

**The Local-National Hybrid Showcase Scorecard:
A Methodology for Evaluating the Hybrid (Local and National) Showcase Identities
of Ottawa-based Professional English-Language Theatre Organizations**

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List of Abbreviations

Abbreviation	Definition or Meaning
CADAC	Canadian Arts Data / Données sur les arts au Canada
CAFF	Canadian Association of Fringe Festivals
CCA	Canada Council for the Arts
CFSU	(City of Ottawa) Cultural Funding Support Unit
GCTC	Great Canadian Theatre Company
LAI	Local Arts Index
LNHS	Local-National Hybrid Showcase
MT@C	Meridian Theatres @ Centrepointe
NAC	National Arts Centre
NAI	National Arts Index
OCF	Ottawa Community Foundation
OtAC	Ottawa Arts Council
PACT	Professional Association of Canadian Theatres

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0.1: Abstract

The city of Ottawa, Ontario is neither an independent municipality nor solely Canada's national capital. Ottawa instead sustains a hybrid state of being where the characteristics and cultural assets specific to the city's two roles intertwine to generate its unique identity as a "national and local," or "hybrid," artistic showcase. As the identity of a place evolves from the practices and individual identities of all those involved with the environment, Ottawa's self-stated "hybrid showcase" identity can be investigated through a study of the professional English-language theatre organizations operating within city limits. Ergo, this thesis introduces a methodology for conducting data-driven assessments of theatre organizations' local, national, or hybrid artistic showcase identities, known as the Local-National Hybrid Showcase (LNHS) Scorecard. Using fifteen indicators, the LNHS Scorecard assesses the 2018 artistic programming and programming-adjacent operations of seven Ottawa-based theatre organizations. The results of said assessments illustrate the qualitative value of each organization's showcase hybridity and identify any perceived preferences towards local or national stakeholders therein. Findings generated by applying the LNHS Scorecard methodology to the selected case studies suggest that as of December 31st, 2018, seven of Ottawa's professional English-language theatre organizations embraced hybrid (local and national) showcase identities. Moreover, the final scores indicate that six of the seven organizations exhibit a weak to moderate preference for activities impacting Ottawa-based stakeholders. Defining Ottawa's artistic showcase identity according to the combined practices and resulting showcase identities of the individual Ottawa-based theatre organizations upon which the greater artistic showcase depends, the LNHS Scorecard encourages new conversations about the cultural identity of Canada's capital.

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1: Introduction

1.1: Ottawa the “local and national artistic showcase”

To envision “what ... Ottawa’s cultural identity [could] be,” (“Arts Plan” i) municipal cultural development plans begin by addressing “what [the city has] and who [the city is] both as the nation’s capital and as a city” (“Arts Plan” 6). What Ottawa *has* appears self-evident as the city plays host to “major, national cultural attractions; [and] a local arts and heritage scene” populated by Ottawa-based artists, arts workers, and “resident” organizations¹ (Arts and Heritage 6). The municipal government provides a similarly straightforward answer to what Ottawa *is*, designating the city a “national and local artistic showcase” (“Arts Plan” 27) committed to serving cultural and arts-adjacent talent, tourists, and businesses from Ottawa and beyond (Arts and Heritage 7). Thus, the vision for Ottawa as a “hybrid” artistic showcase that serves both Ottawa-based and national arts producers and consumers (arts “stakeholders”) appears largely dependent upon the presence of arts and culture organizations whose artistic programming and associated operations, according to municipal cultural plans, either foreground the city’s own “dynamic ... [local] cultural vitality” (Arts and Heritage 7) or “preserve, present and promote” (Arts and Heritage 7) broadly Canadian culture.

While the identities and “meanings of places may be rooted in the physical setting and objects” such as federal arts institutions or “resident” organizations, “[i]t is nonetheless clear that [city] identity is not a product of such components alone” (Relph 56). Rather, the identity of a

¹ The term “resident organization” here refers to any non-profit arts and culture organization or otherwise recognized producer of cultural goods or services based and located in Ottawa whose operations are overseen by Ottawa-based individuals and/or entities excluding the federal government. Though similar, the term should not be confused with “resident company” which refers to a permanent company of theatre practitioners within a single organization, nor should it be confused with the American term “resident theatre” which is used interchangeably with “regional theatre” to describe a professional or semi-professional theatre company or organization who self-produces theatrical seasons.

place evolves from the attitudes, actions, and individual identities of all those involved with the environment (Relph 57-8). Ergo, it is by understanding the showcase identities of individual arts organizations *within* Ottawa that one may begin to gain insight into the hybrid showcase identity *of* Ottawa. Although such an examination may begin anywhere within the city's arts environment, it begins here with one federal and six "resident" professional English-language theatre organizations.

1.1.1: Setting the Scene

As Canada's capital and a municipality in its own right, Ottawa's arts and culture ecosystem hosts both federally run and directly subsidized arts institutions (e.g., the National Arts Centre) and locally operated arts organizations financed through municipal, provincial, and federal grants. When asked to describe the entities responsible for Ottawa's reputation as an artistic showcase, "residents, and certainly visitors, usually point to national cultural institutions" ("Heritage Plan" 3) rather than locally operated organizations. As one cannot argue the concurrent presence of federal institutions and "resident" organizations, the disconnect between the city's self-stated "hybrid" identity and the singularly national identity attributed to it by observers indicates that other variables impact the overall public perception of Ottawa's showcase identity. Of these additional variables, the most easily quantifiable and thus most frequently cited include resource distribution and public profile. In such cases, public profile is regarded as a derivative of the total financial, human, and physical resources possessed by or available to organizations. The National Arts Centre provides an excellent practical example of this logic as the English Theatre department's multimillion-dollar annual budget, extensive stakeholder network, and well-established promotion channels afford the department a distinctly higher public profile than any of the city's "resident" English-language theatre organizations.

Consequently, public perceptions brand Ottawa a predominantly national showcase bearing few markers of hybridity.

As an initial step towards restoring hybridity within Ottawa's perceived showcase identity, the *Renewed Action Plan for Arts, Heritage and Culture in Ottawa (2013-2018)* recommended thirteen initiatives intended to close the "distinct gap" ("Arts Plan" 35) between the public profiles of "resident" and federal organizations by increasing the funding available to the former. Between the *Plan's* 2013 commencement and December 2018 conclusion, the per capita municipal funding provided to locally operated arts organizations rose 19.38% (City of Ottawa, *2018 Summary* 7). A series of consultations undertaken on behalf of the Ottawa Cultural Alliance indicated that said funding growth resulted in an increase in Ottawa's perceived showcase hybridity as respondents felt that the city's national institutions no longer "[crowded] out a local experience" to the same extent as they had only a few years prior (*Ottawa Cultural Roadmap* 28).

Even so, Ottawa's reputation as a predominantly national showcase persisted as the profile of Ottawa-based arts practitioners continued to pale in comparison to that of nonlocal artists contracted to perform in Ottawa (*Ottawa Cultural Roadmap* 95). The probable cause of this disparity: municipal funding initiatives designed to satisfy assumptions. First, several objectives encourage organizations to address audience perceptions with greater urgency than those of Ottawa-based arts practitioners as the former were thought to hold greater sway over perceived showcase identities than the latter (Arts and Heritage 10-3, 19, 20-4). Secondly, the initiatives assume that "resident" organizations do not engage national arts practitioners and instead possess an absolute dedication to local stakeholders (Arts and Heritage 20-4). Operating under these assumptions, municipal development objectives discount other variables that play an

equally significant role in showcase identity determinations, consequently calling into question the validity of the city's claimed successes in closing the national-local "gap".

1.1.2: Research Objectives and Guiding Questions

Driven by the need to assess Ottawa's artistic showcase identity with greater accuracy, the primary objectives of this thesis are as follows: to provide insight on the concepts of "showcase identities" and "hybridity"; to develop a methodological tool for identifying and evaluating local, national, and hybrid showcase identities; and to illustrate how showcase hybridity can manifest in theatre organizations by way of demonstrating the proposed tool's application to real-world case studies. Crucially, this thesis does not aim to definitively proclaim Ottawa's showcase identity or that of any individual theatre organization, nor does it attempt to establish concrete guidelines for reform. Instead, this study seeks to articulate conceptual and practical contributions intended to spark discussions regarding the nature and origins of Ottawa's hybrid showcase identity.

