

20/21

Annual Report

 GENERATOR

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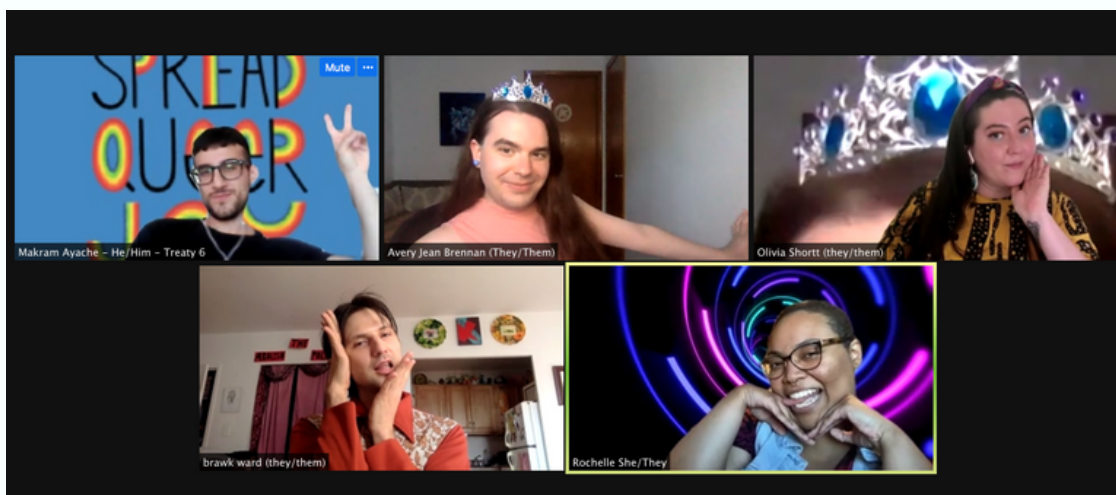
# Introduction

We began this year with a goal to work to our capacity, to rest, and to care for Generator and its resources — generously and conscientiously — through what we anticipated would be another challenging time for the performing arts. We knew that in the next 12-18 months, most or all of the staff team would be shifting our relationships with Generator. We also wanted to **embody what we preach**, by putting our well-being and lives above the needs of our work — to work against the endless push to do, make, share. And yet: once again we have accomplished so much, and worked very hard — perhaps harder than we should have.

**Sometimes change is fast and sometimes change is slow.** Through our work on the Equity & Justice Organizational Review, with the Strategic Advisors, the Hiring Committee, and in direct relationship with each other and with community—we made lots of fast, immediate changes; and we also took a lot of time and care to make other changes (some are still very much ongoing).

**This year was about process, time, and patience.** We did so much, and sometimes it felt like so little—but we trust that much of the work of the past year has been setting the stage for changes we cannot yet imagine that will unfold in the months and years to come.

**We are soon to enter the next chapter at Generator.** For the past year, ‘stewardship’ has been top of mind at Generator. We thoroughly documented our learnings and institutional knowledge, for the organization and all of the programs that encompass it, so that a new generation of ideas can flourish within a financially-healthy and community-supported organization.



# What made us proud in 20/21

## Kristina Lemieux, Lead Producer

- **Incubating new ideas.** We began two projects in incubation: Means of Production and Governance Reimaginings. Each brought together groups of people to imagine, collaborate, and create new futures for the arts.
- **Instigating ideas in the community.** Through our blog, we continued our history of bringing forward topics we are uniquely positioned to speak about—and we laid the groundwork for lots more blog sharing to come.
- **New ways of learning and sharing.** From new projects with the City of Brampton and University of Toronto Scarborough, to one-off workshops, Webinars with ALAS (Artists' Legal Advice Services Ontario), to sharing Financial Literacy resources through the Toronto Fringe Next Stage Self-Care Hub, we really said yes to all of the ways we could find to support the national performing arts community with learning opportunities.

## Annie Clarke, Communications & Operations Producer

- **Stepping into a bigger role, with a lot more responsibility.** In the spring, as Kristina rang in one year since communicating her plans to transition out of leadership, she began taking a step back—and I took a big step forward. From April onwards, I was the only full-time staff member at Generator. It was a busy time, and an important moment in the stewardship of the organization, as we got closer to welcoming new leadership. I'm really proud of how I navigated interim general management duties. It was a big shift; I learned a lot, felt really supported, and built a lot of confidence.
- **Producing the Governance Reimaginings Project.** In the midst of all the COVID ups and downs, I got to sit in Zoom rooms with the incredible folks from Shakespeare in the Ruff, TO Love-in, Generator, plus our amazing guests, and talk about ideas. Governance is a big topic, and it was an unexpected pleasure to spend so much time contemplating it over this year. (Thanks, Ontario Arts Council!)
- **The call for new leadership.** It would be hard to overstate the labour that went into this call. And yet, nothing felt more satisfying than putting something out into the world that felt so true to our values, and so open to possibility. There's much to learn and things I would change, but there's also much to celebrate.





