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A Presentation to the Toronto Alliance for the Performing Arts

Members Survey

December 2007

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Introduction and Methodology

- The Strategic Counsel is pleased to present findings of a survey of 86 member organizations of the Toronto Alliance for the Performing Arts (TAPA).
- Results are based on an online survey of TAPA members conducted between January 22nd and March 16th 2007. The survey was sent to 117 member organizations. Of these, 19 were unable to complete the survey for a variety of legitimate reasons. Of the 98 member organizations able to complete the survey 86 did so. As such, the response rate for the study is 88%.
- 15 member organizations elected to complete hard copies of the survey and submitted their completed questionnaires by fax.
- Since almost all TAPA members responded to the survey, the results can be extrapolated to this population.
- Note: Proportions may not sum to 100% due to rounding.

Executive Summary

- The TAPA members surveyed report having sold more than two million tickets to performances in each of the 2004/05 and 2005/06 seasons. In fact, the number of tickets sold has increased from almost 2.3 million in 2004/05 to almost 2.5 million in 2005/06.
- Unsurprisingly, given the number of tickets sold, single tickets and subscription sales are the single greatest stream of revenue for TAPA members. In the 2004/05 season ticket sales accounted for almost half of total theatre revenue (44%) among TAPA members, that number increased to more than half (53%) for the 2005/06 season.
- In Toronto, TAPA members employ a significant number of people. In fact, the 86 TAPA members surveyed employ more than 7700 individuals in varying capacities. Of these, almost 1600 are employed on a full-time basis.
- TAPA members also form part of a wider network of organizations and businesses benefiting from the performing arts industry through partnerships and cross-promotions. Almost two-thirds (63%) of TAPA's membership participate in partnerships and cross-promotions. Of these, the average number of partnerships is 14.

Detailed Results

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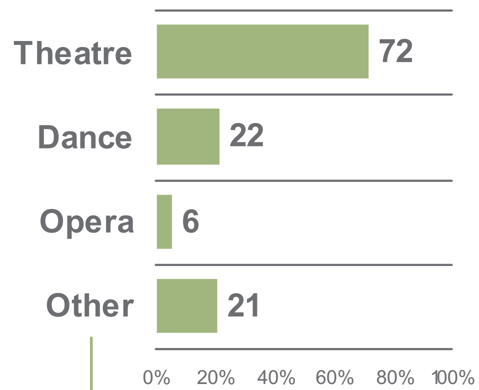
Performances Produced by TAPA Members

- TAPA member organizations produce a wide array of live performances in the city of Toronto including theatre (72%), dance (22%), music and concerts (7%) as well as opera (6%).
- However, member organizations do not limit themselves to these types of performance. They also produce, among other things, interdisciplinary performances, comedy, lectures, and community events.
- When asked to identify their primary performance focus seven-in-ten TAPA members (70%) indicated that it is theatre while one-in-seven reported dance (14%) and 3% indicated opera.
- The variety of TAPA membership is again highlighted by the fact that more than one-in-ten member organizations report “other” types of performance as their primary focus.

Performances Produced by TAPA Members

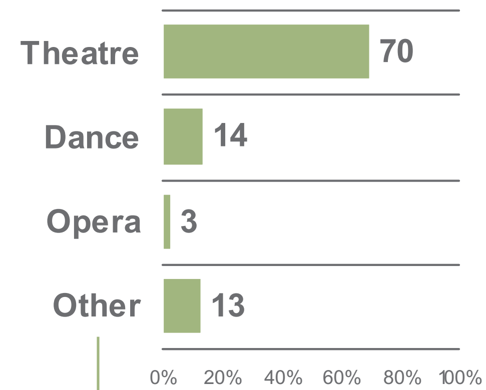
Types of Performances Produced by TAPA Members



Other	
n=	18
	#
Music/Concerts	6
Multi/Interdisciplinary	4
Comedy	2
Lectures/Community events	2
Other	4

Q.A Which of the following types of live performance did your company produce in 2004-05 and/or 2005-06?
Base: Total respondents (n=86)
Note: Multiple mentions accepted

Primary Performance Focus of TAPA Members



Other	
n=	11
	#
Music/Concerts	3
Multi/Interdisciplinary	2
Comedy	2
Other	4

Q.B Which type of live performance is the primary focus of your organization?
Base: Total respondents (n=86)

TAPA Member Theatre Venues

- Almost a third of TAPA member organizations (31%) operate a theatre. Among those organizations operating a theatre, six-in-ten (59%) operate a single theatre while four-in-ten (41%) operate multiple theatres. The number of theatres run by TAPA members operating multiple theatres varies between 2 and 5.

- Combined, the TAPA member organizations surveyed operate 45 different theatre venues, and can seat over 26,000 individuals. As such, the average seating capacity of venues operated by TAPA is 578, however this number is inflated by the large commercial organizations. A more accurate reflection is produced by the median seating capacity of the venues operated by TAPA members, which is 207. The size of theatres operated by TAPA members ranges from a cozy 50 seats to more than 3000 seats.

