

Before you register your show with the Dora Manager, please consult the Dora eligibility rules and regulations.

To ensure that your show is attended by the appropriate jury and considered for the Dora Mavor Moore Awards, please complete (in full) the Dora Registration Forms for your division. Forms are available for download in the Members Only section of [tapa.ca](http://tapa.ca), or from the Dora Manager ([sandral@tapa.ca](mailto:sandral@tapa.ca)).

We encourage you to register **all your shows at the beginning of the membership year** (September) or as soon as possible to avoid any last minute mistakes or details. If you have any questions, please contact the Dora Manager.

The details of your production are sent to jurors. Please *double check* the confirmation sent to you from the Dora Manager to ensure all information is correct.

Please Note: The information provided on this form will appear *exactly* as is in all of TAPA's printed materials. TAPA is not responsible for any inaccuracies or errors in this registration form. These forms must reflect the opening night credits in your house programme.

Registration must be completed and received by the Dora Manager *21 days* prior to opening. Submission of this form does not automatically qualify your production for inclusion in the Dora Mavor Moore Award.

*You must forward a copy of your house programme to the Dora Manager as soon as it becomes available. Please mail to:*  
215 Spadina Avenue, Suite 210  
Toronto, Ontario  
M5T 2C7

## **Rules and Regulations**

- By registering your show with the Dora Mavor Moore Awards, you agree to provide *two (2) complimentary tickets* to each juror in your division. You may include restrictions on ticket reservations in your registration forms.
- *DO NOT* contact the jurors directly. If you have any questions regarding the jurors or their attendance, you may contact the Dora Manager who will discuss your concerns with the jurors.
- Please provide *clear* and *accurate* information on registration forms. Do not change or alter categories on the Division Information sheet.
- Requests for changes to information for a show that has already been registered should be made to the Dora Manager as early as possible.

Eligibility Criteria, Rules and Regulations are subject to change without notice.

## Eligibility Criteria

### All Divisions

1. Productions must be produced or presented by a member in good standing of the Toronto Alliance for the Performing Arts, whose membership category includes eligibility for the Dora Mavor Moore Awards. Productions must be registered in the Dora division that matches the producing company's membership category (i.e. if you are a dance company, you must register your production in the dance division unless you have requested permission to do otherwise).
2. Productions must be professional and must be described by their producer as a theatrical work by a theatre company and remunerates the artists in the registered production.

Professional for the purposes of the DMMA is defined as a work by a company or organization which supports, presents and / or produces the work of professional artists. A professional artist is defined as an artist whose arts practice has assumed career significance through a combination of individual competence, reception by the community and economic return.

3. Only the opening night cast of a production is eligible.
4. Workshops, excerpts and training productions are not eligible. Currently, the Fringe of Toronto Festival and Summerworks Festival are not eligible for the DMMA.
5. No production can be eligible if it has previously been considered by a jury within a five (5) year period. This includes remounts and continuous runs.

A "remount" is defined as a production which, once closed, is remounted using the stage manager's copy of the prompt script and either of the following elements; the original set and costume designer and / or at least fifty (50%) percent of the speaking roles (five [5] lines or more) are played by artists engaged for the previous production.

For dance productions, a "remount" is defined as a production which, once closed, is remounted by the original producer, with the work's choreographer or the choreographer's appointed representative (i.e. a rehearsal director) directing the work; or is remounted by the original producer with the choreography reconstructed based on archival footage and/or notation from the original production; and the original set and/or original costumes and/or original score or soundtrack are used.

6. Productions are eligible for consideration in one (1) division only.
7. Producers must file a production information sheet with the Dora Awards at least three weeks (21 days) prior to the opening performance.
8. The Dora Manager shall rule on any questions regarding eligibility. It is beyond the mandate of juries to determine eligibility of any production.
9. Requests for exceptions must be in writing and sent at least one (1) month prior to the opening performance to the Dora Manager who will present the request to the Dora Eligibility Committee for consideration.
10. The deceased are not eligible for Dora consideration unless they have passed away during the current Dora year.

### GENERAL THEATRE PRODUCTION DIVISION

1. A production with a budget greater than **\$100,000\*** must be registered in the *General Theatre Production Division* unless it takes place in a venue with **149 seats or less**, in which case you may choose to register in the *Independent Theatre Production Division*. However, if the production is produced or co-produced by a venued company, it **must** be registered in the *General Theatre Production Division* regardless of seating capacity.