## Keshia Palm, Online Content Producer, ArtistProducerResource.com

- **Learning Pathways:** Launched in January 2021, these self-guided learning packages curated by members of the Generator team pull together ArtistProducerResource.com pages, YouTube videos, templates, infographics, and other fun things meant to deepen knowledge and understanding on a particular theme. We also wrote accompanying blog posts for each pathway, where Generator folks had the chance to connect ArtistProducerResource.com to their personal producing practices. (And they really resonated! The Learning Pathways page on ArtistProducerResource.com was visited by more than 5,000 users in 2021.)
- **ArtistProducerResource.com Focus Groups:** Expanding on the taxonomy review ArtistProducerResource.com underwent last year, we engaged consultants Alicia Payne and Lorrie Gallant to conduct three digital focus groups to collect feedback from the community to help shape our decisions and priorities about where to take ArtistProducerResource.com next.
- **Increased reach:** Across the board, more artists are accessing resources to support their learning and artistic producing practice! Our website users and visits skyrocketed from 8,000 in 2019/20 to 19,000 in 2020/21—and we doubled our Youtube channel's average watch time and number of subscribers.

## Sedina Fiati, Training Consultant

- **Being a part of re-creating APT** (Artist Producer Training), after listening to the feedback and also modifying it for an online reality.
- **Really being able to get to know two APTers through monthly check ins**, and to support them in their journeys.
- **Contributing to the Strategic Advisor Committee.** It was a lot of meetings and I'm proud of myself for showing up and completing the process.



# Professional Development Programs

## Artist Producer Training

APT was a **self-directed program on Zoom** for 2020/2021. The participants — Avery-Jean Brennan, Makram Ayache, Rochelle Ellar, brawk hessel, Olivia Shortt — guided their own individual learning. We invited them to look to the leaders and mentors they felt would best serve their development as artist producers.

At Generator we worked with the 2020/21 cohort to create **individual learning plans**, supported by direct mentorship from Kristina and Sedina. These individual plans were accompanied by opportunities for the cohort to come together in shared learning, with guests **Alison Wong, Mike Payette, and Tanisha Taitt**. Each participant received \$3,000 to support their time and to seek learning opportunities outside of the Generator team.

Additionally, Resident Company alum **Nikki Shaffeeullah** taught a two-part workshop on **Facilitating Anti-Oppressive Work for Arts Organizations**, which was offered to 2020/21 APT participants and included several APT alumni and staff.

The cohort reported that the support they were able to offer each other throughout the program, in the midst of so much sectoral upheaval, was a particular highlight. In June, we recorded a video with the five participants, reflecting on the program and their growth over the preceding year. Titled '**Spread Queer Joy: A Conversation with Generator's 2020/21 Artist Producer Training Cohort**', the video was shared via our YouTube in October.

We did not accept new applications for APT in Spring 2021; the program is on pause pending a community consultation and an assessment from Generator's incoming leadership.



# Financial Literacy

In 2020/21 we announced two separate streams of Financial Literacy: **Financial Literacy for Independent Artists** ran in the winter (and sold out in two weeks!); **Financial Literacy for Non-Profit Workers** ran in the summer, and was another sold-out success. Both sessions ran on Zoom, and were designed and delivered by Kristina Lemieux, with Audrey Quinn and Natasha Mytnowych.



This was our first year offering the **Jordan Mechano Bursary for Financial Literacy**, which reimbursed program fees (\$150) for two Independent Artist participants selected via lottery.

We also piloted a **Financial Literacy program for university students** as part of University of Scarborough Department of Arts, Culture and Media, held on Zoom between October 2020 and February 2021.



**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.

Drop-in Financial Joy Office Hours continued monthly on Zoom from September-June, available to all Generator Generations and Financial Literacy participants past and present.



# Leadership Programs

## Resident Companies & Company Collaborators

As we entered another year working remotely, with the sector disrupted by ongoing shutdowns and recovery efforts, we offered all 2019/20 Resident Companies the opportunity to extend their time with us. We continued to consult with our Company Collaborators to determine ways we could support them when we weren't working in the office together. **Food for Thought** grew out of this, as did informal monthly **Company Collaborator Catch-up** social sessions, held throughout Fall 2020.

Shifts in funding and home bases meant the departure of Company Collaborators **adelheid** and **Rhiannon Collett** in Fall 2020. Our 2020/21 Company Collaborators were **Shakespeare in the Ruff** and **Toronto Dance Community Love-in**.

## Projects produced while in residence

**adelheid** produced *You are swimming here* in collaboration with **Luke Garwood**, September 2020. Using geolocative and target-based Augmented Reality (AR), the site responsive installation *You are swimming here* is an extension of the performance work *LOT X*, which was produced in residence June 2019.

