

19 / 20

 **GENERATOR**

Annual Report

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Introduction

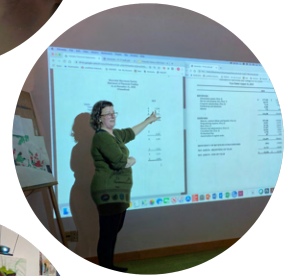
In mid-March 2020, we were settling into our new office space and coworking structure after six months at Trinity-St. Paul's. We had just completed our annual Financial Literacy program, and stage two of our Artist Producer Training program.

Over the next several months, Generator—both as an organization and as individuals—was profoundly rocked by Covid-19, Black Lives Matter, protests in support of racial and social justice, stoppage of live performance and public gathering, and a prevailing climate of uncertainty. **Events of our 2019/20 year have deeply shifted the way we're facing the future at Generator.**

The pandemic has, of course, presented unprecedented challenges for the live performance sector. We've seen incredibly high demand for **one-on-one coaching and mentorship** since the pandemic began; organizations and individuals have leaned heavily on Generator. Throughout this period of intense change and uncertainty, Generator has responded with our signature agility, modifying programming as needed, and keeping our fingers on the pulse of the evolving needs of independent artists.

This **agility** is key to how we operate: Generator exists because of needs that have been identified through community consultations. When those needs have changed, so too has the organization. Over nearly 30 years, our leadership has looked to the needs of the independent performance sector, and responded by developing systems to support it.

Overall, we find there's much to be proud of in how we faced the turbulence of the past year: we found ways to **connect with our communities**, offered **flexible and responsive programming**, provided **resources** we were uniquely well-positioned to generate, wrapped up work on the vitally important **Transform Dance** project, and formed **new partnerships**.



What Made Us Proud in 2019/20

Kristina Lemieux, Lead Producer

As a service organization that doesn't produce artistic work, Generator has a unique ability to make interventions into the sector. This year we worked on **Transform Dance**, a project considering how transformative justice can support foundational change. Our final project report includes concrete tools and many offerings to expand our imaginations around possible futures.

We are honoured that **two community-led initiatives** see Generator as a safe and sustainable place to focus their fundraising for efforts to support learning in our communities. These funds are: a forthcoming project to support performance criticism writing, and the Jordan Mechano Bursary for Financial Literacy, which supports independent artists learning more about financial management.

One of Generator's best assets is our ability to be **responsive**. As initial pandemic closures caused much fear and concern in our communities, we were able to quickly offer support through financial writing on our blog and community-focused supports, both of which were adapted as our needs in this time evolved.

Keshia Palm, Online Content Producer

I'm incredibly proud that we exceeded our **Patreon fundraising** goals for the year (thanks to all our amazing ArtistProducerResource.com champions) even during a time of great financial uncertainty for our sector, and of the implementation of an **Institutional level subscription** that invites organizations who have started using ArtistProducerResource.com as a teaching tool to contribute to its continued development.

We verified the accuracy of the **closed captioning** on all our YouTube videos one by one, including the ASL vlog series.

Laura Dymock and I created **landmark documents** for the operation, editing, maintenance, and future development of ArtistProducerResource.com; including a Style Guide, Online Content Producer Support Document, Basic Contributing to ArtistProducerResource.com 101 guide, a review process proposal structure, first draft of a new website taxonomy, and a significant update to the Managing the APR Wiki Manual.



Annie Clarke, Communications Producer

- Successfully **moving** to a new office space—while writing a giant **multi-year Canada Council grant**.
- Getting more involved in **bookkeeping** and experiencing my first annual audit.
- The **financial blog posts** we shared in March. It felt like the world was changing so quickly, and I'm really proud that we were able to identify what was needed in that moment, figure out what we could do to help, and get that information into the world in a real-time, responsive way.



Sedina Fiati, Artist Producer Training Facilitator

- Working with this year's **cohort** of amazing APT artists
- Transitioning APT to Zoom/exclusively **online learning**
- Improving on last year's **APT curriculum**

Audrey Quinn, Financial Literacy Consultant

My Generator highlights happen when I'm working with Financial Literacy participants and see **the moment when a financial term or practice "clicks"**. The eyes widen, there's a slight gasp, and perhaps a light fistbump.

Meg Saxby, Project Coordinator for Transform Dance

This year we wrapped up Transform Dance, our pilot project to look at using Transformative Justice approaches to workplace harassment in the Toronto dance community. We recorded a **podcast** of conversations between various project partners to capture what we learned—a more accessible and more textured way of sharing our learning than a written report. Even as Covid was taking centre stage in most people's lives, we managed to finish our project with the same **intentionality and thoughtfulness** as we began it. No small feat!

Professional Development Programs

Artist Producer Training

Artist Producer Training (APT) is a **one-year paid training program** for six artist producers. Participants learn effective producing strategies over the course of two semesters of coursework led by experienced independent artists and companies, followed by one practicum project with a mentor company. Graduates gain skills to sustain a career in the arts, create and implement projects and budgets that have the goal of paying a better wage to artists, and improve the overall health of the performing arts ecology. Over the course of the past five years of APT cohorts, the program has **transformed the careers of thirty-two Artist Producers**.

Because of the size of our new space at Trinity St. Paul's, 2019/20 was the first year that APT was hosted outside of Generator's office. We partnered with **Why Not Theatre** to run classes out of their space, located in the South Parkdale neighbourhood, until Covid-19 forced us to shift to online delivery in March. Six participants completed stage three via Zoom in June and shared their final presentations digitally with a group of Generator Generations and community members. One participant decided not to complete the program.