*\*this includes all creation/production expenses and funds contributed by presenters, co-producers and in-association partners, and excludes all expenses associated with touring (refer to Production Budget Information document below for further details)*

2. To be eligible for all awards in this Division, the production must run a minimum of seven (7) performances excluding previews, and must be open to the general public in the City of Toronto. To be eligible for the Outstanding Touring Production award, the production must run a minimum of six (6) performances excluding previews, and must be open to the general public in the City

of Toronto.

3. A production may be eligible for Outstanding New Play provided that it is the Canadian premiere of a Canadian play or musical, and provided that the production meets all other eligibility requirements for this division.

Canadian premiere of a Canadian play or musical is defined for the purposes of the DMMA to be the first professional production of the play or musical in Canada in *the original language in which it was written*. This award goes to the playwright, and is not an award for the production.

4. The Outstanding Touring Production award is for theatrical productions not originating in Toronto and not co-produced with a TAPA member, and will be awarded to the presenting TAPA member company. In this category, the TAPA member company is presenting an existing piece, and does not have artistic input. Touring productions are not eligible for any other awards.

### **MUSICAL THEATRE DIVISION**

1. All productions that are described and promoted as Musical Theatre shall be eligible.
2. A production may be eligible for Outstanding New Musical/Opera provided that it is the Canadian premiere of a Canadian play or musical, and provided that the production meets all other eligibility requirements for this division.

Canadian premiere of a Canadian play or musical is defined for the purposes of the DMMA to be the first professional production of the play or musical in Canada in *the original language in which it was written*. This award goes to the writing/composing team, and is not an award for the production.

### **INDEPENDENT THEATRE PRODUCTION DIVISION**

1. A production with a budget of less than **\$99,999\*** must be registered in the *Independent Theatre Production Division* unless it takes place in a venue with **150 seats or more**, in which case you may choose to register in the *General Theatre Production Division*. However, if the production is produced or co-produced by a venued company, it **must** be registered in the *General Theatre Production Division* regardless of seating capacity.

*\*this includes all creation/production expenses and funds contributed by presenters, co-producers and in-association partners, and excludes all expenses associated with touring (refer to Production Budget Information document below for further details)*

2. A production must run a minimum of seven (7) performances excluding previews, and must be open to the general public in the City of Toronto.
3. Productions in this Division must be presented as a full evening of theatre. Two or more works presented together as a full evening of theatre will be eligible if they are presented by the same producing company or in co-production.
4. A production may be eligible for Outstanding New Play or New Musical provided that it is the world premiere of the production, and provided that the production meets all other eligibility requirements for this division.

World premiere is defined for the purposes of the DMMA to be the first professional production of the play or musical in *any language, anywhere in the world*. This award goes to the writer or in the case of a musical to the writing / composing team, and is not an award for the production.

### **THEATRE FOR YOUNG AUDIENCES DIVISION**

1. All productions that are described and promoted as productions for children or young audiences shall be eligible.
2. The production must run a minimum of four (4) performances in the City of Toronto, though not necessarily in one location.

### **DANCE DIVISION**

1. All productions that are described and promoted as Dance shall be eligible.
2. Must run a minimum of three (3) performances, and be open to the general public in the City of Toronto.

### **OPERA DIVISION**

1. All productions that are described and promoted as Operas shall be eligible.
2. A production must run a minimum of four (4) performances excluding previews, and must be open to the general public in the City of Toronto.

## **Award Categories**

### **General Theatre Production Division (13 Awards)**

- Outstanding New Play
- Outstanding Production
- Outstanding Touring Production
- Outstanding Direction of a Play / Musical <sup>+</sup>
- Outstanding Performance by a Male in a Principal Role
- Outstanding Performance by a Female in a Principal Role
- Outstanding Performance in a Featured Role / Ensemble
- Outstanding Original Set Design <sup>\*\*</sup>
- Outstanding Original Costume Design <sup>\*\*</sup>
- Outstanding Original Lighting Design <sup>\*\*</sup>
- Outstanding Original Sound Design / Composition
- Outstanding Musical Direction <sup>\*\*</sup>
- Outstanding Original Choreography <sup>+</sup>

### **Musical Theatre Division (4 Awards)**

- Outstanding Production
- Outstanding Performance by a Male
- Outstanding Performance by a Female
- Outstanding New Musical / Opera <sup>\*</sup>