**TO Love-in** produced their annual Summer Love-in festival online in July 2021, featuring **Brittney Canda**, **Jaamil Olawale Kosoko**, **Michelle Olson**, **Nicolas Rose**, **pavleheidler**, and **Tara McGowan-Ross**.

**Shakespeare in the Ruff** produced *Towards Rebirth* at Withrow Park in August 2021, with APT alum **Karthy Chin** as producer. Ten artists created this three act play exploring the themes of Rupture, Resilience, and Rebirth.





# Community

## ArtistProducerResource.com

This period has been one of significant impact and reach for ArtistProducerResource.com: we welcomed more than twice as many visitors in 2020/21 then we did the year prior—approaching **20,000 annual users** for the first time.

**Learning Pathways** were a high-impact project in 2021: developed to support self-guided learning on ArtistProducerResource.com in a time when less conventional producing was happening, the initiative launched to great community enthusiasm in January 2021 with Keshia's post '**Personal Organization & Business Management.**' Subsequent posts tackled Tax Season, Digital Communications, Accessibility as a Practice, and What to Pay People.

**Gathering feedback** was a big priority this year: we engaged consultants Alicia Payne and Lorrie Gallant in summer 2021 to begin an evaluative process that welcomed **42 participants**. Three sessions were offered, with one focused on Indigenous artists. We engaged many contributors to ArtistProducerResource.com in 2020/21, including: Brendan Kinnon, Brian Postalain, Maricris Rivera, Michelle Langille, Nancy Hitzig, Chris Scholey, brawk hessel, Christopher Manousos, and Laura Dymock.

Patreon has continued to be a powerful way to support ArtistProducerResource.com: monthly contributions from community donors averaged \$283 this year!

ArtistProducerResource.com is now an active **part of the curriculum** at both Queens University (where Michael Wheeler teaches) and X University (Owais Lightwala).

Keshia continued to be invited to teach **guest workshops on ArtistProducerResource.com**—collaborating with Wavelength Music Festival in February 2021, and The Fifth Dance in June.



## SummerWorks Exchange

Our annual partnership with SummerWorks (on hold the previous fiscal year due to the pandemic) was reimagined as a **peer mentorship program** in Summer 2021. SummerWorks Assistant Artistic Producers **Fatima Adama** and **Haley Vincent** were connected with Generator APT alumni **Kitoko Mai**, **Maddie Bautista**, and **Jordan Campbell** as peer mentors. Their reflections were shared on our website in Fall 2021.



## Generator Blog

For our 2020/21 season we're focusing on two major writing streams: **Artist Finances**, offering financial information for a rapidly changing pandemic landscape, and **Learnings + Explorations** —conversations and considerations for times of transition, transformation and opportunity. Highlights included an interview on **Values-Based Hiring Practices** with Company Collaborators **Shakespeare in the Ruff** and **TO Love-in**, and **'The HST Dilemma'**, helping to interpret the CRA's place of supply rules in the era of Zoom.



## Brampton Independent Artist Community of Learning

In Fall 2020, we collaborated with **The City of Brampton** to offer a **Community of Learning** program, offering mentorship and peer learning opportunities to Brampton artists free of charge. The program welcomed **22 participants** on Zoom, led by peer mentors from Generator's community of program alumni: **Eva Barrie**, **Rose Hopkins**, **Adriano Sobretudo Jr.**, and staff member **Sedina Fiati**. As a closing event we co-hosted a panel with Brampton artists **Jasmine Pannu**, **Sasha Leigh Henry**, and **Travis Knights**.



## ALAS Webinars

We partnered with ALAS (Artists' Legal Advice Services Ontario) on two webinars, offered on Zoom for free to the general public, and later captioned and shared via Generator's YouTube. **Non-profit law and governance in the creative industries** was held on May 11, featuring speakers Terrence Carter and Jane Marsland, and welcoming 55 live participants. **Intellectual Property** on June 23 featured Cat Lovrics and was attended live on Zoom by 43 folks. Both sessions invited great questions and engagement with audiences!

## Generator Generations

In April we gathered Generator Generations, our community of program alumni, socially for the first time in more than a year. Neta Rose hosted the very belated holiday party, which was widely hailed as the most fun anyone had ever had on Zoom!