The **2019/20 Artist Producer Training graduates** (and their practicums) are: **Rinchen Dolma** (Canadian Stage), **Aaron Jan** (Nightswimming), **Jay Northcott** (Stratford Festival Lab), **Laura Philipps** (self-directed), and **Maricris Rivera** (self-directed).

In 2019/20, APT facilitators were **Sedina Fiati** and **Kristina Lemieux**. Topics of learning included Mentorship and Relationship Building, Critical Path and Production Planning, Indigenous Relations, Creative Producing, Community Engagement, Life Cycle of a Project, Accessibility Design, and Understanding Accountability and Navigating Live Performance Structures. The participation fee increased to \$1,750, from \$1,350 the previous year.



Outside of Generator staff, **30 instructors** led APT sessions this year. Instructors and presenters included companies in residence and other leading artists and subject matter experts: **Alexandra Simpson, Alison Wong, Andrew Gurza, Ashley Belmer, Audrey Quinn, Chris Scholey, Christopher Manousos, Cole Alvis, Daniel Carter, Laura Hughes, Elenna Mosoff, Emma Lancaster, Eva Barrie, Evalyn Parry, Indrit Kasapi, Jordan Campbell, Kaitlyn Riordan, Leah Simone-Bowen, Maddie Bautista, Mark Aikman, Meg Saxby, Morgan Johnson, Netta Kornberg, Nikki Shaffeeullah, Rachel Penny, Rhiannon Collett, Ryan G. Hinds, Tania Senewiratne, Yolanda Bonnell, Zachary Florence, and Rose Hopkins.** Instructors were paid a fee of \$150/session.

Submissions for APT 20/21 went out in April. We held a Generator Open 'House' event on Facebook Live, inviting folks to learn about the program from Kristina and Sedina. We received a total of **73 applications**, 46% more than the previous year.

Given the still evolving state of the pandemic and uncertainty around what producing will look like the future, in summer 2020 we made the decision to shift APT to a **self-guided model** for the incoming cohort. 20/21 participants were notified of this change and offered the option to continue or decline. A spot will be reserved for each of them in the next in-person iteration of the program.



Alumni Highlights

- **Aaron Jan** (APT 19/20) co-founded the Garden Project in Hamilton, crowdfunding \$18,000 over a few short weeks in summer 2020 to support BIPOC artists
- **Richen Dolma** (APT 19/20) was hired as Theatre Passe Muraille's Metcalf Intern Artistic Director, working with AD Marjorie Chan, in summer 2020
- **Teiya Kasahara** (APT 18/19) was hired as the Intern Artistic Director at Nightwood Theatre, where they completed their practicum, in winter 2020
- **Sehar Bhojani** (APT 15/16) moved into the role of Associate Artistic Director of Theatre Direct in 2020, after working with the company for several years
- **Tsholo Khalema** (APT 18/19) was one of the 2019/20 RBC Apprentices at Musical Stage Company, where he completed his practicum, and assistant directed their Winter 2020 co-production of *Caroline, or Change* with Obsidian Theatre
- **Emma Westray** (APT 16/17) and **Kevin Matthew Wong** (APT 15/16) toured *Chemical Valley Project* around the GTA and Ontario, including a production at Theatre Passe Muraille, in winter 2020



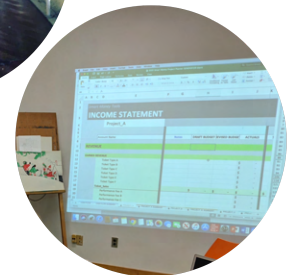
- **Maddie Bautista** (APT 16/17) co-produced *The Tales from the Flipside Festival* with Adriano Sobretudo Jr. (Resident Company 15/16), in winter 2020
- **Taliesin McEnaney** (APT 15/16) produced and directed the world premiere of her play *Brain Storm* in association with Why Not Theatre in winter 2020

Visions for the Future

We were asked by **FOLDA** (Festival of Live Digital Art) to contribute writing around the future of producing, shared as part of their June 2020 festival. We reached out to our community of APT alumni with this paid opportunity and assembled their responses for an article we called **Visions for the Future**. The themes that emerged were the need for a universal basic income, and for institutions to find ways of supporting artists directly. Contributing writers were **Susanna Fournier, Jordan Campbell, Laura Philipps, and Brian Postalian**.

Financial Literacy

From budgeting basics to HST, this program uses theory and practical tools to teach the **fundamentals of financial management for creatives**. Now in its third year, Financial Literacy is designed and delivered by **Kristina Lemieux**, with **Natasha Mytnowych** and **Audrey Quinn**.



Community interest in this program continues to be very high—registration sold out this year once again. The program ran Monday evenings from January-March 2020, out of Story Planet in Regent Park. The participants were: **Annie Clarke, Jenn Collins, Rohan Dhupar, Rosaline Edeh, Sherri Helwig, Brock Hessel, Nancy Kenny, Emily Law, Anna Malla, Danielle Michie, and Elena Woo**.

Financial Joy Office Hours are offered monthly from September-June to current participants as well as alumni of all our programs. They are an important opportunity for us to connect with our community as folks continue their learning around Financial Literacy. Financial Joy shifted to Zoom starting in March as a result of Covid-19; the increased access this provided to our community was incredibly valuable in the climate of economic upheaval.

Leadership Programs

Resident Companies & Company Collaborators

Resident Companies and Company Collaborators receive **training and coaching** from our Lead Producer, as well as support from the staff team and board. In non-pandemic times, they have access to our office space, participating in our **co-working environment**.

Resident Companies are early-stage independent performance companies who work with Generator free of charge, over a period of **growth and change**. Our first-year 19/2020 Resident Companies were **xLq**, **Animacy Theatre Collective**, and **Mix Mix Dance Collective**, with **manidoons collective** returning for a second year. We also welcomed the **Paprika Festival** as our first non-resident resident company.

