



February 7, 2018

To whom it may concern,

It is my utmost pleasure to write a letter of support for Susanna Fournier's **The Empire Trilogy** produced by Alison Wong. I have worked with both of these individuals over the past year and can attest to their capacities to bring to life a project that is creative, clever and effective.

I first met Susanna last year after she received the New Chapter grant for this project. She wisely reached out to Generator for support on how to best utilize the resources she was granted and to connect to skilled producers for her project. This conversation led Susanna to reach out to Alison Wong as lead producer of the project, but it also inspired her to increase her own capacities as a producer and arts leader. Susanna applied to Generator's Artist Producer Training Program (APT) in June 2017. She was an exceptionally strong candidate – intelligent, innovative, driven, with a clear vision for her artistic practice – and we were delighted to accept her. Over the course of a year, the Artist Producer Training Program aims to train artists, producers, and artist/producers of independent theatre. Our graduates create and implement projects and budgets that aim to pay artists better wages, gain skills to sustain a career in the arts, and improve the overall health of the theatre ecology.

In addition to APT, Susanna has attended our Financial Literacy Program. The Financial Literacy Program is a two-part series where indie artists learn soft skills and build tangible tools to create a financial system specific to their project and/or company's capacity and needs. Participants learn the fundamentals of financial management and gain the confidence needed to expand those systems as their company and scope becomes larger. Through both of these programs, I have watched Susanna grow into a capable and confident producer.

I have also had the pleasure of working with Alison. Generator engaged Alison as the project manager for the launch of ArtistProducerResource.com. She was a delight to work with and executed the program with precision and within our budget. Alison went above and beyond what we had expected from her role; she brought new insights and ideas to the project and helped us conceive of a clever marketing campaign.

I have no doubt that these two smart, creative, and skilled women will make this series of plays happen in a way that opens the eyes of Canadians and redefines what a play can be.

Please let me know if you have any other questions,

A handwritten signature in black ink, appearing to read "Kristina Lemieux". The signature is fluid and cursive, with a large initial "K" and a long, sweeping tail.

Kristina Lemieux  
Executive Director

## **OUR HISTORY WITH BUDGETS (Ranging from small to large-scale):**

### **Susanna Fournier & PARADIGM's history of managing budgets:**

Since beginning PARADIGM 4 years ago I've managed many workshops and full productions with wide ranging budgets as evidenced below:

#### Previous Workshop Budgets:

take rimbaud, Canadian Stage Residency workshop 2016 (\$ 12,800)  
The Philosopher's Wife, multiple text workshops 2012-2015, (\$ 9,000)  
The Scavenger's Daughter, text workshop 2014 (\$4,500)  
Four Sisters, multiple text workshops from 2013-2016 (\$ 5,500)  
There is A Woman Here; MEDEA, multiphase workshop 2014-2016, (\$16,000)  
Stencilboy and Other Portraits, development workshop 2013 (\$ 3,000)  
With Individual Desire, co-pro with LadyParts Theatre/Nightwood Theatre (\$ 22,000)

#### Previous Full Productions:

Stencilboy and Other Portraits—Next Stage 2014 (\$28,000)  
ALL THE WAYS YOU SCARE ME—Rhubarb Festival 2015 (\$11,000)

#### Upcoming Premiere Production Budgets for The Empire:

"The Philosopher's Wife" PARADIGM with Luminato 2019 (\$98,912)  
"The Scavenger's Daughter" PARADIGM with Luminato 2019 (\$106,871)  
"Four Sisters" PARADIGM with Luminato 2019 (\$110,321)

### **Alison Wong, selected previous budget management:**

Current WeeFestival Producer, budget of \$ 225, 000  
On-going projects with Small Wooden Shoe, budgets from \$ 5,000 - \$20,000  
6 seasons as b current artistic producer, season budgets from \$ 180,000 - \$250,000  
5 indie opera productions with MYOpera, budgets from \$ 7,000 - \$10,000

### **Leora Morris, selected previous budget management:**

"Yale Cabaret" Co-Artistic Director, 2015-2016, budget of \$200,000  
"Women Beware Women" by Howard Barker, Leora's Yale School of Drama thesis project, budget of \$150,000

### **ted witzel, selected previous budget management:**

"LULU v.7 // aspects of a femme fatale" Project Lead and Producer, budget of \$200,000  
"All's Well That Ends Well" directed for Canadian Stage Shakespeare in High Park, budget of \$550,000  
"YUKONSTYLE" directed for Canadian Stage, budget of \$115,000  
"The Taming of the Shrew" directed for Canadian Stage Shakespeare in High Park, budget of \$500,000

### **PARADIGM'S history securing various revenue streams:**

PARADIGM has a proven record for generating diverse revenue streams. Here are revenue sources we've secured for The Empire Trilogy:

Grant Revenue

2017

\$108,000 Canada Council for the Arts New Chapter Program

\$11,000 Toronto Arts Council Theatre Projects, The Philosopher's Wife

2016

\$15,000 Canada Council for the Arts Emerging Production Grant, The Philosopher's Wife

\$12,000 Ontario Arts Council Theatre Projects Grant, The Philosopher's Wife

2012-2016

*(These totals represent **past** revenue I sourced through grants to develop The Empire)*

The Philosopher's Wife \$10,000

The Scavenger's Daughter \$4,000

Four Sisters \$12,600

**Confirmed Individual Donations for The Empire**

2018

\$4,000 Individual gift to PARADIGM

2017

\$10,000 Individual Gift to PARADIGM

We're currently launching our sponsorship and fundraising campaign for The Empire. We have several prospective donors (individuals and corporate) we're entering into conversation with. Previous PARADIGM projects have successfully raised \$25,000 through online crowd-sourcing and small events. Because of our history with successful fundraising, we're confident that through combining private and corporate sponsorship, small events, and an online campaign we will achieve our target of \$40,850 (\$15,000 of which is already confirmed).

Our team has a long history of securing revenue for our other projects and in order to advance our artistic practices. Here are some highlights of the substantial resources we've secured in the past and prizes we've been awarded for our contribution to arts practices in both Canada and the United States of America:

**Leora Morris:**

Yale Directing Fellowship, Alliance Theatre, Atlanta, Georgia, 2016-2017, award of \$50,000

Winner, J.B. C. Watkins Award, Canada Council for the Arts, 2013, award of \$10,000

Chalmers Award for Professional Development, Ontario Arts Council, 2013, award of \$7,500

Metcalf Foundation Award, Dramaturgy Internship at Nightswimming, 2011, award of \$27,500

National Winner Loran/Canadian Merit Scholarship, 2002-2006, valued at \$100,000

Best Production Award for He Left Quietly, SummerWorks Festival, 2014, award of \$1000

Yale Lindsay Fellowship, 2014 Yale Ganzfried Fellowship for theatre research in South Africa, 2014, award of \$3000

**ted witzel:**

Metcalf Foundation Award, Artistic Direction Internship at Stratford Festival, 2018, award of \$30,000

Theatre Ontario PTPP grant, 2017, \$5,600

Ontario Arts Council Theatre Projects Production Grant for LULU, \$15,000

Toronto Arts Council Long-Term Theatre Projects Grant for LULU, \$45,000

KSF Artist of Choice Award, \$10,000

Canada Council for the Arts Playwright-in-Residence Grant at Buddies in Bad Times Theatre, 2016, \$9000

Ontario Arts Council Playwright-in-Residence Grant at Buddies in Bad Times Theatre, 2016, \$6000

Canada Council for the Arts, Theatre Projects (Development) for LULU, \$8,000

Ontario Arts Council, Theatre Projects (Development) for LULU, \$7,500