



Annual Report 15/16

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

Andrea Vagianos

TAPA Board President

As I write this, we have just witnessed an extraordinary federal election south of the border that will inevitably have an impact on Canada. The exceptional events have left us reeling, but I have been reassured by many recent editorials by writers like Elizabeth Renzetti, Marsha Lederman and others writing internationally, that have reminded us that we find solace in dark times through art.

At TAPA, we support the work of our members, who are in the business of making art. This past 2015-16 season was a particularly memorable one for TAPA. TAPA continued its mission of audience development, advocacy and professional development on behalf of its now 200+ members. It also marked some important changes in the Toronto performing arts landscape.

With declining sales, the TAPA board established a working group for what proved to be an exhaustive analysis of potential business plans for its flagship TO TIX Booth at Yonge/Dundas Square. This research

was led by some of the best ticketing professionals in the city under the leadership of TAPA Board member Jim Aldridge who is also the General Manager of TICKETKING at Mirvish Productions. In the end, the working group recommended that the Booth be closed (Please see the T.O.TIX section in this for report for more details).. The public's new ticket buying patterns – now largely online – made it inefficient to keep physical real estate, even if at a major tourist location like Yonge-Dundas Square; instead, the virtual ticket-buying site offered by TAPA's new app, TONight, was determined to be the more effective way to move forward. Once again, TAPA demonstrated its responsiveness to the community it serves, and shifted its focus to its still new TONight app, driving traffic to its members' websites and online box offices. This work is ongoing and will continue to be refined in the coming year.

TAPA continued its advocacy efforts, leading the Friends of the Arts Network to coordinate the annual Arts Day at the City. Last year the 6th Annual Arts Day at the City

saw a record number of meetings with 36 City Councillors who met with arts professionals from across Toronto, as we expressed our appreciation for their commitment to the \$25/capita support for arts funding. Big thanks to co-chairs Brad Lepp and Amy Mushinski for their many months of meetings to make this important event happen.

The revival of the INDIE X at Buddies in Bad Times Theatre this past February was a highlight of the season for me. Keynote speaker, Philip Aikin launched this exhilarating weekend of networking and sharing stories. Leading artists and producers such as Ravi Jain and Naomi Campbell encouraged us to collaborate, to run risks and not allow the "institutions" of company structures to inhibit creative voices. This weekend of dialogue was attended by over 60 indie professionals in Toronto's theatre, dance and opera scenes and we want to keep this conversation going this season. Stay tuned for news of the next TAPA INDIE X in the coming months.

Other mainstays of TAPA's programming continued to benefit the membership: hip-TIX and the citySPECIAL sponsored by TD Bank, had an overall increase of 45%. TAPA's well-loved and well-used TRIP (Travel, Retreat, Initiatives, Program), sponsored by Culture One/Front Row Insurance and Everest Insurance Company of Canada; distributed flights and retreats to support the development of work in our community. The TAPA Trade Series was fully subscribed, supported by BMO Financial; and in a new partnership with Camp Tech enabled TAPA members to access over 40 workshops. Spacefinder Toronto also continued to grow in popularity and helped to generate rental income for venues TAPA members.

TAPA members celebrated the end of the 2015-16 season with a fabulous evening outdoors on a very hot and sunny June day at the 37th Annual Dora Mavor Moore Awards.

This year the gods smiled on us and kept the rain away as we sat under the stars at Harbourfront Centre's Concert Stage. Our sincere thanks PAIS Board and to the Dora team for organizing such a tremendous evening.

I want to express my enormous thanks to Executive Director, Jacoba Knaapen, for her tireless work on behalf of the community this past season. It was a challenging year during which we faced some hard decisions. As ever, Jacoba's dedication to the community never faltered, and together with her committed TAPA team – Alexis Da Silva - Powell, Scott Dermody, and the TO TIX staff – we made choices and moved forward on behalf of Toronto's theatre, dance and opera community. It is a pleasure to work with TAPA's excellent staff.

I also want to thank the TAPA's exceptional board of arts professionals with whom I work and from whom I learn so much. I am deeply grateful to these talented directors who have volunteered their time to help guide TAPA, and to the many committee members who provide their indispensable counsel and direction. TAPA is only as strong as its membership and we are fortunate to have a vibrant, creative and growing group of members in Toronto's performing arts community.