Covid-19 has resulted in many of our Resident Companies pausing their activities. As a result, we offered them all the opportunity to **extend their residency** for another year, postponing the call for submissions that normally goes out each spring.

Company Collaborators are more established companies who pay a fee to access Generator's resources. In 20/21, we welcomed **adelheid dance**, as well as returning collaborators **Rhiannon Collett**, **Shakespeare in the Ruff**, and **Toronto Dance Community Love-In**.

Co-learning

We started the year with the desire to offer increased external workshop opportunities for staff and resident companies, starting with a workshop on **Empowered Bystander Intervention** with the **Dandelion Initiative**.

This workshop was scheduled for March 24; when we went into lockdown, we made the decision to move forward with digital delivery. It was one of Generator's first digital gatherings, deeply informing our emphasis on organizational learning opportunities throughout the pandemic.



Projects produced while in residence

manidoons collective's *bug* toured to Robinson Treaty, Cambrian Players, in October 2019, and had a Toronto production co-presented by Theatre Passe Muraille and Native Earth Performing Arts in February 2020. *bug* was created and performed by Yolanda Bonnell, and directed by Cole Alvis.

Animacy Theatre Collective produced a workshop production of *Pest Me Pet Me*, created and performed by Alexandra Simpson and Morgan Johnson, at Theatre Passe Muraille January 31-February 2, 2020. They also launched an online series, *Staying Sociable: A How-To Guide for Besties in a Pandemic*, in the spring.

xLq toured their interactive performance piece *4inXchange* to FemFest 2019 in Winnipeg in September, and adapted it for an online format in April 2020. The sold-out digital production was a co-presentation with LemonTree Creations, in association with NightSwimming.

Shakespeare in the Ruff postponed their summer production of *As You Like It*, reshaping it into a Covid-safe outdoor production called *As We Live It* in Withrow Park in September 2020.

adelheid deepened work on their *re:research* and *cohort* projects, and developed *in air*, while plans for touring were paused due to Covid-19.

Toronto Dance Community Love-in and **Paprika Festival** both adapted their planned summer festivals for online formats—Summer Love-in took place June-July and a modified Paprika sharing happened in July.



One-on-Ones

Lead Producer Kristina Lemieux continues 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

ArtistProducerResource.com is a free online wiki with the information artists need to make their art happen, bringing our resources to producers and artistic leaders across Canada. Even in a year that saw producing grind to a halt in March, 2019/20 was our biggest ever—more than **8,100 users** visited the site, a 35% increase over 2018/19!

In the winter, we shot and released a four-part **Producing Social Media video series** for our YouTube channel, featuring staff **Keshia Palm** and **Annie Clarke**. We engaged **Steph Raposo** as videographer and **Ryan Weatherby** for graphics and animation. 2019/20 was a big growth year for our YouTube—we added captions to all our existing videos, built out a number of playlists, and grew our subscribers by 70%.



When lockdowns began, we quickly redirected funds to support **artist-led projects** around copy-editing, updating, and creating new material for the wiki. This resulted in *all* pages being reviewed being March-August 2020—a major accomplishment. Our **Covid-19 Health and Safety for Artists** page, created in March 2020, was featured widely on peer websites and newsletters, and visited 1,865 times in six months. As producing slowed, our users gravitated towards topics related to **Artist Life**; we responded by deepening our investment in these themes, initiating new projects around individual tax filings, nutrition, emergency financial support, mental health, and more.

A major ArtistProducerResource.com project this year was our work with Library Science Consultant **Laura Dymock**, who is helping us evaluate the taxonomy. We engaged many other **contributors** to ArtistProducerResource.com in 2019/20, including **Brendan McMurtry-Howlett, Ashley Bomberry, Christopher Manousos, Dani Fecko, Pip Bradford, Rachel Penny, Sage Lovell, Scott Emerson Moyle, Rebecca Vandavelde, Rose Hopkins, Laura Clarke, Laura Philipps, Connor Price-Kelleher, Michelle Langille, Sabah Haque, Rose Hopkins, Colette Habel, Brian Postalian, Karthy Chin, Merlin Simard, Maddie Bautista, Shanae Sodhi, Meg Saxby, and Maricris Rivera.**

Outreach

ArtistProducerResource.com continues to be an important source of outreach for Generator. In 2019/20, we brought the wiki's **self-producing tools** to workshops with former Resident Company **Outside the March's** Artistic Accomplices, students at **George Brown College, Sheridan College,** and the **Citadel Theatre** in Edmonton.

In October 2020, staff **Annie Clarke** and **Sedina Fiati** were invited to participate in panel discussions on **publicity** and **producing with care** (respectively) as part of the **Stratford Festival Lab** symposium.

In the Spring and Summer, Generator also participated in a number of Zoom gatherings related to **the pandemic's impact on the sector**, including **Canadian Dance Assembly's** members meeting in April, **CPAMO's** 'Navigating Precarity and the Impact of COVID-19 on Arts Administration' in June, and **PACT's** town hall in July.



SummerWorks Exchange

We were in conversation with our partners at **SummerWorks** starting in the spring as they navigated a shift to digital programming. After initially planning for a SW Exchange offering in the fall, we decided together that in the context of an ongoing surplus of digital convening in our community, what best served both staff teams was doing *less*. We look forward to revisiting SW Exchange for 2020/21.

Generator Blog

As venues shut their doors, performances were ‘postponed indefinitely,’ and contracts were cancelled throughout March, we saw an urgent need to support artists in understanding the **financial implications of the Covid-19 shutdowns**.

