

TAPA ANNUAL REPORT 2025



LAND ACKNOWLEDGEMENT



Artist Statement - "We see..." by Tyler J Sloane

- A collage of photos of Lake Ontario, the sky, and Toronto's Skyline - all taken over the current duration of my time here (2016-2024). All moments acknowledging my wonder and gratitude for this place
- 1 Sun, setting north west, warm like the Torontohenge, with the Condor (L) and Eagle (R) over on the horizon upon us.
- 7 Fires, echoing the 7 Fire's Prophecy, an acknowledgment of Anishininabe migration from the east coast up into the north west around the great lakes. Also homage to Yolanda Bonnell, one of my dear friends and kin who has given me so much knowledge about this place!
- The Strawberry moon rising in the east, admittedly my favourite fruit, but also as a sign that even when it can be the most dark - our compassion from our Ode (hearts) can carry us through.
- The four squares as a nod to the Haudenosaunee flag.
- A vibrant blue skyline, around blue skies, with the sun setting a red reflective harbour. An acknowledgement that the beauty and charisma of this city, lies on severe colonial truths and violence. Storytellers who make the harsh and serious realities of being good visitors easier with the gift of stories on the stage, with text, with song, or just with the lift of our hands.
- A snapshot of the map of Toronto - or a portion rather - to remind us of the specificity of being a part of the bigger picture.
- The Dora Mavor Moore statue standing in water, while a shot of light pours through; acknowledging that it is storytellers who make the harsh and serious realities of being good visitors easier with the gift of stories on the stage, with text, with song, or just with the lift of our hands.



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FROM THE PRESIDENT

MICHAEL SINCLAIR



It seemed like just yesterday that I assumed the role of TAPA Board President, but I know it wasn't as a lot has happened since then. The last 12 months have seen annemieke wade step into some rather large shoes, walking with grace and poise and holding her head high. mieke has grabbed the reigns and acquitted herself very well so far.

As I mentioned in my AGM speech last year, we were not really over COVID but in effect living with the ongoing impact of the pandemic. We are coping in a much different manner; we are not in a panic type environment anymore.

To summarize some of the events that the TAPA board worked on in the past 12 months:

- After careful consideration, we reduced the number of annual board meetings from 10 to 6, considering the meeting of 8 additional committees which are also comprised of board members and the executive director, in an effort to streamline the process.
- B Street has not been as fully utilized as first anticipated; mieke and the staff have continued to promote the merits of the facilities and offering discounts to the community to attract new members to fully animate the facilities.
- The re-election of Donald Trump as President of the United States and the rise of the trade wars with Canada had a devastating effect on the country and industry with the rise in prices of raw materials. The Advocacy Committee was in full swing anticipating a spring election and the move to a new Conservative government. However, the Liberals under Mark Carney formed a minority government which was a much-appreciated result by the arts community, especially since the Conservatives had proposed cutting the CBC which made our community very nervous.
- The board did a lot of self-reflection on ways that the organization can improve and provide improved services to the membership.
- The finance committee predicted a deficit for the current financial year and postponed approval of budget until after the summer shut down.
- There was a lot of buzz for one of the most successful Dora Awards ceremonies to date: Kudos to board member Victor Pokinko who produced this year's awards and Peter Fernandes who was the host.



As I step down as President and walk away from the TAPA board, I just want to say what a great honour it has been to work with such a great bunch of talented hard-working individuals. TAPA is a board where absenteeism was never a problem, before and during my term as President. What I am getting at is that these board members took their roles and responsibilities seriously with a sense of pride and commitment to the organization and the community and I want to recognize the hard work everybody put into this organization. In closing, I just want to thank the staff of TAPA who, despite being few in number, remind me of the Blue Jays as they hit above their weight which helps to make this organization so special. I would also like to personally thank everyone past and present who were instrumental in making my time with TAPA enjoyable and memorable and I will miss a lot of these friends.



Photo credit: Anne-Marie Krytiuk



FROM THE EXECUTIVE DIRECTOR

(2024-2025 ANNUAL REPORT)



The past year has been one of transformation, transition, and renewed purpose for the Toronto Alliance for the Performing Arts (TAPA). Building on more than two decades of leadership under Jacoba Knaapen, this period has marked both an ending and a beginning—a time to honour the foundation built and to take bold new steps toward the future.