We are stronger together, indeed.

With gratitude,

Andrea Vagianos
President

Executive Director

Jacoba Knaapen
Executive Director

I am pleased to report that in spite of a challenging year at TAPA there were a number of enterprising new projects that enjoyed success.

TAPA has a long-standing partnership with the Toronto Fringe Festival, and we have participated in the Fringe Tent Talks since their inception. Each summer we host a 'Tent Talk' focussing on a topic of relevance to Indie producers. A few summers ago TAPA's Tent Talk was on the topic of storefront theatres and alternate venues. Deb Clapp of the League of Chicago Theatre and Ben Blais of Toronto's Storefront Theatre joined me on a panel that was moderated by Fringe Festival Executive Director Kelly Straughan. We had a lively discussion that was followed by an even livelier Q & A session. It was clear that Indie artmakers wanted to connect and they wanted to network. I realized that there was a gap in our community to convene Indie artmakers, and as a result there was a lack of exchange, as well as a lack of awareness of existing resources available in the sector. The timing was right for TAPA to revitalize the 'Indie Trade

Forum' to specifically focus on the challenges & concerns of Indie producers and artmakers. So the Indie Trade Forum from the past decade was reconceived and re-emerged as INDIE X for a day-long conference that was held at the conclusion of the Rhubarb! Festival in February at Buddies in Bad Times Theatre. INDIE X featured two keynote speakers Philip Akin and Naomi Campbell, and included a number of well-thought-out panels, plus three intimate 'In Conversation With ...' sessions. INDIE X also contained an arts marketplace 'The Indie Agora' which showcased a combination of producing companies and industry stakeholders. INDIE X turned out to be a highlight of the TAPA year and will continue as part of the upcoming 2016-17 season. My sincere thanks to the hard work of the members of the INDIE X Working Group who helped make INDIE X such a success!

Advocacy

The 6th Annual Arts Day at the City was held on November 9, 2015 at Toronto city hall and advocates met with a record thirty-five Toronto city councillors to discuss the importance and impact of

arts and culture in Toronto. TAPA is the founder of Arts Day at the City which is an annual event led by TAPA and The Friends of the Arts network who include: Arts Vote Toronto, Arts Etobicoke, Business for the Arts, Canadian Dance Assembly, EastEnd Arts, Lakeshore Arts, North York Arts, Scarborough Arts, Toronto Arts Foundation and Urban Arts; who believe that a strong arts and culture sector is a vital part of the City of Toronto. Thank you to all TAPA members who participated and were part of an Arts Team that engaged in discussions with city councillors pressing them to focus on the fulfillment of their commitment to invest \$25 per capita by 2017. Work also began on the TAPA STATS REPORT PHASE 4 and the survey was sent out over the course of the summer. We look forward to releasing the results of the survey at the upcoming 7th Annual Arts Day at the City on December 9.

New Networks

Last year TAPA entered into a number of new industry related networks. An important new partnership was established with PACT and Theatre Ontario to

present a workshop with Carmen Morgan of artEquity as part of a larger, national sectoral initiative lead by PACT centred on Equity, Diversity and Inclusion (EDI) in professional theatre. The workshop was held in July and hosted by Canadian Stage and focussed on the introduction of key concepts of equity including: construction of personal identity, social location, identification of privilege and unconscious bias. There were 30 participants, notably member companies from each of the three collaborating associations. This introductory workshop was the beginning of a 2-3 year initiative that will continue the work with a focus on issues of institutional bias, followed by the development of individualized organizational action plans, with a program of coaching and shared learning networks. Participating TAPA member companies included Buddies in Bad Times, Cahoots Theatre, Canadian Stage Company, Necessary Angel Theatre, the Randolph Academy, Soulpepper, the Stratford Festival, Tarragon Theatre, the Theatre Centre, and Young People's Theatre. We look forward to continuing this important work led by PACT.

I am very pleased to report that TAPA is participating in an informal new association of ASO's that was established last year known as "The Network". The Network represents 11 arts service organizations, for whom theatre is a primary focus or significant aspect of their membership. Our initial conversations focused on the question of how a national ASO network can benefit the industry. Following discussions, it was agreed that by working together in a peer to peer network, we could advance and promote theatre practices in Canada based on these three founding principles: Collaboration, Inclusion and Openness.

