

GENERATOR

**Annual Report
2018/19**

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Introduction

One of Generator's core values is **iteration**. In creative practice, it is hard to see iteration because it is so core to what we do that it becomes invisible. Iteration is the practice of repeating something—an idea, line, or movement—over and over, with slight adjustments each time, until we land on what feels “right.” (If you are the kind of artist that ever feels like something is “right,” that is.) **Iteration is a practice of agility and discomfort, with a willingness to try and fail—and try again.**

We live in precarious times; as our governments change, our resources change, the costs of living in cities change, and the expectations of what can be accomplished change—often not in the way we wish. **Iteration is key to curiosity and taking risks.** For Generator, this means being willing to consider—and reconsider—all the things we hold true and safe.

In 2019 one of our curiosities was: how can this historically theatre-oriented organization work *outside* of theatre? We opened our doors to the first resident dance organization since Generator's transition—The Toronto Community Dance Love-in—and welcomed our first opera singer—Teiya Kasahara—to Artist Producer Training. We also opened ourselves to receiving donations. We launched a Patreon focused on ArtistProducerResource.com in March and held a fundraiser, “Wrecked,” in June.

While these initiatives remain small in scope, they are showing us that our work is appreciated and that **being open to change allows shifts that bring things we could never have imagined.**



What Made us Proud in 2018/19

Kristina Lemieux, Lead Producer

The Generator Team: I feel so honoured to work with this creative, powerhouse team of folks who are so willing to adventure, test, and deeply invest in the communities we are part of and building.

ArtistProducerResource.com: This wiki is less than two years old, and when I am in theatre lobbies or travel across the country I am told by countless artists how vital this tool is to their learning and agency in their art-making.

The Artist Producers: We have now trained 27 Artist Producers through APT. These folks are rocking it across Canada and abroad. Only four years in, we are seeing the impact of one-size-fits-one, long-term training making our sector more sustainable.

Sedina Fiati, Artist Producer Training Facilitator

I'm proud that we held space for and did our best to meet the individual and collective needs of our 2018/2019 cohort, embodying the **one-size-fits-one** philosophy. I'm proud that we did another round of **Woke 2.0** workshops, sharing tools and resources for a more inclusive arts industry, with over 30 people attending. I'm proud that **APT attracted an amazing and diverse pool of candidates** again this year.



Keshia Palm, Online Content Producer

We added a **diverse range of content on ArtistProducerResource.com** in different mediums:

- 3 Land Acknowledgement Videos
- 3 ASL Vlogs
- ArtistProducerResource.com Patreon Launch Video, Generator Staff Video, APT Macro Video, APT Participant Videos
- Added a second Finance-Related Infographic
- 2 ASL/Interpretation Infographics

We created a **social media format** that increases the visibility of ArtistProducerResource.com and makes it a major part of our brand/social presence, while also generating new content in the form of informational graphics. These changes have helped increase our followings across social media by between 12% and 51% across platforms.

We began **standardizing approaches to content creation** for ArtistProducerResource.com and Generator's Youtube Channel, starting with the development of a content creation guide.



Annie Clarke, Communications Producer

Creating our **first Annual Report** (for 2017/18)! This was a big undertaking, but an immensely satisfying way to step back and appreciate all the work that has gone into transforming Generator under Kristina's leadership.

Launching the **ArtistProducerResource.com newsletter** in June. This is a benefit we introduced to incentivize Patreon subscriptions, which raise funds for ArtistProducerResource.com. I've loved creating these newsletters—it makes me so proud to see how rapidly and dynamically the wiki is developing.

Our **working environment**. It is no small feat that Generator is able to function even when the staff are not in the same place. I was working based out of the country for six months in 2018/19, and I continued to feel so supported by Generator. I love the way we work as a staff; the big questions we tackle together, the hard questions we ask each other, and the space we have to share our voices, and to all play a part in shaping Generator.

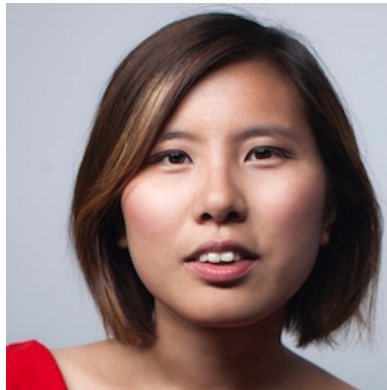
Professional Development Programs

Artist Producer Training

Artist Producer Training (APT) is a paid training program. Participants learn effective producing strategies over three semesters of coursework led by staff and seasoned independent guest artists, followed by one practicum project with a mentor company. Graduates of APT create and implement projects and budgets that have the goal of **paying a better wage to artists**, gaining skills to **sustain a career in the arts**, and **improving the overall health of the performing arts ecology**.

In total, the program includes over 120 hours of instruction between October-May. Our 2018/19 Call for Submissions went out in April 2018. We received a **record number of 50 applications**. Due to financial constraints at the organizational level, we made the difficult decision to reduce the cohort size from eight to six, which we hope will be temporary. We **increased the participant stipend** from \$1,000 to \$1,250, disbursed quarterly.

Our 2018/19 APT participants (pictured, clockwise) and their practicum placements were: **Jordan Campbell** (SummerWorks), **Karthy Chin** (Young People's Theatre), **Mikaela Demers** (Luminato), **Teiya Kasahara** (Nightwood Theatre), **Jamie Kasiama** (self-directed with a focus on fundraising and community organizing) and **Tsholo Khalema** (Musical Stage Co).



In 2018/19, APT facilitators were **Sedina Fiati** and **Kristina Lemieux**. Topics of learning included Information Management, Self Care, Budgets, Grant Writing, Indigenous Relations, Team Building, Mentorship and Relationship Building, Publicity, Marketing, Social Design, Artistic Producing, Fundraising, Sponsorship, Rights and Royalties, Producing in Non-Conventional Spaces, Critical Paths and Production Planning.