Four questions guided the development and application of the proposed evaluation methodology, each approaching showcase hybridity as a theoretical concept and quantifiable phenomenon simultaneously. The questions are as follows:

How does the notion of a hybrid (local and national) showcase identity translate to individual theatre organizations?

With both federal institutions and "resident" organizations, Ottawa's theatre ecosystem possesses an inherent hybridity akin to that of the city at large. However, the common appearance of practices involving both local and national stakeholders within individual theatre organizations indicates the need to better understand specific articulations of this Ottawa norm. Prompting data-driven analyses of the ways in which showcase hybridity can manifest in organizations'

artistic programming and associated operations, this question provides preliminary insight into the means by which Ottawa's gross showcase identity may develop from the identities of the organizations that call the city home. Building upon the leading question, this thesis translates the competitive undertones of Ottawa's self-stated hybridity to a continuum marked by local and national identities at the two poles and "hybridity" encompassing everything in between and, in doing so, asks

If the concept of hybridity scales to individual theatre organizations, does it appear as a "healthy" (Arts and Heritage 28) mix of local and national, or are organizations "polarized" towards (privileging) one side of the local-national continuum?

There exists within discussions of Ottawa's hybridity a dichotomy between the perceptions of arts practitioners and arts patrons. The former regards Ottawa's showcase identity as nationally "polarized" while the latter regards the environment as appropriately "symbiotic" ("Arts Plan" 28). Identifying "polarization" and "hybridity" at the organizational level therefore enables a more confident assessment of showcase identities by considering the perceptions and impact of multiple stakeholder groups. The discussion of showcase hybridity concludes by asking:

Within their showcase identities, do Ottawa's professional English-language theatre organizations demonstrate a preference towards local or national arts stakeholders?

And

If so, how strong is said preference?

Quantifiable preferences towards one geographically oriented stakeholder—represented by the proportion of an organization's identity dedicated to the respective pole of the hybridity

continuum—prove particularly valuable as they illustrate the viability of certain municipal cultural development initiatives; particularly those focussed on increasing Ottawa’s perceived hybridity through bolstering the vitality of the local arts ecosystem.

Guided by these four points of inquiry, this thesis seeks to make methodological and practical contributions to the ongoing discussions regarding Ottawa’s showcase identity with the intention of underscoring the integral role individual arts organizations play in the identity-building process.

1.1.3: Conceptualizing the Term “Showcase”

A “showcase,” in this context, refers to a place (e.g., building or venue) or event at which audiences engage with live theatrical performance. The term simultaneously refers to the act of exhibiting or otherwise promoting the work of theatre practitioners or other arts/culture organizations. In other words, theatre organizations and the city of Ottawa function as showcases *for* Ottawa’s local and national stakeholders when regarding the arts as a product consumed by patrons and function as showcases *of* Ottawa’s local and/or national cultural producers when regarding the arts as a practice. A two-pronged approach such as this is necessary in the discursive context as Ottawa’s cultural development plans and arts funding documents take a similar, albeit less obvious, approach to defining the term. For instance, the *Renewed Action Plan* notes that Ottawa’s position as both an individual municipality and federal capital requires the city to act as a showcase for “all Canadians” and international audiences by preserving, presenting, and promoting Canadian Culture (Arts and Heritage 7) while simultaneously nurturing, supporting, and serving as a showcase of “its own resident artists” and visiting creators (Arts and Heritage 7). The city attempts to instill a similar sense of duality in the operations of Ottawa-based arts organizations by including “Community Impact” as a primary

evaluation criterion in the municipal cultural funding process (City of Ottawa, “Guidelines” 3). To determine “Community Impact,” the city’s Cultural Funding Support Unit (CFSU) assesses organizations on their capacity to showcase for and “enrich the lives of residents and visitors alike” (City of Ottawa, *2018 Summary* 32) as well as their ability to “assist, involve and nurture the local arts community” (City of Ottawa, “Guidelines” 3).² To meet the latter criterion, organizations must serve as showcases of “contemporary artists and art forms” (City of Ottawa, *2018 Summary* 32) in either programming or programming-adjacent activities.

Despite the apparent emphasis on benefiting cultural producers and consumers alike, the desire to “reap robust economic and quality-of-life impacts” (“Arts Plan” 5) produced by successful arts organizations (“Arts Plan” 35) must be acknowledged as a primary driver behind municipal arts funding programs.³ Here, a significant shortcoming of the existing municipal local-national showcase identity determination process becomes apparent: without a clear distinction between arts producers and arts consumers in the definition of “local arts community,” organizational and municipal efforts may favour local arts consumers over local arts producers. Consider, for example, how the municipal government regards organizations’ ability to attract audiences (showcase for) as a primary marker of success (“Arts Plan” 36-7, 45, 76-7; Arts and Heritage 20). Guided by this expectation, it stands to reason that some organizations may emphasize patron over practitioner satisfaction by producing or presenting plays “that have been well-received by audiences at other theatres” (Voss et al. 338). Although

² As per the “Arts Plan for the City of Ottawa,” the “local arts community” refers to Ottawa-based artists, arts practitioners, and other cultural producers. Also included within the “community” are cultural consumers like audience members, government funding and regulating agencies such as the CFSU, arts-adjacent non-profit and for-profit organizations, community-run arts groups and municipally operated cultural centres, education institutions offering arts programs, and any other stakeholders involved with the arts (“Arts Plan” 66).

³ A “successful” organization is one that attracts and entertains “local, national and international audiences” (Arts and Heritage 20) by providing a variety of affordable, accessible, and high-quality artistic offerings reflective of the city’s unique array of local and national cultural assets (“Arts Plan” 36).

doing so technically positions the organizations as “local showcases” operating for the benefit of Ottawa audiences, it comes at the expense of the opportunities and resources available to Ottawa-based practitioners. Hence, self-stated local showcase identities considering only contributions as showcases for Ottawa may be regarded as false positives due to their narrow conception of the factors dictating said identities. To capture the dualistic nature of showcase identities and comment on hybridity with greater certainty, it is therefore necessary to develop an evaluation method that considers organizations as both showcases for and showcases of various stakeholder groups.

1.2: Engaging with Hybrid Showcase Identities

1.2.1: The Local-National Hybrid Showcase (LNHS) Scorecard

An organization’s showcase identity—local, national, or hybrid—is difficult to pin down, dissect, categorize, and objectively explain due to the variety of qualitative and quantitative factors responsible for its formation. Moreover, showcase identity assessments appear inconsistent or fragmented when conducted using existent evaluation tools and methods due to a lack of consensus on the precise definition of the term “showcase”. Further deficiencies in existing models include a lack of scalability both between the magnitudes of resources available to organizations and between identity scales (i.e., organizational identity versus city identity), an inability to accurately conduct cross-organizational and year-over-year identity comparisons, and low reproducibility resulting from ambiguous assessment criteria.

This thesis therefore proposes a grounded analytical methodology, the Local-National Hybrid Showcase Scorecard (appendix 1), which facilitates scalable, comparable, and reproducible mixed-method evaluations of local-national showcase hybridity as the phenomenon manifests in Ottawa-based professional English-language theatre organizations. The LNHS

Scorecard model consists of fifteen indicators accompanied by criteria instructing evaluators on how to identify the multitudinous ways in which organizations demonstrate local and/or national showcase identities. Determining organizations' local, national, or hybrid showcase identities involves a three-stage scoring process that begins by assigning each indicator a score of 0 or 1 in the Scorecard's two scoring columns. The given values in each column are then totaled to produce two values indicating the number of times that phenomena characterizing local and national showcases appear in an organization's artistic programming and associated operations. Finally, the total scores are converted into percentages representing the proportion of an organization's showcase identity dedicated to local and national showcase undertakings. Plotting the given scores along the local-national continuum then facilitates organizations' categorization as either "hybrid" or "polarized".