On March 18 and March 20 we produced two pieces of responsive writing, crafted by our Bookkeeper and Financial Literacy lead **Audrey Quinn**. **Tracking Financial Losses due to Covid-19** came first, and when government supports started to be announced we unpacked them in **The Economics of Covid-19 for Arts Workers**. We continued to update these posts as more information about CERB (Canada Emergency Response Benefit) was announced, and published **An Update on CERB** in July.

This real-time, responsive writing in a moment of crisis constituted Generator’s biggest online impact of all time—surpassing even the launch of ArtistProducerResource.com in November 2017. Our March posts generated a combined **4200+ views in the first four weeks**. We were glad to be able to provide this much-needed support around finances; the need for this learning in the community has greatly informed our programming decisions for 2020/21.

Special Projects

Transform Dance

2019/20 was our primary year of activity for Transform Dance, our pilot project looking at **Transformative Justice approaches to workplace harassment** in the Toronto dance community. Covid-19 shifted our work online, but we managed to finish the project with some adaptations for digital delivery.

Transform Dance was designed to support three transformative justice (TJ) processes. In the end, the project included two case studies around past cases of harassment, and a third case study that brought together men in the arts community for learning around anti-harassment and conflict.



Sharing Our Learnings

In the context of all of the harm that was being vocalized and exposed, and in particular the past experiences of harassment that were being discussed in the Toronto dance community, Generator decided to share a draft version of our project findings in June 2020. We **published this draft report** via our website and shared it with key partners. The final report will be released in our next fiscal year.

We believe our findings show that the TJ approach has considerable merit as a means of providing **healing and transformation for the dance sector** as a whole, as well as other parts of our culture. The report highlights learnings from the Transform Dance project and makes some recommendations for how this work could grow and serve the arts sector. We are optimistic and hopeful that all participants in the arts sector, including funders, governments, arts organizations, and artists themselves will see the value in this approach and continue to invest in it.

As Transformative Justice is a community-based framework that centres accessibility, we thought documenting our experiences as a conversation would be a valuable way to reflect the Transform Dance project, and to deliver our insights in an accessible way. We made a podcast where you can hear different people who were connected with the project talk about their experiences. The three-episode **Transform Dance podcast** was produced by Katie Jensen of VocalFry and released via Spotify, Stitcher, and Apple Podcasts in summer 2020.

Making Space for Conflict & Dialogue Workshop

Meg and Sedina delivered a 90-minute workshop on 'Making Space for Conflict and Dialogue' with The AFC in November 2019. 7 people attended, all staff members at The AFC, Canadian Actors' Equity Association, or Dancer Transition Resource Centre. This workshop evolved out of a session Meg led as part of our SW Exchange collaboration with SummerWorks in August 2019, and included work with tableaux, the shame compass, and **examining power**.

Organizational Highlights

In the News

Performance Criticism Training grad **Robyn Grant-Moran** won **Outstanding Emerging Critic** as part of the 2019 Nathan Cohen Awards for Excellence in Critical Writing, awarded by the **Canadian Theatre Critics' Association**. Robyn won for her review of *Prophecy Fog*, which appeared in **alt.theatre**.



In 2018, **Nikki Shaffeullah** (past Artistic Director of **The AMY Project**, a former Generator Resident Company) spoke to our #UrgentExchange audience about Container Building. Nikki adapted this presentation into an article published in October in the **Canadian Theatre Review: *Safety and Justice in Our Artistic Spaces***.

Generator Generations

We hosted our annual winter gathering in January, welcoming Generator Generations to the chapel space at Trinity St. Paul's. APT alum **Karthy Chin** organized this '**Winter Warmup**,' which included a clothing and cash donation component in support of **Sistering**.

A few months later, when lockdowns began, we initiated a **Community Care network** for Generator Generations. Folks were invited to sign up to check in on folks, be checked in on, and offer and receive various kinds of supports. This program evolved as folks' needs changed and wrapped up in August 2020.

Office Move

On September 25, we moved from CSI Bathurst to **Trinity St. Paul's Centre for Faith, Justice and the Arts** at Bloor and Walmer. TSP is a large, multi-use, community-minded building that has welcomed nonprofits and charities of all kinds over the past several decades.

At the time of our move to TSP, we **reduced our facility costs** from about 18% of our budget to under 10%, and at the same time shrunk our square footage from 750 down to about 400. One of our goals with this move was to reduce the environmental footprint of our office space. TSP is an **eco-conscious** space, with one of the best recycling conversion rates in the city of Toronto.



Though Trinity St. Paul's is an accessible building with accessible meeting rooms on its main floor, the Generator office space is not itself accessible. This has meant reconsidering how our Resident Company and Company Collaborator programs can serve individuals with barriers to using stairs. In January 2020 we gathered Resident Companies and Company Collaborators to create our **Community Agreement** for the year and discuss how we wanted to use our new space. Before Covid-19 shut everything down, we were having success with our 'Quieter Office Hours' policies and using the building more creatively and strategically, and had just created an Office Management Resource document.