In addition to TAPA, The Network participating organizations are: Ad Hoc Assembly, CQT - Conseil Québécois du théâtre générale, GVPTA - Greater Vancouver Professional Theatre Alliance, IPAA - Indigenous Performing Arts Alliance, PACT - Professional Association of Canadian Theatres, Quebec Drama Federation, Stageleft/The Disability Arts & Culture Alliance of Canada, Theatre Alberta, Theatre Nova Scotia and Theatre Ontario.

As a direct result of The Network, TAPA

has established a subgroup of ASO's that also include award shows as part of their programs & services (similar to the Dora Awards). TAPA is now leading a national initiative with the Jessie Richardson Awards (Vancouver), The Elizabeth Sterling Awards (Edmonton), The Betty Mitchell Awards (Calgary), The Rideau Awards (Ottawa), The META Awards (Montreal) and The Merritt Awards (Nova Scotia) in an effort to source and secure new revenue and new sponsorships.

Lastly TAPA was invited by the Canadian Dance Assembly to a two-day discussion about Strategic Partnership. TAPA was invited as an observer to this event, facilitated by Jerry McGrath of the Lougheed Leadership Centre in Banff. The discussion featured Caroline Miller, formerly of Dance UK who spoke about her experience merging four service organizations into One Dance UK.

This past year at TAPA also saw some enormous changes with the closure of the T.O.TIX Booth. I encourage you to read the T.O.TIX section of this report for the full details that led to this difficult decision. Moving forward we are committed

of TAPA's programs and services. It should be noted that TAPA recognized that it is in the best interest of the city and the membership to maintain the Booth operations. In an effort to continue operations I identified potential key stakeholders. In spite of diligent efforts and numerous meetings all efforts to secure partnerships with Tourism Toronto, city of Toronto Economic Development office (through Tourism or Culture), and Yonge-Dundas Square were unsuccessful. The closing of the T.O.TIX Booth reaches beyond the membership and I remain deeply disappointed that the city has lost the T.O.TIX Booth and the hugely important service the Booth provided to visitors to our city as well as to locals looking for a great night out. My heartfelt thanks to the T.O.TIX team, and in particular to Kevin John MacDonald and Bill Van Heerden who were brilliant at their jobs.

TAPA remains committed to sourcing and securing new corporate partners, while we also work to strengthen existing relationships. I am very pleased to report that TDBANK renewed their financial support to TAPA by committing to a new

3-year cycle of funding for hipTIX and the citySPECIAL. Please refer to full details in the hipTIX section of this report.

Looking Ahead

This has been a dynamic period for TAPA and I am proud of the growth and achievements of the past decade. We are about to launch our new Strategic Plan that will provide TAPA with a trajectory for the next four years 2016 – 2020. The Strat Plan identifies four strategic directions: AUDIENCE DEVELOPMENT & GROWTH, INCREASING VALUE OF TAPA MEMBERSHIP, ACHIEVING FINANCIAL VITALITY, ADVOCACY & ORGANIZATIONAL CAPACITY

TAPA will continue to deliver the spectrum of programs and services to meet the needs of the diverse TAPA membership. We aim to continue to play a leadership role in audience development. In an effort to identify sector priorities, we will convene regular meeting with TAPA marketing leaders and develop an innovative agenda that may lead to shared strategic marketing opportunities between TAPA members. We will also be working to expand the marketing plan for TONight app to engage Toronto's

digital audiences in an effort to sell more tickets to TAPA member productions. Other targets in the new TAPA Strat Plan include:

- Review of the Dora Mavor Moore Awards
- Reconvening the groups who participated in the TLC (Theatres Leading Change) project.
- Respond to growing interest that is being demonstrated in the sector by emerging commercial theatre producers and convene a Commercial Theatres Conference.

The creation of the new plan was a collaborative process engaging TAPA staff, board and committee members as well as carefully considering the input received from TAPA members through TAPA's annual membership survey. I encourage you to read the full STRATEGIC PLAN that details all of our short-term, mid-term and long-term targets.

The TAPA staff team size reduced greatly last year (due to the T.O.TIX Booth closure) and we are indeed operating

with a very lean team. Alexis Da Silva Powell and Scott Dermody continue to be the stalwarts of this organization. Their enthusiasm and allegiance is exceptional and I cannot praise them enough. Thank you both!