## Program Alumni Highlights

- Animacy Collective (resident company) recorded digital short *'In Search Of'* for Fringe Next Stage Community Booster.
- Emma Westray (APT 2016/17) hired as Interim Assistant GM for new company Grove Theatre in Fenelon Falls.
- Teiya Kasahara (APT 2018/19) co-founded Amplified Opera, the 2021 Disruptor-in-Residence at Canadian Opera Company.
- Brian Postalien (APT 2018/19) toured Re:Current Theatre's interactive digital performance of *'New Societies'* from March 18-28th 2021, presented by Crow's Theatre. Presented at Vancouver's eVolver Festival and Kingston's Kick & Push Festival last summer, this presentation marks its Toronto digital premiere!
- Rhiannon Collett's *wasp* + Susanna Fournier's *Empire Trilogy*, both of which were supported through Generator residences, will be published by Playwrights Canada Press in Fall 2021





# Special Projects

## Means of Production

In Spring 2021 we received Sector Innovation and Development funding from the Canada Council for the Arts to partner with Means of Production, a collective of live performance Technical Directors and Production Managers, on a yearlong project focusing on the **development and innovation of values-based live performance production practices.**



In the time since, Means of Production has begun working on their project goals, including: establishing their annual budget, payroll process, accountability policy, membership policy, digital workspace, communications strategy and website. They have started distributing funds for members' services to **developing community partnerships** with CITT/ICTS, PACT, Great Canadian Theatre Company (GCTC,) Why Not Theatre, Balancing Act, and Theatre Passe Muraille. Means of Production has presented at two PACT Town Halls, CITT/ITTS' Rendez-Vous industry conference, and at PACTCon. They engaged workshop facilitators to join the CITT/ICTS industry panel, as well as a facilitator for an **accountability roundtable** that fostered an excellent discussion about transformative justice. They presented their findings at a PACT Town Hall, and created publicly available resources via [www.pmtd.ca](http://www.pmtd.ca).



Means of Production have continued to be a **valuable networking and support structure** for Production Managers and Technical Directors across Canada, hosting their regular weekly meetings on Monday evening, which are open to anyone to attend, as well as hosting an industry social in July.

In 2020/21, Generator engaged Means of Production members Crystal Lee Chettiar, Laura Philipps, David DeGrow, Franco Pang, Kyle Ahluwalia, Maya Royer, Rebecca Vandevelde, Sally Roberts, Pip Bradford and Ryan Wilson on this project.





# Governance Reimaginings

In Spring 2021 we received project funding from the Ontario Arts Council (Arts Response Initiative) to support co-learning around **alternative governance models** with Company Collaborators TO Love-in and Shakespeare in the Ruff. This was structured as a knowledge exchange featuring a series of instigations from guest speakers, attended by key staff and board participants from each of the three organizations. In a time of unprecedented momentum for reconsidering governance in the arts sector, we were grateful for the opportunity to learn from folks bringing different perspectives and experiences to this thorny work.



This project will be ongoing throughout Fall 2021. Throughout the summer we welcomed guests Jane Marsland and Zainab Amadahy.

# Transform Dance

The **final report** for Transform Dance (funded by Toronto Arts Council Open Door) was completed in November 2020 and shared publicly in March 2021.

Kristina shared insights at a **Mass Culture Gathering** discussing **harassment and discrimination in Canada's Live Performing Arts Industry** later that month, connecting the project with other research and recommendations from across the sector (other guests included Aftermetoo, Cultural Human Resource Council, Centre for Free Expression, DTRC, and UdeM).



a generator pilot project



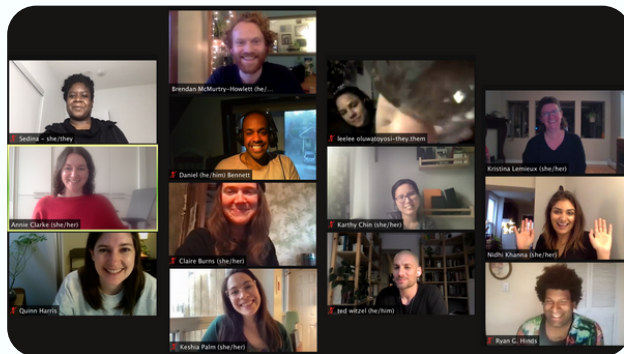
# Organizational Highlights

## Leadership Transition

Heading into this year, we knew that a main focus for the organization would be leadership transition, as Lead Producer **Kristina Lemieux** planned to step down from her role and has worked to ensure a smooth and supported transition. Given the relatively small scale of Generator’s operations, we knew that this would absorb a meaningful portion of the organizational capacity, and we therefore ran ‘**Transition**’ as a project. The ‘Transition’ project was funded by our ‘Transition’ restricted fund (accumulated surplus allocated by the board to support staffing shifts). In 2020/2021, the ‘Transition’ project encompassed:

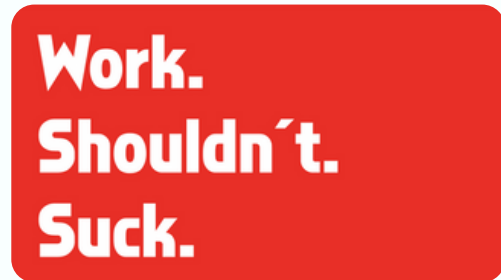
- Call for submissions and hiring of **6 Strategic Advisors** from the community
  - 2021 Strategic Advisors were **Nidhi Khanna** (co-chair), **Sedina Fiati**, **Leelee Oluwatoyosi Eko Davis**, **Ryan G. Hinds**, **Daniel Bennett**, **Karthy Chin**, and **Brendan McMurtry-Howlett** (board member and co-chair)
  