- Unsurprisingly, given the fact that seven-in-ten (69%) TAPA member organizations do not operate a theatre, a large number of members have rented theatres. In fact, almost eight-in-ten TAPA members (79%) have rented theatres in the past to host productions. The median seating capacity of the theatre venues rented by TAPA members is 150.

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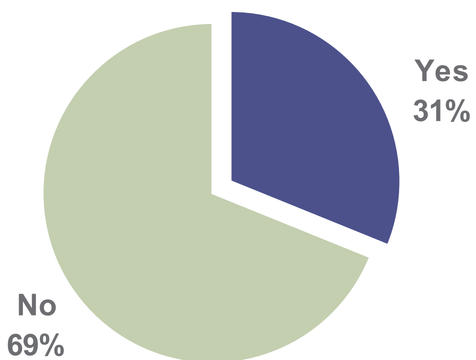
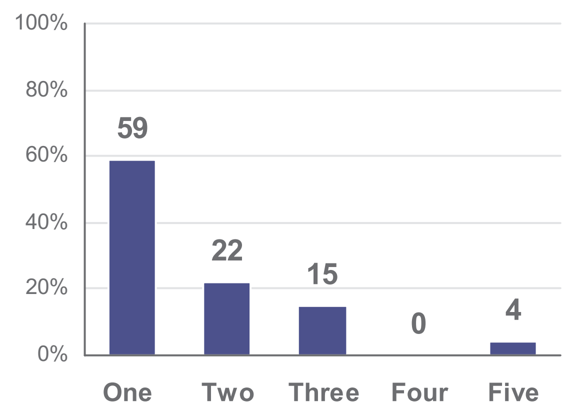
TAPA Member Theatre Venues

Operate a Theatre?



Number of Theatres Currently Operated



Number of Venues operated by TAPA Members Surveyed
45
Median seating capacity of venues operated by TAPA Members
207

Q.1 Does your organization operate a theatre?
Base: Total respondents (n=86)
Q.2 How many theatres does your organization currently operate?
Base: Those organizations that operate a theatre (n=27)
Q.3 Please indicate the capacity for the theatre or theatres your organization currently operates.
Base: Those organizations that operate a theatre (n=27)

Rent a Theatre?

Median capacity of rented theatre venues
150

Q.4 Has your organization rented theatres in the past to host productions?
Base: Total respondents (n=86)
Q.5 What is the average number of seats of the theatre venues that you typically rent?
Base: Those organizations that rented theatres in the past (n=68)

Productions and Performances

- In 2004-2005, TAPA members presented 762 productions in Toronto, that number climbed slightly to 875 for the 2005-2006 season. The median number of productions presented by TAPA members in both 2004/05 and 2005/06 was 2.

- TAPA member organizations produce a significant number of productions each year, however there is considerable variation among the membership with respect to the number of productions presented. In fact, responses range from zero to well over 100 in each of the past two seasons. Unsurprisingly, companies that produce every year are considerably more likely to report producing a greater number of productions in both the 2004-2005 and 2005-2006 seasons.

- More than half of TAPA members presented 2 or less productions in both 2004/05 (57%) and 2005/06 (55%). Furthermore, three-in-ten TAPA members presented between 3 and 10 productions in both 2004/05 (32%) and 2005/06 (30%), and the number of members who presented more than 10 productions increased from 11% in 2004/05 to 15% in 2005/06.

- The TAPA member organizations surveyed were responsible for delivering well over 8000 performances in each of the 2004/05 and 2005/06 seasons. In 2004/05 the member organizations surveyed delivered approximately 8277 performances; in 2005/06 that number climbed to approximately 8752 performances. This averages out – for these two seasons combined – to more than 160 performances weekly by TAPA members.

- The TAPA membership varies considerably in the number of performances it presents in a given year. In fact, the membership breaks into more or less even quartiles with roughly a quarter of TAPA's membership presenting 10 or less performances, between 11 and 25 performances, between 26 and 100 performances and more than 100 performances. This is true of both the 2004/05 and the 2005/06 seasons. Once again, it is clear that TAPA members who produce every year are more likely to report a higher number of performances presented in each of the 2004-2005 and 2005-2006 seasons.

- The median number of performances presented by TAPA members in 2004/05 was 24 and climbed slightly to 26 in 2005/06.

Productions Presented by TAPA Member Organizations

	Total Number of Productions	Median Number of Productions	Range of Responses
2004/05	762	2	0 - 134
2005/06	875	2	0 - 188

	2004/05				2005/06			
	TOTAL	Theatre	Dance	Other	TOTAL	Theatre	Dance	Other
n=	**86**	60	12	14	**86**	60	12	14
	%	%	%	%	**%**	%	%	%
2 or Less	**57**	65	42	36	**55**	62	42	36
3 to 5	**12**	12	25	-	**13**	10	33	7
6 to10	**20**	17	17	36	**17**	18	17	14
More than 10	**11**	7	17	29	**15**	10	8	43