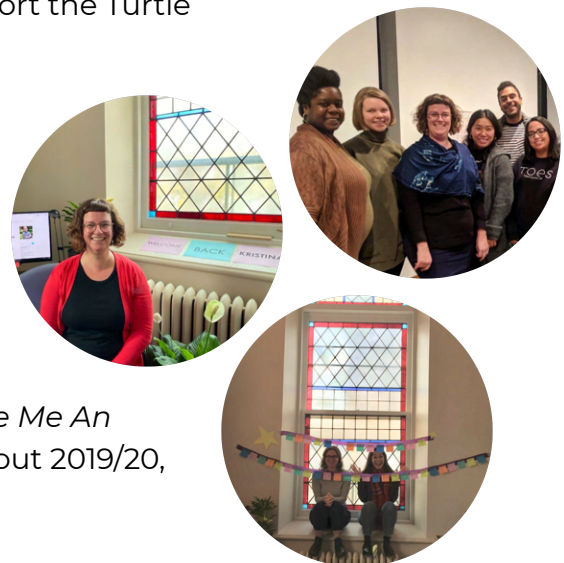
Fundraising

Patreon has been an important source of community-sourced funding for ArtistProducerResource.com since 2019. Our March 2020 'champions' campaign began just before the lockdowns and proved to be a big success, **increasing our monthly earnings by 45%**! We were prepared for a drop-off in this support as a result of Covid-19, but it has remained quite stable and continues to trend upwards over time.

Work/Work Balance

We continue to design our staff positions around the lives of the creative people who comprise our team. Having a staff with **active artistic and producing practices** informs Generator deeply and enriches our programming.

In Fall 2019, **Kristina** took a two-month leave of absence to work on **F-O-R-M** (Festival of Recorded Movement), a youth-based film festival she co-founded in Vancouver, and to support the Turtle Island/North American tour of *Minowin* with the **Dancers of Damelahamid**. **Keshia** produced the Toronto stop of **Zuma Puma's** tour of *Don't Do It, Don't Do It, DO IT! - A Clown Odyssey of Sexual Catastrophe* (postponed due to Covid-19) and was Social Media Producer for **Carlos Bulosan Theatre's** Tales from the Flipside Festival, while continuing an active practice as actor, creator, and dramaturge. She also launched the digital community arts project *Make Me An Alleycat* during lockdowns in the spring. Throughout 2019/20,



Annie produced *Julius Caesar* with **Groundling Theatre** and *Brain Storm* with APT alum Taliesin McEnaney's company **Lucid Ludic**, as well as two productions postponed due to Covid-19, with **Discord and Din Theatre** and **Shakespeare in the Ruff**. **Sedina** co-directed *Every Day She Rose* with **Nightwood Theatre**, produced a short film, and continued to work on a number of projects as a performer, activist and producer.

Accountability

Over the past few years we have been developing an Access and Accountability Fund, designed to support times in which Generator needs to increase our accessibility or enter into an accountability process. In August 2020, the board engaged consultant **Zainab Amadahy** to work with Generator on an **equity and justice organizational review**. This process came out of feedback we had been receiving from community members.

We shared the following **statement** via our communications channels on June 5: "Over the past few weeks, there has been an outpouring of statements and actions in solidarity with #BlackLivesMatter - Generator stands actively and firmly in solidarity with Black artists and all Black lives. At Generator, we acknowledge that our work has harmed and, at times, failed the Black artists and community members we've engaged. We're in the process of listening to folks who have come forward, and beginning to reach out to our community with active steps to transform, decolonize, un-learn, re-learn, and better support the Black, Indigenous and POC folk we work with. We are committed to transparency about what this process will look like for us, and we are prioritizing checking in with those who are closest to Generator. We'll have more to say soon. We see, support, and stand in solidarity with the anti-racist work that our colleagues and communities are doing. We join them in calling for justice and action."

As part of this communication, **we invited folks to come forward with any experiences with Generator that they wanted to share**. We created a confidential email address for these sharings, which was monitored by board members Kevin Matthew Wong and Elenna Mosoff. Additional feedback from our community was given and elicited through work with Zainab in later months; she initiated her report in our 2020/21 year.



Staff & Board

Staff

Kristina Lemieux Lead Producer (*full-time*)
Sedina Fiati Artist Producer Training Facilitator (*part-time*)
Annie Clarke Communications Producer (*part-time*)
Keshia Palm Online Content Producer (*part-time*)
Audrey Quinn Key Instructional lead, Financial Literacy (*January-March*); Facilitator, Financial Joy Office Hours (*monthly September-June*); and Bookkeeper (*part-time*)
Meg Saxby Project Coordinator, Transform Dance (*project contract until April 2020*)

We also recognize the contributions of those who joined us as **contractors** in 2019/20: 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); Transform Dance podcast producer **Katie Jensen**; office space supporter **Tsholo Khalema**; APT jurors **Dian Marie Bridge** and **Jay Northcott** (Kristina, Sedina, and James were also jury members); translator **Dominique Bernier-Cormier; Isaac Campbell**, who provides ongoing IT support for ArtistProducerResource.com; graphic designer **Carlisle Robinson**; and all Artist Producer Training instructors and ArtistProducerResource.com contributors named previously in this report.

Board

As anticipated, 2019/20 began a **transition period** for the board. We accepted resignations from three long-time board members over the summer: **Karl Druckman, Peter Sevitt, and Kevin Matthew Wong**. Board members returning for 2020/21: **Elena Mosoff** (chair), **Claire Burns, Quinn Harris** (secretary), **James Foy**, and **ted witzel** (treasurer).



Photo List

Introduction

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1. Generator staff at our Winter Warm-up gathering in January 2020—left to right: Kristina Lemieux, Keshia Palm, Sedina Fiati, Audrey Quinn, Annie Clarke.
2. Sedina (right) shows the Artist Producer Training class of 2020/21 around the Generator office at the APT Welcome Potluck in Fall 2020—left to right: Aaron Jan, Jay Northcott, Laura Philipps, Rinchen Dolma, Maricris Rivera.
3. Kristina teaches Financial Literacy at Story Planet in Winter 2020.
4. Financial Literacy in session at Story Planet in Winter 2020.
5. Annie (left) and Sedina (right) at the first staff meeting in our new office, October 2019.
6. Keshia installs shelves at the new office on move-in day, September 2019.
7. Keshia (left) and Annie (right) shoot the ‘Producing Social Media’ YouTube series in Winter 2020—photo by Steph Raposo.
8. Community members gather (on Zoom) for final presentations from the APT cohort in May 2020.