- Accessibility consulting on the leadership call and hiring process with artist **Angela Sun**
  
- Call for submissions and hiring of leadership (including paying the **Hiring Committee** and paying a short-list of candidates to present programming plans)
  - The **Hiring Committee** was made up of board chair **ted witzel**, Strategic Advisors **Karthy Chin**, **Ryan G. Hinds**, and **Sedina Fiati**, community member and Generator program alum **Robyn Grant-Moran**, and non-voting member **Kristina Lemieux**

**Generator is inviting bold, creative applications for new leadership.**

The **Equity and Justice Organizational Review** completed by consultant **Zainab Amadahy** in Fall 2020 was funded by a separate restricted fund, '**Access & Accountability**', and greatly impacted how we navigated and made decisions around the leadership transition process and hiring.

We are deeply proud of the way we underwent this process, and have already **seen the impact** in our community: numerous subsequent job postings have drawn inspiration from ours; a number of folks involved in the process have been engaged for future consulting around hiring processes; and **Kristina, Sedina, and ted witzel** (board chair) were invited to discuss the process on the **Work.Shouldn't.Suck podcast**, hosted by thought leader **Tim Cynova** (formerly of Fractured Atlas in the US) in late summer 2021.



## Food for Thought

Food for Thought Zoom learning sessions were offered monthly to all Generator Generations between October-June. The goal has been to **continue our organizational learning around anti-oppression and anti-Black racism** by offering learning opportunities to those in our immediate community around alternative models of organizing, and other topics that will support our continuing growth and uphold Black and Indigenous futures. This has been an incredibly powerful point of connection and shared growth for our community over the past six months.

Sessions were led by guests **Samantha Walkes, Joella Crichton, and Sedina Fiati** (from the Black Pledge); **Keith Barker; Ophira Calof; Jordan Campbell; Angela Sun; Zainab Amadahy; Kristina Lemieux; and Yvette Nolan.**



## Supporting Community Efforts to Change the Sector

We have been working with community groups to create two separate funds that Generator is proud to administer:

### Performance Criticism Training Fund

In 2018, Generator piloted a program that trained a cohort of six artists and journalists in live performance criticism—bringing a new generation of perspectives to the critical landscape in Toronto.

We are collaborating with Karen Fricker to develop this fund into a [new criticism project](#).



### Jordan Mechano Bursary Fund (in memoriam)

Friends of Jordan Mechano have been fundraising to create [annual bursaries for independent artists](#) interested in increasing their financial literacy through our programs. More than \$3,500 was raised to support this fund in 2020/21.

## Accountability

In October, we shared an update about our 2020/21 season, with programming significantly impacted by the accountability processes and priorities that had been evolving since our previous public statement in June 2020. We shared that Kristina would be stepping down and a considered leadership transition process would be initiated; that Artist Producer Training would follow a self-guided model so that we could evaluate the existing model; that work on our Equity & Justice Organizational Review with consultant with Zainab Amadahy was underway.

In March 2021, a public version of Zainab's report was shared, together with a statement and work plan from the board.

The findings from this report, which came from the sharings of program alumni and staff, have been critical components of our leadership transition, deeply affecting our processes around the Strategic Advisors and shift toward co-leadership models.





# Staff & Board

## Staff

**Kristina Lemieux** Lead Producer (*full-time Sept-April; part-time April-August*)

**Annie Clarke** Communications & Operations Producer (*part-time Sept-April; full-time April-August*)

**Keshia Palm** Online Content Producer (*part-time*)

**Sedina Fiati** Training Consultant (*part-time*)

**Audrey Quinn** Financial Literacy Consultant & Bookkeeper (*part-time*)

**Amanda Baker** Bookkeeper (*part-time beginning in June*)



We are grateful for the contributions of those who joined us as **contractors** in 2020/21. They are (in addition to the many already recognized throughout this report): grant writer **Brendan McMurtry-Howlett**, office space supporter **Tsholo Khalema**, and **Isaac Campbell**, who provides ongoing IT support for ArtistProducerResource.com.



We also recognize those who contributed their time in-kind in 2020/21: **Natasha Mytnowych**, **Mike Payette**, and **Tanisha Taitt**.