	2004/05			2005/06		
	TOTAL	Produce Every Year	Don't Produce Every Year	TOTAL	Produce Every Year	Don't Produce Every Year
n=	**86**	66	20	**86**	66	20
	%	%	%	**%**	%	%
2 or Less	**57**	48	85	**55**	45	85
3 to 5	**12**	14	5	**13**	14	10
6 to10	**20**	23	10	**17**	21	5
More than 10	**11**	15	-	**15**	20	-

Q.6 In the space provided below, please indicate the number of productions your organization has presented in the each of the following theatre seasons.
Base: Total respondents (n=86)
Note: "Other" includes opera

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Performances Presented by TAPA Member Organizations

	Total Number of Performances	Median Number of Performances	Range of Responses
2004/05	8277	24	0 - 987
2005/06	8752	26	0 - 1074

	2004/05				2005/06			
	TOTAL	Theatre	Dance	Other	**TOTAL**	Theatre	Dance	Other
n=	**86**	60	12	14	**86**	60	12	14
	%	%	%	%	**%**	%	%	%
10 or Less	**27**	25	42	21	**24**	23	50	7
11 to 25	**25**	22	33	29	**24**	22	25	36
26 to 100	**24**	25	17	29	**27**	30	17	21
More than 100	**22**	25	8	21	**25**	25	8	36
DK/NA/Ref	**2**	3	-	-	**-**	-	-	-

	2004/05			2005/06		
	TOTAL	Produce Every Year	Don't Produce Every Year	**TOTAL**	Produce Every Year	Don't Produce Every Year
n=	**86**	66	20	**86**	66	20
	%	%	%	**%**	%	%
10 or Less	**27**	20	50	**24**	17	50
11 to 25	**25**	21	35	**24**	20	40
26 to 100	**24**	30	5	**27**	33	5
More than 100	**22**	27	5	**25**	30	5
DK/NA/Ref	**2**	2	5	**-**	-	-

Q.7 For all of your productions combined, how many performances took place in total in each of the seasons listed below.
Base: Total respondents (n=86)
Note: "Other" includes opera

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Audience Members

- TAPA member organizations combined drew more than 1.08 million unique audience members to performances in Toronto in 2005-2006*.
- Each TAPA member receives, on average, roughly 30,000 unique audience members each season. In fact, the average number of unique audience members who attended a performance increased by 2400; from 28,811 in 2004/05 to 31,211 in 2005/06.
- There is considerable variance in the number of unique audience members attending TAPA member organizations' performances. In 2004/05, four-in-ten TAPA members (42%) reported having 500 or less unique audience members attend their performances while 15% reported having between 501 and 1000 unique audience members. In 2005/06, only three-in-ten (29%) reported having less than 500 unique audience members and there was a corresponding increase in the number of TAPA members who reported having between 501 and 1000 unique audience members (25%). In both 2004/05 (44%) and 2005/06 (46%), just under half of TAPA's membership reported having more than 1000 unique audience members.
- When asked to compare overall total attendance in 2004/05 to 2005/06, half the TAPA membership reported that attendance was going up while one-in-five (20%) report no change. Further, just over a quarter (27%) reported decreases in attendance for the 2005/06.
- Among those TAPA members reporting increases in 2005/06 the increases vary from as little as 2% to as much as 450%. Thus, the average increase in total attendance is 69%, while the median response is 25%.

* This number is an estimate. Where unique audience members were reported those figures were used. For those cases where unique audience members was not reported, an estimate was made using the following formula: theatre capacity (or rental space capacity if applicable) multiplied by number of performances divided by 2. This estimate of unique audience members suggests that almost 2.7 million audience members attended a TAPA performance in 2005-2006 but this number does not take into account double counting that would occur from overlap caused by audience members attending events at multiple TAPA member performances. As such, this estimate assumes that 65% of audience members would have attended only one performance of one TAPA member. NB: These numbers should be analyzed with some caution given that more than four-in-ten TAPA members do not know how many unique audience members attended a performance.

Audience Members

- For those TAPA members who report a decrease in total audience members, there is variance in the reported levels of the decrease. Responses range from decreases as small as 3% to 300%. Consequently, the average decrease in total audience is 33%, while the median response is 13%.
- The performing arts is clearly a draw for people living outside the City of Toronto. This is evidenced by the fact that TAPA members report that, on average, 22% of their audience members are from outside the City of Toronto.
- Furthermore, TAPA members report that, on average, 4% of their audience is from outside Canada.

* Once again, some caution should be given to these numbers as a majority of TAPA members did not know what percentage of their total audience is from outside Toronto or Canada.

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Unique Audience Members

Total number of unique audience members who attended a TAPA performance in 2005-2006
1,077,626*

Average number of unique audience members	
2004/05	28,811
2005/06	31,211

	Total Sample	
	Unique members 2004/05	Unique members 2005/06
n=	86	86
	%**	%**
500 or Less	42	29
501 to 1000	15	25
1001 to 2000	12	16
2001 to 20,000	17	16
More than 20,000	15	14
DK/NA/Ref	44	43

Q.8 A unique audience member is a patron who is counted only once regardless of the number of performances attended. Approximately how many unique audience members attended your organization's performances in the 2004-2005 season? And in the 2005-2006 season?