Instructors and presenters included current and past Generator staff, APT alumni, current and past companies in residence, as well as many other leading artists and subject matter experts: **David Abel, Lisa Alves, Cole Alvis, Eva Barrie, Pat Bradley, Kulbiner Saran Caldwell, Naomi Campbell, Zachary Florence, Susanna Fournier, Mel Hague, Joel Klein, Netta Kornberg, Christopher Manousos, Elenna Mosoff, Natasha Mytnowych, Laura Nanni, Rachel Penny, Audrey Quinn, Kaitlyn Riordan, Aislinn Rose, Alicia Rose, Carrie Sager, Nikki Shaffeeullah, The Toronto Dance Community Love-In, Michael Wheeler, Aaron Willis, and Alison Wong.**

Tsholo Khalema, APT 2018/19, on why he applied: "I look at myself as a marginalized person. I am a trans man. I am a black man. And I wanted to have a leadership role in the community. There are more of us that need to be in those positions, and different narratives need to be told. I feel like I want to be that person, that steps into those roles, that hires more people of colour, that hires trans people. And also for other people to see themselves in me, and say: I can do it. ...I wanted to be in control of my career."

Alumni Highlights

- **Kevin Matthew Wong** and **Taliesin McEnaney** (both APT 2015/16) have been hired full-time by Why Not Theatre as Associate Producers
- **Ruthie Luff's** (APT 2016/17) immersive theatre company lost&gone sold out the one-night-only *Damn Fine Party* in October 2018 (650 people)
- **Maddie Bautista** (APT 2016/17) and **Jordan Campbell** (APT 2018/19)'s pop art performance art duo xLq toured *4inXchange* to rEvolver Fest in Vancouver
- **Emma Westray** (APT 2016/17) and **Kevin Matthew Wong** (APT 2015/16) produced a sold-out run of *The Chemical Valley Project* at Theatre Passe Muraille through their company Broadleaf Theatre



Owais Lightwala, Managing Director, *Why Not Theatre*: “Generator is filling a vital need in Toronto's performing arts community. While there are a few arts management and administration programs at various colleges and universities, they all tend to focus on training meant for people who want a career on the arts admin side of the creative industry. Generator's community is a rare home for the hybrid artist+producer, those who want to be ambidextrous with both their left and right brains. Generator is speaking to this generation of do-it-yourself-ers, and empowering more diverse and dynamic young artists/producers to realize their artistic ambitions. [An] entrepreneurial quality is common amongst the Generator community, and the long tail impacts of the unique training and experiences Generator offers will likely be felt for decades to come.”

Financial Literacy

The Financial Literacy program addresses an urgent need for **improved money management skills and knowledge** in the arts community. It was designed by, and continues to be delivered by, **Kristina Lemieux** with **Natasha Mytnowych** and **Audrey Quinn**.

After a successful internal pilot program in 2018 funded by a Canada Council project grant, we **sold out our first year of public registration** in 2019. We also made several classes available for one-off registration for folks unable to commit to the full program. We also experimented with online participation, with the goal of reaching participants outside of Toronto in future years. Financial Literacy ran with **direct cost recovery** in 2019.

The 2019 Financial Literacy cohort was: **Lisa Alves, Julie Dumais Osborne, Murphy Diggon, Sabah Haque, Deborah Lim, Alex Rand, Brandon Schwartz, Angela Sun, Maria Wodzinska, and Wendel Ray**. The program ran on Monday evenings from January-March and included classes as well as one-on-one coaching sessions throughout the year. Class topics were: Excel for Producers; Budgets, Cash Flow and Basic Project Accounting; Incorporation and Charitable Registration; Taxes and Government Reporting; Paying People Properly; The Smart Money Template, Part I and II; and Kashoo.



Deborah Lim, 2019 Financial Literacy participant: "Generator's financial literacy course is an excellent tool and platform to bridge the gap between academic education and/or self-taught producing experience to producing and working professionally. All the educators are very knowledgeable and generous in tailoring their knowledge and experiences to the group's individual projects and goals. When I started Generator's Financial Literacy program, I was new to my job as fu-GEN Theatre's administrator. The course has armed me with greater confidence and efficiency in approaching my job."

Public Workshops

We launched a new year of public workshops under the "**Season of Learning**" banner, which went out to our newsletter subscribers in September 2018. The announcement was opened by 500 people, a full 45% of our mailing list.

For 2018/19, we increased the workshop prices from \$20 to \$25/person. We also instituted a policy of cancelling if fewer than eight people were registered. Overall, we noticed increased uptake for our public workshops, which we perceived to be the result of more focused marketing and outreach.

In addition to the Financial Literacy classes that were open to one-off registration, our public workshops ran at capacity: **Excel for Producers** (in October and April), and **Producing from your own bank account** (October), both led by **Kristina Lemieux**.

We continued our partnership with The Storefront Theatre, co-presenting three social justice workshops as part of **Woke 2.0: d/Deaf Jam** (in partnership with Cahoots Theatre) in the fall, and **Bystander Intervention** in the spring.

Kristina was invited to design and co-facilitate a workshop as part of the Progress Festival's Ancillary Programming; **Arm Yourself with Capitalism's Tools**, co-facilitated with Artist Producer **Haley McGee**, took place in February.



Leadership Programs

Resident Companies & Company Collaborators

Generator provides office space, equipment and coaching to independent artists, and collectives/companies. A key tenet of this relationship is **reciprocity**. Both streams of this program support and contribute to the Generator community by:

- Sharing their knowledge and experience by teaching APT classes
- Contributing content to ArtistProducerResource.com
- Participating in Generator-led community events and discussions

Being a **Resident Company** at Generator means for one year, at no charge, each company receives 24-hour access to office and meeting space; the ability to audit classes in APT; marketing support from Generator; coaching with our staff. **Company Collaborators** receive all the same benefits but pay a program fee to participate in our co-working space. They tend to be more established than our Resident Companies.

Our 2018/19 Call for Resident Company submissions went out in April 2018. We received submissions from nine companies. Company Collaborator submissions are accepted on a rolling basis according to office space availability. In 2018/19, Generator **began welcoming individuals working on projects**, rather than solely as part of an organization, under our Company Collaborator model. We were also joined by our **first dance company, Toronto Dance Community Love-In**.



