rona Waddington

Dance Division

Jury Chair: Allen MacInnis

- Amanda Acorn
- Tina Fushell
- Slade Lander
- Cynthia Lickers-Sage
- Simon Rossiter
- Apolonia Velasquez
- Oz Weaver

It was a pleasure working with the 2013-2014 Dora jurors and jury chairs, and I would like to thank each and every one of them for their immense dedication.

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).

2014 Dora Mavor Moore Awards

The Press Conference to announce the nominees for the **35th Anniversary Dora Mavor Moore Awards** was sponsored by Sony Centre for the Performing Arts. The 240 Dora nominations were announced by Anusree Roy and Damien Atkins in the lobby of the Sony Centre.

There were three ancillary awards that were presented at the Dora Press Conference this year. The first was the **Pauline McGibbon Award** administered by the Ontario Arts Council which was awarded to set, costume and production designer Karyn McCallum. The second ancillary prize was the **Leonard McHardy & John Harvey Award for Arts Administrators** and was awarded to Meredith Potter.

And last but not least, the recipient of this year's **Barbara Hamilton Award** was David S. Craig.

The 35th Anniversary Dora Mavor Moore Awards were held on June 23rd at Harbourfront Centre's WestJet Stage. For the first time ever, the ceremony was held outdoors as the sun set. In addition and also for the first time ever, seating for the ceremony was non-reserved general admission.

The VIP reception in honour of the evening's nominees was held at Harbourfront Centre's Lakeside Terrace, with – for the fourth 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 took the helm as director for the second time while playwright Chris Earle returned for his fourth time as writer for the show. Lighting and scenic design was by Andrea Lundy, who returned for her thirteenth consecutive year, while the Musical Director for the evening is Dora-winning composer Waylen Miki.

The Producer of the 2014 Dora Awards was the ever-energetic Jacoba Knaapen, TAPA's Executive Director. The after-party under the stars at the World Café beside the lake was a resounding success.

This year, actor and director Diana Leblanc was presented with the prestigious Silver Ticket Award.

The Audience Choice Award for Outstanding Production co-sponsored by NOW Magazine went to *Venus In Fur*.

T.O.TIX

Kevin John McDonald
Operations Manager

T.O.TIX 2013-2014

Continuing in our goal to be bold strategically and collaboratively, we have spent the year implementing new policies, procedures, tools operations at the Booth and online. We have also worked to expand our inventory to include more attractions and other forms of entertainment, enhancing what we can offer to our customers. T.O.TIX continues to be an outlet for Ticketking/Mirvish Productions, Ticketpro, Stratford Festival, Shaw Festival and cityPASS. We are the second busiest Ticketmaster outlet in Ontario and since the closing of Sunrise Records, our Ticketmaster traffic has increased dramatically.

Numbers from the 2013/2014 season

- T.O.TIX sold 13,070 members tickets during the 2013-14 season*
- In total, \$399,323.48 in ticket revenue was returned to TAPA Members*

* NOTE: These numbers do not include

sales for clients, attractions, Ticketmaster or outlet sales for non-member shows.

New Ticketing System

In November of 2013, we were able to seamlessly transition our home ticketing system to Ticketpro - a Canadian owned company and proud TAPA member. Ticketpro was created for use by theatres and offer excellent service in English and French. This partnership has resulted in a much more robust experience all around. Customers are finding the new system easy to use, clear, concise, visually pleasing design and social media friendly. In particular, customers have been impressed with expanded delivery options and purchasing online with debit cards. Outstanding customer service has been provided whenever challenges arise.

From an operations viewpoint, the collaborative nature of our relationship with Ticketpro has allowed us to expand our listings, brand our sales pages, better negotiate with clients, and offer more solutions to the unique needs of our members. TAPA members have responded enthusiastically with an improved

interactive interface that's provided access to sales figures and reports online at any time 24/7 through individual logins, expanding show listings to include press quotes, more effective collecting of customer info for future direct marketing and the option of assigned seating. Access to sales figures and reports online at any time 24/7 through individual logins, expanding show listings to include press quotes, more effective collecting of customer info for future direct marketing and the option of assigned seating.