What Made Us Proud in 2019/20

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1. A socially distanced end-of-year staff gathering in June 2020—clockwise from bottom left: Meg Saxby and baby, Kristina, Sedina, Keshia, Audrey, Annie.
2. Annie prepares files for the auditor in December 2019.
3. Keshia poses aboard the sunset welcome cruise for APT, hosted by Pirate Life Toronto in August 2019.

Artist Producer Training

6

2019/20 APT graduates—top of page to bottom: Rinchen Dolma, Aaron Jan, Jay Northcott, Laura Philipps, Maricris Rivera.

7

APT field trip to see *Here Are The Fragments* at the Theatre Centre in Fall 2019—clockwise from bottom left: Laura, Theatre Centre producer Alexis Eastman, Aaron, Sedina, Keshia, Jay, Rinchen, Kristina (obscured), Maricris.

Financial Literacy

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1. A Financial Literacy class led by Natasha Mytnowych (left) at Story Planet in Winter 2020.
2. 2020 Financial Literacy participant Rosey Edeh shared her ‘joy’ on Instagram after Financial Joy Office Hours at the Generator office in Winter 2020.
3. A Financial Literacy class tackling financial statements, Winter 2020.



Resident Companies & Company Collaborators **9**

1. March 2020 Zoom workshop with The Dandelion Initiative and Generator Generations.
2. Emma Westray, APT alum and part of past Resident Company House + Body and current Resident Company Paprika Festival, works out of the Generator office with Keshia in December 2019.
3. Company Collaborator The Toronto Dance Community Love-in works out of the Generator office in 2019—left to right: Ann Trépanier (obscured), Oriana Pagnotta, Shelby Wright.

Projects produced while in residence **10**

1. manidoon's collective's *bug*—photo of Yolanda Bonnell by Gilad Cohen.
2. Animacy Theatre's *Pest Me Pet Me*—photo of Morgan Johnson (left) and Alex Simpson (right) by Kathryn Hanson.
3. Shakespeare in the Ruff's *As We Live It*—photo of Veronica Hortiguela by Dahlia Katz.
4. xLq's *4inXchange*—photo of Jordan Campbell (left), Katherine Walker-Jones (centre), Maddie Bautista (right) by Henry Chan.
5. Toronto Dance Community Love-in's Summer Love-in logo.
6. Paprika Theatre Festival logo.
7. Photo of Mix Mix Dance Collective by Kristina Flores.
8. adelheid dance logo.

ArtistProducerResource.com **11**

1. Videographer Steph Raposo records Keshia for the 'Producing Social Media' YouTube series in Winter 2020.
2. Kristina browses ArtistProducerResource.com in 2019.
3. ArtistProducerResource.com logo.

Outreach **12**

1. Keshia with George Brown students at a November 2019 ArtistProducerResource.com workshop.
2. Annie at a Stratford Lab Symposium panel on publicity (with Generator Generations' Aidan Morishita-Miki, left, and Christine Achampong) in Fall 2019.
3. Past Resident Company Outside the March's Artistic Accomplice program participants at a September 2019 ArtistProducerResource.com workshop.

Transform Dance **13**

1. Meg Saxby leads a 'Making Space for Conflict and Dialogue Workshop' in 2019—photo by Andrew Williamson.
2. Transform Dance logo.



- Recording a Transform Dance podcast episode in spring 2020—clockwise from top left: Project Coordinator Meg Saxby, Kristina, Podcast Producer Katie Jensen, Advisory Committee members Douglas Stewart, Hirut Melaku, BK Chan.

Generator Generations

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- Nikki Shaffeeullah presents on Container Building at our January 2018 #UrgentExchange.
- Emma Westray (left) and Annie (right) with Karthy Chin (centre) at the January 2020 Winter Warm-up gathering, coordinated by Karthy.
- Kristina with Jordan Campbell, APT alum and current Resident Company member (xLq), in 2019.
- Board Chair Elenna Mosoff stops by the office with her pup in Fall 2019.
- Keshia and Annie move Generator's most precious possessions: the office plants.
- Kristina delivers office chairs to staff as lockdowns begin in spring 2020.
- Sedina and Keshia at the Generator office in April 2019.
- The view of Trinity St. Paul's from Bloor Street West.

Work/Work Balance

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- The first day of APT in Fall 2019—left to right: Sedina, Laura Philipps, Kristina, Rinchen Dolma, Jay Northcott, and Maricris Rivera.
- Kristina's first day back at work in Fall 2019 after a leave of absence.
- Annie and Keshia celebrate ArtistProducerResource.com's birthday with a banner at the office in November 2019.

Staff

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2019/20 staff members—top of page to bottom: Kristina Lemieux (photo by Flory Huang), Sedina Fiati (photo by Robert O.), Annie Clarke, Keshia Palm (photo by Haley Garnett), Audrey Quinn, Meg Saxby.

Funders

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



This report was prepared in March 2021 by Generator staff.



GENERATOR PERFORMANCE

FINANCIAL STATEMENTS

AUGUST 31, 2020

INDEPENDENT AUDITOR'S REPORT

To the Members,
Generator Performance

Opinion

We have audited the financial statements of Generator Performance which comprise the statement of financial position as at August 31, 2020, 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 Performance as at August 31, 2020 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 the organization in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian accounting standards for not-for-profit organizations and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing Generator Performance's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate Generator Performance or to cease operations, or has no realistic alternative but to do so.

