



## Ken. Cameron.

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# Resumé.

**Ken Cameron** (B.A. Hon. McGill University, M.F.A. University of Calgary) is a Calgary-based playwright and all-around arts administrator. He is the author of more than fifteen plays, including *Harvest* which premiered in a near sold-out run at the Blyth Festival in Ontario and in the two years since has received 9 productions across Canada. In 2007 Ken won the Enbridge play Rites Award for the one-act version of *Harvest*, which The Calgary Herald described as "comic gold". The play was later expanded with the assistance of The Ship's Company in Parrsboro Nova Scotia and The Blyth Festival in Ontario.

Ken is also the author of *My Morocco* which toured Western Canada and was nominated for Outstanding New Play at Calgary's Betty Mitchell Awards in Calgary. Ken's play *My One And Only* premiered at The Alberta Theatre Projects' Enbridge playRites Festival '04 and received a second production by Edmonton's Workshop West Theatre in April 2005. The play was featured at The National Arts Centre's On The Verge reading series, received an Honourable Mention in the Herman Voaden National Playwriting Competition, was nominated for the Gwen Pharis Ringwood Award for playwriting and was nominated for a Betty Mitchell Award for Outstanding New Play. It was produced in New York City by the Bridge Theatre Company in November 2005. All three plays have been published by Newest Press in June 2010.

Ken was the Artistic Director of the Magnetic North Theatre Festival for three years from 2008-2010. Produced in partnership with the National Arts Centre in Ottawa and with a mandate to showcase Canada's outstanding touring productions, Magnetic North is produced in Ottawa in odd numbered years, and in a different Canadian city every other year. In 2010 the festival will be hosted by the Cities of Kitchener and Waterloo.

Ken was the Executive Director of the Alberta Playwrights' Network, a provincial organization that develops plays and playwrights around Alberta from 2001-07 and is a member of the Playwrights Guild of Canada. He was named one of Calgary's Top 40 Under 40 by Calgary Inc Magazine in 2006 and writes irregular travel articles for FFWD Weekly in Calgary.

## **SELECTED ADMINISTRATIVE EXPERIENCE**

### **Artistic Director of the Magnetic North Theatre Festival 2008-2010**

Magnetic North is Canada's national festival of Contemporary Canadian Theatre now nine year old and co-presented with the National Arts Centre of Canada. Held in Ottawa in odd numbered years, the festival travels to a different host city in even numbered years bringing the best of Canadian theatre to communities around the country.

The Artistic Director is responsible for programming all aspects of the festival's artistic activities and industry development components in conjunction with senior staff associates. This work required extensive travel across the country to see theatre productions of Canadian work and promote the festival, with an average travel time 120-150 days per year.

These responsibilities included:

- Supervising senior artistic staff and delegating aspects of ancillary programming to Artistic Associates as appropriate
- Supervising the marketing and the communication strategy of the festival in conjunction with marketing staff
- Speaking at many public gatherings (ranging in size from 50-600+) and engaging in all media interviews to promote awareness of the festival
- Building and maintaining relationships with potential corporate sponsors and donors, getting to know issues in their various industries so that I could network effectively, discuss topics that were of interest to them with intelligence, and build a relationship with them in a positive fashion.
- Developing all government and foundation grant applications and all packages seeking corporate support
- Board and Advisory Committee relations as well as strategic planning.
- Outreaching to communities across the country, particularly in each new host community

Highlights over the three years of my work with the Magnetic North Theatre Festival:

- The development of a broader curatorial team which has given the festival more points of entry for Canadian artists and made the festival seem more accessible and responsive to our national community. This reflects my personal belief that leadership in the arts or other community-based groups is best effected using a team approach. While this process is more difficult to manage and requires greater listening skills, the payoff is increased buy-in from stakeholder groups.
- Supervising an expansion of the programming which has seen the festival embrace a broader diversity of artistic practice, including the presentation of several "festival firsts": the festival's first play from Canada's North, the first works for adult audiences from Quebec, the first dance-theatre piece, the first production featuring circus-arts.
- Supervising an expansion of the festival's Industry Series in conjunction with Industry Series Producer, a senior staff position, making it a must-attend highlight of the cultural calendar for Canadian and International delegates.
- Increasing national profile for the festival, including appearances and feature articles in all national press.