Following Jacoba's departure in January of this year, I was honoured to step into the role

ADVOCACY AND CIVIC ENGAGEMENT

Advocacy has always been at the heart of the work we do at TAPA, and this year that work took on new energy. What was once **Arts Day in the City** evolved into **Arts Week in the City**—a full week of advocacy and celebration that reflected just how much our efforts have grown. For more than a decade, TAPA has brought the performing arts directly to City Hall's doorstep—but this year, we simply couldn't fit all the conversations, performances, and connections into a single day. The newly expanded schedule allowed us to engage more City Councillors than ever before and deepen relationships

of Executive Director and join an extraordinary team at a pivotal moment for TAPA and for our sector. From day one, it was clear that the spirit of this organization—its commitment to advocacy, mentorship, and community—is alive and well. My focus in these first months has been on listening, connecting, and building on that solid foundation while planting seeds for what comes next.

across multiple departments.

This growth coincided with an exciting milestone for the sector: The City of Toronto's new culture plan, *Culture Connects: An Action Plan for Culture in Toronto (2025-2035)*, was officially adopted by City Council in November 2024. The plan sets out a bold vision for a city where everyone, everywhere, can discover, create, and experience culture—a vision that mirrors our ongoing advocacy for an accessible, sustainable, and artistically vibrant Toronto.



MENTORSHIP AND SUSTAINABILITY

As TAPA expands its advocacy presence at City Hall, we remain deeply committed to strengthening the future of the performing arts from within. Mentorship and professional development are essential to sustaining the ecosystem we fight for every day—ensuring that emerging artists have the guidance, visibility, and opportunity they need to thrive.

This season marked the inaugural TAPA RBC Emerging Artists Mentorship Program (TREAM), which brought together ten artists in a cross-disciplinary exchange with mentors drawn from the Silver Ticket alumni. The collaborations sparked

new ideas, intergenerational connections, and an inspiring sense of possibility for the next wave of creators.

At this year's Annual General Meeting, we proudly announced the 2025–26 TREAM cohort—an expanded program that builds on the success of the pilot year and deepens our investment in emerging talent. With the continued support of RBC Foundation, the next phase of TREAM will further connect artists with established leaders across theatre, dance, and opera, nurturing the sustainability of Toronto's performing arts community for years to come.

BUILDING COMMUNITY AND CARE

The strength of TAPA has always been in our people. In between Dora deadlines and policy meetings, we launched a few new initiatives to make it easier for members to stay connected: the **TAPA Discount Directory**, **Flash Friday Fifteen**, and **TAPA in Two**—our short, two-minute video summaries that accompany the monthly Communiqués. These updates offer quick highlights of TAPA priorities, upcoming opportunities, and sector developments, helping members stay informed and engaged in real time.

They may seem like small things, but they make a big difference—keeping us talking, sharing resources, and showing up for one another.



LOOKING AHEAD



As I wrap up my first year in this role, I'm excited about what's ahead. We'll continue to build stronger relationships with our partners at

We've also been thinking intentionally about how we work. The conversations about care, flexibility, and support within arts workplaces are ongoing, and TAPA is committed to leading by example—creating space for connection, reflection, and rest alongside the creative grind.

I'm grateful to the TAPA and PAIS Boards, to the incredible team at the B Street Collaborative, and to our members for their generosity, patience, and openness during this transition. You've made me feel at home here.

the B Street Arts Hub, relaunch key mentorship programs, and deepen TAPA advocacy at every level of government.

It's been a busy start—but a good one. The work is challenging, necessary, and, most importantly, worth it. I can't wait to see where we go next.

— **annemieke wade**
Executive Director



FINANCIAL REPORT

INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF TORONTO ALLIANCE FOR THE PERFORMING ARTS

Opinion

We have audited the financial statements of Toronto Alliance for the Performing Arts ("TAPA"), which comprise the statement of financial position as at August 31, 2025, and the statements of operations and deficit and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of TAPA as at August 31, 2025, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are independent of TAPA in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

RESPONSIBILITIES OF MANAGEMENT AND THOSE CHARGED WITH GOVERNANCE FOR THE FINANCIAL STATEMENTS

Management is responsible for the preparation and fair presentation of the 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.

In preparing the financial statements, management is responsible for assessing

TAPA's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate TAPA or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing TAPA's financial reporting process.

AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial information.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

1. Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

2. Obtain an understanding of internal control relevant to the audit 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 TAPA's internal control.

3. Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.

4. Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on TAPA's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause TAPA to cease to continue as a going concern.

5. Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

*Authorized to practise public accounting by the
Chartered Professional Accountants of Ontario*

Please find the audited financial statements [HERE](#)

MEMBERSHIP REPORT



A fabulous year has passed since I officially joined this amazing organization as Membership Manager. It honestly feels like much more, and in all this time, I've had the opportunity to connect closely with the performing arts community through your invitations to gather, collaborate, and learn more about your organizations and the incredible work you do.