## Board

In 2020/21, we accepted the resignation of **Elenna Mosoff**, Generator's longtime board chair, and welcomed **ted witzel** into the role, with **Claire Burns** taking on treasurer duties. **Brendan McMurtry-Howlett**, who spent years at Generator in residence with **Shakespeare in the Ruff**, joined the board in February 2021. The leadership transition and Equity & Justice Organizational Review meant for a much more labour-intensive period than usual for our board, and we are deeply grateful to our 2020/21 members for their generosity and dedication: **ted**, **Claire**, **Brendan**, **James Foy**, and **Quinn Harris** (secretary).



# Photo List

<b>Introduction</b>	<b>3</b>
1. Zoom screenshot of Artist Producing Training cohort during their recording of 'Spread Queer Joy: A Conversation with Generator's 2020/21 Artist Producer Training Cohort' in various poses, tiaras and rainbows and neon scattered throughout the squares—clockwise from top left: Makram Ayache, Avery-Jean Brennan, Olivia Shortt, Rochelle Ellar, brawk hessel.	
<b>What Made Us Proud in 20/21</b>	<b>5</b>
1. An APT Zoom room full of smiling faces—top right to bottom left: Olivia Shortt, Kristina Lemieux, Makram Ayache, brawk hessel, Rochelle Ellar, Sedina Fiati, Annie Clarke, Avery-Jean Brennan.	
<b>Artist Producer Training</b>	<b>6</b>
20/21 APT Graduates—top of page to bottom: Avery-Jean Brennan, Makram Ayache, Rochelle Ellar, brawk hessel, Olivia Shortt.	
<b>Financial Literacy</b>	<b>7</b>
1. Financial Literacy designers and facilitators—clockwise from the top: Audrey Quinn, Kristina Lemieux, Natasha Mytnowych.	
2. Social media graphic. Blue background with white square that reads "Jordan Mechano Bursary Fund" in black text beside a photo of Jordan.	
3. Social media graphic that reads "Financial Literacy for Independent Artists, September 28-November 9, 2021".	
<b>Projects produced while in residence</b>	<b>8</b>
1. adelheid's You are swimming here. Photo by Jeremy Mimmagh.	
2. TO Love-In Summer Love-in Festival graphic.	
3. Shakespeare in the Ruff's Towards Rebirth. Photo of TEAM RESILIENCE (Andrea Massoud, Nathaniel Hanula-James, Jahnelle Jones) by Elana Emar.	
<b>ArtistProducerResource.com</b>	<b>9</b>
1. "Learning Pathways" on an orange background.	
2. Zoom meeting with Kristina Lemieux and Keshia Palm.	
3. Wavelength Winter Festival graphic announcing "Make Sh*t Happen: An Intro to the ArtistProducerResource" Webinar.	
<b>SummerWorks Exchange</b>	<b>10</b>
20/21 APT Graduates—top of page to bottom: Avery-Jean Brennan, Makram Ayache, Rochelle Ellar, brawk hessel, Olivia Shortt.	
<b>Generator Blog</b>	<b>10</b>
Shakespeare in the Ruff's Eva Barrie and Kaitlyn Riordan in Withrow Park.	



## **Brampton Independent Artist Community of Learning** **10**

Community of Learning peer mentor Sedina Fiati posing at Pride with two other folks under a rainbow balloon arch.

## **Generator Generations** **11**

Generator 2020\* House Party costume extravaganza, with Zoom filters and backgrounds galore—top left to bottom right: Neta J. Rose, Annie Clarke, Keshia Palm, Brian Postalain, Tsholo Khalema, Sedina Fiati, Olivia Shortt, Kristina Lemieux, Kaitlyn Riordan, Emma Westray, Erika Morey.

## **Program Alumni Highlights** **11**

1. Animacy Collective's 'In Search Of'. Photo of Alexandra Simpson and Morgan Brie Johnson.
2. Teiya Kasahara in the 2019 production of The Queen In Me, produced by Amplified Opera. Photo by Tallulah.
3. Re:Current Theatre's interactive digital performance New Societies. Photo by Sebastien Galina.

## **Means of Production** **12**

1. Graphic featuring Canada Council for the Arts, Generator, and Means of Production logos on a purple background.
2. Laura Philipps in a booth surrounded by boards and equipment.

## **Governance Reimaginings** **13**

1. TO Love-In winter Retreat—left to right: Robyn Breen, Shelby Wright, Ann Trépanier. Oriana Pagnotta is out of frame.
2. Partial screenshot of Governance group Zoom meeting—top left to bottom right: Kaitlyn Riordan, Brendan McMurtry-Howlett, Kristina Lemieux, Annie Clarke, Shelby Wright, Sophie Dow.