- Developing international relations and increasing international profile of the festival through the introduction of several cultural junkets to international cultural contact events each year; and expanding these delegations to include other festival directors
- Engaging in direct advocacy for the festival at the federal, provincial and civic levels, requiring meetings from the administrative up to the Ministerial level. This required the concise presentation of complex ideas in a form that was understandable, approachable and accessible.
- Leading the board through a year-long Strategic Planning Process which resulted in a new Five-year Strategic Plan and the development of a new Business Plan.

### **Executive Director of the Alberta Playwrights' Network 2001-2006**

The Alberta Playwrights' Network is a non-profit non-producing playwright development centre, one of only nine across Canada. APN provides professional development, networking opportunities and play development programs for playwrights within Alberta and for selected guest playwrights from across Canada.

Responsible for all aspects of the organization, including financial management, book-keeping, supervising all staff, writing all grant applications, administrating the execution of and final reporting on all successful grant projects, reporting to board and supervising all board committees, fundraising and supervising the dramaturgy of plays through the company's play development program.

Highlights over the five years of my work with APN include:

- quadrupling the company's revenues, largely through successful grant applications
- tripling the staff and supervising the work of various staff members
- greatly expanding the company's profile through increased attention to graphic design and promotion
- creating *PlayWorks Ink*, the largest theatre conference and new play showcase in Western Canada
- creating *Ales & Tales*, APN's most successful fundraising event in its 20 year history
- developing and promoting two Alberta radio plays with CBC Radio for national broadcast and distribution throughout the USA
- developing creative partnerships with producing theatres across the province of Alberta
- inaugural Convener of the Playwrights Development Centres of Canada, a national network of APN's sister companies across Canada,
- co-producing *On The Verge 2004* with the National Arts Centre (Ottawa) and the PDCC, which included envisioning how the partnership could function despite large differences between the individual organizations, deep differences of opinion and the needs of ourselves and a massive bureaucracy such as the NAC
- leading the board through a year-long Program Review and several board retreats in which the mandate, programs and organizational structure of the company was given a thorough review and examination and a new mandate, programs and organizational structure were launched in the fall of 2006
- advocating on behalf of playwrights across the province to federal, provincial and civic governments and granting agencies

- participating in the discussions and advocacy that lead to the creation of the Calgary Arts Development Authority
- participating with Calgary Arts Development Authority's Cultural Facilities Trends and Needs Analysis for Calgary and Area: 2006-2016 committee meetings
- advising many independent artists and small theatre companies on grant writing for their projects
- sitting on a jury for the Alberta Foundation for the Arts Theatre Project Grants and recommending future jury members from the playwriting committee
- organizing, supervising and chairing several juries each year for the Alberta Playwriting Competition, Write to Win Contest, APN Commissioning Program, APN/CBC Radio Production Project and, most recently, the Theatre 100 Project.

These administrative duties constituted 50% of my responsibilities with APN and were intended to take up only half of my 25 hours per week. The remainder of my working hours were to be spent developing countless new plays with Alberta's many beginner, emerging, and experienced playwrights.

### **Programmer, Event Services, Parks and Recreation, City of Calgary (2002)**

Now titled Recreation Event Services, this department provides equipment and support personnel to civic festivals and non-profit groups in Calgary, both large and small. Large clients include The Calgary Folk Festival, Afrikadey! and Barbeque on the Bow; small clients include local Community Associations, schools, and independent arts groups.