Accompanying each LNHS Scorecard is a "Data Sheet" (appendix 2). Designed as the precursor to an organization's completed Scorecard, Data Sheets replace the two scoring columns with a single column containing all the data referenced throughout the evaluation process. Preserving relevant information in a single location directly correlating to the LNHS Scorecard itself produces a distinct, traceable, and data-driven chain of logic that helps to ensure the validity of each organization's scores. Furthermore, Data Sheets bolster the long-term analytical value of completed LNHS Scorecards as future assessments of a given organization—either by the organization itself or by third-party evaluators such as funding bodies—may reference existing Data Sheets to identify areas requiring improvement or to monitor year-over-year variations in organizational practices and the resulting showcase identity. By enabling evaluations of individual organizations' showcase identities, the LNHS Scorecard and its accompanying Data Sheet aim to develop new avenues for understanding, monitoring, and

supporting the hybrid (local and national) artistic showcase identity attributed to the city of Ottawa.

1.2.2: Case Studies as a Means for Examining Showcase Hybridity

When examining phenomena such as hybrid showcase identities, case studies appear particularly valuable, “especially when the boundaries between phenomenon and context are not clearly evident” (Yin 18). As previously noted, Ottawa’s hybrid showcase identity (the phenomenon) results from the city’s cultural assets (the context). Case studies examining individual theatre organizations therefore enable a separation of the phenomenon from the larger context by regarding hybridity as a product of organizations’ practices rather than mere presence within city limits. To further isolate the showcase hybridity phenomenon from the overarching Ottawa context, this thesis considers only the 2018 artistic programming and programming-adjacent operations of theatre organizations. This year appears particularly apt for testing the proposed methodology as it marks the final year of the *Renewed Action Plan*’s monitoring period and thus the final opportunity for organizations to receive recognition for local showcase-oriented initiatives.

Three dominant programming models exist within Ottawa’s professional English-language theatre context, each possessing a unique set of characteristics that affect how showcase hybridity manifests. As shown in table 1, the selected case studies represent all three models, thereby ensuring a comprehensive overview of theatrical showcase identities.

Table 1

Theatre Organizations Selected as Case Studies, Arranged According to Programming Model.

Organization	Programming Model
A Company of Fools	Producer
Odyssey Theatre	Producer
Ottawa Fringe Festival (and <i>undercurrents</i> festival)	Presenter
Meridian Theatres @ Centrepointe	Presenter
Shenkman Arts Centre	Presenter
Great Canadian Theatre Company	Producer-Presenter
National Arts Centre - English Theatre	Producer-Presenter

1.2.3: A Note on References and Citations

Due to the structure of the LNHS Scorecard model and its associated Data Sheet, this thesis employs an internal reference system alongside the standardized MLA citation format. Functionally similar to in-text citations, the internal reference system ensures that any data cited when scoring an organization is directly attributable to a primary source.

Unless otherwise indicated, citations within the body of this document adhere to MLA guidelines. Information referenced within Data Sheets instead utilizes the aforementioned internal reference system which replaces standard in-text citations with a bracketed roman numeral. Citations that refer to specific page numbers are presented in a stylistically comparable manner to those used in the APA citation style, appearing as either ([roman numeral] p. x) or ([roman numeral] pp. x-y). Citations referring to a range of sources separate each roman numeral with a comma, appearing as ([roman numeral], [roman numeral]). Finally, each roman numeral corresponds to a single primary source represented as a full MLA-style citation in the “Primary Sources” section.

1.3: Thesis Structure

Approaching the concept of local-national (hybrid) showcase identities systematically, this thesis' chapters each address a different step in the process of evaluating professional English-language theatre organizations' showcase identities. This chapter has introduced the thesis, provided rationale for the LNHS Scorecard's development, and located the study within the context of Ottawa's English-language arts and culture environment.

Chapter two provides insight into the theoretical and practical foundations of Ottawa's dualistic showcase identity, beginning with an introduction to the concepts of "artistic showcases" and "showcase hybridity". An overview of the ways in which the city of Ottawa has historically defined and monitored its identity follows. The chapter concludes by touching upon the resources responsible for directly inspiring the structure and content of the LNHS Scorecard.

Chapter three provides a detailed overview of the Scorecard model, beginning with a broad overview of its structure. Subsequently, the chapter functions as an instruction manual for applying the methodology by outlining the processes for data collection and analysis with particular focus given to providing guidance on how each of the LNHS Scorecard's fifteen indicators are used to determine hybridity. The chapter then moves to an overview of the scoring system which assigns values to the indicators, identifies hybridity and preferences towards local or national stakeholders therein, and determines preference strength. Finally, the chapter presents a blank copy of the simplified LNHS Scorecard model. It should be noted that two variations of the model are presented throughout this thesis: a simplified LNHS Scorecard and the complete LNHS Scorecard. The simplified Scorecard forgoes indicator descriptions and is presented in the body of the thesis to succinctly display organizations' scores. The complete Scorecard, containing descriptions and criteria for all fifteen indicators, provides a more thorough overview

of organizations' scores and appears in appendix 1 as well as in the appendices for each of the seven select theatre organizations.

To demonstrate the LNHS Scorecard in use, chapter four presents a step-by-step evaluation of the Great Canadian Theatre Company's 2018 artistic programming and associated operations. The indicator scores assigned throughout the chapter undergo tabulation in the closing section to draw conclusions regarding the organization's local, national, or hybrid showcase identity.

The final chapter summarizes the conclusions gleaned from applying the LNHS Scorecard methodology to the remaining case studies. Results are discussed in terms of their relation to this research's guiding questions as well as their implications for the individual theatre organizations and Ottawa's showcase identity as a whole. The final sections of this chapter describe the strengths and limitations of the proposed methodology, provide suggestions for future improvements to the Scorecard model, and outline possible applications of the LNHS Scorecard or avenues for future research. Finally, a brief conclusion summarizes this thesis' contributions to knowledge. It is hoped that this thesis—through defining the foundational concepts surrounding hybrid showcase identities, developing the LNHS Scorecard model as a methodological tool, and demonstrating its applicability to a clearly defined set of case studies—will encourage a re-examination of the factors contributing to Ottawa's artistic showcase identity.

2: Theoretical and Contextual Foundations

2.1: The Multiple Identities of Ottawa

2.1.1: Preamble

As renowned urban planner Anthony Sutcliffe declares, there is “always something special about a capital city” (Sutcliffe vii). While some capitals boast rich histories, others possess unique geography and architecture. Others still find their uniqueness not in a place or a space, but in the distinct cultural and artistic communities present within city limits. Home to a collection of diverse theatre companies and independent artists, Ottawa is regarded as a “dynamic city with its own cultural vitality” (Arts and Heritage 7). That said, the city’s concurrent status as Canada’s national capital also serves to frame Ottawa as a symbolic embodiment of the country’s artistic vibrancy. While Ottawa strives at the municipal level to cultivate a cultural identity reflective of the city’s diverse populations and affirm its brand as a “creative city” (“Arts Plan” 5) that encourages and supports resident artists, it simultaneously aims to “preserve, present, and promote” (Arts and Heritage 7) works representative of Canada as a whole.

Thus, Ottawa is both an autonomous municipality and the nation’s capital; occupying a hybrid space where the distinct objectives and characteristics specific to the two conceptions of Canada’s fourth largest urban centre interweave to generate the city’s “unique identity as [both a] national and local artistic showcase” (“Arts Plan” 27). Such notions of hybridity are not new for Ottawa as Canadian Urban History Association founding member John H. Taylor described the

“muddied” division between the city’s “vernacular”⁴ and “official” cultural identities well before the development of the *Ottawa 2020 Arts and Heritage Plan* (Taylor 96). Although Taylor regarded the “muddiness” between local and national identities as detrimental (103), it has nonetheless become a key characteristic of Ottawa - the capital city’s “something special”.

2.1.2: Underpinnings of a “national and local artistic showcase” Identity

The process of analyzing artistic showcase identities begins by determining what terms like “showcase,” “hybrid,” and “hybrid showcase/showcase hybridity” denote when applied to Ottawa-based professional English-language theatre organizations and the wider municipal context. Drawing from and expanding upon the city’s own cultural development documents, the following descriptions and examples provide a foundational understanding of Ottawa’s “national and local artistic showcase” identity.