For instance, **Crossroads Theatre** developing arts workshops in Weston; **Sparrow House Children's Theatre** bringing magic to young audiences in the east end; and **Videocabaret**, now incorporating dance into their programming.

These are inspiring examples of a thriving community. Not only persevering through funding challenges, but also creating new opportunities for both artists and audiences across the city; A powerful reminder that artists are here to stay, to create, to uplift, and to contribute to our community's cultural and mental well-being.

With this in mind, I want to thank every member who continues to trust and join us. Please keep up the great work, stay connected, and continue to collaborate. Together, we can multiply our opportunities.

MEMBERSHIP PROFILES

In the spirit of celebrating your work, we brought back our **Membership Profile** section on the TAPA website, a space for our members to share their latest projects, leadership news, or any updates with the community.

It's an opportunity to connect, discover potential collaborations, and celebrate each other's achievements. After a soft launch, we already have three new profiles live, and we're excited to feature more this year. Please share your story with me, and I'll make sure it shines on our website and beyond!

MEMBERSHIP NUMBERS

This year, we retired the 6-month memberships for both companies and individuals. While a small decrease in total membership was expected, our roster remains steady at **153 members**.

Encouragingly, individual memberships were on the rise as more individual artists joined TAPA, as they see the value of advocating together, attending workshops, and participating in our mentorship program.

To continue supporting them, we're relaunching **INDIE-X for the 2025-26 season**, a refreshed mini-conference program designed to help individual artists grow. The **TAPA Trade Series** will also evolve to align with INDIE-X, uniting both under a strong, connected vision.

153 Memberships

750 MyTapa accounts

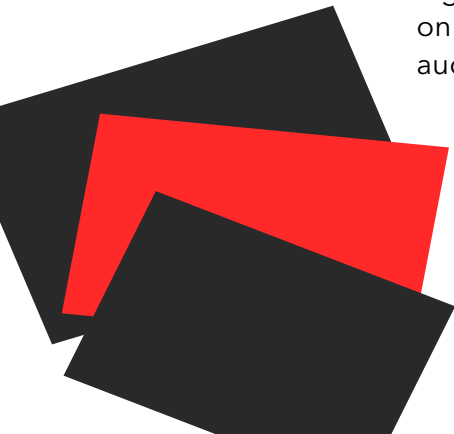
2500 Subscribers to TAPA
industry listings

80 hours at B-street by
Individual members

TAPA IN TWO

You're all familiar with our monthly communiqué. However, this past season, our team proposed a fresh approach to make it more inclusive and accessible.

We introduced **TAPA in TWO**, a short video version featuring mieke with highlights from the text version of the communiqué with captions, available on our social media and YouTube channels. This allows us to reach a wider audience while keeping members informed through the full email version.



theatre dance opera discount directory

Lastly, I'm thrilled to report the success of our new **Discount Directory**, launched last season thanks to the dedicated work of intern **Francesca Rathbone**, and our web design team.

This online directory features exclusive offers for TAPA members across categories like financial, legal, wellness, media, photography, accommodation, and transportation.

We began with 30 companies and have since grown. Adding **five new partners** and expanding discounts with existing ones.

To access these offers, log in to your TAPA account, where you'll find each company's details, contact information, and your exclusive member discount codes.

trajectory

alas
artists' legal advice services



elana emer photography



FINAL NOTE

THANK
YOU!

Thank you for trusting my work, for reaching out to connect, ask for advice, or simply to chat. And thank you to those who have invited me to your performances; it's truly a joy to see your projects shine on stage. I remain committed to advocating for this community.

Let's keep working together and keep the arts alive in Toronto.



PROGRAMS REPORT



Scott Dermody
(he/him)
Dora Awards and
Program Manager

TAPA TRADE SERIES

Building on the relationships and Community Partnerships that TAPA engaged with this season, seven workshops were delivered for members (most open to non-members too) over 2024-2025, with an eighth added in early September to kick off the 2025-2026 season.

WITH GENERATOR:

- ◆ Trauma Informed Budgeting
- ◆ Granting Mock Jury
- ◆ Values-Based Contracting



WITH CREATIVE ARTS FINANCIAL:

- ◆ Finances & Fraud for Freelancers
- ◆ RRSPs, TFSA's and FHSAs



WITH THE AFC:

- ◆ Mental Health First Aid



WITH THE TAC & OAC:

- ◆ Grant Writing 101



In addition, The Black Pledge once again provided critical Anti-Oppression workshops for all incoming Dora Mavor Moore Awards jurors.