My position was responsible for:

- itemizing equipment, including Tents, stages, sound systems, fencing and two-way radios
- administering the bookings of events with clients
- booking casual crew labour
- logistical planning in conjunction with the Production Coordinator (Terry Middleton)
- general reception duties

### **Assistant Director/Production Manager/Stage Manager at One Yellow Rabbit Theatre (1997-2001)**

This position, now a staple at OYR, did not exist prior to my arrival with the company. OYR experienced a period of massive growth shortly after the completion of the Big Secret Theatre in 1996; during that time the audience more than tripled and new staff members were added each year. I replaced a single stage manager, but soon came to take on several other jobs, including:

- Assistant Director, with some creative input and the ear of the director
- Assistant playwright, assisting Blake Brooker with the creation of several of the company's biggest hits during that period (though always in a supportive role)
- Production Manager, liaising with technical and design staff and the company's creative artists, setting schedules and getting
- Stage Manager, responsible for the day-to-day running of rehearsals, setting schedules and liaising with office staff
- Assistant Tour Manager, responsible for liaising with production personnel,

acquiring transportation quotes and shipping set and costume materials to locations as diverse as Edinburgh, Philadelphia, Toronto and Vancouver Although the position began as an artistic one, it quickly grew to encompass much more logistical and administrative support.

### **Stage Manager/Asst. Production Manager at the Calgary International Children's Festival (2000)**

The Calgary International Children's Festival is Calgary's largest theatre festival, in terms of largest audience attendance, the number of shows presented *and* the number of venues pressed into service. It utilizes every performance venue in the EPCOR Centre for the Performing Arts, has an outdoor site, and hires more production personnel than any other on-site event.

My position was responsible for:

- logistical planning in conjunction with the Production Coordinator (Terry Middleton)
- on-demand production assistance
- supervising schedules and liaising with each individual's theatre staff

### **Artistic Director, The Art Ranch (1995-2001)**

When I founded The Art Ranch in 1995 Calgary's cultural ecology was very different; it was unheard of at that time for a student to graduate university and start a theatre company. Seasoned actors in the community literally told me that I was wasting my time. The Art Ranch, along with Theatre Junction, The Green Fools and Ghost River Theatre, was one of the few independent theatre companies that operated outside of The Centre of the Performing Arts. Since that time we have seen the rise of Sage Theatre, Ground Zero Theatre, Theatreboom and many more, none of whom would think for a second that they were wasting their time.

## **AWARDS**

- ✓ Enbridge playRites Award 2007, Alberta Theatre Projects
- ✓ Top 40 Under 40, 2006 Calgary Inc Magazine
- ✓ Nomination for the Rosza Award for Excellence in Arts Management, 2005
- ✓ Fellow at The Praxis Centre for Screenwriting, Simon Fraser University, 2005
- ✓ Finalist for The Gwen Pharis Ringwood Award, Writers' Guild of Alberta, 2005
- ✓ Honourable Mention, Herman Voaden National Playwriting Competition, 2004
- ✓ Betty Mitchell Nomination for Outstanding New Play, 2004
- ✓ First Place, Chevron Twenty-Four Playwriting Contest, Alberta Theatre Projects, 1998
- ✓ Write On The Edge Festival, Playwrights' Workshop Montreal, 1992
- ✓ Lionel Shapiro Award for Creative Writing, McGill University, 1992
- ✓ Peterson Prize for Playwriting, McGill University, 1992

## **SELECTED PLAYWRITING EXPERIENCE INCLUDES:**

### Harvest by Ken Cameron

winner of the Enbridge playRites Award 2007  
March/April 2007 Lunchbox Theatre (one-act version)  
June/August 2008 Blyth Festival (world premiere of the full length version)  
July-August, 2009 Port Stanley Summer Theatre, Victoria Playhouse, The Red Barn Theatre  
October 2009 Shadow Theatre Edmonton  
July-August 2010 Lighthouse Theatre Port Dover ON, Live Bait Theatre Sackville NB  
October 2010 Persephone Theatre, Saskatoon SK  
April 2011 Theatre Orangeville, ON