Base: Total respondents

* This number is an estimate. Where unique audience members were reported those figures were used. For those cases where unique audience members was not reported, an estimate was made using the following formula: theatre capacity (or rental space capacity, if applicable) multiplied by number of performances divided by 2. This estimate of unique audience members suggests that almost 2.7 million audience members attended a TAPA performance in 2005-2006 but this number does not take into account double counting that would occur from overlap caused by audience members attending events at multiple TAPA member performances. As such, this estimate assumes that 65% of audience members would have attended only one performance of one TAPA member. NB: These numbers should be analyzed with some caution given that more than four-in-ten TAPA members do not know how many unique audience members attended a performance.

** Percentages shown exclude do not know responses "DK/NA/Ref"

Comparison of Total Attendance in 2004/05 and 2005/06

	Total Sample	Average Change	Median Change
n=	86	%	%
Up	**50**	**69**	**25**
Same	**20**	**N/A**	**N/A**
Down	**27**	**33**	**13**
DK/NA/Ref	**3**	**N/A**	**N/A**

0% 20% 40% 60% 80% 100%

Q.14 Compared to the 2004-2005 season, was your total attendance up, down or the same for the 2005-2006 season?
Q.15 By what percentage is your attendance [insert response to Q.14] for the 2005-2006 season?
Base: Total respondents (n=86)

Location of Audience Members

	Location of Audience Members	
	Outside City of Toronto	Outside Canada
n=	86	86
	%*	%*
10% or Less	44	94
11% to 25%	28	3
26% to 50%	15	3
More than 50%	13	-
DK/NA/Ref	55 companies	61 companies

	Average	Median
	%	%
Outside City of Toronto	22	15
Outside Canada	4	1

Q.12 What percentage of your total audience is from outside the City of Toronto? Please note that all patrons whose postal code does not begin with the letter “M” are to be considered from outside the City of Toronto.
Q.13 And what percentage of your total audience is from outside of Canada?
Base: Total respondents
* Percentages exclude “don’t know” responses

Single Tickets and Subscriptions

- In each of the past two seasons, the TAPA members surveyed have sold more than 2 million single tickets. In 2004/05, almost 2.3 million tickets were sold, while in 2005/06 the number of tickets sold jumped to almost 2.5 million. On average, TAPA members sold 28,105 single tickets for the 2004/05 season, and 30,003 single tickets for the 2005/06 season.
- While there was a reported increase in the number of single tickets sold by TAPA members in 2005/06 compared to the previous year, the number of paid subscribers decreased marginally by 3.2%.
- Three quarters of TAPA's member organizations (74%) only sell single tickets to their performances. The remaining quarter (26%) sell both single tickets and subscriptions.
- One-in-five TAPA member theatre organizations (20%) and one third of TAPA member dance organizations (33%) sell both single tickets and subscriptions . That number climbs to over four-in-ten (43%) for TAPA members whose primary performance type is neither theatre nor dance.

Single Tickets and Subscriptions

	2004/05	2005/06	Change
n=	81	83	-
Number of Single Tickets Sold	2,276,526	2,490,208	+ 213,682
Average Number of Tickets Sold	28,105	30,003	+ 1898
Median	1200	1500	+ 300
Number of Paid Subscribers	164,343	159,066	5,277 (- 3.2%)

Does your organization sell single tickets only or does it also sell subscriptions?

	Total Sample	Theatre	Dance	Other
n=	86	60	12	14
Single Tickets only	**74 %**	**80 %**	**67 %**	**57 %**
Single Tickets and Subscriptions	**26 %**	**20 %**	**33 %**	**43 %**

0% 20% 40% 60% 80% 100%

Q.10 How many paid single tickets were sold by your organization in both the 2004-2005 and 2005-2006 seasons?
Base: Total Respondents. There were five instances of missing data for 2004/05 season and 3 for the 2005/2006 season.
Q.11 How many paid subscribers belonged to your organization in each of the seasons listed below?
Base: Those organizations selling paid subscriptions (n=20)
Q.9 Does your organization sell single tickets only or does it also sell subscriptions?
Base: Total respondents (n=86)

Revenue Sources for TAPA Member Organizations

- TAPA members have a number of revenue streams such as ticket sales, fundraising and government grants. An examination of the collective financial data gathered illustrates the scale of the performing arts in Toronto. Among those TAPA members who reported their financial data, the average member revenue exceeded 2.4 million in 2004/05 and increased to almost 2.8 million in 2005/06.

- The lion's share of revenue is generated by ticket sales, which accounted for 77% of total revenues in both 2004/05 and 2005/06. Government grants accounted for a further 12% in both seasons followed closely by fundraising – including donations, sponsorships, foundations and special events – which accounted for 11%.

- For each of the revenue streams examined, there has been an increase in 2005/06 over 2004/05 with the exception of corporate donations which have dropped marginally.