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

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

INDEPENDENT AUDITOR'S REPORT (continued)

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 organization'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 organization's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw your 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 organization 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.

Other Matter

The financial statements of Generator Performance as at and for the year ended August 31, 2019 were audited by another auditor who expressed an unqualified opinion on those financial statements on February 19, 2020.

Pemylegion Chung LLP

Chartered Professional Accountants
Licensed Public Accountants

February 11, 2021
Toronto, Ontario

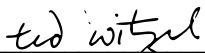
GENERATOR PERFORMANCE

STATEMENT OF FINANCIAL POSITION

AS AT AUGUST 31, 2020

	2020	2019
ASSETS		
Current assets		
Cash	\$ 173,966	\$ 195,522
Accounts receivable	4,174	2,350
HST rebate recoverable	4,961	5,584
Prepaid expenses	<u>560</u>	<u>3,547</u>
	183,661	207,003
Capital assets (note 5)	<u>2,497</u>	<u>880</u>
	<u>\$ 186,158</u>	<u>\$ 207,883</u>
LIABILITIES AND NET ASSETS		
Current liabilities		
Accounts payable and accrued liabilities	\$ 30,366	\$ 14,713
Payroll source deductions payable	1,738	1,332
Deferred contributions (note 6)	<u>128,568</u>	<u>173,430</u>
	<u>160,672</u>	<u>189,475</u>
Net assets		
Internally restricted (note 7)	18,900	6,000
Unrestricted	<u>6,586</u>	<u>12,408</u>
	<u>25,486</u>	<u>18,408</u>
	<u>\$ 186,158</u>	<u>\$ 207,883</u>

Approved on behalf of the Board:

, Director

, Director

see accompanying notes

GENERATOR PERFORMANCE

STATEMENT OF CHANGES IN NET ASSETS

FOR THE YEAR ENDED AUGUST 31, 2020

2020	Unrestricted	Internally restricted	Total
Net assets, beginning of year	\$ 12,408	\$ 6,000	\$ 18,408
Excess of revenue over expenses for the year	7,078	-	7,078
Transfer from unrestricted to internally restricted (note 7)	<u>(12,900)</u>	<u>12,900</u>	<u>-</u>
NET ASSETS, END OF YEAR	<u>\$ 6,586</u>	<u>\$ 18,900</u>	<u>\$ 25,486</u>
2019	Unrestricted	Internally restricted	Total
Net assets, beginning of year	\$ 12,138	\$ -	\$ 12,138
Excess of revenue over expenses for the year	6,270	-	6,270
Transfer from unrestricted to internally restricted (note 7)	<u>(6,000)</u>	<u>6,000</u>	<u>-</u>
NET ASSETS, END OF YEAR	<u>\$ 12,408</u>	<u>\$ 6,000</u>	<u>\$ 18,408</u>

see accompanying notes

GENERATOR PERFORMANCE

STATEMENT OF OPERATIONS

FOR THE YEAR ENDED AUGUST 31, 2020

	2020	2019
REVENUE		
Grants (note 8)	\$ 211,667	\$ 166,870
Service and program fees	10,615	16,256
Fundraising and donations	5,681	3,552
Temporary Wage Subsidy	2,128	-
Interest	980	1,306
Corporate sponsorships	<u>-</u>	<u>-</u>
	<u>231,071</u>	<u>187,984</u>
EXPENSES		
Program and related personnel	98,261	47,274
Administrative personnel and benefits	77,685	78,890
Consultant fees	17,924	745
General and administration	17,172	18,668
Rent	8,313	33,000
Professional fees	3,250	2,750
Amortization	<u>1,388</u>	<u>387</u>
	<u>223,993</u>	<u>181,714</u>
EXCESS OF REVENUE OVER EXPENSES FOR THE YEAR	<u>\$ 7,078</u>	<u>\$ 6,270</u>

see accompanying notes

GENERATOR PERFORMANCE

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED AUGUST 31, 2020

	2020	2019
OPERATING ACTIVITIES		
Excess of revenue over expenses for the year	\$ 7,078	\$ 6,270
Adjustments for items not involving cash:		
Amortization	1,388	387
Net change in non-cash working capital items (see below)	<u>(27,017)</u>	<u>62,907</u>
Net cash generated from (used for) operating activities	(18,551)	69,564
INVESTING ACTIVITIES		
Purchase of capital assets	<u>(3,005)</u>	<u>-</u>
NET INCREASE (DECREASE) IN CASH FOR THE YEAR	(21,556)	69,564
Cash, beginning of year	<u>195,522</u>	<u>125,958</u>
CASH, END OF YEAR	<u><u>\$ 173,966</u></u>	<u><u>\$ 195,522</u></u>

Net change in non-cash working capital items:

Decrease (increase) in current assets-		
Accounts receivable	\$ (1,824)	\$ (1,784)
HST rebate recoverable	623	637
Prepaid expenses	2,987	3,664
Increase (decrease) in current liabilities-		
Accounts payable and accrued liabilities	15,653	4,183
Payroll source deductions payable	406	79
Deferred contributions	<u>(44,862)</u>	<u>52,560</u>
	<u>\$ (27,017)</u>	<u>\$ 62,907</u>

see accompanying notes

GENERATOR PERFORMANCE

NOTES TO THE FINANCIAL STATEMENTS

AUGUST 31, 2020

1. THE ORGANIZATION

Generator Performance (Generator or the organization), formerly known as Small Theatre Administrative Facility (STAF) is incorporated without share capital in the Province of Ontario. Generator Performance is exempt from income tax in Canada as a not-for-profit organization under Section 149(1)(L) of the Income Tax Act (Canada).