### My Morocco by Ken Cameron

April 2006, Oh Solo Mia Festival, London Ontario  
July 2006, Winnipeg Fringe Theatre Festival  
August 2006, Saskatoon Fringe Theatre Festival  
August 2006, Edmonton International Fringe Theatre Festival  
April, 2007, Ground Zero Theatre and One Yellow Rabbit, Calgary

### Dragonfly: Episode IV, Identity by Ken Cameron, Anita Miotti and David van Belle

August 2006, Calgary Fringe Theatre Festival  
August 2006, Edmonton International Fringe Theatre Festival  
May 2007, Big Secret Theatre, Theatre of the Living Statue

### My One And Only by Ken Cameron

January, 2004, Alberta Theatre Projects, playRites 2004  
April 2005, Workshop West Theatre, Edmonton

### Might As Well Live: The Words of Dorothy Parker by Ken Cameron and Laura Parken

October 2003 , APN staged Reading

### Doppelganger concept by Ken Cameron, based on a script by Simon Heath (with contributions from Bonnie Bowman, Rita Bozi, Ron Chambers, Doug Curtis, Elyne Quan and Eugene Stickland)

The Art Ranch, 2002

### I Think I'm A Wolf! by The Berserker Gang Collective

August, 1999 , The Berserker Gang, Ken Cameron director, Anita Miotti choreographer

### Martian by The Shiny Beast Collective

April, 1998 - by The Shiny Beast Ensemble, produced by The Shiny Beast Collective

### Alien Love Connection by Ken Cameron (originally titled I Dreamt I Was A Spaceman)

Commissioned by Lunchbox Theatre for *Stage One* Kevin McKendrick dramaturge  
October 1997 - Kevin McKendrick director, produced by Lunchbox Theatre

### Doing Leonard Cohen Adapted for the stage by Blake Brooker (with Ken Cameron)

February 1997 One Yellow Rabbit Performance Theatre, Blake Brooker director,  
Ken Cameron assistant director

### The Climate: A Province in deKlein by Ken Cameron (with Doug Curtis and Laura Parken)

January 1997 The Art Ranch, Ken Cameron & Laura Parken directors

## **SELECTED DIRECTING EXPERIENCE INCLUDES:**

<u>Doppelganger</u>	Collective	The Art Ranch
<u>Werk</u>	T Crane	T Crane Productions
<u>Featherland</u>	Denise Clarke	One Yellow Rabbit (Ast. Dir.)
<u>The History of Wild Theatre</u>	Collective	One Yellow Rabbit/Traverse Theatre, Scotland (Ast. Dir.)
<u>Office Hours</u>	Norm Foster	Lunchbox Theatre
<u>These Girls</u>	Collective	One Yellow Rabbit (Ast. Dir.)
<u>I Think I'm A Wolf!</u>	Collective with The PT Devils	The Beserker Gang
<u>HPR Cabarets</u>	Collective	One Yellow Rabbit
<u>Fall Cabaret</u>	Collective	One Yellow Rabbit
<u>Thunderstruck</u>	Daniel Danis	One Yellow Rabbit (Ast. Dir.)
<u>Stop Thinking!</u>	Ken Cameron	The Art Ranch
<u>Death In New Orleans</u>	John Murrell	One Yellow Rabbit (Ast. Dir.)
<u>Martian</u>	Collective	Shiny Beast Collective (Co-Dir.)
<u>In Klezskavania</u>	Collective	One Yellow Rabbit (Ast. Dir.)
<u>Somalia Yellow</u>	Blake Brooker	One Yellow Rabbit (A. Dir.)
<u>Ghosts</u> Dir.)	Henrick Ibsen	Theatre Junction (Ast.
<u>Zertrummerung</u>	Michael Green	Shiny Beast Collective (Co-Dir)
<u>Doing Leonard Cohen</u>	Blake Brooker	One Yellow Rabbit (Ast. Dir.)
<u>The Climate</u>	Ken Cameron	The Art Ranch
<u>Minnie &amp; Tap-Dancing Buddha</u>	Michael McClure	Shiny Beast (co director)
<u>Danny Knickerbocker</u>	Doug Curtis	Out Of Bounds
<u>Zertrummerung</u>	Ken Cameron	The Art Ranch
<u>Investigations of a Dog</u>	Ken Cameron	The Art Ranch
<u>Black Tongue</u>	Ken Cameron	The Art Ranch
<u>Hamletmachine</u>	Hiener Muller	The Art Ranch