I would also like to thank the Board of Directors of TAPA. It is quite a remarkable job trying to provide vision and direction for such a diverse membership and I have appreciated their input, wisdom and support.

They act diligently on behalf of the entire membership and it is an honour to work with them.

Lastly I thank all of the TAPA members for your continued participation in your ASO. I look forward to continuing to work with you....together we are better!



TAPA Participates in the 6th Annual Arts Day at the City

Membership

Alexis Da Silva-Powell

Corporate Sponsorships
and Membership Manager

Membership Breakdown for 15/16

At the end of the 15/16 season TAPA had a Membership of:

- Professional Members: 129
- Provincial Members: 2
- Non-producing Members: 8
- Community Theatre Members: 7
- Associate Members: 23
- Individual Members: 9
- Total: 178

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 Industry Launch of the TONight App

After a year long development period TAPA launched a brand new app in

2015 - TONight. Shortly thereafter we launched TONight’s companion website - whatsontonight.ca. TONight is the first comprehensive app that brings the Toronto performing arts events to your mobile device. The app provides listings of all TAPA member productions. By simply loading TONight onto mobile devices, users have instant access to: up-to-date information about what’s on stage, a virtual theatre, map, the ability to share show details via social media, email and text messages, and to purchase tickets while on the go. Both TONight and whatsontonight.ca have allowed TAPA to increase the reach and exposure of TAPA member productions by responding to the evolving ways in which audiences are purchasing tickets thereby increasing audience awareness of all TAPA member productions. To date TONight has been downloaded onto over 400 devices with new downloads happening each day. Keep an eye out for the public launch of the app in 2017.

Travel Retreat Initiatives Program-TRIP

TRIP is a 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 a secluded rural setting. 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 Seventh Year TRIP:

- Received a total of 18 applications over two deadlines from TAPA Member companies.
- Allocated \$7,645.00 in flights
- Helped TAPA Member companies

travel as far afield as Germany and as close as New York City

TAPA Trade Series

2015-2016 was the eighth year of the TAPA Trade Series. An important new partnership was developed with Camp Tech to significantly expand the reach of the workshops available to TAPA members. Camp Tech offers over 40 half and full day workshops for adults who want to learn web and digital skills. This new opportunity allowed TAPA members access to all Toronto area Camp Tech workshops at a 25% discount. 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. After the success of the pilot year we are happy to announce that we are moving forward with the partnership in 2016/17.

Another important new addition to the Trade Series was INDIE X. This one day conference targeted to the indie community was a vital networking and learning opportunity. With an inspiring key note speech from Obsidian Theatre's Philip Akin, INDIE X included panel discussions, and presentations on a wide variety of topics which aimed to provide every artist with the tools they need to produce art in today's competitive theatre, dance and opera environment.

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 2016-2017 season!

2015/2016 TRIP Recipients				
Deadline	Company	Recipient	International Component	Retreat Component
February 2016	Volcano Theatre	Kiki Katese	\$1,000.00/Rwanda/Teaching	
	Aluna Theatre	Beatriz Pizano	\$600/Columbia/Conference	
	TOES FOR DANCE INC.	David Norsworthy	\$800/Germany/Conference	
	Esmeralda Enrique Spanish Dance Company	Rafael del Pino	\$750/Spain/Teaching	
	Kaeja d'Dance	Allen Kaeja	\$600/Mexico/Performing	
	Paul Van Dyck	–	–	Spring Retreat
June 2016	Outside the March	Mitchell Cushman	\$800/San Francisco/Research	
	Convergence Theatre	Julie Tepperman	\$300/New York City/Research	
	Roseneath Theatre	Andrew Lamb	\$895.00/Vancouver/Conference	
	Necessary Angel	Jennifer Tarver	\$300/New York City/Conference	
	Theatre Direct Canada	Lynda Hill	\$1,000/Holland/Research	

Dora Mavor Moore Awards

Scott Dermody
Dora Coordinator

2015/16 Dora Season

During the 2015-2016 Dora Season, 221 productions were eligible in 48 categories.