Resident Companies

2018-19: **Paradigm Productions** (Susanna Fournier, Alison Wong)

2018-20: **manidoons collective** (Cole Alvis, Yolanda Bonnell)

Company Collaborators

2018/19: **Shakespeare in the Ruff, Toronto Dance Community Love-In, Rhiannon Collett, Joel Klein Consulting, SpiderWebShow**

Projects produced while in residence

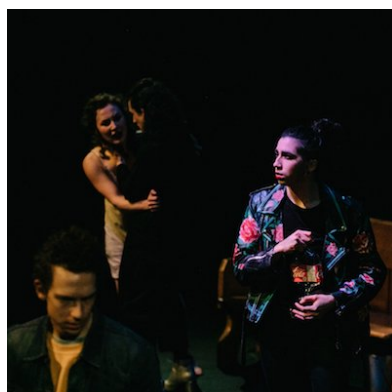
manidoons collective: **bug** toured to High Performance Rodeo

Paradigm Productions: The Empire Trilogy—**The Philosopher's Wife, The Scavenger's Daughter, Four Sisters**

Rhiannon Collett: **wasp** at the Rhubarb Festival

Shakespeare in the Ruff: **The Winter's Tale**

Toronto Dance Community Love-In: **PS: We Are All Here**



Rhiannon Collett, 2018/19 Company Collaborator: *“Being a company collaborator at Generator has connected me to a community of like-minded creators, and provided me with the structure and creative support to push my artistic practice to the next level. As an emerging producer, the support of Generator has been crucial as I navigate funding bodies and professional connections. Knowing that I have the support of the company enables me to take greater creative risks.”*

One-on-Ones

Lead Producer **Kristina Lemieux** continues to be able to offer specialized support to the community via one-on-ones. These consultations or brainstorms are booked at an hourly rate and are designed to fit individual needs outside of our regular programming.

Community

ArtistProducerResource.com

After a successful launch in November 2017, 2018/19 was our first full fiscal year with [ArtistProducerResource.com](https://www.artistproducerresource.com) in operation from start to finish! We focused on diversifying the forms of content available on the site, and developing content to serve the widest possible range of learning styles. We invested in videos and infographics, as well as written content. Highlights included the creation of **three vlogs in ASL and an infographic series about styles of interpretation for d/Deaf audiences**. We also published three land acknowledgment videos, created a Guide to Contributing to ArtistProducerResource.com, and launched a monthly ArtistProducerResource.com newsletter for our Patreon donors.

The ArtistProducerResource.com [Patreon](https://www.patreon.com/artistproducerresource) was initiated in a March campaign, and has since attracted more than twenty **monthly donors** of \$5-\$25 USD. These funds support ArtistProducerResource.com directly, including through site maintenance and new content development.

In 2018/19, ArtistProducerResource.com was accessed by more than **6,000 users**. 30% of users are based in Toronto, with 20% of users accessing the wiki from other cities across Canada—from Vancouver (6%) to Montreal (2.5%). This year's most popular pages were: Expenses; Archiving; CAEA, Expenses; Working with Trans, Gender Non-Binary and Gender Non-Conforming Artists; and the Self-Producing Checklist—the most-visited page for the second year in a row.

Alison Wong, 2017 Online Content Producer, on who ArtistProducerResource.com is for: *"If the idea of producing your own work has ever felt like an insurmountable feat! This space always comes up when artists ask advice about producing and I go on it myself whenever I'm unsure of something—there's new stuff there all the time!"*



#UrgentExchange

2018/19 was our first year conducting #UrgentExchange outside of a partnership with The Toronto Fringe Festival. This allowed us to explore **partnerships with Resident Companies** and introduce our first **dance-focused** #UrgentExchange. We produced #UrgentExchange events in December 2018; both were ASL-interpreted, and supported by (and located at) Artscape Daniels Spectrum in Regent Park.

#MeToo One Year Later

In January 2018, #UrgentExchange asked ‘Who is a Monster? What makes a Monster? Am I a Monster? #MeToo what next?’ in a time of convulsive change in the Toronto arts community. One year later, we collaborated with Resident Company **Paradigm Productions** to investigate how #MeToo has impacted live performance in Toronto. #UrgentExchange attendees first watched a performance of *The Philosopher’s Wife*, written by 2017/18 APT graduate **Susanna Fournier** and produced by Paradigm, and then watched three presentations exploring perspectives across disciplines. They were: **Meghan Speakman** on Stage Managing with #MeToo, **Matthew Eldridge** on Intimacy and Touch from the Perspective of Health Practice, and **Andrea Zanin** on Consent and Power: Lessons from Kink. This was followed by a discussion with Paradigm, covering topics from triggers in the rehearsal process, to nudity and violence on stage, to the biases and blind spots that prevent change. This #UrgentExchange was captured on live-stream and live-tweeted. [You can watch the videos and read excerpts from the discussion on our blog here.](#)



Stop Abuse & Exploitation in Toronto Dance

We partnered with Company Collaborator **The Toronto Dance Community Love-In** to produce this #UrgentExchange and crowdsource the topic, which investigated how to dismantle harmful power structures and create safer spaces. We invited participants to rotate through each of the following four topics in 25-minute sessions: social location, facilitated by **Jiv Parasram**; race, facilitated by **Rodney Diverlus**; gender, facilitated by **Sze-Yang Ade-Lam**; and community agreements, facilitated by **Sedina Fiati**.

To encourage open and frank dialogue, there was no recorded or live-streamed component to this event. Instead, we invited “witnesses” to observe each of the four topics, and write down their thoughts and learnings for Generator’s blog. They were **Molly Johnson, Mikaela Demers, Kallee Lins, Nickeshia Garrick, and Fabien Maltais-Bayda**. [You can read their reflections here.](#)

Fabien Maltais-Bayda: *“If #UrgentExchange served, primarily, to begin unseaming the sturdy social fabrics of the status quo that allow abuse to continue, it succeeded in something important. Now, I think, it rests on all of us—organizers, participants, witnesses—to pull the threads further, and to build actions out from these moments of reflection.”*

SummerWorks Exchange

After a successful inaugural year of #SWexchange in 2018, Generator’s partnership with **SummerWorks** was once again housed under the industry series umbrella. The 2019 Exchange was all about the theme of **Making Space**, and considering the spaces we hold, create, and have the power to transform.