T.O.TIX Clients

Sales Manager Bill van Heerden worked strategically to entice new customers to the Booth by selling events and attractions. Returning clients are:

- Cirque du Soleil
- Legoland® Discovery Centre Toronto
- Ontario Science Centre
- Toronto Summer Music Festival

- WHERE Magazine
- NOW Magazine
- Stratford Summer Music Festival
- Medieval Times
- Rogers Cup
- Cinefranco
- Gourmet Food & Wine Expo
- Arya Concerts
- Hard Rock Café
- Ross Petty Productions
- Mariposa Cruises

New clients include:

- Women's World Cup of Soccer
- The Haunted Walk of Toronto
- The Toronto Sisters – The Abbey of the Divine Wood

- Streets.to Toronto Key to the City
- DVP Group - Pauletta Washington
- Momondays
- Segway Tours
- Rainbow High Vacations
- Katsura Sunshine
- The Green Living Show

These have effectively have 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.

Other Affiliations

The T.O.TIX staff actively participates in a number of industry related committees, organizations and meetings. These include:

- Toronto Attractions Council
- OPTA (Ontario Professional Ticketing Association)
- INTIX (International Ticketing Association)
- Downtown Yonge Business Improvement Area
- Yonge Dundas Square

hipTIX & citySPECIAL

Scott Dermody
Youth Outreach
Coordinator

TAPA would like to recognize the tremendous ongoing financial support of TD Financial Group for TAPA's outreach activities. Towards the close of the 2013/14 Season, TD confirmed an expansion of our partnership to sponsor both the citySPECIAL and the hipTIX ticketing programs. Our sincere thanks to TD Financial Group for this crucial sponsorship.

2013/14 hipTIX Season

TAPA's hipTIX outreach for 2013/14 focused on post-secondary institutions. Building on the success of the previous 2012/13 season high school visits, university and college students were engaged face-to-face in campus classrooms and during street events in large numbers.

The impact of this personal engagement was immediate and palpable: hipTIX sales for 2013/14 increased by 67% compared to 2012-13, which began with a huge surge of 217 tickets sold in September alone, accounting for 19% of target sales for the year.

- hipTIX sales target 2013/14: 1132 tickets

- hipTIX sales actual 2013/14: 1823 tickets

Newsletter

The bi-weekly hipTIX e-newsletter encountered a challenge this year due to the introduction of the Canadian Anti-Spam Legislation (CASL). Prior to CASL coming into force, subscriptions to the hipTIX e-newsletter peaked at over 3200, with an average open-rate of approximately 22%. Following the required re-subscribe requests mandated by CASL, less than one third of subscribers chose to confirm their participation, leaving approximately 850 on the list. While this drop in volume was disappointing, open rates have improved markedly from 22% to 26%. It has also prompted a vigorous campaign to repopulate this list, which has already garnered positive results which will be reported in full next year.

- 956 subscribers to hipTIX e-newsletter as of August 31, 2014
- 26% average open rate (10-15% is industry average for similar youth newsletters)

hipTIX Sales

Updated totals as of August 31, 2014.

6990 hipTIX tickets purchased (from

inception to August 31, 2014)

2013/14 Season – 1823 tickets
2012/13 Season – 1089 tickets
2011/12 Season – 719 tickets
2010/11 Season – 774 tickets
2009/10 Season – 760 tickets
2008/09 Season – 499 tickets
2007/08 Season – 459 tickets
2006/07 Season – 608 tickets
2005/06 Season – 259 tickets
(pilot year)

citySPECIAL Sales

Updates as of August 31, 2014.

14659 citySPECIAL tickets allotted (from inception to August 31, 2014)

2013/14 Season – 2004 tickets
2012/13 Season – 2111 tickets
2011/12 Season – 1660 tickets
2010/11 Season – 2878 tickets
2009/10 Season – 1489 tickets
2008/09 Season – 1324 tickets
2007/08 Season – 1210 tickets
2006/07 Season – 1777 tickets
(pilot year)

5237 citySPECIAL tickets redeemed
(from inception to August 31, 2014)

5237 citySPECIAL tickets redeemed
(from inception to August 31, 2014)

2013/14 Season – 440 tickets
2012/13 Season – 612 tickets
2011/12 Season – 439 tickets
2010/11 Season – 925 tickets
2009/10 Season – 776 tickets
2008/09 Season – 610 tickets
2007/08 Season – 516 tickets
2006/07 Season – 919 tickets
(pilot year)

- 94 performing arts organizations have participated
- 88 social service organizations have participated

Audited Financial Statements

August 31, 2014

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, 2014, and the statements of operations and changes in net assets and cash flows 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 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, 2014, and the results of its operations, changes in net assets and its cash flows for the year ended 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.



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