- When asked to indicate whether contributions made from corporate and individual donations, foundation grants and government grants, and special events revenues were up or down in 2005/2006 over 2004/05, more TAPA members indicated that contributions were up than down.

- Interestingly, 21% of TAPA members indicated that corporate donations were up, compared to 15% who reported corporate donations being down even though the amount of corporate donations reported previously suggests that corporate donations have decreased.

- Almost four-in-ten TAPA members (38%) reported that individual donations have increased since 2004/05, while one-in-five (20%) report that they have decreased. Similar numbers of TAPA members report government grants are increasing (37%), while less than one-in-five (16%) report that government grants are decreasing. For foundation grants, 28% of TAPA's membership reported an increase, while 22% indicated they are decreasing. Lastly, 23% of the membership reported an increase in revenues from special events while, an equal number (22%) indicated they are going down.

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Revenue Sources for TAPA Member Organizations

	2004/05		2005/06	
	TOTAL	Mean	TOTAL	Mean
	$	$	$	$
Ticket Sales				
Single Ticket Sales	125,617,009	1,590,089	141,266,930	1,788,189
Subscription Sales	23,171,792	293,313	28,051,219	359,631
Total	**148,788,801**	**1,883,402**	**169,318,149**	**2,147,820**
Fundraising				
Individual Donations	9,940,238	124,253	11,310,593	141,382
Corporate Donations	1,883,950	23,847	1,277,339	16,169
Sponsorships	4,753,078	60,166	5,047,918	63,898
Foundations	1,988,800	24,860	2,223,795	27,797
Special Events Net Revenue	2,688,837	33,610	3,840,902	48,011
Total	**21,254,903**	**266,736**	**23,700,547**	**297,257**
Government Grants				
City*	4,418,848	55,236	4,734,078	59,176
Provincial**	6,739,832	84,248	6,951,946	86,899
Federal***	12,968,365	162,105	14,271,440	178,393
Total	**24,127,045**	**301,589**	**25,957,464**	**324,468**
Grand Total	**194,170,749**	**2,451,727**	**218,976,160**	**2,769,545**

Q.16 In the spaces provided below, please list your total revenue from each of the following sources for both the 2004-2005 and 2005-2006 theatre seasons.
Base: Among those who reported their financial information. Base sizes vary between N=78 and N=80
* City Grants include but are not limited to: City of Toronto and Toronto Arts Council.
** Provincial Grants include but are not limited to: Ontario Arts Council, Ontario Cultural Attractions Fund, Ministry of Culture and Trillium.
*** Federal Grants include but are not limited to: Canada Council, Heritage Canada, Department of Foreign Affairs and International Trade.
Note: Not all TAPA members are eligible for grants

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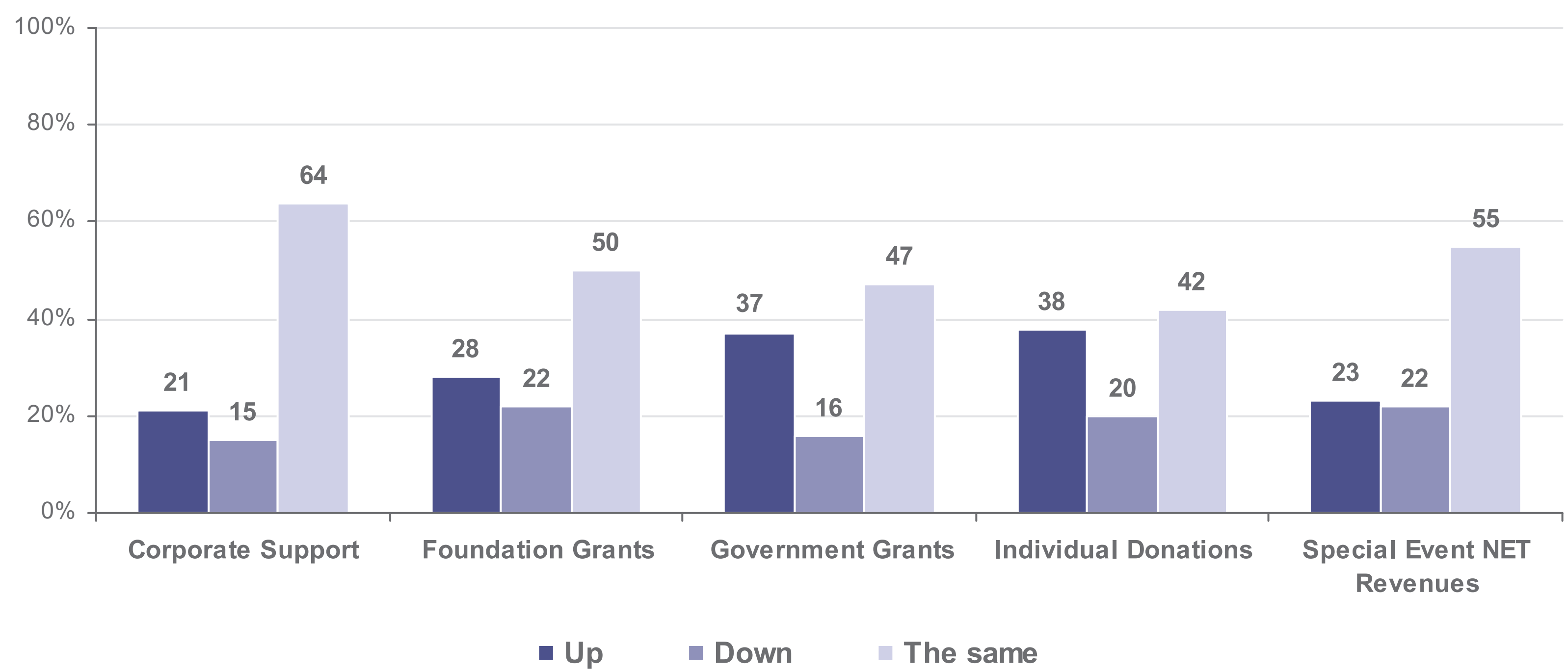
Comparison of Grants and Donations Over Two Seasons