Generator partnered on the following events: Open Hours—ArtistProducerResource.com Wiki-edit-a-thon; Small Time Space; Creating Sign Language Magic; Making Space for Conflict and Dialogue; and a Long Table on Making Space. [You can find more information about these events on our website here.](#)

Our #SWexchange events were an opportunity to **deepen collaborations in the community** and share the work we’re doing at Generator. ‘Creating Sign Language Magic’ grew out of a partnership with **Deaf Spectrum** we developed through creating ASL videos and styles of interpretation infographics for ArtistProducerResource.com with d/Deaf artists **Sage Lovell** and **Carlisle Robinson**. ‘Making Space for Conflict and Dialogue’ was facilitated by Transform Dance Project Coordinator **Meg Saxby**, and was developed through that program.



Special Projects

Transform Dance

This project was initiated in Spring 2019, with funding from the **Toronto Arts Council Open Door** program. It was developed in collaboration with the **Canadian Alliance of Dance Artists (CADA-ON)**, **Canadian Dance Assembly (CDA)**, **Dancer Transition Resource Centre (DTRC)**, **Toronto Alliance for the Performing Arts (TAPA)**, community members, and an Advisory Board. *Transform Dance* is about finding ways into **healing and community accountability** within the dance sector in Toronto. In particular, we are interested in transforming the conditions that enable harassment (sexual, gender-based, and otherwise) and abuses of power. Transform Dance was designed to offer up to three **transformative justice** processes for individuals or groups of individuals who have experienced workplace harassment, and to support community dialogue and learning about harassment. This project will continue in 2019/20.

Kate Cornell, Executive Director, Canadian Dance Assembly: "Generator dares to challenge the status quo and provoke uncomfortable conversations. Generator has been a valuable source of information regarding policies and support related to harassment and abuse in the dance community."

Grants & Taxes White Paper

In Fall 2018, we developed and released *A Guide to Preparing Your Taxes After Receiving a Grant* by **Tova Epp**. This PDF document offers tax preparers and financially-conscious artists guidance about **government grants and income tax reporting**. We worked closely with Tova Epp and **ArtBooks** to create this guide, and also consulted with the **Canadian Arts Coalition's Committee on Taxation and the Artist** and many NASO organizations including **CARFAC**, **IMAA**, and the **Canadian Dance Assembly**.



Performance Criticism Training Graduates

Our 2018 Performance Criticism Training graduates are **publishing criticism all over Toronto** (and beyond), in publications as wide-ranging as **NOW Magazine**, **HowlRound**, **alt.theatre**, **The Globe and Mail**, **Intermission** and **The Dance Current**. Highlights from the past year include **Rhiannon Collett's** article 'Queer theatre is visionary theatre,' **Asheda Dwyer's** review of *Angélique*, **Shay Erlich's** review of *Crying Hands*, **Robyn Grant-Moran's** review of *Prophecy Fog*, **Molly Johnson's** review of *In Threes*, and **Jordy Kieto's** review of *Oratorio: A Theatrical Mixtape*.

Organizational Highlights

Generator Generations

Social events are a key element of the Generator community. In December, we hosted a **Holiday Party** with cookie decorating, great company, and a charitable initiative that supported **Sistering**, **Water First**, **Reboot Canada** and **Second Harvest**. In April, we invited Generator Generations to see a performance of **Hot Brown Honey**, a neo-burlesque performance by six Indigenous women from the South Pacific.

Social Media

In 2018/19, we implemented new strategies that served our organizational goals, streamlined our practices, and inspired strong increases in user engagement. (Between October 2018-October 2019, we saw a **60% growth** in our followers on Instagram!) We also began **tracking our analytics** (both quantitative and qualitative) in a regular and focused way across all platforms.

Wrecked

We returned to the **Pirate Life Toronto** ship (with thanks to its captain, 2017/18 APT graduate **Matt Slaman**) in June 2019 for our **second annual summer party** and fundraising event. **Wrecked** was produced by **Mikaela Demers** (2018/19 APT). There were show-stopping performances, an 80s dance party and costume contest, and a picture-perfect sunset cruise.