### **Opera Division (2 Awards)**

- Outstanding Production
- Outstanding Performance

### **Independent Theatre Production Division (10 Awards)**

- Outstanding New Play or New Musical
- Outstanding Production
- Outstanding Direction
- Outstanding Performance by a Male in a Principal Role
- Outstanding Performance by a Female in a Principal Role
- Outstanding Performance in a Featured Role / Ensemble
- Outstanding Original Set Design
- Outstanding Original Costume Design
- Outstanding Original Lighting Design
- Outstanding Original Sound Design/Composition

### **Theatre for Young Audiences Division (2 Awards)**

- Outstanding Production
- Outstanding Performance

### **Dance Division (4 Awards)**

- Outstanding Original Choreography
- Outstanding Performance
- Outstanding Original Sound Design / Composition
- Outstanding Production

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<sup>\*</sup> Awards also open to Opera productions

<sup>+</sup> Awards also open to Musical Theatre productions

## **Award Descriptions**

### **GENERAL , MUSICAL, OPERA AND INDEPENDENT THEATRE**

- Outstanding New Play (General)
- Outstanding New Musical / Opera (Musical & Opera)
- Outstanding New Play or New Musical (Independent)  
*A production may be eligible for Outstanding New Play or Outstanding New Musical / Opera provided that it is the world premiere of the production and provided that the production meets all other eligibility requirements for this division. This award is presented to the playwright(s) or composer(s) or librettist(s) / composer(s) team*
- Outstanding Production (General)
- Outstanding Production (Independent)  
*All non-musical productions which meet all the required criteria are eligible for this award. This award is presented to the producing company.*
- Outstanding Production (Musical)  
*All productions which are described and promoted as musical productions and which meet all the required criteria are eligible for this award. This award is presented to the producing company.*
- Outstanding Production (Opera)  
*All productions which are described and promoted as an opera shall be eligible. This award is presented to the producing company. Touring productions that do not originate in Toronto will only be eligible for the Outstanding Production award.*
- Outstanding Touring Production (General)  
*The Outstanding Touring Production award is for theatrical productions not originating in Toronto and not co-produced with a TAPA member and will go to the presenting TAPA member company. In this category, TAPA member company is presenting an existing piece and does not have artistic input. Touring productions are not eligible for any other awards.*
- Outstanding Direction of a Play/Musical (General & Musical)
- Outstanding Direction (Independent)  
*Any persons engaged for the purpose of directing a production which meets all required criteria are eligible for this award. The director is responsible for conceptualizing and/or staging the production.*
- Outstanding Performance by a Male in a Principal Role (General)
- Outstanding Performance by a Male in a Principal Role (Independent)  
*All principal male performers in a production which meets all required criteria are eligible. Ensembles cannot be considered in this category. The producer must decide whether the performer belongs in the Principal Role category based on their knowledge of the production. It is beyond the mandate of the jurors to decide in which category to place the performer.*
- Outstanding Performance by a Female in a Principal Role (General)
- Outstanding Performance by a Female in a Principal Role (Independent)  
*All principal female performers in a production which meets all required criteria are eligible. Ensembles cannot be considered in this category. The producer must decide whether the performer belongs in the Principal Role category based on their knowledge of the production. It is beyond the mandate of the jurors to decide in which category to place the performer.*
- Outstanding Performance by a Male (Musical Theatre)
- Outstanding Performance by a Female (Musical Theatre)  
*All principal performers in a production which meets all required criteria are eligible. Ensembles cannot be considered in this category.*
- Outstanding Performance (Opera)  
*All performers in a production that meet all required criteria are eligible. The producer may place the Ensemble in this category. It is beyond the mandate of the jurors to decide whether the performers should be considered individually or as an ensemble.*
- Outstanding Performance in a Featured Role / Ensemble (General)
- Outstanding Performance in a Featured Role / Ensemble (Independent)  
*All featured performers in a production which meets all required criteria are eligible. The producer may place the Ensemble in this category. The producer must decide whether the individual performer belongs in the Featured Role category based on their knowledge of the production. It is beyond the mandate of the jurors to decide in which category to place the performer or if they should be considered individually or as an ensemble.*
- Outstanding Original Set Design (General, Musical & Opera)
- Outstanding Original Set Design (Independent)  
*Any person(s) engaged as a set designer by a TAPA member for a production originating in Toronto\*. A set designer is responsible for conceptualizing and co-ordinating or directing the realization of the set design.*