Q.17 For each of the following, please indicate if the contributions are up, down or the same for the 2005-2006 theatre season, compared to the 2004-2005 season.
Base: Total respondents.
Note: Excludes DK/NA/Ref responses. Base sizes vary between n=77 and n=79

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Number of Artistic and Non-Artistic Employees

- The performing arts industry in Toronto employs a significant number of individuals, both artistic and non-artistic. In fact, the 86 TAPA members surveyed employ over 7700 individuals in varying capacities. Of these, almost 1600 are employed full-time.
- Moreover, TAPA members employ an average of 87 staff; 37 non-artistic and 50 artistic. However, given the varying size of member organizations, the number of employees can vary significantly. Full-time employees – artistic and non-artistic combined – among TAPA members varies between zero and 600. The number of part-time employees – artistic and non-artistic – employed by TAPA members ranges between zero and 1700.
- Further evidence of the importance and scope of the performing arts sector in Toronto can be seen from the fact that the more than 13,000 artists in this sector account for 1% of the overall labour force in the city. There are more than 2,200 artists in the City of Toronto who belong to the Canadian Actors' Equity Association.

Number of Artistic and Non-Artistic Employees

	Total	Mean	Median
n=	86	86	86
	#	#	#
Non-Artistic Employees			
Full-time	1175	14	1
Part-time	2360	27	1
Total	**3535**	**41**	**2**
Artistic Employees			
Full-time	411	5	1
Part-time	3772	45	12
Total	**4183**	**50**	**13**
Grand Total	**7718**	**91**	**15**

Q.18 In the spaces provided below please indicate the number of non-artistic full-time and part-time staff currently employed by your organization. Please include yourself. NOTE: Full-time includes those working an average of 30 hours or more per week.
Q.19 Now please indicate the number of individual artistic staff (including all contracts) who have worked for your organization on a full-time or part-time basis for the 2005-2006 season.
Base: Total respondents

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Selected Artists by Occupation in Toronto and Ontario

Performing Artists by Occupation in Toronto and Ontario*		
Occupation	**City of Toronto**	**Ontario**
Actors	2,740	4,230
Conductors, composers and arrangers	405	935
Dancers	755	2,940
Musicians	3,995	12,155
Producers, directors, choreographers and related occupations	5,120	8160
All 5 performing arts occupations	**13,015**	**28,420**
Overall labour force	**1,332,460**	**6,319530**
Performing Artists as % of overall labour force	**1%**	**0.45%**

Canadian Actors' Equity Association**	
Occupation	**City of Toronto**
Performers	2,003
Directors and fight directors	128
Choreographers	4
Stage managers	126
Not applicable	2
TOTAL	**2,263**

* Source: *Artists by region in Ontario: Based on the 2001 Census.* A report prepared by Hill Strategies Research for the Ontario Arts Council, 2006.
**Source: The Canadian Actors' Equity Association.

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TAPA Member Advertising

- TAPA members advertise by using a number of different mediums, the most commonly used is posters and post cards. In fact, almost nine-in-ten TAPA members (89%) use posters and post cards to advertise.

- Eight-in-ten TAPA members advertise in newspapers (81%) and through cross-promotions with other arts organizations (80%), while over seven-in-ten (73%) advertise using web media. Over half the TAPA membership advertise in magazines (55%), and four-in-ten advertise on radio (42%). Moreover, just over one-in-seven TAPA members has advertised on television in the past (15%) and 3% have not used any of the above mediums to advertise.

- Among TAPA members who have advertised in newspapers in the past, over eight-in-ten (81%) have advertised with NOW magazine, making it by far the most commonly used newspaper. Close to four-in-ten have advertised in the Globe and Mail (42%) and/or in the Toronto Star (38%), while a similar number (35%) have advertised with Eye Weekly. TAPA members who advertise in newspapers are much less likely to advertise in The Toronto Sun (12%) and the National Post (6%). It should also be noted that TAPA members also make significant use of newspapers with smaller circulation such as Xtra, Wholenote and Opera Canada among others.