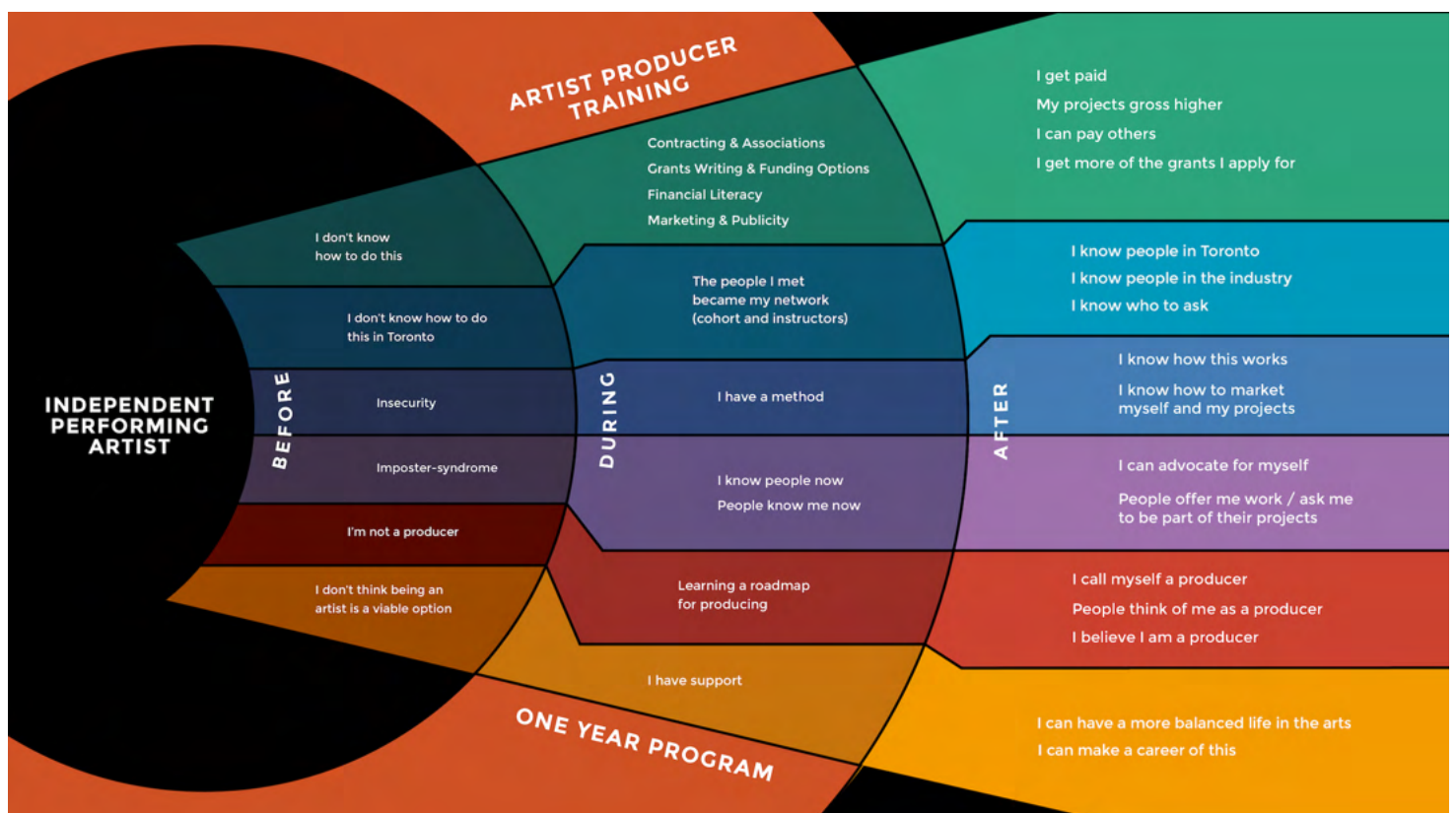
In the News

Inspired in part by our [#MeToo One Year Later #UrgentExchange](#), the **Toronto Star's Karen Fricker** wrote '[One year after Soulpepper, what stage have we reached?](#)' The article included reflections from Generator staff member **Sedina Fiati**, who facilitated our #UrgentExchange discussion, and Stage Manager **Meghan Speakman**, who was one of our presenters.

Carly Maga's Toronto Star piece '[How can theatre companies get Indigenous land acknowledgments right](#)' included insight from **Cole Alvis** (Resident Company **manidoons collective**) and referenced [ArtistProducerResource.com](#) as a resource on [land acknowledgments](#).

In January 2019, Artist Producer Training graduate **Susanna Fournier** was interviewed by **Hallie Seline** in In the Greenroom about her *Empire Trilogy*, produced while in residence at Generator. Susanna provided insight into the impact Generator's **APT and Resident Company programs** are having on her career. Excerpt below—or [read the full profile here](#).

Susanna Fournier, 2017/18 APT: "Kristina Lemieux is a revolution. I'm not sure I've ever met anyone as committed to empowering artists and creating meaningful sector and social change. Generator is quickly becoming a hub for the indie artists of Toronto, and my hope is that more indie companies will begin to work together and organize around Generator. What would happen if 'indie' teams formed a stronger network, what resources could we share, what kind of terms could we set when working inside and outside of more traditional institutions? What's possible?"



Looking Back Three Years

We are investing in learning about how our programs have impacted their participants since Generator's transformation from STAF in 2015. In the lead-up to our Spring 2019 Call for Submissions to Artist Producer Training, we worked with **Neta J. Rose** (who conducted interviews and evaluations) and **Kinnon Elliott** (on graphic design) to produce three graphics **charting the path of three Artist Producer Training graduates** since program completion—Kevin Matthew Wong (2015/16), Taliesin McEnaney (2015/16) and Ryan G. Hinds (2017/18)—as well as a mind map illustrating pre-, during, and post-APT learning progressions.

Kevin Matthew Wong, 2015/16 APT: *"I didn't think that a life or career in the arts was viable. But APT connected me to so many people...Now I'm in a full-time job. I guarantee I would not have been at Why Not Theatre Company without APT. There's not a chance."*

Staff & Board

2018/19 was our first full fiscal year under our new staffing model. We continue to learn about how our positions work together and support one another, and we are proud to be providing flexible work that accommodates our team's artistic practices outside of Generator.

2018/19 Staff

Kristina Lemieux Lead Producer (full-time)

Sedina Fiati Artist Producer Training Facilitator (18 hours/week—September-June)

Keshia Palm Online Content Producer, ArtistProducerResource.com (30 hours/month—year-round)

Annie Clarke Communications Producer (20 hours/month—year-round)

Meg Saxby Project Coordinator, Transform Dance (project-based contract beginning April 2019)

Audrey Quinn Key instructional lead, Financial Literacy (January-March); Facilitator, Financial Joy Office Hours (monthly September-June); and Bookkeeper (bi-weekly beginning April 2019)

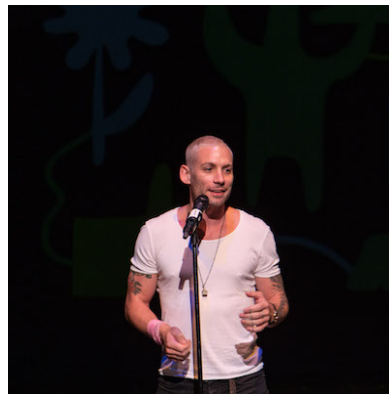
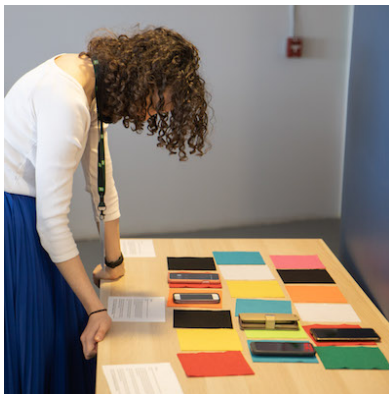


In 2018/19, we also engaged bookkeepers **Christine Bourne** (until November) and **Faline Park** of Falconcrest Accounting (until March).