## **Transform Dance** **13**

1. Transform Dance logo.
2. Mass Culture Gathering logo.

## **Leadership Transition** **14**

1. Graphic: "Generator is inviting bold, creative applications for new leadership."
2. Ryan G. Hinds and Kristina Lemieux at the Imperial Theatre in New Brunswick.
3. Strategic Advisors Welcome Zoom—horizontally top left to bottom right: Sedina Fiati, Brendan McMurtry-Howlett, Leelee Oluwatoyosi Eko Davis, Kristina Lemieux, Annie Clarke, Daniel Bennett, Karthy Chin, Nidhi Khanna, Quinn Harris, Claire Burns, ted witzel, Ryan G. Hinds, Keshia Palm.
4. Work. Shouldn't. Suck. logo



## Food For Thought 15

Food for Thought: Boards with Kristina Zoom meeting: Kristina Lemieux, Annie Clarke, Robyn Breen, Rohan Dhupar, Kaitlyn Riordan, Brock Hessel, Eva Barrie, Sedina, Jacqueline Costa. Brendan McMurtry-Howlett and Keshia Palm are out of frame.

## Performance Criticism Training Fund 16

Performance Criticism Training session in 2018—left to right: Jordy Kieto, Shay Erlich, Rhiannon Collett, Molly Johnson.

## Staff 17

20/21 staff members—top of page to bottom: Krstina Lemieux, Annie Clarke, Keshia Palm, Sedina Fiati, Audrey Quinn, Amanda Baker.

# Funders

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

We gratefully acknowledge the support of the Chalmers Family Fund, administered by the Ontario Arts Council, for our Governance Reimaginings project, and the support of the Canada Council for the Arts for our Means of Production project.



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FUNDED BY  
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TORONTO

*This report was prepared in March 2022 by Generator staff.*



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**GENERATOR PERFORMANCE**

**FINANCIAL STATEMENTS**

**AUGUST 31, 2021**

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## 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, 2021, 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, 2021 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.

*Pennylegion Chung LLP*

Chartered Professional Accountants  
Licensed Public Accountants

January 26, 2022  
Toronto, Ontario

# GENERATOR PERFORMANCE

## STATEMENT OF FINANCIAL POSITION

AS AT AUGUST 31, 2021

	2021	2020
<b>ASSETS</b>		
Current assets		
Cash	\$ 185,017	\$ 173,966
Accounts receivable	100	4,174
HST rebate recoverable	2,784	4,961
Prepaid expenses	<u>560</u>	<u>560</u>
	188,461	183,661
Capital assets (note 5)	<u>1,002</u>	<u>2,496</u>
	<u>\$ 189,463</u>	<u>\$ 186,157</u>
<b>LIABILITIES AND NET ASSETS</b>		
Current liabilities		
Accounts payable and accrued liabilities	\$ 26,670	\$ 30,366
Payroll source deductions payable	2,053	1,738
Deferred revenue (note 6)	2,250	-
Deferred contributions (note 7)	<u>134,009</u>	<u>128,568</u>
	<u>164,982</u>	<u>160,672</u>
Net assets		
Internally restricted (note 8)	12,040	18,900
Unrestricted	<u>12,441</u>	<u>6,585</u>
	<u>24,481</u>	<u>25,485</u>
	<u>\$ 189,463</u>	<u>\$ 186,157</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, 2021

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<b>2021</b>	Unrestricted	Internally restricted	Total
Net assets, beginning of year	\$ 6,585	\$ 18,900	\$ 25,485
Excess of expenses over revenue for the year	(1,004)	-	(1,004)
Transfer from internally restricted to unrestricted (note 8)	<u>6,860</u>	<u>(6,860)</u>	<u>-</u>
<b>NET ASSETS, END OF YEAR</b>	<b><u>\$ 12,441</u></b>	<b><u>\$ 12,040</u></b>	<b><u>\$ 24,481</u></b>
<b>2020</b>	Unrestricted	Internally restricted	Total
Net assets, beginning of year	\$ 12,406	\$ 6,000	\$ 18,406
Excess of revenue over expenses for the year	7,079	-	7,079
Transfer from unrestricted to internally restricted (note 8)	<u>(12,900)</u>	<u>12,900</u>	<u>-</u>
<b>NET ASSETS, END OF YEAR</b>	<b><u>\$ 6,585</u></b>	<b><u>\$ 18,900</u></b>	<b><u>\$ 25,485</u></b>

see accompanying notes

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# GENERATOR PERFORMANCE

## STATEMENT OF OPERATIONS

FOR THE YEAR ENDED AUGUST 31, 2021

	2021	2020
<b>REVENUE</b>		
Grants (note 9)	\$ 184,651	\$ 211,667
Service and program fees	20,660	10,615
Fundraising and donations	3,510	5,681
Interest	345	980
Temporary Wage Subsidy	<u>-</u>	<u>2,128</u>
	<u>209,166</u>	<u>231,071</u>
<b>EXPENSES</b>		
Programs and related personnel	96,399	98,261
Administrative personnel and benefits	77,904	77,685
Consultant fees	13,510	17,924
General and administration	12,779	17,171
Rent	4,284	8,313
Professional fees	3,800	3,250
Amortization	<u>1,494</u>	<u>1,388</u>
	<u>210,170</u>	<u>223,992</u>
<b>EXCESS OF REVENUE OVER EXPENSES FOR THE YEAR</b>	<u>\$ (1,004)</u>	<u>\$ 7,079</u>