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- Outstanding Original Costume Design (General, Musical & Opera)
- Outstanding Original Costume Design (Independent)  
*Any person(s) engaged as a costume designer by a TAPA member for a production originating in Toronto\*. A costume designer is responsible for conceptualizing and co-ordinating or directing the realization of the costume design.*
- Outstanding Original Lighting Design (General, Musical & Opera)
- Outstanding Original Lighting Design (Independent)  
*Any person(s) engaged as a lighting designer by a TAPA member for a production originating in Toronto\*. A lighting designer is responsible for conceptualizing and co-ordinating or directing the realization of the lighting design.*
- Outstanding Original Sound Design / Composition (General)
- Outstanding Original Sound Design / Composition (Independent)  
*Any person(s) engaged as a sound designer/composer by a TAPA member for a production originating in Toronto\*. This award recognizes outstanding achievement in composition of original music or original sound or the adaptation of sound elements either live or pre-recorded.*
- Outstanding Musical Direction (General, Musical & Opera)  
*Any persons engaged as a musical director for a production that meets all required criteria are eligible for this award. A musical director is responsible for conceptualizing, providing musical direction and/or conducting any live music played or sung on stage in a play, musical or opera.*
- Outstanding New Choreography (General & Musical)  
*Any person(s) engaged as a choreographer by a TAPA member for a production originating in Toronto\*. A choreographer is the person engaged for the purpose of creating and/or staging dance numbers and/or specialized movements.*

**THEATRE FOR YOUNG AUDIENCES**

- Outstanding Production  
*All productions which are described and promoted as productions for children or young audiences shall be eligible. This award is presented to the producing company.*
- Outstanding Performance  
*All performers in a production that meet all required criteria are eligible. The producer may place the Ensemble in this category. It is beyond the mandate of the jurors to decide whether the performers should be considered individually or as an ensemble.*

**DANCE**

- Outstanding Original Choreography  
*Any person(s) engaged as a choreographer by a TAPA member for a dance piece that has its world premiere in Toronto; or any person(s) engaged as a choreographer by a TAPA member for a dance piece originating in Toronto\* that has its Toronto premiere.*
- Outstanding Performance  
*Any person(s) engaged as a dancer, or an ensemble by a TAPA member for a dance piece that has its world premiere in Toronto; or any person(s) engaged as a dancer, or an ensemble by a TAPA member for a dance piece originating in Toronto\* that has its Toronto premiere.*
- Outstanding Original Sound Design/Composition  
*Any persons engaged as a composer/sound designer by a TAPA member for a dance piece that has its world premiere in Toronto; or any persons engaged as a composer/sound designer by a TAPA member for a dance piece originating in Toronto\* that has its Toronto premiere.*
- Outstanding Production  
*Any production produced or presented by a TAPA member. No production, including remounts\*\*, can be eligible if it has previously been considered by a jury within a five year period.*

\* A production originating in Toronto is defined for the purposes of the Dora Mavor Moore Awards as follows: the production company responsible for the creation of the production has its head office in Toronto; OR the independent artist responsible for the creation of the production is a resident of Toronto.

\*\* For dance productions, a remount is defined as a production which, once closed, is remounted by the original producer, with the work's choreographer or the choreographer's appointed representative (i.e. a rehearsal director) directing the work; or is remounted by the original producer with the choreography reconstructed based on archival footage and/or notation from the original production; and the original set and/or original costumes and/or original score or soundtrack are used.

## **Production Budget Information**

*applicable to non-venued companies only*

The Production Budget, which indicates the division in which your production should be registered, represents all the expenses associated with the creation/rehearsal period that leads directly up to opening night. Whether your company or a co-producing partner is paying for these expenses, they must be included in your calculation. Expenses incurred during development periods for the production are not included in the calculation.

Costs that need to be included (if applicable) to determine your production budget:

- Performer fees and benefits
- Creative team fees and benefits
- Stage Manager, Production Manager and other technicians
- Royalties
- Production expenses - Sound, Lighting, Sets, Props, Costumes, Video etc
- Marketing expenses - Publicist, Design, Advertising, Printing, Distribution, House Program etc
- Rehearsal space rental
- Theatre costs – Theatre rental, load-in/load-out crew, transportation, Box Office/FOH Services

## **Co-Productions / In Association Productions / Presentations**

### **1. CO-PRODUCTION:**

Generally has a credit like:

*Show X*, a co-production of COMPANY A and COMPANY B  
or  
COMPANY A and COMPANY B present *Show X*

In this instance, both companies are likely to have invested in the initiation and subsequent development of the work. The companies may have applied for grants or secured other financing in collaboration with each other. Decisions will likely be reached collectively by staff members or artists from each company. Artists associated with the work may have their contracts with either COMPANY A or COMPANY B.