- The jurors in the General Theatre Division judged 55 productions
- The jurors in the Musical Theatre/Opera Divisions judged 36 productions
- The jurors in the Independent Theatre Division judged 68 productions
- The jurors in the Dance Division judged 41 productions
- The jurors in the TYA Division judged 21 productions

Of the 180 productions in the Theatre, Musical and Opera Divisions, 73 were eligible for Outstanding New Play/Musical/Opera awards. 60 Dance pieces were eligible for Outstanding Original Choreography.

The jurors for the 2015/16 Dora Season were:

Theatre for Young Audiences

Jury Chair: Sandy Tulloch

- Britta Johnson
- Anita LaSelva

- Kristin McCollum
- Brian Postalian
- Alejandra Simmons
- Tanisha Taitt
- Lindsay Walker
- Tamara Weisz
- Scott White

Musical Theatre/Opera

Jury Chair: Marcia Johnson

- Justin Bott
- Arlene Duncan
- Jennifer Goodman
- Jeff Madden
- Jeigh Madjus
- Gayle Matthews
- Marisa McIntyre
- Greg Peterson
- Jeni Walls

Independent Theatre Production

Jury Chair: Joan Burrows

- Derrick Chua
- Kat Horzempa
- Indrit Kasapi
- Courtenay Stevens
- Joanne Williams
- Joanna Yu

General Theatre

Jury Chair: Lascelle WIngate

- Thom Alison
- Valerie Buhagiar
- Marion de Vries
- Jenna Harris
- Shawn Hitchins
- Michael Hughes
- Rae Johnson
- Jani Lauzon
- Kevin Morris
- Clare Preuss
- Renna Reddie

Dance Division

Jury Chair: Dave Carley

- Danielle Baskerville
- Emily Cheung
- Jordana Deveau
- Erin Eizenman
- Sky Fairchild-Waller
- Pat Fraser
- Mateo Galindo Torres
- Isorine Marc
- Jillian Peever
- Gerard Roxburgh
- Jarrett Siddall

It was a delight working with the 2015-2016 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).

2016 Dora Mavor Moore Awards

The Press Conference to announce the nominees for the **37th Annual Dora Mavor Moore Awards** was sponsored by Sony Centre for the Performing Arts and IATSE Local 58. The Dora nominations were announced by power-couple Alan Dilworth and Maev Beatty 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 costume designer Jennifer Wonnacott.

The second ancillary prize was the **Leonard McHardy & John Harvey Award for Outstanding Leadership in Administration** and was awarded to **Nancy J. Webster**.

And last but not least, the recipient of this year's **Barbara Hamilton Award Memorial Award** was arts pioneer **George Curtiss Randolph**.

The *37th Annual Dora Mavor Moore Awards* were held on June 27th, 2016 at Harbourfront Centre's Concert Stage. For only the third time, the ceremony was held outdoors at the sun set.

The VIP reception in honour of the evening's nominees was held at Harbourfront Centre's Brigantine Room, with – for the sixth year in a row – hugely popular red carpet host screen and radio veteran Elley-Ray Hennessy who welcomed guests as they arrived. Additionally this year, the reception was entertained by the Caribbean fusion band MOKA and the Dora Red Carpet was animated by a Pauline McGibbon Award display, the Waterfront BIA Singers and the ever popular Dora Awards Red Carpet photos.

The awards were by multi-award-winning performer Bruce Dow. Acclaimed and award-winning theatre director, actor, writer Ed Roy took the helm as director for the fourth time.

Lighting and production design were by Andrea Lundy, who returned for her fifteenth consecutive year, while the Musical Director for the evening was Dora-winning composer Waylen Miki.

The Producer of the 2015 Dora Awards was the ever-energetic Jacoba Knaapen, TAPA's Executive Director. The after-party under the stars was a resounding success, due in no small part to the live music of Storm the Palace.

This year, Theatre Passe Muraille Artistic Director Andy McKim was presented with the prestigious Silver Ticket Award.

The Audience Choice Award for Outstanding Production co-sponsored by NOW Magazine went to ***One Night Only: The Greatest Musical Never Written***.



T.O.TIX

T.O.TIX 2015-2016

The 2015-16 operating year at TAPA proved to be a historical turning point for the T.O.TIX Booth. As had been identified by the TAPA Finance Committee in 2015, the T.O. TIX Booth was consistently not achieving financial targets. It was recognized that the financial losses at T.O.TIX were a persistent problem and presented a serious challenge in reaching financial stability for TAPA and an internal assessment and review of operations at T.O.TIX Booth was identified as a priority.