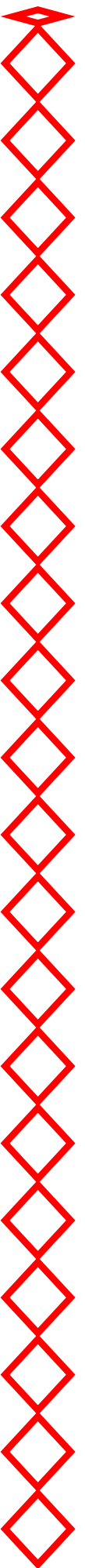
Looking ahead to 2025-26, TAPA will pool the majority of our Trade Series efforts towards a revival of the Indie X conference in March.





As noted last year, the hipTIX program underwent an impact and feasibility review this past season due to the conclusion of long-time sponsorship support. TAPA is delighted to report that Destination Toronto (DTO) stepped in with a complete overhaul of the hipTIX ticket allocation, listing, sales and reporting process as part of their revamped Toronto Event Listings calendar, formerly Now Playing Toronto. DTO's new hosting platform,

Cruncho, provides TAPA with much-needed administrative streamlining, effectively halving the staff hours required to operate the ticketing side of the program, allowing us to shift more focus to promoting the program directly to students. In addition, ticket remuneration to participating TAPA member companies has been increased to \$3.00 each, up from \$2.75. We are optimistic about a hipTIX comeback for 2025-2026!



DORA MAVOR MOORE AWARDS REPORT

MAJOR HIGHLIGHTS:

RED CARPET AND BACKSTAGE LIVESTREAMS

Following up last year's return of a decades-long tradition covering red-carpet arrivals following a hiatus of several years, TAPA hosted two livestreams in June: pre-show media hype interviews near the Dora Awards step-and-repeat along with the delightful Morro and Jasp bringing joy to the Meridian Hall lobby; and, new for 2025, a backstage interview room for first reactions from recipients and VIP presenters as they came off the Awards stage, hosted by the effervescent Katie Gorham (TAPA Operation Manager)



BY THE NUMBERS:

During the 2024-2025 Dora Awards Season, jurors attended 175 productions eligible in 42 categories, across 7 divisions

53 Independent
Theatre
Productions

38 General
Theatre
Productions

26
Dance
Productions

22
Touring
Productions

12 Musical
Theatre
Productions

11
Theatre for Young
Audiences
Productions

10
Opera
Productions



Photo credit: Kevin Connery

15

The 45th Anniversary Dora Mavor Moore Awards presented by The Romano D'Andrea Foundation, ceremony and award presentation hosted by Peter Fernandes, was held at the magnificent Meridian Hall.

"For forty-five years, the Dora Awards have celebrated the world-class excellence that our performing arts sector in Toronto can offer. This has been a banner year for the Awards, honouring an unstoppable amount of talent in our city across divisions of Theatre, Opera, and Dance.



Photo credit: Kevin
Connery

My heart soars specifically for the artists who received their first nominations or first awards this year; twenty-six individual artists and companies received their first ever Doras, some of whom took home multiple in their divisions. I hope these awards and nominations prove as monumental to these artists and companies as they have to the countless artists who have been celebrated since the first Awards in 1980, and that we continue to see their names in lights across our city, our province, and on national and international stages."

-Victor Pokinko, Producer, Dora Awards

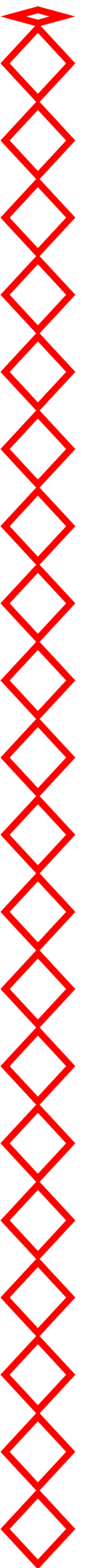
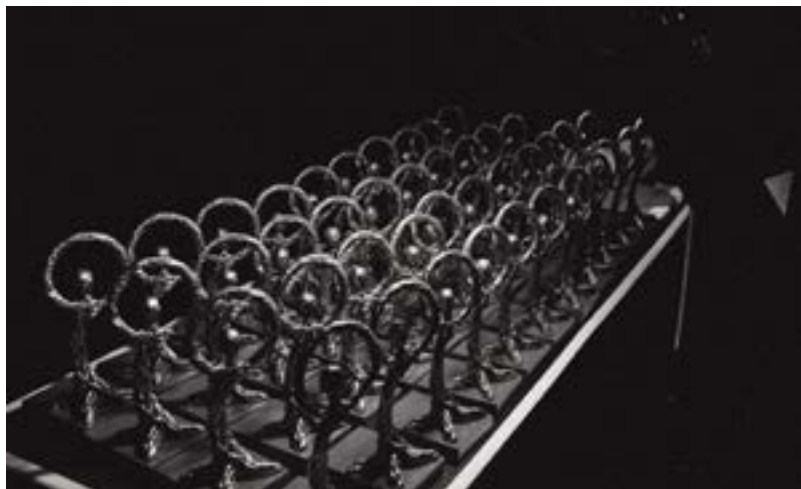