2.1.2.1: Defining “Artistic Showcases”

Broadly speaking, an “artistic showcase” is understood as a physical location or entity (e.g., art gallery, performance space, theatre company) that displays the work of artists for the joint benefit of arts producers and consumers (arts “stakeholders”). As noted in the *Renewed Action Plan*, Ottawa’s function as an “artistic showcase” derives from its duty to “preserve, present and promote Canadian culture ... to all Canadians and abroad” (Arts and Heritage 7) while simultaneously nurturing, supporting, and exhibiting its own “resident” artists and arts organizations (Arts and Heritage 7). This dualistic understanding of showcases prevails throughout the assessment criteria used to determine municipal funding recipients, though the

⁴ Here, the term “vernacular” cultural identity refers to an identity developed in response to local influences such as artists, audiences, and arts organizations (Taylor 96, 82). Conversely, an “official” cultural identity refers to the identity put forth by municipal and federal governments (Taylor 80).

exact degree of consideration given to the two duties within the assessment criteria is unknown. Regardless, the appearance of “Community Impact” as the second assessment criterion (City of Ottawa, “Guidelines” 3) indicates that organizational contributions to the Ottawa community play a significant role in municipal funding decisions. Under the “Community Impact” heading, the Cultural Funding Support Unit (CFSU) first evaluates organizations according to their proposed and proven socio-economic impact on audience members, the larger community, and other for-profit or non-profit entities (City of Ottawa, “Guidelines” 3). Consideration for the benefits afforded to arts and culture practitioners appears in the latter half of the “Community Impact” criterion wherein the CFSU assesses organizations on their proven capacity for assisting, involving, and nurturing “the local arts community” (City of Ottawa, “Guidelines” 3)⁵ through programming and programming-adjacent activities.

Building upon the understanding put forth by Ottawa’s municipal cultural development plans, this thesis conceptualizes “artistic showcases” as physical entities (e.g., theatre organizations, performing arts festivals, cities) that actively enable cultural consumers to engage with artistic creations such as theatrical performances. In keeping with the theme of duality, the term simultaneously refers to entities actively involved in displaying the work of individual arts practitioners and/or other cultural organizations. Differentiating entities according to their primary beneficiaries in this way reveals two distinct types of “showcase” entities: those that serve as showcases *for* Ottawa’s cultural consumers, and those that function as showcases *of*

⁵ The phrase “local arts community” is used in the *Ottawa 2020 Arts and Heritage Plan* interchangeably with the phrase “local arts sector” to refer to all parties with a stake in Ottawa’s cultural development including artists and other arts workers, audience members, for-profit arts and culture entities, secondary and post-secondary education institutions offering arts programs, and arts funding bodies (“Arts Plan” 13, 66). Inclusion of audiences and for-profit arts or culture entities under the “general public” subheading for the “Community Impact” assessment criteria implies that priority may be given under the “artistic discipline” subheading to artists and other arts practitioners whose continued involvement with Ottawa’s local arts environment is imperative if the city wishes to maintain or build its reputation as a “vibrant creative community” (“Arts Plan” ii).

Ottawa-based cultural producers. As individual theatre organizations and the city of Ottawa's larger arts scene rely on both artists and audiences for their continued existence, it can be concluded that any entity involved in directly producing, presenting, distributing, and/or disseminating the arts would possess characteristics of both a showcase for and a showcase of Ottawa. However, the degree to which an entity balances its two functions varies as objectives such as incubating new works, increasing the quality of life for Ottawa residents, or ensuring a profitable return on performances can dictate the stakeholder group(s) prioritized in an entity's operations.

Due to its prolonged emphasis on harnessing the "robust economic and quality-of-life" benefits provided to the general public by the arts ("Arts Plan" 5, 9; Arts and Heritage 2, 10), the city of Ottawa has garnered a perceived reputation as a showcase for local residents reliant on predominantly national artistic producers (*Ottawa Cultural Roadmap* 83; "Arts Plan" iii).

Although technically benefitting both local and national arts stakeholders, this showcase identity fails to adequately account for contributions made by or to local arts practitioners; thereby perpetuating the perceived national leaning of Ottawa's arts environment (*Arts and the Capital* 112-5). To develop a more nuanced understanding of the showcase identity attributed to the city of Ottawa, it is therefore necessary to articulate evaluation tools capable of independently assessing showcasing *for* Ottawa and showcasing *of* Ottawa.

2.1.2.2: Defining "Hybridity" and "Hybrid Showcases"

A "hybrid" possesses characteristics originating from two or more distinct sources. Artistic showcases, as previously noted, can be considered hybrid for their dedication to both cultural producers and consumers while theatre organizations may appear hybrid for programming both (co-)productions and (co-)presentations. The hybridity attributed to the city of

Ottawa, though similar, instead results from the two distinct roles held by the municipality: that of an independent urban centre and that of Canada's national capital. Consolidating the preceding criteria into a single definition, this thesis employs the term "hybrid" to describe any entity with characteristics suggesting a concurrent loyalty to arts producers and consumers originating both within Ottawa and elsewhere in Canada. Consider, for example, the National Gallery of Canada or the National Arts Centre Orchestra whose operations are localized to Ottawa but whose artistic offerings include art from across the nation. With contributions from and benefits offered to both local and national parties, these organizations appear to demonstrate a state of local-national hybridity akin to that examined throughout this thesis.

Armed with a conceptual understanding of local-national hybridity, showcases *for* Ottawa, and showcases *of* Ottawa, it becomes imperative to determine the practical components of the city's "national and local," or "hybrid," artistic showcase identity. While it may initially appear sufficient to deem Ottawa a "hybrid" showcase for its role as both Canada's capital and a city in its own right, this assumption discounts tourists' and residents' tendencies to regard these two roles independently rather than as interconnected aspects of the city's identity (*Arts and the Capital* 5) and fails to explain how Ottawa benefits cultural producers and consumers. Thus, municipal cultural development plans regard Ottawa as a hybrid showcase because of the federal arts institutions and "resident" arts organizations, individuals, and collectives calling Ottawa home. To further support this self-described state of hybridity, the *Ottawa 2020 Arts and Heritage Plan* regards "resident" arts organizations as local showcases serving predominantly Ottawa-based stakeholders while federal arts institutions are regarded as national showcases serving predominantly nonlocal stakeholders.⁶ Hosting both "resident" arts organizations and

⁶ Although federal arts institutions do attract local audiences, the "Arts Plan" solely emphasizes these organizations' ability to attract tourists from elsewhere in Canada and abroad ("Arts Plan" 17).

federal arts institutions enables the city of Ottawa to impact both local and national arts producers and consumers by proxy, thereby earning the city its title of “hybrid” artistic showcase.

Though simple to assess, a hybrid showcase identity based solely on the presence of both “resident” organizations and federal institutions is not without complications. Most notably, there exists the matter of inherent hybridity resulting from Ottawa’s role as the national capital and an individual city. Although apparent fundamental disconnects between the resources, objectives, and intended beneficiaries of the city’s dual identities and competing arts organizations result in a distinct separation between local and national showcasing activities (*Arts and the Capital* 4-6; *Arts and Heritage* 35; *A Liveable City* 20-1), each identity necessitates the respective presence of one or more federal institutions or “resident” organizations. Ottawa thus appears as an inherently “hybrid” local-national showcase if classified according to the presence of said entities. If scaled down to regard only the city’s professional English-language theatre environment, a similar sense of inherent hybridity appears as the English Theatre division of the National Arts Centre—a federal institution—operates alongside a number of “resident” theatre organizations. At this scale, a drawback of the presence-based conception of hybridity becomes evident in that the binary criterion (hybrid if both “resident” and federal entities are present; not hybrid if one is absent) prevents the practices and higher concentration of “resident” theatre organizations from having any bearing on the environment’s perceived hybridity.