We also recognize the contributions of those who joined us through contracts in 2018/19: Transform Dance Advisory Board members **Karen B.K. Chan**, **Hirut Melaku**, **Douglas Stewart**, **Amanda Hancox**, and **Jeanne LeSage** (staff member Kristina Lemieux and board member James Foy were also members); ArtistProducerResource.com contributors **Sage Lovell** and **Carlisle Robinson**; web consultant **Neil Kandalgaonkar**; videographer **Ryan Weatherby**; and **Brendan McMurtry-Howlett** and **Neta J. Rose**, both of whom provided writing and evaluation support.

Board

This year marked the first full year under the leadership of Board President **Elenna Mosoff**. Other returning board members: **Claire Burns**, **Karl Druckman**, **Quinn Harris** (secretary), **Peter Sevitt** (treasurer), and **Kevin Matthew Wong**. New board members: **James Foy** (Lawyer, Addario Law Group LLP) and **ted witzel** (independent theatre artist and assistant creative producer, Stratford Festival Lab).



Our Funders

Generator is supported by the Canada Council for the Arts, the Toronto Arts Council and the Ontario Arts Council.



Photo List

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<ul style="list-style-type: none"> • Headshots of (left to right) staff members Kristina Lemieux, Sedina Fiati, and Keshia Palm 	5
<ul style="list-style-type: none"> • Headshot of staff member Annie Clarke • Artist Producer Training mid-session popcorn break - left to right: Jamie Kasiama, Tsholo Khalema, Teiya Kasahara, Karthy Chin and Mikaela Demers • Kristina Lemieux and Keshia Palm represent Generator at the 2019 On the Move Dance Conference in Toronto 	
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<ul style="list-style-type: none"> • Headshots of, left to right - top row: Jordan Campbell, Karthy Chin, Mikaela Demers; bottom row: Tsholo Khalema, Jamie Kasiama, Teiya Kasahara 	7
<ul style="list-style-type: none"> • Stage One ends with APT Jeopardy - left to right: Tsholo Khalema, Teiya Kasahara, Mikaela Demers, Jordan Campbell, Karthy Chin, and Sedina Fiati • APT graduate Christopher Manousos teaches a session to the 2018/19 cohort - left to right: Jamie Kasiama, Teiya Kasahara, Tsholo Khalema, Christopher Manousos, Sedina Fiati, Jordan Campbell, Mikaela Demers 	
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<ul style="list-style-type: none"> • Financial Joy Office Hours - left to right: Brandon Schwartz, Angela Sun, and Audrey Quinn • Financial Literacy Monday night session 	
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<ul style="list-style-type: none"> • 'Arm Yourself with Capitalism's Tools,' a workshop co-facilitated by Kristina Lemieux and Haley McGee as part of the ancillary programming at ProgressTO • Participants in the SummerWorks Exchange workshop 'Making Space for Conflict and Dialogue,' facilitated by Transform Dance Project Coordinator Meg Saxby, included Kristina Lemieux (left) - photo by Henry Chan 	
Resident Companies & Company Collaborators	10
<ul style="list-style-type: none"> • The Generator office on Election Day - left to right: Susanna Fournier (Paradigm Productions), Eva Barrie (Shakespeare in the Ruff), Kaitlyn Riordan (Ruff), Lisa Alves (manidoons), Sedina Fiati (Artist Producer Training Facilitator), Cole Alvis (manidoons), Annie Clarke (Communications Producer), Kristina Lemieux (Lead Producer) • Resident Company Paradigm Productions' first day in the office - Kristina Lemieux (left), producer Alison Wong (right) • Generator staff Kristina Lemieux and Sedina Fiati (centre-right) with the Toronto Dance Community Love-In team at #UrgentExchange Stop Abuse and Exploitation in Toronto Dance 	

- Yolanda Bonnell in manidoons' production of *bug* - photo by Gilad Cohen
- Chala Hunter in Paradigm's production of *The Philosopher's Wife* - photo by Haley Garnett
- Ximena Huizi (left) and Claudia Moore (right) in *Four Sisters* - photo by Jeremy Mimmagh
- Cole Alvis, Robin Luckwaldt Ross, Gabe Maharjan and Heath V. Salazar in *wasp* - photo by Connie Tsang
- Jani Lauzon, Tiffany Martin, Kaitlyn Riordan, Jason Gray and Andrea Carter in *The Winter's Tale* - photo by Dahlia Katz
- The Toronto Dance Community Love-In team at *PS: We Are All Here*

ArtistProducerResource.com

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- Keshia Palm transcribes notes from the Generator/Storefront/Cahoots Woke 2.0 event d/Deaf Jam to compile for ArtistProducerResource.com
- Sedina Fiati at the ArtistProducerResource.com Wiki-Edit-A-Thon at SummerWorks Exchange - photo by Henry Chan

#UrgentExchange

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- Kristina Lemieux and Paradigm Productions (Susanna Fournier - left, and Alison Wong - right) welcome folks to #UrgentExchange #MeToo One Year Later
- Participant responses to the prompt 'What are your questions' at #UrgentExchange #MeToo One Year Later following a performance of *The Philosopher's Wife*
- #UrgentExchange Stop Abuse and Exploitation in Toronto Dance at Daniels Spectrum

SummerWorks Exchange

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- SummerWorks Opening Night party - photo by Henry Chan
- Kristina Lemieux and SummerWorks Artistic and Managing Director Laura Nanni welcome folks to the #SWexchange Long Table on Making Space

Special Projects

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- Meg Saxby facilitates the 'Making Space for Conflict and Dialogue' workshop at SummerWorks Exchange - photo by Henry Chan
- Graphic design by Kinnon Elliott for the 'Government Grants and Their Tax Treatments' guide