Photo credit: John Lauener



Host **Peter Fernandes**
Writer **liza paul**
Director **Herbie Barnes**
PM **Kelly Read**
Producer **Victor Pokinko**

For a complete list of 2025 nominees and recipients, please visit:

<https://tapa.ca/doras/>



Photo credit: Anne-Marie Krytiuk

2025 ANCILLARY AWARDS

Silver Ticket Award **Beatriz Pizano**

Pauline McGibbon Award **Sophie Moynan**

Leonard McHardy and John Harvey Award **Adina Herling Davids**

Victor C. Polley Protégé Award **Marketa Tokova**

Christine Karcza Disability Leadership Award **Juan Jaramillo**

Jon Kaplan Audience Choice Award **The 25th Annual Putnam County Spelling Bee, Shifting Ground Collective**

Outstanding Innovative Experience **Game of Life, bluemouth inc. presented by The Theatre Centre**

Ray Ferris Innovation and Sustainability Grant **Guild Festival Theatre**



Photo credit: Anne-Marie Krytiuk



Photo credit: John Lauener



B STREET ARTS HUB REPORT



Katie Gorham
(she/they)
Operations Manager

Two years ago, with the support of our co-founders at The B Street Collaborative, TAPA officially opened the doors to The B Street Arts Hub. Since that first ribbon cutting, the Hub has become a cornerstone of Toronto's performing arts community – a place where artists rehearse, record, teach, and connect. This year, we were thrilled to welcome **1,015 artists** into the space, continuing to grow a community that now includes **46 TAPA member companies** who were working in the space this past year and more than **30 new individual members** who have joined our network.

YEAR TWO



GROWTH & OPERATIONS



As we entered our second year of operation, we continued to refine how we serve our community, prioritizing affordability, accessibility, and sustainability. A major highlight of this fiscal year was the introduction of **Flash Friday Fifteen** – a new initiative that releases all unbooked rental windows for just **\$15/hour** every Friday. Each week, artists receive an open invitation to make the most of remaining space at an accessible rate. This simple innovation has strengthened our mission to keep the Hub both affordable and active, while ensuring no studio sits empty.

Operationally, the TAPA team has continued to streamline internal systems, refine booking processes, and maintain the Hub's high standard of care and cleanliness – ensuring a reliable and welcoming experience for all who walk through our doors.

COMMUNITY IMPACT

The B Street Arts Hub has grown into more than a rehearsal facility – it has become a vital home base for Toronto’s performing arts community.

Over the past year, the Hub hosted:

- ◆ **9 Audition Days**, connecting artists with opportunities across the sector.
- ◆ **12 Instructors**, who offered classes and workshops to support artist training and professional growth.
- ◆ **6 independent events** in the Jon Kaplan Community Lounge, activating the space as a hub for collaboration and networking



This year also marked the beginning of a new **community partnership with Phoenix Arts Productions**. As their official **venue sponsor**, we provided complimentary rehearsal space and access to our Self-Tape Studio equipment for workshops designed to welcome **new Canadians** interested in theatre and performance. This collaboration reflects our ongoing commitment to fostering inclusion, equity, and accessibility across the arts ecology.

Photo courtesy of Phoenix Arts

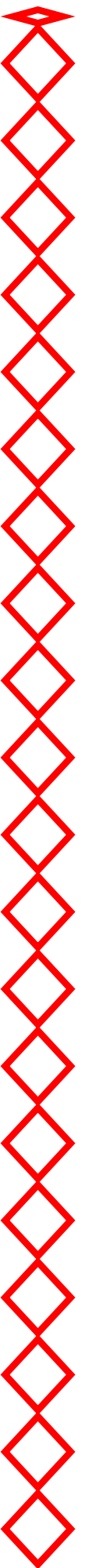
FESTIVALS & PARTNERSHIPS

Festival season continues to be one of the most inspiring times at The B Street Arts Hub. This year, we welcomed back 18 festival teams through the space, supporting rehearsals and creative development for artists participating in the **Rhubarb, Paprika, Toronto Fringe, and SummerWorks festivals**.