A T.O.TIX Working Group was established to review and examine the operations at the T.O.TIX Booth. The T.O.TIX Working Group was strategically cast with industry leaders who possessed box office expertise and an understanding of the highly competitive Toronto cultural marketplace.

The Working Group was: Chair Jim Aldridge (also TAPA Board member), Richard Carter, Barry Higgins, Karen Kingsmill, Sara Meurling. TAPA staff: Kevin John McDonald (T.O.TIX Opera-

tions Manager), Jacoba Knaapen (Executive Director).

The Working Group worked diligently since October 2015 and focussed on all areas of operations. The methodology and review included: history, membership survey, research, sales data, stakeholder interviews, investigation into administration practices, and a revenue and expense financial analysis of T.O.TIX operations over the past decade.

The Working Group found that TAPA recognized that the challenge the Booth was experiencing in selling tickets was not unique to T.O.TIX, and that other ticket booths across North America were facing a similar challenge, as were some TAPA members who also were experiencing a similar dilemma with audience attrition. This was revealed and supported in the detail findings of the TAPA STATS REPORT Phase 1, 2 and 3, and then later with the AUDIENCE REPORT. The complex challenge of audience behaviour in Toronto required TAPA to be bold and take a leadership position. The Working Group reported that TAPA had

responded to the changing marketplace with a number of bold initiatives over the past decade that included:

- T.O.TIX was the first ticket booth in North America to go online: www.totix.ca This was made possible at the time by a grant through Ministry of Tourism, Culture and Sport. At the time of closing, T.O.TIX was the second largest Ticketmaster outlet in Ontario.
- Inventory expanded to include sports, concerts, attractions, film festivals, music festivals and special events. T.O.TIX received a physical facelift in 2005 when TAPA secured a grant from the Ministry of Tourism, Culture and Sport to provide significant new signage, that included wrapping the Booth in red, as well as interior re-design to better facilitate administrative operations of the Booth. The new signage was intended to enhance the Booth profile and thereby increase public awareness and ticket sales.
- TAPA create **GO LIVE TORONTO** which was supported an annual event called *Kaleidoscope* that was launched in

2006.

Kaleidoscope was scheduled onsite at YD Square each fall at the beginning of the traditional theatre, dance and opera seasons in Toronto. *Kaleidoscope* featured an outdoor marketplace for TAPA members to promote their individual shows/seasons, onstage programming including dance, comedy and 'sneak previews' of musicals, (Rick Miller's *Bigger Than Jesus*, The Second City, Mirvish Productions are some examples), as well as nearly 100 FREE ticket give-aways at the T.O.TIX Booth. *Kaleidoscope* was produced by TAPA to generate better awareness of the wide range of performing arts available to local Torontonians, with the ultimate aim to increase audience attendance and ticket sales. Unfortunately in spite of best efforts, *Kaleidoscope* did not glean results that were measurable by TAPA members in any meaningful way, and after four years TAPA ceased producing the event.

- An enhanced T.O. TIX website improved the customer experience for buyers to assist with general info, way-

finding (new features included GPS positioning and shows venue locations on a map) and new buying options (the ability to purchase online with debit card).

- TAPA members had the ability to add video / B-roll to their listings and add a direct link to their own company website/show (previously not available).
- T.O. TIX stepped up social media (FACEBOOK and TWITTER)
- Internally, the T.O.TIX ticket registration process originally required TAPA members to duplicate show/ticket information for multiple TAPA programs including: T.O.TIX, hipTIX, citySPECIAL, the Dora Awards, and the Theatre Guide; forcing TAPA members to generate multiple paper forms that repeated information. TAPA listened to the membership feedback and successfully created a singular new master form (available online), that radically reduced the administrative work previously required.
- Internally providing TAPA members with their own individual passwords so they could access reports/ticket sales on-

line 24/7. The ability for TAPA members to retrieve inventory status (sold and unsold tickets) was intended to assist members with their ability to internally tweak their marketing strategy for their own audiences.