A second point of note regarding the supposed absoluteness of Ottawa’s hybridity relates to the nationally dominated view of the Ottawa arts environment held by residents and visitors (“Heritage Plan” 3). According to the city’s conception of hybridity, this supposed preference should not be possible as it is the very existence rather than concentration or practices of both

federal and “resident” arts organizations that gives Ottawa its hybrid identity. Regardless, the perception prevails; indicating that other factors receive consideration when attempting to determine Ottawa’s identity. An examination of the community needs outlined in the *Ottawa Cultural Roadmap Environmental Scan* and municipal cultural development plans illustrates how for many, Ottawa’s hybridity depends on the resource distribution between organizations and the resulting profile of said organizations (*Arts and the Capital* 32). In short, organizations’ perceived preference towards local or national stakeholders appears directly correlated to resource availability with larger resource pools enabling organizations to attract and benefit local and/or national arts stakeholders more effectively.

Upon re-examining Ottawa’s cultural development plans through this modified lens, it becomes clear that the municipal government does consider resource-related factors when assessing how the city is perceived (“Arts Plan” 27, 30, 45-6, 74-7; Arts and Heritage 2-3); implying some recognition of the impact organizations’ resource distribution practices have on Ottawa’s identity. However, it must be restated that an organization’s identity is not limited to its available resources. Independent theatre producers regularly demonstrate how significant benefits to local arts communities can come from entities with very few resources. But again, many of these initiatives are nonetheless overshadowed by federal institutions with stronger marketing channels, the resources needed to import renowned performers and performances for the benefit of local arts consumers, and the means to develop programming that appeals to tourists. From a showcase identity standpoint, this ensures that Ottawa remains nationally dominated. Ottawa’s municipal government recognizes this disparity, noting that a lack of municipal support for “resident” arts organizations and an apparent overabundance of support offered to federal institutions has resulted in Ottawa’s identity as the national capital appearing at

odds with its role as a municipality (“Arts Plan” 30). Resultantly, the city’s so-called hybridity remains “polarized”: the product of two coexisting solitudes rather than a true blend of local and national showcase characteristics.

To develop a more nuanced understanding of local-national showcase hybridity, this thesis questions the perceived absolute and binary nature of hybridity, preferring to instead model local-national hybridity as a continuum marked by local and national identities at the two poles and “hybridity” encompassing everything in between. Furthermore, this thesis defines local-national showcase hybridity not as an inherent characteristic of Ottawa, but as the sum of organizations’ efforts to serve varied arts consumers and producers.

2.1.3: Articulating Ottawa’s Identity: Current Practices

Despite being lauded in municipal cultural development documents as one of Ottawa’s defining features, the city’s identity as a “national and local artistic showcase” is often overshadowed by other identity-adjacent characteristics that are more immediately apparent or more easily monitored. For example, a common theme underscoring the *Ottawa 2020 Arts and Heritage Plan* is the notion of being perceived as a “creative city” (“Arts Plan” 5, 7, 10-1). While the term “creative” is ubiquitous when discussing the arts, social and economic theorist Richard Florida defines a “creative city” as any municipality capable of sustaining “a concentration of artists, creative people, cultural organizations and creative industries within [city] boundaries” (qtd. in “Arts Plan” 5). To evaluate a city’s creativity, Florida encourages the use of quantitative tools such as databases showing the number of incorporated arts organizations or the Bohemian Index which “represents a direct measure of the [local or resident] producers of cultural and creative assets” (Florida, “Bohemia” 59) such as “writers, designers, musicians, actors and directors” (Florida, *Rise* 260) established in the city. While these tools may prove appropriate for

most municipalities, they do not account for the federal arts institutions or national creative entities sustained within Ottawa.

Further challenges with attempting to classify Ottawa as a “creative city” arise when one considers that according to Florida’s logic, cities with a heavy reliance on imported artistic offerings are less “creative” than those with flourishing local arts scenes (Florida, *Rise* xxiii; 232). This appears in direct contrast to Ottawa’s self-descriptions which state that the city’s flourishing local *and* national arts scenes make Ottawa doubly creative (Arts and Heritage 7). A second concern regarding Ottawa’s intended “creative city” identity is that although “creative cities” often appear attractive to cultural producers, their primary objective is to harness the creative outputs produced within the city to ensure economic, social, and cultural vitality for the city at large (Florida, *Rise* 5). Hence, an emphasis on its “creative city” identity risks negatively impacting Ottawa’s hybrid showcase identity by prioritizing the benefits afforded to arts consumers and the wider community over the inclusion of and benefits afforded to Ottawa-based cultural producers (i.e., local artists and other arts practitioners).

To further affirm Ottawa’s identity as a “vibrant, cultural” (Arts and Heritage 6) urban centre, the *Renewed Action Plan* Steering Committee proposed that the city of Ottawa apply for designation as a “Cultural Capital of Canada” in 2017. Unfortunately, the opportunity to do so never came as revised federal budget priorities led to the program’s cancellation mere weeks after the 2013 release of the *Renewed Action Plan* (Sandals). Like the “creative cities” movement, the “Cultural Capitals” program emphasized cities’ local artistic showcase identities by requesting that all activities supported via the program “spotlight the ... local cultural and community organizations and other stakeholders” specific to the given municipality (Canadian Heritage, “Cultural Capitals”). Although regarded as a key facet of Ottawa’s artistic showcase

identity, national artistic producers and consumers were not identified as intended beneficiaries of the “Cultural Capitals” program due to the presumption that “local” cultural organizations only serve Ottawa-based stakeholders. Without a means of analyzing the particular stakeholder groups served by Ottawa-based organizations however, it proves difficult to comment on the exact impact designation as a “Cultural Capital” could have had on Ottawa’s showcase identity.

A second complication with Ottawa’s envisioned “Cultural Capital” designation arises when one considers the city’s identity as Canada’s national capital. For those unfamiliar with the objectives of the program, Ottawa’s designation as a “Cultural Capital” could have been misconstrued as a reference to Ottawa’s role as the meeting place of and “window to” (“Arts Plan” 17) Canadian arts and culture, that is, its position as the centre or “capital” of Canadian culture. Ergo, it is possible that designation as a “Cultural Capital” could have reinforced perceptions of Ottawa as a predominantly nationally oriented artistic showcase while simultaneously reinforcing the division between the city’s federal and local identities. Challenges notwithstanding, the potential for designation as a “Cultural Capital of Canada” in 2017 held exciting potential for highlighting Ottawa’s hybrid nature. Throughout 2017, the city hosted the Canada 150 celebrations which included a wide array of both national and uniquely local cultural offerings. Had Ottawa received designation as a “Cultural Capital” during that year, it would have indicated a strong consideration for the municipality’s hybrid identity as designation implies the presence of and support for a “vibrant local culture” (Arts and Heritage 21) separate from—yet intertwined with—the national arts and culture offerings presented as part of the celebration.

In conjunction with the structures used to introduce the concepts of identity development and monitoring, Ottawa’s cultural planning documents present several indicators and metrics for

independently evaluating the city's local and national artistic identities. According to the Ottawa Cultural Research Group and consultants working on behalf of the Ottawa Cultural Alliance, the rationale for separating the identities in this way stems from the relatively standard design of recognized cultural planning indicators (*Counting* 4). Coupled with a lack of funding, leadership, and relevant reference material, this standardization has limited the development of metrics applicable to both the "resident" and federal arts entities inhabiting Ottawa (*Counting* 4; *Arts and the Capital* 114). Put simply, Ottawa regards its local and national showcase identities as independent rather than interconnected because the resources required to examine the city's hybridity are fewer and farther between than those specifically dedicated to either locally or nationally oriented perspectives. Below, the three metrics from the "Arts Plan" and *Renewed Action Plan* deemed most applicable for monitoring Ottawa's local and/or national artistic showcase reputation are discussed to provide a high-level overview of the ways in which the city of Ottawa has previously quantified its own identity as well as how the city's existing evaluation mechanisms align with the conception of hybrid showcase identities proposed herein.