Our \$15 Festival Rate has become a beloved annual tradition- providing artists with affordable access to professional facilities during one of the busiest creative seasons of the year. These partnerships are a living example of what the Hub was built for: a place where ideas are tested, communities gather, and art gets made.

LOOKING AHEAD

As we move into our third year at The B Street Arts Hub, our focus remains on deepening community relationships and expanding the ways we can serve artists. Building on the success of our space-based initiatives, TAPA will re-launch **INDIE X** – a renovated 2.5-day professional development conference designed specifically for independent theatre, dance, and opera creators.



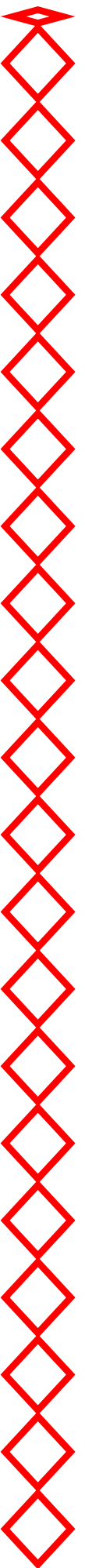
Hosted at **The B Street Arts Hub**, INDIE X will offer a series of workshops, panels, and networking sessions aimed at supporting sustainable careers and fostering connection across Toronto's independent performing arts community. The Hub will serve as a key gathering space for these conversations, reinforcing our role as both a creative and professional anchor for artists in the city.

Also just around the corner are our **General Auditions**, an opportunity for TAPA Member companies to host generals, at no cost. Join us for **February 3, 4, 5** for a weekend of general auditions at The B Street Arts Hub. There's never been an easier way to get in front of a 20+ panel of Toronto's theatre dance and opera company artistic heads. More details coming soon about Generals at B Street.



We'll continue to explore opportunities for new partnerships, programming, and facility enhancements – always keeping accessibility, inclusion, and affordability at the heart of our operations.

The B Street Arts Hub remains open Monday to Friday, 9:30 AM - 5:30 PM as a public coworking space for artists. The Wi-Fi is strong, the coffee is on, and our team is always ready to welcome the next wave of creativity through the door.



2024-25 TAPA BOARD OF DIRECTORS

TAPA EXECUTIVE:

Michael Sinclair - President

General Manager, Obsidian Theatre
Committees: Executive, Advocacy Committee, Dora Eligibility Committee

Gideon Arthurs - Vice President

Executive Director, Souleppper Theatre
Committees: Executive, Chair, Advocacy Committee

Natalie Sandassie - Secretary

Senior Development Officer, COC
Committees: Executive, Dora Eligibility Committee, Fundraising Committee

Chris Goddard - President PAIS Board As PAIS President

Committees: Executive, Chair Fundraising Committee, Dora Eligibility Committee

TAPA BOARD MEMBERS

Lisa Marie DiLiberto

Artistic Director, Theatre Direct
Committees: Chair, Christine Karcza Disability Leadership Award

Indrit Kasapi

Artistic Producer, Theatre Passe Muraille
Committee(s): Chair, Ray Ferris Sustainability and Innovation Grant, Chair Dora Jury

Victor Pokinko - Executive Producer Bad Hats Theatre | Creative Producer, Bad New Days
Committee(s): co-Chair, INDIE Caucus

Colin Rivers - Senior Partner, Marquis Entertainment

Committee(s): Chair Commercial Theatre Committee

Belinda Bale - Director of Marketing and Communications, NBC

Committee(s): Dora Eligibility Committee

Camilla Holland - Executive Director, Young People's Theatre

Committee(s): Finance Committee

Lisa Li - Executive Director, Tarragon Theatre

Committee(s): Travel, Retreat Initiatives Program - TRIP

Himanshu Sitlani - Managing Director, Native Earth Performing Arts & Aki Studio

Committee(s): Social Justice Committee

Beth Toombs - Financial Officer, Canadian Stage Company

Committee(s): Chair, Finance Committee

Bageshree Vaze - Artistic Director of Pratibha Arts

Committee(s): Chair, Social Justice Committee

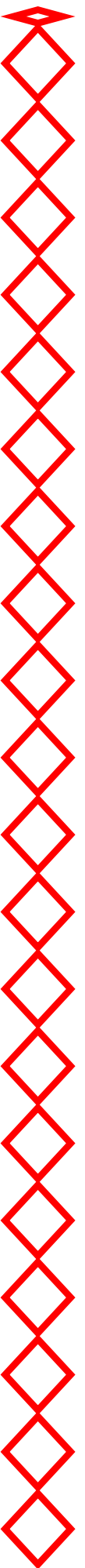
TAPA DONORS

2004-25

A round of applause to our generous donors!