## **SELECTED STAGE ROLES INCLUDE:**

<u>My Morocco</u>	Solo performance	Ground Zero Theatre
<u>Portrait of Dora</u>	Mr. B.	University of Calgary
<u>Mrs. Talleyhouse</u>	Chris	University of Calgary
<u>The Sea</u>	Hatch	McGill University
<u>Laughing Wild</u>	Man	Port Stanley Theatre
<u>Romeo and Juliet</u>	Apothecary	Mount Royal Shakespeare
<u>Camille</u>	Armand	McGill University
<u>Criminals In Love</u>	Junior	Players' Theatre
<u>Duck Variations</u>	George	The Collective
<u>The Bald Soprano</u>	Mr. Martin	Players' Theatre
<u>The Birthday Party</u>	Stanley	Tuesday Night Café

## **SELECTED FILM & VIDEO EXPERIENCE INCLUDES:**

Fellow at The Praxis Centre for Screenwriting, Simon Fraser University, 2005

Extreme To Me S. Somers/N. Mion, Director Road Pictures  
*Production Co-ordinator*

Beautiful Jew Oliver Hockenhull, Director One Yellow Rabbit/Luminous Eye  
*Screenwriter, 1<sup>st</sup> & 2<sup>nd</sup> AD, Locations Manager, Production Assistant*

Still Life With Razor Ken Cameron, Director Thin Soapy Films  
*Director, Script Editor*

Mister Sandman Bruce McCullough, Director Accent Productions  
*Assistant Screenwriter (1<sup>st</sup> & 3<sup>rd</sup> drafts) to Blake Brooker, Screenwriter*

The Adventurer's Guide to Homebuying Anne Georg, Producer Shaw Cable  
*Principal*

## **PUBLICATIONS**

- ✓ *Harvest and Other Plays* by Ken Cameron. NeWest Press, Edmonton, 2010.
- ✓ *Jesters, Rabbits and Mavericks: Possible Influences on Alberta Playwriting over The Past Fifteen Years*, by Ken Cameron. Canadian Theatre Review. Issue 136. Spring 2009.
- ✓ *Fuck, Nothing*, by Ken Cameron. Works: A Journal of Canadian Theatre. Summerworks Theatre Festival. Issue 1, Winter 2009.
- ✓ *Theatre 100: Celebrating 100 Theatre Practitioners Over 100 Years: The Alberta Playwrights' Network*, 2006. Ken Cameron, Publisher. A centennial book celebrating the achievements of artists who have made a significant contribution to the history of theatre in Alberta.
  - The original publication sold out within three months
  - Reissued in 2009
- ✓ *My One And Only* by Ken Cameron. Playwrights Guild of Canada, Toronto, 2004.

## **TRAINING**

- ✓ Centre for Nonviolent Communication, (compassionate communication skills workshop), Rachel Lamb instructor (2005)
- ✓ Master Classes for Directors, Harbourfront World Stage Festival (April, 1998)
- ✓ Masters of Fine Arts Degree in Directing, University of Calgary (1995)
- ✓ Bachelor of Arts, Honours, McGill University (1992)

## **REFERENCES**

Available upon request.