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TAPA Member Advertising Mediums

	Advertising Mediums
n=	86
Post Cards/Posters	89%
Newspapers	81%
Cross-promotions with other arts organizations	80%
Web Media	73%
Magazines	55%
Radio	42%
Television	15%
None of the above	3%

	Newspaper Advertising
n=	69
NOW Magazine	81%
The Globe and Mail	42%
The Toronto Star	38%
Eye Weekly	35%
The Toronto Sun	12%
National Post	6%
Other	33%

Q.20 Which of the following mediums, if any, have you used to advertise in the past year?
Base: Total respondents

Q.21 In which of the following newspapers has your organization advertised in the past year?
Base: Among those who advertise in newspapers (n=69)
Note: Multiple mentions accepted

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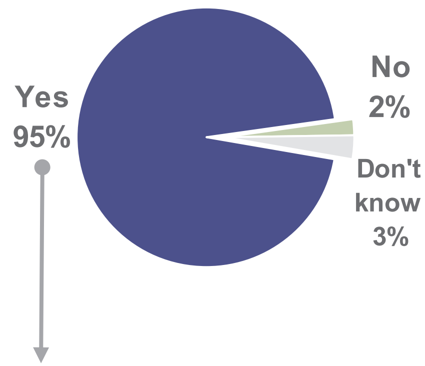
Website Use Among TAPA Members

- Clearly TAPA members are reaching out to potentially interested parties through the internet. Indeed, over nine-in-ten (95%) TAPA member organizations have their own website. However, it less clear how much traffic is visiting these websites. When asked how many hits per week their websites were receiving, seven-in-ten (68%) TAPA members with websites did not know.
- Among TAPA members with websites one-in-five report receiving less than 5000 hits while 5 percent report receiving 5001 to 50,000 hits and 7% report receiving more than 50,000 website hits.
- Among TAPA members with websites, just over a quarter (26%) sell tickets to their productions through their website. Of these seven-in-ten (71%) have the ability to sell tickets and/or subscriptions in real time directly from their inventory.

Website Use Among TAPA Members

Does Organization Have Own Website?

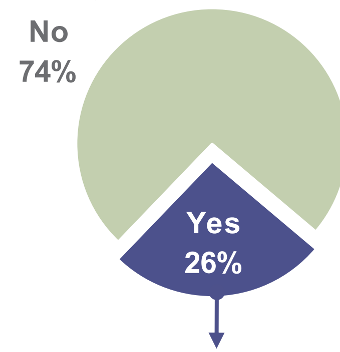


	Website hits per week	Unique hits per week
	%	%
5000 or Less	20	15
5001 to 50,000	5	5
More than 50,000	7	1
DK/NA/Ref	68	79

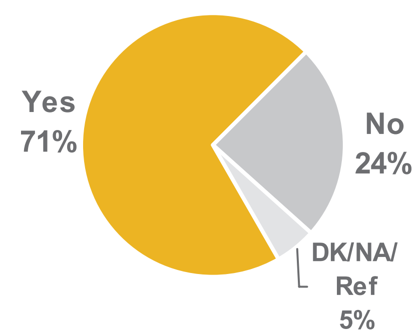
Q.24 Does your organization have its own website?
Base: Total respondents (n=86)
Q.25 In an average week, how many hits does your website receive?
Q.26 And how many unique visitors does your organization's website receive in an average week? A unique visitor is a visitor who is counted only once despite the number of times they access your organizations website.
Base: Those organizations that have a website (n=82)

Website Use for Selling Tickets Among TAPA Members

Ability to Sell Tickets Online



Ability to Sell Tickets in Real Time Directly from Inventory



Q.27 Do you sell single tickets or subscriptions for your productions on your website?
Base: Those organizations that have a website (n=82)
Q.28 Does your organization currently have the ability to sell single tickets and/or subscriptions in real time directly from your inventory?
Base: Those organizations that sell single tickets or subscriptions on their website (n=21)

Partnerships and Cross-Promotions

- Almost two-thirds (63%) of TAPA's membership participate in cross-promotions with other local businesses. In fact, TAPA members participate heavily in cross-promotions with a variety of different types of businesses.
- TAPA members participate on average in 14 different partnerships and cross-promotions. The most common type of partnership is with other theatres (69%) followed by restaurants (52%) and other live venues (39%).
- TAPA members also engage in partnerships and cross-promotions with local charities (33%), Tourism Toronto (25%) and, to a lesser extent, museums (13%) and parking lots (4%).
- It should also be noted that partnerships and cross-promotions exist with a number of other local businesses such as hotels, publishing/printing companies as well as with performance and cultural organizations.