To begin, the *Ottawa 2020* plan proposes that citizens' "awareness" of cultural events and producers would serve as an excellent indicator of the city's identity ("Arts Plan" 76-7). To ascertain public awareness of Ottawa-based arts activities and organizations ("Arts Plan" 78), the municipal government recommended—but did not conduct—annual surveys asking residents to identify the Ottawa-based arts organizations, events, and practitioners with whom they were most familiar ("Arts Plan" 76-8). Though valuable for gauging public knowledge of Ottawa's local arts scene, the proposed indicator discounts the perceptions of tourists and lacks data regarding awareness of national arts activities and organizations, thus failing to address the desired "symbiosis" ("Arts Plan" 28) between Ottawa's two showcase identities. A second

indicator proposed but not implemented by the municipal government relates to the number of exhibitions, performances, festivals, and other cultural activities offered by Ottawa-based arts practitioners each year (“Arts Plan” 77). Without baseline figures or data regarding activities featuring nonlocal artists however, the indicator’s applicability for examining hybrid showcase activities diminishes. Finally, the “Arts Plan” and *Renewed Action Plan* regard municipal per-capita investment as an indicator of the city’s showcase identity due to the correlation between funding awarded to “resident” organizations, the profile of said municipally funded organizations, and the number of employment opportunities for local artists and other theatre professionals (“Arts Plan” 24-5, 34-5, 60; Arts and Heritage 10-2, 22-4). While conclusions regarding the relative strength of Ottawa’s “resident” arts organizations may be extrapolated by monitoring the per-capita funding awarded to said entities, doing so again frames Ottawa’s two identities as isolated solitudes rather than as two parts of a single identity spectrum.

To partially rectify this, the indicator could instead be used to evaluate the total municipal resources available to Ottawa’s “resident” theatre organizations relative to the total parliamentary appropriations afforded to the National Arts Centre as seen in the Ottawa Cultural Research Group’s *Counting on Culture* report (*Counting* 20). This assessment metric should be used sparingly however, as it assumes that all “resident” theatre organizations operate as exclusively local showcases. For instance, *Counting on Culture* report implies that Ottawa-based arts organizations only employ local arts workers (*Counting* 36-40) and notes that “resident” organizations should “deliver arts, heritage, festival, and/or fair activities to Ottawa residents” (*Counting* 30) rather than attempt to attract tourists.

Though a viable starting point for evaluating municipal contributions to Ottawa’s showcase identity, one central aspect of hybridity not considered in the aforementioned resource-

oriented indicators relates to the type of performances programmed using municipal funding. In short, the municipal government fails to track whether Ottawa's "resident" cultural producers and presenters invest municipal funds in Ottawa-based arts practitioners or whether they instead host imported artists and arts organizations. A lack of accountability on this front consequently muddies the process of determining what constitutes municipal support for local, national, and hybrid artistic showcases.

In summation, despite Ottawa's showcase hybridity representing an integral characteristic of the city (its "something special"), few methods for assessing hybridity appear integrated into municipal cultural development initiatives (*A Liveable City* 15-6). The indicators and titles discussed above, though valuable for monitoring Ottawa's general identity, do not assess local-national hybridity in the way required by the city's self-stated hybrid identity. Instead, each analyzes the city's local showcase and national showcase identities as two competing solitudes rather than as the "symbiotic" continuum envisioned in the "Arts Plan". Additionally, the existing means for discussing Ottawa's identity (or identities) rely primarily on quantifying the ways in which municipal resources are distributed amongst arts and culture entities residing within city limits without monitoring how organizations allocate said resources for the benefit of local and/or national stakeholders. Rather than analyze how municipal resource distribution practices impact organizations' (and the city's) perceived showcase identities, the LNHS Scorecard instead evaluates local-national showcase hybridity as a phenomenon dictated by the operations and intentions of individual theatre organizations. By examining and categorizing individual organizations as "hybrid" or "polarized" (non-hybrid) showcases according to the newly developed understanding of the concept, this thesis strives to advance Ottawa's artistic showcase identity from a "simple tag that can be summarised and presented in a brief factual

description” (Relph 62) to a nuanced, dynamic, and quantifiable characteristic of the city and the myriad “resident” and federal arts entities operating within.

2.2: Influence of Existing Evaluation Frameworks

Recognizing the value of established evaluation frameworks, many of the LNHS Scorecard’s theoretical and structural components draw inspiration from three prominent identity assessment systems. Although none of the chosen systems speak directly to local-national showcase hybridity as described throughout this thesis, indicators such as the number of local and nonlocal practitioners engaged over a predetermined period (*Statistical Form 7-8*) and ratio of foreign cultural tourism compared to domestic arts attendance (Kushner and Cohen, *National Arts Index 2016* 63, 67) illustrate a recognized desire to assess organizations’ relationships with geographically diverse stakeholders. Moreover, the presence of indicators that demonstrate manifestations of local and/or national showcase identity at both the organizational and municipal levels within existing assessment models supports the assertion that Ottawa’s hybrid showcase identity can evolve from the local, national, and hybrid showcase identities cultivated by individual theatre organizations. When considered alongside the shortcomings of existing frameworks discussed in subsequent sections, these findings help ground the LNHS Scorecard in ongoing discussions of organizational and municipal identity and further validate the need for a methodology that provides insight into the matter of local, national, and hybrid artistic showcases.

2.2.1: Canadian Arts Data / Données sur les arts au Canada

Canadian Arts Data / Données sur les arts au Canada (henceforth CADAC) is an online database dedicated to the “collection, dissemination, and analysis of financial and statistical

information about Canadian arts organizations” (“About CADAC”). Designed as a standardized reporting and evaluation tool, CADAC captures a mix of audited financial data and unaudited statistical information that can be aligned with a variety of funding and development priorities. To ensure applicability to an array of contexts, the database does not specify data collection methods, nor does it provide concrete guidelines for interpreting and reporting statistics collected from audience and artist surveys. As such, the information recorded for some statistical measures including those relating to the number of “new works” developed by local or national artists (*Statistical Form 1*), number of local and/or national practitioners engaged (*Statistical Form 2*), or audience size and origin (*Statistical Form 3-4*) may vary from organization to organization. Even so, the database provides valuable preliminary estimates of individual organizations’ contributions to and inclusion of both local and nonlocal theatre stakeholders - thus serving as an advantageous starting point when attempting to evaluate hybridity.

Owing to CADAC’s application in many municipal, provincial, and federal funding processes, several indicators explore the notion of organizations undertaking both local and national artistic showcase activities. Under the heading “Public Activity,” the statistical CADAC form begins by recording the number of performances produced by a given organization and performed in their home city compared to those performed elsewhere (*Statistical Form 1*). The figures reported therein resultantly provide preliminary insight into whether organizations produce work for the benefit of local audiences or whether production activities market the city’s artistic offerings to national audiences. Conversely, the number of performances “produced by other artists/organizations” (*Statistical Form 1*) and presented by the selected organization demonstrates organizations’ preferences for engaging either Ottawa-based or national arts practitioners.

Though CADAC does not specify the ratio of local or nonlocal arts practitioners or organizations involved in presentations, Canadian Heritage—the primary federal funding body for performing arts presenters and the occasional producer—regards presentations as activities which predominantly feature imported theatre professionals (Canadian Heritage, “Application Guidelines”); thus positioning the metric as a potential measure of Ottawa-based theatre organizations’ dedication to the city’s national showcase identity. A supplementary category of activity indicators employed by CADAC considers organizations’ annual number of co-productions (*Statistical Form 1, 3*). Due, however, to the database’s limited scope, a lack of specific information concerning the hometown of each co-producer can prevent the indicators from speaking directly to an organizations’ commitment to either a local or national showcase state.⁷ The final “Public Activity” indicator category counts the number of “works” (i.e., play texts) created by either local or nonlocal arts practitioners and produced or presented by a given organization (*Statistical Form 2*). While this figure provides valuable insight into an organization’s preference for local or imported theatrical scripts, its concentration on whether artists from Ottawa or elsewhere “[wrote], adapted or translated” said works (*Statistical Form 10*) discounts other aspects of production that can position a performance as either local or imported such as where the text underwent development before appearing on the stage.

The heading “Artists, Staffing & Volunteers” appears perhaps the most crucial for determining the extent of local artist activity in Ottawa’s theatre environment. Given that funding bodies like the Canada Council for the Arts and Ontario Arts Council frequently use CADAC

⁷ To ensure ease of use, the CADAC database was designed to exclusively collect numerical data. Though not officially stated in any documentation, organizations do have the option of using the Statistical Form’s input fields to provide supporting information for any figures such as the name(s) or hometown of any co-producers. Even if an organization does not provide the hometown of a co-producer, the name is sufficient for determining the co-producer’s geographic origin. In either case, this supplemental information can be used by organizations to highlight local and/or national arts practitioner engagement.

data to determine applicant eligibility for location-specific grants (“Engage and Sustain”; “Guide to OAC Operating Programs”), organizations must provide the number of local, national, and international artists who received fees during each reporting period (*Statistical Form 7-8*).