- ◇ Nazgol Afsahi
- ◇ Gideon Arthurs
- ◇ Elizabeth Asselstine
- ◇ Peggy Baker
- ◇ Belinda Bale
- ◇ Linda Barnett
- ◇ Paul Beauchamp
- ◇ Joe Borowiec
- ◇ Alan Convery
- ◇ Diane Davy
- ◇ Alicia Di Stefano
- ◇ Lisa Marie DiLiberto
- ◇ Barbara Fingerote
- ◇ Chris Goddard
- ◇ J. Ricardo Gomez-Insausti
- ◇ Thalia Gonzalez Kane
- ◇ Kevin Hammond
- ◇ Camilla Holland
- ◇ Veronika Hurnik
- ◇ Sarah Jarvis
- ◇ Shawn Kerwin
- ◇ Anne-Marie Krytiuk
- ◇ Brad & Jana Lepp
- ◇ Lisa Li
- ◇ Allen MacInnis
- ◇ Jane Marsland
- ◇ Gayle Matthews
- ◇ William Milne
- ◇ David Mirvish
- ◇ Gloria Mok
- ◇ Alon Nashman
- ◇ Shannon & Gary Nevison
- ◇ Yvonne Ng
- ◇ Tenny Nigoghossian
- ◇ Nicholas Rice
- ◇ Colin Rivers
- ◇ Gerard Roxburgh
- ◇ Natalie Sandassie
- ◇ Anne Marie Scheffler
- ◇ Pierre Simpson
- ◇ Michael Sinclair
- ◇ Himanshu Sitlani
- ◇ Julian Sleath
- ◇ Jerry Smith
- ◇ Kelly Straughan
- ◇ Beth Toombs
- ◇ Sandra Tulloch
- ◇ Michelle Urbano
- ◇ Bageshree Vaze
- ◇ annemieke wade
- ◇ Dianne Weinrib
- ◇ Heather Young
- ◇ Lilie Zendel

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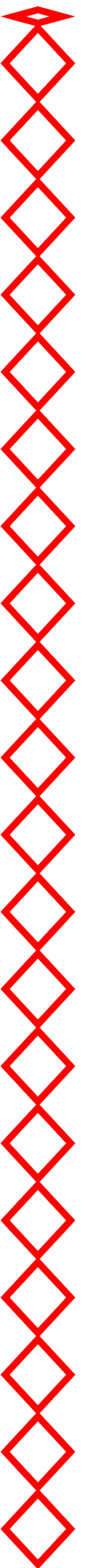
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APPENDIX: TAPA MEMBERS 2024-25