Organizational Highlights

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- Staff Keshia Palm, Sedina Fiati and Kristina Lemieux at Wrecked
- adelheid's Jeremy Mimmagh, Rachel Penny and Heidi Strauss with Kristina Lemieux at Wrecked
- Artist Producer Training folk past and present are Harold-ed at the 2019 awards - left to right: Ryan G. Hinds, Kevin Matthew Wong, Andrea Scott, Scott Emerson Moyle, Aaron Jan
- Graphic design by Kinnon Elliott mapping learning progressions pre-, during, and post-APT

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Staff & Board**18**

- (Almost) everyone who worked at Generator in 2017/18 gathered for the Holiday Party in December 2018: back row - Keshia Palm, Sabah Haque, Deanna Galati, Annie Clarke, Sedina Fiati; front row - Kristina Lemieux, Lisa Alves, Faline Park
- Pre-SummerWorks staff barbecue - left to right: Keshia Palm, Annie Clarke, Sedina Fiati, Kristina Lemieux
- Kristina Lemieux and Elenna Mosoff co-hosted 'Small Time Space' as part of the SummerWorks Exchange **19**
- Board member ted witzel presented at the Closing Party for SummerWorks
- The Wrecked team - left to right: Sedina Fiati, Elenna Mosoff, Claire Burns, Quinn Harris, Kristina Lemieux and Mikaela Demers (centre)

*Report prepared by Kristina Lemieux and Annie Clarke, February 2020.
Testimonials have been edited for length.*

GENERATOR PERFORMANCE

Financial Statements

August 31, 2019

GENERATOR PERFORMANCE

Index to Financial Statements

Year Ended August 31, 2019

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INDEPENDENT AUDITOR'S REPORT

To the Members of Generator Performance

Opinion

We have audited the financial statements of Generator Performance ("Generator"), which comprise the statement of financial position as at August 31, 2019, and the statements of operations, changes in net assets 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 Generator as at August 31, 2019, 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 Generator 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 those 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 Generator's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless management either intends to liquidate Generator or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing Generator'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.

(continues)

Independent Auditor's Report to the Members of Generator Performance *(continued)*

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 these financial statements. 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:

- 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.
- 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 the entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- 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 the entity'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 the entity to cease to continue as a going concern.
- 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.

Hogg, Shain & Scheck PC

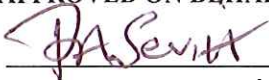

Toronto, Ontario
February 19, 2020

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

GENERATOR PERFORMANCE
Statement of Financial Position
As at August 31, 2019

	2019	2018
ASSETS		
CURRENT		
Cash	\$ 195,522	\$ 125,958
Accounts receivable	7,933	10,354
Prepaid expenses	3,547	7,211
	207,002	143,523
CAPITAL ASSETS (Note 3)	881	1,268
	\$ 207,883	\$ 144,791
LIABILITIES		
CURRENT		
Accounts payable and accrued liabilities (Note 4)	\$ 16,046	\$ 11,783
Deferred government grants (Note 5)	172,080	120,870
	188,126	132,653
NET ASSETS		
UNRESTRICTED	12,407	12,138
INTERNALLY RESTRICTED (Note 6)	7,350	-
	19,757	12,138
	\$ 207,883	\$ 144,791
 COMMITMENTS (Note 7)		

APPROVED ON BEHALF OF THE BOARD

 _____ Director
 _____ Director

See the accompanying notes to these financial statements

GENERATOR PERFORMANCE

Statement of Operations

Year Ended August 31, 2019

	2019	2018
REVENUES		
Government grants <i>(Note 8)</i>	\$ 166,870	\$ 177,759
Service and program fees <i>(Note 9)</i>	16,256	26,273
Fundraising and donations	4,902	4,404
Corporate sponsorships <i>(Note 10)</i>	4,113	7,110
Interest	1,306	712
	<u>193,447</u>	<u>216,258</u>
EXPENSES		
Salaries, contract labour, and benefits <i>(Note 10)</i>	78,890	107,420
Programming expense <i>(Note 10)</i>	50,559	35,651
Rent	33,000	32,762
General and administrative <i>(Note 10)</i>	19,497	27,457
Professional fees	2,750	2,750
Consultant fees <i>(Note 10)</i>	745	10,432
Amortization of capital assets	387	387
	<u>185,828</u>	<u>216,859</u>
EXCESS (DEFICIENCY) OF REVENUES OVER EXPENSES	<u>\$ 7,619</u>	<u>\$ (601)</u>

See the accompanying notes to these financial statements

GENERATOR PERFORMANCE
Statement of Changes in Net Assets
Year Ended August 31, 2019

	Unrestricted	Internally restricted	2019	2018
NET ASSETS - BEGINNING OF YEAR	\$ 12,138	\$ -	\$ 12,138	\$ 12,739
Excess (deficiency) of revenues over expenses	7,619	-	7,619	(601)
Interfund transfer (Note 6)	(7,350)	7,350	-	-
NET ASSETS - END OF YEAR	\$ 12,407	\$ 7,350	\$ 19,757	\$ 12,138

See the accompanying notes to these financial statements

GENERATOR PERFORMANCE

Statement of Cash Flows

Year Ended August 31, 2019

	2019	2018
OPERATING ACTIVITIES		
Excess (deficiency) of revenues over expenses	\$ 7,619	\$ (601)
Item not affecting cash:		
Amortization of capital assets	387	387
	<u>8,006</u>	<u>(214)</u>
Changes in non-cash working capital items:		
Accounts receivable	2,421	(1,218)
Prepaid expenses	3,664	(3,455)
Accounts payable and accrued liabilities	4,263	(1,641)
Deferred government grants	51,210	(5,889)
	<u>61,558</u>	<u>(12,203)</u>
NET INCREASE (DECREASE) IN CASH	69,564	(12,417)
CASH - BEGINNING OF YEAR	125,958	138,375
CASH - END OF YEAR	<u>\$ 195,522</u>	<u>\$ 125,958</u>

See the accompanying notes to these financial statements

GENERATOR PERFORMANCE

Notes to Financial Statements

Year Ended August 31, 2019

1. NATURE AND PURPOSE OF THE ORGANIZATION

Generator Performance ("Generator"), formerly known as Small Theatre Administrative Facility ("STAF"), was incorporated without share capital as a not-for-profit organization under the laws of the Province of Ontario in December 1992. The organization formally changed its name on June 10, 2016. Generator's mission is to play a key role in a sustainable, independent performance sector, driven by supporting self-producing artists through mentoring and teaching, and acting as an innovation incubator that empowers independent artists, producers and leaders.