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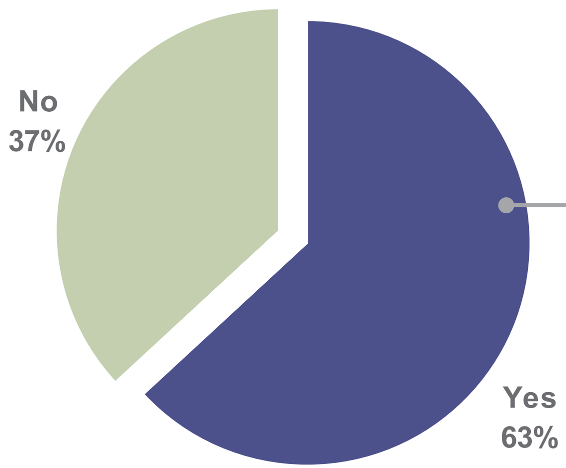
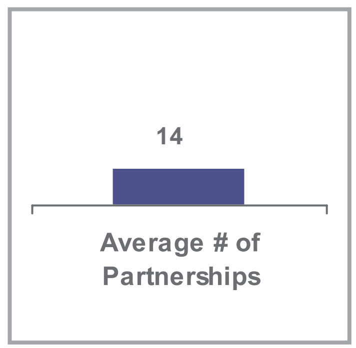
Partnerships and Cross-Promotions





Partnership or Cross-Promotion with...	
n=	54
	%
Other theatres	69
Restaurant	52
Other live performance venue	39
Local charity	33
Tourism Toronto	25
Museum	13
Parking lot	4
Other	50

Q.29 Does your organization participate in any partnerships or cross-promotions with other local businesses?
Base: Total respondents (n=86)
Q.30 With how many local businesses does your organization currently have an existing partnership or cross-promotion?
Q.31 With which of the following types of businesses, if any, does your organization currently have a partnership or cross-promotion?
Base: Those organizations who participate in any partnerships or cross-promotions with other local businesses (n=54)

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High School Performances

- TAPA members are clearly engaged with high schools with four-in-ten (41%) reporting having designated high school matinee performances.
- In fact, the TAPA members surveyed combined to have 2469 high school groups attend a a performance in 2004/05. This represents an average of 29 high school groups attending TAPA member performances in 2004/05.
- In 2005/06 there was an increase of 339 high school groups who attended a TAPA member performance. In the 2005/06 season 2808 high school groups attended a performance which translates into an average of 33 high school groups attending TAPA member performances.

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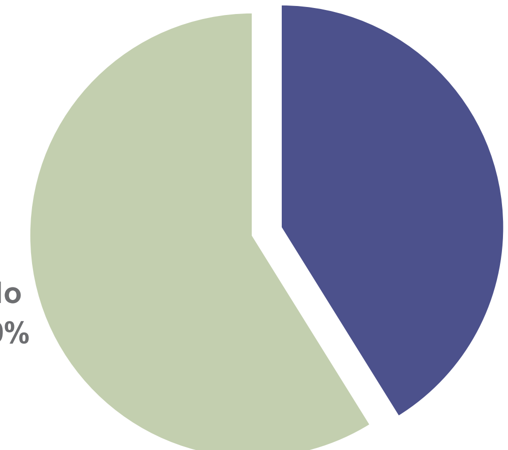
High School Performances



Number of high school groups who attended a performance	
2004/05	2005/06
2469	2808
Average number of high school groups who attended a performance	
29	33

Number of high school groups who attended a performance		
	2004/05	**2005/06**
n=	86	86
	%	%
5 or Less	69	66
6 to 50	23	23
51 to 100	2	4
More than 100	4	5
DK/NA/Ref	2	2

Q.32 Do you have designated high school matinee performances?
Q.33 How many high school groups, if any, attended one of your organization's performances in each of the following theatre seasons?
Base: Total respondents (n=84); there were two instances of missing data.
Note: Includes companies who only perform in high schools and middle schools.

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Toronto Alliance for the Performing Arts - TAPA

Founded in 1980, TAPA is a professional arts service organization dedicated to advancing the arts in the City of Toronto by promoting and advocating on behalf of local theatre, dance and opera companies and providing services to enhance the artistic, technical and administrative development of its membership.

Among the programs and services provided by **TAPA** are: the **T.O. TIX Booth—Toronto's One-Stop Ticket Shop** at Yonge-Dundas Square and online at www.totix.ca; the **Dora Mavor Moore Awards**; the **Go Live Theatre Guide** with current listings for theatre, dance and opera performances; **www.goliveto.ca** featuring comprehensive show listings; **The City Special**,offering free performing arts tickets to members of communities-at-risk; **hipTIX**, offering $5.00 tickets to students between the ages of 15 and 25; **5 Star Experiences**, unique and affordable theatre packages; and the **Commercial Theatre Development Fund**.

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The TAPA Stats Committee: Linda Barnett, Chair (Linda Barnett Consulting Services), Derek Brasier (The Strategic Counsel), Heather Clark (The Corporation of Massey Hall and Roy Thomson Hall), Margot Charlton (Toronto Arts Council), Michael Choo (Ontario Arts Council), Jacoba Knaapen (Toronto Alliance for the Performing Arts), Michael Sullivan (The Strategic Counsel), Lilie Zendel (City of Toronto, Toronto Culture) and also Sybil Choles and Kate McConnell (Humber Arts Admin-Cultural Management Program).