Comparing these figures would thus directly demonstrate the extent to which Ottawa-based professional English-language theatre organizations serve as showcases of local and/or national arts practitioners. Evidently, this indicator bears significant resemblance to the municipal government’s intention to monitor the number of Ottawa-based arts practitioners working within city limits (“Arts Plan” 77) but unlike the city’s proposed indicator, CADAC allows for direct comparisons between the number of local and nonlocal arts practitioners. As a result, indicators within the LNHS Scorecard inspired by subsections of the CADAC database provide insight into organizations’ local, national, or hybrid showcase identities as determined by local and national practitioner engagement practices.

2.2.2: National Arts Index

In 2010, Americans for the Arts published its first *National Arts Index* (NAI) report. Using data from 1998 to 2008, the report employed “76 national-level indicators of arts and culture activity” (Kushner and Cohen, *National Arts Index 2009* i) to monitor the artistic vitality of the United States compared to a baseline figure represented by data collected from 2003. To conduct said comparisons, the authors drew from Kaplan and Norton’s Balanced Scorecard system to develop the formative “Arts and Culture Balanced Scorecard” (Kushner and Cohen, *National Arts Index 2009* 15)⁸ which divides the given value of each indicator by the same value in 2003 to assign an “index score” of greater than, less than, or equal to the baseline value of one.

⁸ As both evaluation frameworks enable the identification of (im)balance between two or more states of being by way of an indicator-led scoring system, use of the term “Scorecard” appeared appropriate for describing this thesis’ proposed evaluation methodology.

This scoring system has been adapted for the LNHS Scorecard which, rather than comparing values to a baseline figure, compares organizations' final "percent local showcase" and "percent national showcase" scores to a series of predetermined values that denote either a "hybrid" or "polarized" showcase state.

For all its value, the National Arts Index does possess three major drawbacks which prevent it from translating directly to the Ottawa context. Firstly, the NAI requires the extrapolation and interpretation of significant amounts of data reflecting the Index's national scope of analysis. Secondly, the Index's reliance on data sourced from surveys poses the risk of biases, self-selection, and non-response (Kushner and Cohen, *National Arts Index 2016* 109-110). To appropriately address the state of professional English-language theatre organizations' identities from an objective standpoint, this thesis employs data collected exclusively from public sources such as social media and archived web pages. The final concern regarding the NAI relates to its use of numerical and financial indicators. While said figures would yield valuable information regarding municipal contributions towards Ottawa's hybrid identity, strictly quantitative statistics discount critical aspects of organizations' hybridity such as their mission, vision, and values - all of which can denote local, national, or hybrid leanings.

2.2.3: Local Arts Index

Responding to the growing demand for an artistic vitality scorecard applicable at the municipal level, Cohen and Kushner introduced the Local Arts Index (LAI) in 2012. Unlike its predecessor, the LAI "relates arts and culture to broader community priorities and aspirations" (Kushner and Cohen, *Local* 8) such as economic development, community well-being, and municipal cultural identity. Although the scope of the LAI appears more applicable to Ottawa, the Index's categorization of over one hundred indicators into four groups separated according to

“experience and informed judgement” (Kushner 4) rather than an evidence-driven approach does raise concerns regarding the validity of conclusions drawn from the LAI itself or another evaluation framework inspired by the Index. To mitigate the risks of data overlap, repetition, and vagueness associated with the LAI structure, each indicator included in the LNHS Scorecard is paired with a detailed description and set of assessment criteria.

Examining “local cultural character” (Kushner and Cohen, *Local* 67), factor number nine of the LAI appears particularly applicable to the Ottawa context as it serves to monitor how arts workers and organizations’ activities help create distinct characteristics (identities) for communities (Kushner and Cohen, *Local* 67). As noted in the Index’s documentation, “any community’s cultural character will be influenced by the mix of local cultural expressions, traditions, and culture, and how they are combined with broader regional, national, and even global effects” (Kushner and Cohen, *Local* 67). Contextualized, the LAI indicates that Ottawa’s artistic showcase identity will depend on the degree of local-national hybridity embraced by the arts organizations and practitioners operating within city limits. One additional factor of note developed for the LAI pertains to the “connection” between organizations operating in the city in question and other organizations located in the same city or elsewhere in the county. In the given context, the term “connection” refers to the professional and social networks cultivated by arts organizations (Kushner and Cohen “Local” 67-8). Professional and social networks provide valuable insight into organizations’ degree of showcase hybridity by facilitating investigations into the types of institutions with which the chosen organization wilfully associates. For instance, an Ottawa-based organization that networks significantly with national institutions or out-of-province organizations while neglecting local artists/organizations may signal a preference for a national showcase identity.

Continuing with the trend seen in other evaluation documents, the National and Local Arts Indices limit their explicit comparisons of local-national arts activities to those related to the funding of and revenue generated by local and/or national artistic undertakings. Indicators of this type include those measuring the success rate of applications by and total funding awarded to “resident” arts organizations alongside the direct support afforded to state institutions (Kushner and Cohen, *National Arts Index 2016* 25-9), the per capita revenue of non-profit arts organizations (Kushner and Cohen “Local” 32; Kushner and Cohen, *National Arts Index 2016* 23), and audience ticket-buying trends (Kushner and Cohen, *National Arts Index 2016* 78). Even so, the inclusion of evaluation mechanisms dedicated to comparing local and national showcase activities and identities in multiple recognized analysis frameworks supports the validity and proposed contributions of the LNHS Scorecard.

3: The Local-National Hybrid Showcase Scorecard

3.1: Introduction to the Local-National Hybrid Showcase Scorecard

Assessments of Ottawa’s artistic showcase identity have historically resulted in the city’s classification as a region with two identities—local showcase and national showcase—vying for dominance (*Ottawa Cultural Roadmap* 83; *A Liveable City* 27; *Arts and the Capital* 5-6, 15, “Arts Plan” 13). As chapter two demonstrated, this competitive rather than collaborative understanding of Ottawa’s showcase identity leads to a reliance on the concurrent presence of “resident” arts organizations and federal arts institutions when evaluating the city’s self-stated hybridity. Consequently, Ottawa’s hybrid showcase identity appears as a by-product of the city’s institutional landscape, or, what Ottawa *has*, rather than as a reflection of what municipal governing bodies and Ottawa-based organizations *do* to benefit resident and visiting arts producers and consumers. Responding to the need for a more nuanced understanding of Ottawa’s “unique identity as [both a] national and local artistic showcase,” (“Arts Plan” 27) the following chapter introduces an evaluation methodology entitled the “Local-National Hybrid Showcase Scorecard,” or simply the “LNHS Scorecard,” capable of quantifying the local, national, and hybrid showcase identities cultivated by Ottawa-based professional English-language theatre organizations.

3.1.1: General Structure

To determine an organization’s showcase identity, the LNHS Scorecard employs fifteen distinct indicators designed to identify instances in which an organization explicitly or implicitly acts as a showcase *for* or *of* local and/or national stakeholders. Further, the indicators consider both qualitative and quantitative data to ensure comprehensive assessments of showcase

identities. This mixed-method approach is possible due to the methodology's scoring system which assigns each indicator a binary value of 0 or 1. A value of 0 signals the absence of information demonstrating an organization's efforts, ability, or desire to benefit local and/or national stakeholders while a value of 1 signals the presence of such information. To represent the two poles of Ottawa's local-national showcase continuum, the LNHS Scorecard contains two scoring columns titled "local showcase" and "national showcase". Identifying showcase hybridity or polarization therefore requires that each indicator be scored twice: once to mark the presence or absence of local showcase undertakings and once for national showcase undertakings.