Generator Performance is a mentoring, teaching, and innovation incubator that expands the skills, tools, and competencies of independent artists, producers and leaders. From intensive programs to online tools, Generator is transforming the role of the artist producer one artist at a time.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Management is responsible for preparation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations. Outlined below are those policies considered particularly significant:

Capital assets

Capital assets are capitalized in the accounts and recorded at cost. Amortization is provided annually at rates calculated to write-off the assets over their estimated useful lives as follows:

Leasehold improvements	- 3 years straight line
Equipment	- 5 years straight line

Revenue recognition

Its principal sources of revenue and recognition of these revenues for financial statement purposes are as follows:

- i) The organization follows the deferral method of revenue recognition for contributions, which include grants and donations. Under the deferral method, contributions received in the year for expenses to be incurred in the following year are recorded as deferred contributions. Contributions received related to current expenses are recognized as revenue in the current year. Fundraising and donation revenue is recorded when funds are received.
- ii) Service and program fees revenue are recognized as revenue in the period the services are delivered. Corporate sponsorships are recognized when the event takes place.
- iii) Donated materials and services which are normally purchased by the organization are not recorded in the accounts. In 2020, the organization received \$1,180 of donated materials and services related to programming, consulting and fundraising (2019 - \$4,113).
- iv) Temporary Wage Subsidy is recognized as revenue in the period it relates to.
- v) Interest income is recognized as revenue in the period earned.

3. FINANCIAL INSTRUMENTS

The organization's financial instruments include cash, accounts receivable and accounts payable and accrued liabilities. Financial instruments are initially recorded at fair value and subsequently recorded net of any provisions for impairment in value.

GENERATOR PERFORMANCE

NOTES TO THE FINANCIAL STATEMENTS

AUGUST 31, 2020

4. BANK LINE OF CREDIT

The organization has a \$10,000 unsecured operating line of credit. The line of credit bears interest at a rate of 6.45% (2019 - 7.95%). As at August 31, 2020 and 2019, none of the line of credit was drawn down.

5. CAPITAL ASSETS

Capital assets are as follows:

	Cost	Accumulated Amortization	2020 Net	2019 Net
Leasehold improvements	\$ 3,004	\$ (1,001)	\$ 2,003	\$ -
Equipment	<u>1,935</u>	<u>(1,441)</u>	<u>494</u>	<u>880</u>
	<u>\$ 7,943</u>	<u>\$ (2,442)</u>	<u>\$ 2,497</u>	<u>\$ 880</u>

6. DEFERRED CONTRIBUTIONS

Deferred contributions are as follows:

	2020	2019
Ontario Arts Council	\$ 78,080	\$ 78,080
Toronto Arts Council	36,000	94,000
Canada Council for the Arts	12,300	-
PostCritical Award Fund	1,098	1,350
Jordan Mechano Financial Literacy Bursary Fund	<u>1,090</u>	<u>-</u>
	<u>\$ 128,568</u>	<u>\$ 173,430</u>

Generator has created two externally restricted donor designated funds as follows:

The PostCritical Award Fund (previously called Performance Criticism Training Fund) advances and promotes public responses to Canadian theatre and performance, and to venture beyond the term "criticism" to describe these responses.

The Jordan Mechano Financial Literacy Bursary Fund provides financial support to independent artists interested in increasing their financial literacy through Generator's programs.

Continuity of deferred contributions for the year is as follows:

Deferred contributions, beginning of year	\$ 173,430	\$ 120,870
Add cash received from grants	166,805	219,430
Less grant revenue recognized	<u>(211,667)</u>	<u>(166,870)</u>
Deferred contributions, end of year	<u>\$ 128,568</u>	<u>\$ 173,430</u>

GENERATOR PERFORMANCE

NOTES TO THE FINANCIAL STATEMENTS

AUGUST 31, 2020

7. INTERNALLY RESTRICTED NET ASSETS

Internally restricted net assets are as follows:

1. The Transition Fund of \$10,000 is to support the smooth transition of any significant organizational change. During the year, the organization transferred \$6,000 from unrestricted net assets to the Transition Fund.
2. The Access and Accountability Fund of \$8,900 is to support any situation where the organization needs to increase their accessibility or improve its accountability process. During the year, the organization transferred \$6,900 from unrestricted net asset to the Access and Accountability Fund.

8. GRANT REVENUE

Grant revenue is from the following sources:

	2020	2019
Canada Council for the Arts	\$ 36,962	\$ 35,000
Ontario Arts Council	78,080	84,870
Toronto Arts Council	94,000	47,000
Council for Business and the Arts in Canada	<u>2,625</u>	<u>-</u>
	<u>\$ 211,667</u>	<u>\$ 166,870</u>

9. COVID-19

On March 11, 2020, the World Health Organization declared the outbreak of a coronavirus (COVID-19) a pandemic. This presents uncertainty regarding the organization's future cash flows. The impact of social distancing may significantly impact the organization's future operations. An estimate of the financial impact of the pandemic on these financial statements is not practicable and therefore no adjustments related thereto have been made.

10. COMPARATIVE AMOUNTS

Certain comparative amounts as at August 31, 2019, and for the year then ended have been reclassified to conform with the current year's financial statement presentation.

The Generator office is located in Tkarón:to (Mohawk word for “where there are trees standing in the water”). The original caretakers include the Mississaugas of The Credit First Nation and other Anishinaabe nations, the Haudenosaunee Confederacy, the Wendat peoples, and other nations acknowledged and unacknowledged, recorded and unrecorded.

We recognize their ongoing stewardship and seek meaningful relationships with local Indigenous artists and communities as we listen to and learn from their stories.

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generatorto.com