- ◇ Abigail Whitney Productions
- ◇ Actors Repertory Company
- ◇ Against the Grain Theatre
- ◇ Alicia DiStefano
- ◇ Alumnae Theatre Company
- ◇ Aluna Theatre
- ◇ Amélie Martyn
- ◇ Arfina Lamy
- ◇ Art of Time Ensemble
- ◇ Ayesha Mansur Gonsalves
- ◇ Azeem Nathoo
- ◇ b current Performing Arts
- ◇ Bad Dog Theatre Company
- ◇ Bad Hats Theatre
- ◇ Baram and Snieckus
- ◇ Barbara Gordon
- ◇ Black pearl Theatre group
- ◇ Bowtie Productions
- ◇ Briane Nasimok
- ◇ Buddies in Bad Times Theatre
- ◇ Byron Laviolette
- ◇ Cahoots Theatre
- ◇ Canada's Theatre Museum
- ◇ Canadian Children's Opera Company
- ◇ Canadian Opera Company
- ◇ Canadian Stage
- ◇ Catherine Black
- ◇ Citadel + Compagnie
- ◇ Coal Mine Theatre
- ◇ Common Boots Theatre
- ◇ CORPUS
- ◇ Crossroads Theatre
- ◇ Crow's Theatre
- ◇ Daisy Jia
- ◇ Damon Bradley Jang
- ◇ Dance Immersion
- ◇ Dance Umbrella of Ontario
- ◇ Dancemakers
- ◇ DanceWorks
- ◇ Dandelion Theatre
- ◇ Derrick Chua
- ◇ Disability Privilege
- ◇ Downtown Theatre
- ◇ Eclipse Theatre Company
- ◇ EMiMOTION
- ◇ Esmeralda Enrique Spanish Dance Company
- ◇ EveryBODY on Stage
- ◇ Factory Theatre
- ◇ Fall for Dance North Festival Inc
- ◇ Guild Festival Theatre
- ◇ Harold Green Jewish Theatre
- ◇ Hart House Theatre
- ◇ Hemali Ratnaweera
- ◇ Human Body Expression Dance
- ◇ Icarus Theatre
- ◇ Ivory Conover
- ◇ Jack Cunningham
- ◇ Jane Watson
- ◇ Janet Kish
- ◇ Jared Krybus
- ◇ Jonathan Gysbers
- ◇ Le Théâtre français de Toronto
- ◇ Linda Joyce Nourse
- ◇ Liz Burnip
- ◇ Lizzie Moffatt
- ◇ Lost Dreams Collective
- ◇ Luminato Festival Toronto
- ◇ Lynne Cormack
- ◇ Mansfield Entertainment
- ◇ Marc Allan Taylor
- ◇ Mark Wallace
- ◇ Marquis Entertainment Inc
- ◇ Maurena Taylor
- ◇ MAXINE HEPPNER
- ◇ Megha Subramanian
- ◇ Merriam-Klif Productions
- ◇ Metcalf Foundation
- ◇ Modern Times Stage Company
- ◇ Moonhorse Dance Theatre
- ◇ Necessary Angel Theatre Company
- ◇ Nicole Arends
- ◇ Nightswimming
- ◇ Nightwood Theatre
- ◇ Obsidian Theatre Company Inc
- ◇ One Four One Collective
- ◇ Opera 5
- ◇ Opera Atelier
- ◇ Other Hearts
- ◇ Outliers Theatre Collective
- ◇ Outside the March
- ◇ Parlous Theatre
- ◇ Phil Rickaby
- ◇ PLATEAU 310 THEATRE COMPANY
- ◇ Pleiades Theatre
- ◇ Princess productions
- ◇ Programs for 50+TMU
- ◇ Punctuate! Theatre
- ◇ REASON d'etre dance
- ◇ Red Snow Collective
- ◇ Riot King



TAPA 2024-25 MEMBERS CONTINUE

- ◇ Rob Norquay
- ◇ Roseneath Theatre
- ◇ Ryan G. Hinds
- ◇ Sara Porter Productions
- ◇ Sean Meldrum
- ◇ Shahrads Fredotti
- ◇ Shakespeare BASH'd
- ◇ Shakespeare in the Ruff
- ◇ Shifting Ground Collective
- ◇ Shillelagh Theatre
- ◇ Small but Mighty Productions
- ◇ Soulpepper Theatre Co
- ◇ Soundstreams
- ◇ Sparrow House Children's Theatre
- ◇ Stakes and Embers
- ◇ Stephen Vincelli
- ◇ Still Your Friend
- ◇ Stratford Festival of Canada
- ◇ Studio 180 Theatre
- ◇ SummerWorks Performance Festival
- ◇ Talk Is Free Theatre Inc
- ◇ Tapestry Opera
- ◇ Tarragon Theatre
- ◇ Thaumatrope Theatre
- ◇ The Disability Collective
- ◇ The King Black Box
- ◇ The Musical Stage Company
- ◇ The National Ballet of Canada
- ◇ The Second City
- ◇ The Theatre Centre
- ◇ Theatre Aurinko
- ◇ Theatre Direct
- ◇ Theatre Gargantua
- ◇ Theatre Passe Muraille
- ◇ Theatre Ya Knowww
- ◇ TO Live
- ◇ Toronto Dance Theatre
- ◇ Toronto Fringe Festival
- ◇ Toronto Metropolitan University School of Performance
- ◇ Toronto Symphony Orchestra
- ◇ TranscenDance Project
- ◇ Twisted Dog Theatre
- ◇ Unbridled Theatre Collective
- ◇ Video Cabaret International
- ◇ WeeFestival of Arts & Culture
- ◇ Wind in the leaves collective
- ◇ Wren Theatre
- ◇ WYRD Productions
- ◇ Yonge Street Theatricals
- ◇ York University (Department of Theatre, Dance & Performance)
- ◇ Young Associates
- ◇ Young People's Theatre