As part of the investigation into Member satisfaction, the T.O.TIX Working Group studied the results of the annual membership survey responses that were specific to T.O.TIX. Not surprisingly, the most popular program at TAPA was the Dora Mavor Moore Awards. At the opposite end of the scale, the least popular program at TAPA was the T.O.TIX Booth. While these results have remained constant for the past decade, it was nonetheless disappointing to see that in spite of the success of certain programs related to T.O.TIX (for example the popular hipTIX program), the Booth in and of itself did not rank in importance to TAPA members. From the perspective of the membership there were several reasons for this: lack of ticket sales via the Booth; additional administrative work; and lack of new audiences generated/ impacted via T.O.TIX.

In addition to the aforementioned layers of analysis, the T.O.TIX Working Group engaged in a financial analysis of data dating back 10 years. The detailed research into the decade was carefully scrutinized and the biggest costs at the T.O.TIX Booth remained labour-related. For ease of explanation, the Working Group chose to interpret the past two years for the TAPA Board and created a series of financial reports that included box office systems, Ticket Sales via Ticket Systems, Walk-up Sales, Ticket Sales Overview and Tourism Inquiries.

In spite of this exhaustive investigation there were no financial formulas that worked and the unanimous recommendation from the T.O.TIX Working Group was to cease and conclude T.O.TIX Booth operations.

A full T.O. TIX Report was presented to the Board in March 2016 and the T.O.TIX Booth officially closed on May 31, 2016.

In closing TAPA gives heartfelt thanks to Kevin John McDonald – T.O. TIX Operations Manager and Bill Van Heerden – T.O.TIX Sales Manager; who both did a stellar job in the five years they worked at the T.O.TIX Booth serving as a diligent co-management team. They established new partnerships and led a small team of part-time T.O.TIX ticket sellers who consistently delivered top-notch customer service to the public.



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. Our sincere thanks to TD Financial Group for their long-history of sponsorship of hipTIX and citySPECIAL.

2015/16 hipTIX Season

TAPA's hipTIX outreach for 2015/16 focused on post-secondary schools with 24 classrooms visited between September and June. Boosting the program's profile at Ryerson Theatre School, the University of Toronto, York University's Theatre Program, George Brown Theatre School, and the Randolph Academy for the Performing Arts. Several secondary schools were also visited.

Sales for 2015/16 broke all hipTIX records, with an **overall increase of 40%** compared to 2014/15, peaking in November with 428 tickets sold in that month, setting a new single-month sales record for hipTIX and accounting for 24% of target sale for the year. This reflects the surge in ticket allotments from members companies, besting the 2014/15 allotment

totals by more than 1,000 tickets.

- hipTIX sales **TARGET** 2015/16: 1810 tickets
- hipTIX sales **ACTUAL** 2015/16: 2639 tickets

Newsletter

The bi-weekly hipTIX listings e-newsletter grew to over 2700 subscribers by the end of the 2015/16 season. Open rates remained steady with an average of 23.2% per newsletter.

Social Media

hipTIX continued to actively participate in social media via Facebook, Twitter and Instagram. We share new show listings, previews & reviews for registered productions, volunteer, workshop and audition opportunities for youth and a handful of insightful arts-related articles and news.

- **641** Likes on Facebook hipTIX Page as of August 31, 2016
- **776** Followers on Twitter hipTIX Page as of August 31, 2016
- **95** Followers on Instagram hipTIX Page as of August 31, 2016

hipTIX Sales

Updated totals as of August 31, 2016.

11,519 hipTIX tickets purchased (from inception to August 31, 2015)

- 2015/2016 Season - **2639 tickets**
- 2014/15 Season – 1890 tickets
- 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)

2015/16 citySPECIAL Season
Updates as of August 31, 2016.

Barbara Fingerote began volunteering at TAPA in 2015, specifically building the citySPECIAL subscriber database. It is a pleasure working with Barbara and she brings much-appreciated additional support to the citySPECIAL.

18,504 citySPECIAL tickets allotted
(from inception to August 31, 2016)

- 2015/16 Season – **1902 tickets**
- 2014/15 Season – 1824 tickets
- 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)

6,357 citySPECIAL tickets redeemed
(from inception to August 31, 2016)

- 2015/16 Season – **504 tickets-**
- 2014/15 Season – 482 tickets
- 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)



hipTIX School Sit Visit from 2015/2016



toronto
alliance
for the
performing
arts

401 Richmond Street West, Suite
350
Toronto, Ontario
M5V 3A8

416.536.6468
info@tapa.ca