As a not-for-profit organization, Generator is exempt from income taxes under section 149(1) of the Income Tax Act (Canada).

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The financial statements are the representation of management and have been prepared in accordance with Canadian accounting standards for not-for-profit organizations ("ASNPO") in Part III of the CPA Canada Handbook and include the following significant accounting policies.

Revenue recognition

Generator follows the deferral method of accounting for restricted contributions. Restricted contributions, including government grants, fundraising and donations, and corporate sponsorships, are recognized as revenues in the year in which the related activities are carried out and expenses are incurred. Unrestricted contributions are recognized as revenues when received or receivable, provided that contributions receivable can be reasonably estimated and collection is reasonably assured.

Revenues from service and program fees are recognized in the year which services are provided.

Donated goods and services

Donated goods and services are recognized when a fair value can be reasonably estimated and when they would be used in the normal course of operations, and would otherwise have been purchased.

Capital assets

Capital assets, consisting of equipment, are recorded at cost less accumulated amortization. Equipment is amortized on a straight-line basis over the estimated useful life of five years.

Financial instruments

Generator's financial instruments consist of cash, accounts receivable, and accounts payable. Generator initially measures its financial instruments at fair value, and subsequently, at amortized cost.

Measurement uncertainty

The preparation of financial statements in conformity with ASNPO requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the year. Such estimates are reviewed periodically and any adjustments are reported in the year in which they become known. Actual results could differ from these estimates.

GENERATOR PERFORMANCE

Notes to Financial Statements

Year Ended August 31, 2019

3. CAPITAL ASSETS

	Cost	Accumulated amortization	2019 Net book value	2018 Net book value
Equipment	\$ 1,935	\$ 1,054	\$ 881	\$ 1,268

4. GOVERNMENT REMITTANCES

Accounts payable and accrued liabilities at August 31, 2019 include government remittances payable of \$1,332 (2018 - \$1,253).

5. DEFERRED GOVERNMENT GRANTS

Deferred revenues at August 31 consist of the following government grants:

	2019	2018
Ontario Arts Council - Operating grant	\$ 78,080	\$ 84,870
Toronto Arts Council - Project grant	58,000	-
Toronto Arts Council - Operating grant	36,000	36,000
	<u>\$ 172,080</u>	<u>\$ 120,870</u>

Continuity of deferred revenues is as follows:

Balance, beginning of the fiscal year	\$ 120,870	\$ 126,759
Add: Funds received during the fiscal year	218,080	171,870
Less: Amounts recognized in revenues during the fiscal year	<u>(166,870)</u>	<u>(177,759)</u>
Balance, end of the fiscal year	<u>\$ 172,080</u>	<u>\$ 120,870</u>

6. INTERNALLY RESTRICTED NET ASSETS

As of December 4, 2019, the Board of Directors internally restricted the amount of \$7,350 (2018 - \$Nil) from the unrestricted net assets for the following purposes:

1. Performance Criticism Training Fund of \$1,350 to support criticism-based initiatives of the graduates of this fund.
 2. Transition Fund of \$4,000 to support the smooth transition of any significant organizational change.
 3. Access and Accountability Fund of \$2,000 to support any situation where Generator needs to increase their accessibility or improve its accountability process.
-

7. COMMITMENTS

Under an annual operating lease agreement for premises, Generator pays monthly rent of \$2,750 for the period of July 1, 2018 to September 30, 2019. Generator has entered into a new lease agreement for premises at a monthly rate of \$560 from October 1, 2019 to September 30, 2020.

GENERATOR PERFORMANCE

Notes to Financial Statements

Year Ended August 31, 2019

8. GOVERNMENT GRANTS REVENUES

Revenues from government grants recognized during the year are as follows:

	<u>2019</u>	<u>2018</u>
Ontario Arts Council - Operating grant	\$ 84,870	\$ 82,800
Toronto Arts Council - Operating grant	36,000	32,000
Canada Council for the Arts - Core grant	35,000	27,500
Toronto Arts Council - Project grant	11,000	3,450
Canada Council for the Arts - Project grant	-	32,009
	<u>\$ 166,870</u>	<u>\$ 177,759</u>

9. SERVICE AND PROGRAM FEES

Revenues from service and program fees recognized during the year are as follows:

	<u>2019</u>	<u>2018</u>
Resident company and company collaborator program	\$ 10,200	\$ 16,050
Financial literacy registration	3,175	1,420
Public workshop fees	1,705	1,450
Expense recoveries	776	1,053
Consulting and teaching fees	325	300
Co-production fees	75	-
Employee salary recovery	-	6,000
	<u>\$ 16,256</u>	<u>\$ 26,273</u>

10. DONATED GOODS AND SERVICES

Corporate sponsorships revenue includes non-cash donations for a total of \$4,113 (2018 - \$5,580) related to programming, consulting, and fundraising services received during the year.

11. OPERATING LINE OF CREDIT

Generator has an operating line of credit of \$10,000. Advances under the line of credit bear interest at a rate of 7.95% (2018 - 6.95%) per annum and are secured by a general security agreement over Generator's assets. As at year end, \$Nil (2018 - \$1,821) was drawn on this line of credit.

12. FINANCIAL INSTRUMENTS

It is management's opinion that Generator is not exposed to significant credit, liquidity, or market risks arising from its financial instruments.

13. COMPARATIVE FIGURES

Some of the comparative figures have been reclassified to conform to the current year's presentation.