If either COMPANY A or COMPANY B of a co-production is a venued company, the production should be registered in the General Theatre Production Division.

### ***examples:***

- *Goodness*, a Volcano/ Tarragon co-production (General Theatre Division)
- Native Earth Performing Arts and the Turtle Gals Performance Ensemble present *The Scrubbing Project* (Independent Theatre Division)
- *Of Mice and Men*, CanStage in co-production with Theatre Calgary (General Theatre Division)

**Note:** If one of the co-producing parties is a venued company, your production must be registered in the General Theatre Production Division.

### **2. IN ASSOCIATION**

Generally has a credit like:

*Show X*, produced by COMPANY A in association with COMPANY B  
or  
COMPANY A in association with COMPANY B presents *Show X*

In this instance, COMPANY A is generally considered the lead producer. COMPANY A likely initiated the project and has secured a limited number of resources from COMPANY B in order to bring the project to fruition. Generally, COMPANY A is not being paid a fee by COMPANY B, but COMPANY B will be providing some services on the production, which may or may not include venue rental,

marketing support, box office, technical support etc. All of the artists associated with the work will likely have their contracts with COMPANY A.

“In association” productions that meet the required criteria may be registered in the Independent Theatre Production Division where COMPANY A is non-venued. In this case, COMPANY B may be venued or not.

**examples:**

- Cahoots Theatre Projects and Modern Times Stage Company in association with Theatre Passe Muraille present *The Sheep and the Whale* (Independent Theatre Division)
- *The Four Horsemen Project* produced by Volcano in association with Factory Theatre, Crooked Figure Dances and Global Mechanic (Independent Theatre Division)
- *Singkil* produced by fu-GEN Asian Canadian Theatre Company in association with Factory Theatre (Independent Theatre Division)
- Obsidian Theatre Company presents *The Polished Hoe* in association with Harbourfront Centre (General Theatre Division)

### **3. PRESENTATIONS**

Generally has a credit like:

COMPANY A presents COMPANY B's *Show X*

In this instance, COMPANY A, the presenter, will have programmed COMPANY B's work in its venue, possibly as part of a series, and is likely to be paying COMPANY B a presentation fee. COMPANY A may be retaining all the box office revenue generated by the production, or splitting it with COMPANY B under certain circumstances. COMPANY A is likely to design and implement the marketing campaign for the season – if not, they will likely have final approval rights over any marketing materials created by COMPANY B. COMPANY A is likely to be covering the venue costs – rental and tech crew. All of the artists associated with the work will likely have their contracts with COMPANY B.

**examples:**

- CanStage presents the Crow's Theatre production of *What Lies Before Us* (General Theatre Division)
- Buddies in Bad Times Theatre presents da da kamera's final presentation *House* (General Theatre Division)
- Harbourfront Centre presents *Mabou Mines DollHouse* (General Theatre Division)
- The Theatre Centre and Native Earth Performing Arts present *UQQUAQ* (Independent Theatre Division)

### **Some questions you may want to consider when registering your show...**

The ideas of **stewardship** and **commitment to the development process** of the work should be at the heart of determining which producer is listed as the “Producing/Presenting Company”.

Some pertinent questions may be:

- Which TAPA member initiated the work/project?
- Did one of the TAPA members secure the bulk of the finance over the project's duration to date?
- Has one TAPA member invested a significantly longer period of time in the development of the work?
- Does one TAPA member have a significantly higher percentage of its annual budget invested in the work?

If one member is clearly the steward of the work, it is likely that that member is to be listed as the Producing/Presenting Company on the Dora nomination form – and it is that member's decision as to whether to co-name another member or not.

## **Eligibility Year**

1. The Dora Mavor Moore Awards eligibility year runs from June 1st to May 31st.
2. Productions opening after May 22 will be required to register for the following eligibility year.

## **Jury Selection**

1. The Jury Selection Committee of the Dora Mavor Moore Awards shall be struck each December. The purpose of the Committee shall be to empanel the Juries for the following eligibility year.
2. The Committee shall commence deliberations by the second week of January and conclude its deliberations by the end of the first week of March with a view to ratification of its proposed jury members at the March meeting of the TAPA Board of Directors.
3. Contemporaneous with the striking of the Committee, nominating forms may be sent to all theatre, dance and opera companies which are members of TAPA soliciting names of persons to comprise the Juries. It is suggested that the names of the previous season's nominees also be considered as potential jurors.