see accompanying notes

## GENERATOR PERFORMANCE

### STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED AUGUST 31, 2021

	2021	2020
<b>OPERATING ACTIVITIES</b>		
Excess of revenue over expenses for the year	\$ (1,004)	\$ 7,079
Adjustments for items not involving cash:		
Amortization	1,494	1,388
Net change in non-cash working capital items (see below)	<u>10,561</u>	<u>(27,018)</u>
Net cash generated from (used for) operating activities	11,051	(18,551)
<b>INVESTING ACTIVITIES</b>		
Purchase of capital assets	<u>-</u>	<u>(3,005)</u>
<b>NET INCREASE (DECREASE) IN CASH FOR THE YEAR</b>	11,051	(21,556)
Cash, beginning of year	<u>173,966</u>	<u>195,522</u>
<b>CASH, END OF YEAR</b>	<u>\$ 185,017</u>	<u>\$ 173,966</u>

Net change in non-cash working capital items:

Decrease (increase) in current assets-		
Accounts receivable	\$ 4,074	\$ (1,824)
HST rebate recoverable	2,176	623
Prepaid expenses	-	2,987
Increase (decrease) in current liabilities-		
Accounts payable and accrued liabilities	(3,695)	15,652
Payroll source deductions payable	315	406
Deferred revenue	(2,250)	-
Deferred contributions	<u>5,441</u>	<u>(44,862)</u>
	<u>\$ 10,561</u>	<u>\$ (27,018)</u>

see accompanying notes



# GENERATOR PERFORMANCE

## NOTES TO THE FINANCIAL STATEMENTS

AUGUST 31, 2021

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### 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 purchases 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 2021, the organization received \$300 of donated materials and services related to programming (2020 - \$1,180 of donated materials and services related to programming, consulting and fundraising).
- iv) Temporary Wage Subsidy is recognized as revenue in the period to which it relates.
- 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, 2021

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### 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% (2020 - 6.45%). As at August 31, 2021 and 2020, none of the line of credit was drawn down.

### 5. CAPITAL ASSETS

Capital assets are as follows:

	Cost	Accumulated Amortization	2021 Net	2020 Net
Leasehold improvements	\$ 3,004	\$ (2,002)	\$ 1,002	\$ 2,003
Equipment	<u>1,935</u>	<u>(1,935)</u>	<u>-</u>	<u>493</u>
	<u>\$ 4,939</u>	<u>\$ (3,937)</u>	<u>\$ 1,002</u>	<u>\$ 2,496</u>

### 6. DEFERRED REVENUE

Deferred revenue is prepaid registration fees for the Financial Literacy for Non-Profit Workers workshop which will be held from September 2021 to November 2021.

### 7. DEFERRED CONTRIBUTIONS

Deferred contributions are as follows:

	2021	2020
Canada Council for the Arts	\$ 80,230	\$ 12,300
Toronto Arts Council	36,000	36,000
Ontario Arts Council	7,500	78,080
PostCritical Award Fund	5,798	1,098
Jordan Mechano Financial Literacy Bursary Fund	<u>4,481</u>	<u>1,090</u>
	<u>\$ 134,009</u>	<u>\$ 128,568</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	\$ 128,568	\$ 173,430
Add cash received from grants	190,092	166,805
Less grant revenue recognized	<u>(184,651)</u>	<u>(211,667)</u>
Deferred contributions, end of year	<u>\$ 134,009</u>	<u>\$ 128,568</u>

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# GENERATOR PERFORMANCE

## NOTES TO THE FINANCIAL STATEMENTS

AUGUST 31, 2021

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### 8. 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 (2020 - \$10,000). During the year, no amount was transferred to or from the Transition Fund (2020 - the organization transferred \$6,000 from unrestricted net assets to the Transition Fund).
2. The Access and Accountability Fund of \$2,040 (2020 - \$8,900) is to support situations where the organization needs to increase their accessibility or improve its accountability process. During the year, the organization transferred \$6,860 from the Access and Accountability Fund to unrestricted net assets (2020 - the organization transferred \$6,900 from unrestricted net assets to the Access and Accountability Fund).

### 9. GRANT REVENUE

Grant revenue is from the following sources:

	2021	2020
Ontario Arts Council	\$ 99,080	\$ 78,080
Canada Council for the Arts	47,170	36,962
Toronto Arts Council	36,000	94,000
Council for Business and the Arts in Canada	<u>2,401</u>	<u>2,625</u>
	<u>\$ 184,651</u>	<u>\$ 211,667</u>

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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