## **Jury Composition**

1. Each Jury shall be composed of up to ten (10) individuals, with the best efforts to cast the juries from at least one of each of the following:
  - Actor / Performer
  - Playwright
  - Designer
  - Director
  - Administrator
  - Educator
  - Technician / Stage Manager
2. The Committee shall create a two-tiered list in order of preference. (i.e. an "A" list "B" list). The complete two-tiered list shall be ratified by the TAPA Board of Directors. Following ratification, the Committee, with the assistance of the Dora Manager, shall contact these persons in sequence inviting them to serve on a Jury. If none of the individuals in a given division can serve, then the Committee must reconvene to select further candidates and present them for the TAPA Board ratification.
3. Each juror shall be required to attend an orientation session prior to the beginning of the season. A comprehensive package including the rules and guidelines governing service on a Jury shall be given to each juror.
4. Jurors are expected to attend all eligible productions in their division. It is beyond the mandate of juries to determine the eligibility of any production.
5. A juror who does not attend 85% of eligible productions may, at the discretion of the Dora Manager, be dismissed.
6. Juries will meet separately three times a year. The Dora Manager and TAPA Executive Director will facilitate the meetings.
7. Each Jury will select a jury chair to break any potential tie votes.

## Year-End Procedures for Juries

### Nominees

1. The Accounting Firm of the Dora Mavor Moore Awards shall email to all jurors a list of eligible candidates for nomination for each category.
2. Each juror shall short list a maximum of five (5) candidates in each award category and return his/her list to the Accounting Firm of the Dora Mavor Moore Awards by confidential fax or in-person. Minimum 1
3. The Accounting Firm shall email to each jury a first ballot containing a list of all short-listed candidates for each category.
4. Each member of the jury shall cast his/her secret ballot for the outstanding five (5) candidates of the season in all categories in the following manner; five (5) points for his/her first choice, four (4) points for the second choice, three points (3) for the third choice, two (2) points for the fourth choice and one (1) point for the fifth choice. *Jurors must assign 5 points to a first choice, but may assign other points as they see fit.* Such ballot shall be sent to the Accounting Firm by private email, confidential fax or in-person. No member of the jury may abstain from voting in any category nor may they vote for fewer than the prescribed number of nominees in any one category.
5. The Accounting Firm shall tabulate the votes of each jury. The actual number of votes received shall not be disclosed by the Accounting Firm to anyone, including the staff and board of the Dora Awards, the juries or to any other person or entity. The nominees shall be the first five (5) eligible candidates to receive the most votes. In the event of a (or several) tie(s), nominees in excess of the five (5) allotted spots will be dropped. *The minimum number of nominees shall be two (2), and maximum number of nominees shall not exceed five (5).* In the case of a five-way tie (or more) for second place, the tie shall be broken by tabulating the number of jurors who voted for each choice. If this does not break the tie, the tie shall be broken by switching the points attributed to ordinals for each choice. The Accounting Firm shall provide the Dora Awards with a list of the nominees in each category of each division after the Dora Press Conference.

### Winners

1. Final ballots containing a list of nominees in each category shall be emailed by the Accounting Firm to every juror in each division. All jurors shall, by secret ballot, place the nominees in the following order: first (1<sup>st</sup>) place to his/her first choice, second (2<sup>nd</sup>) place to his/her second choice, third (3<sup>rd</sup>) place to his/her third choice, fourth (4<sup>th</sup>) to his/her fourth choice, fifth (5<sup>th</sup>) to his/her fifth choice.
2. Final ballots shall be sent by jurors to the Accounting Firm by confidential fax or in-person.
3. The Accounting Firm shall tabulate the votes of each jury in each category. The winners in each category of each division shall be the nominee receiving the highest number of first (1<sup>st</sup>) place votes.

*In the event of a tie, the jury will be sent a tie-breaking ballot. If this measure does not break the tie, the jury chair's vote will be used to break the tie. The jury chair will be selected by the respective juries.*

The actual number of votes received by any nominee shall not be disclosed by the Accounting Firm to anyone on the Dora Mavor Moore Awards staff or the TAPA Board, the juries or any other person or entity. The Accounting Firm shall retain all ballots for a period of one year. The names of the winners shall not be made public until the presentation of the Dora Mavor Moore Awards.