As showcase identities can be observed at and evaluated on scales ranging from whole cities to individual operational processes, the LNHS Scorecard introduces six "dimensions" that group indicators according to thematic similarities. When divided in this manner, the model allows for an assessment of showcase polarization or hybridity within specific operational areas such as governance and guiding principles, artistic programming, and arts practitioner engagement practices. Assessing local, national, and hybrid leanings within these broader categories is of particular value as arts practitioners, community members, third-party evaluators, and municipal funding bodies commonly use such categories when assessing the local or national predilections—and thus showcase identity—of arts organizations. Finally, the LNHS Scorecard groups the six dimensions into two high-level categories representing the central facets of an organization's artistic showcase identity. Whereas the first facet explores organizations' self-stated and perceived showcase identities, the second quantifies the specific local-national preferences demonstrated by organizations' tangible performance or performance-adjacent pursuits.

Completing each of the two categories is a row titled “subtotal score”. Here, each organization’s local and national showcase scores are tabulated to provide insight into the approximate polarization or hybridity demonstrated within the given indicator category. Although valuable for identifying areas in which organizations demonstrate a preference towards local or national stakeholders, the subtotal scores do not wholly address theatre organizations’ showcase identities, hence the “total local” and “total national” scores calculated in the Scorecard’s second-to-last row. The final row of the Scorecard sees these totals converted to percentages representing the proportion of an organization’s total showcase identity dedicated to the local and national showcase poles. With the “percent local showcase” and “percent national showcase” scores, it then becomes possible to identify showcase hybridity by plotting organizations’ given scores along the local-national showcase continuum. Unlike the existing evaluation mechanisms utilized when comparing organizations’ contributions to Ottawa’s arts and culture ecosystem, the LNHS Scorecard’s final percentage figures enable direct comparisons of the showcase identities cultivated by individual organizations. In providing a means by which one may assess showcase hybridity at the scale of both individual organizations and the larger professional English-language theatre environment, the LNHS Scorecard facilitates objective and methodic preliminary descriptions of the artistic showcase identity cultivated by the city of Ottawa.

3.2: Instructions for Utilizing the LNHS Scorecard

Having explored the core aspects characterizing the LNHS Scorecard, the remaining sections provide general instructions for assessing theatrical showcase identities via the methodology.

3.2.1: Data Collection

To ensure a relatively standardized data pool when evaluating organizations' showcase identities, the LNHS Scorecard utilizes data generated by theatre organizations in their day-to-day operations. Said information is retrieved from sources including, but not limited to, social media pages, digital programs and marketing materials, Registered Charity Information Returns, and websites maintained by the organizations in question. When applicable, the LNHS Scorecard also encourages the use of publicly available annual reports and similar direction-setting and/or reporting documents.

Following this initial analysis, the LNHS Scorecard necessitates an in-depth analysis of all public information regarding a chosen theatre organization to identify every possible instance in which the organization demonstrates an overt or implied local and/or national showcase orientation. Recommended sources for this secondary analysis stage include theatre reviews and related articles, website(s) of any professional networks in which the given organization holds member status, grant application criteria prepared by funding bodies and the given organization where applicable, artist databases, and social media or professional network profiles of individual theatre practitioners. Examples of additional primary sources used in both stages of data collection appear in the Data Sheet (appendix 2).

Due to a lack of standardization in both the content and form of primary data sources, table 2 provides a list of preliminary search terms intended to capture data demonstrating explicit local or national preferences.

Table 2

Recommended Preliminary Search Terms.^a

Geographic Orientation		Activity
Ottawa*	Resident*	Creat*
National Capital	Nation*	Present*
Region*	International*	Produc*
Canad*	Home-grown	Premiere*
Ontario	City	Co-produce*
Capital	Communit*	Showcas*
Local*	World	Host*

a. Note: an asterisk indicates potentially valuable variant spellings of a word or phrase.

Although valuable for ascertaining the self-evident showcase identities put forth by Ottawa-based theatre organizations, it should here be emphasized that standardized search terms often lack the degree of nuance needed to effectively extrapolate local, national, and hybrid leanings from available quantitative and qualitative information. Thus, in order to adequately articulate organizations’ showcase identities, the LNHS Scorecard provides evaluation criteria suited to identifying both explicit and implicit local-national showcase predilections.

Designed to catalogue all relevant information used in the evaluation process, a document termed a “Data Sheet” (appendix 2) supplements the LNHS Scorecard model. Preserving all relevant data in a single location directly correlating to the Scorecard itself produces a distinct, traceable, and data-driven chain of logic that helps to ensure the validity, reliability, and reproducibility of hybridity evaluations. Consequently, the Scorecard-Data Sheet pairing serves as a valuable tool for conducting single and multi-year assessments of organizations’ stated, perceived, and practiced local-national showcase identities.

3.2.2: Identifying Markers of Hybridity

At the heart of the LNHS Scorecard system, fifteen indicators transform multitudinous data into comprehensible measures revealing the presence or absence of local and/or national showcase tendencies within Ottawa’s professional English-language theatre environment.

3.2.2.1: Perceived Local-National Showcase Orientation

Organizational theorist David A. Whetten defines organizational identity as the “central and enduring attributes of an organization that distinguish it from other organizations” (220). Though these attributes begin as “self-determined (and ‘self’-defining)” (Whetten 220) assumptions about the world and the organization’s role therein, their public nature enables the attributes to form the basis for external perceptions of organizations. Regarding Ottawa as Canada’s “window to the world” (“Arts Plan” 17), municipal cultural plans implore Ottawa-based arts organizations to consider their place in not only the local arts “world” but also in the national arts world for which the city serves as a proxy. To effectively convey these two interrelated positions, organizations must develop what corporate branding experts Balmer and Greyser term a “communicated identity”.

Communicated identities derive from an organization’s mission and vision-aligned “‘controllable’ corporate communication” (Balmer and Greyser 74) such as advertising and sponsorships, partnerships and other professional associations, social media posts, community events and public relations, and programming commitments (Balmer and Greyser 74-6). Hence, the investigation into relative showcase hybridity within the professional English-language theatre environment begins with an assessment of nine communication practices utilized by Ottawa-based theatre organizations to affirm their local and/or national showcase orientation to stakeholders including audiences, theatre practitioners, and funding bodies.

Self-Described Showcase Identity

To begin evaluating whether hybrid (local and national) showcase phenomena manifest in professional English-language theatre organizations, one must first parse the ways in which organizations choose to formally present their intended contributions to Ottawa's arts milieu. These internally generated positioning statements represent what Balmer and Greyser term "desired" and "ideal" identities (74-5). How an organization envisions itself (e.g., as a hub for local theatre or a presenter of high-quality international performances) dictates its "desired" identity. Similarly, the "ideal" identity reflects an organization's self-stated position alongside other entities in the shared environment. Due to their self-generated nature, both the "desired" and "ideal" identities of Ottawa-based theatre organizations appear in mission or mandate, vision, and values statements.

Indicator 1: Mission or Mandate, Vision, and Values

Corporate philosophy scholar Thomas A. Falsey notes that mission statements formally assert "two things about a company: who [the company] is and what [the company] does" (3). Uninhibited by the word limits common to grant applications and Charity Return forms, public mission statements such as those found on websites often extend well beyond the simple questions of *who* and *what* to tackle the *why* and *how* dictating the day-to-day operations of Ottawa's professional English-language theatre organizations. On pages bearing titles such as "about us," "our mission," "vision," and "what we do," Ottawa-based theatre organizations stake their claim as showcases dedicated to serving local and/or national arts stakeholders. Examining said statements for both explicit and implicit mention of the two geographic stakeholder groups, Indicator 1 identifies organizations' self-stated local, national, or hybrid showcase identities. As the processes for developing and disseminating mission or mandate, vision, and value statements

vary from organization to organization, the indicator accounts for potential structural and linguistic inconsistencies by again applying the list of common search terms shown in table 2. One of the more subjective indicators included in the LNHS Scorecard, justification for any implied local or national preference is provided in each organization's Data Sheet.

Programming Commitments

Considering the type, geographic origin, and exhibition location of performances given as part of an organization's 2018 offerings,⁹ the "Programming Commitments" dimension illustrates *what* organizations prefer to showcase and *for whom*.

Indicator 2: Programming Model

Generally speaking, Canadian theatre organizations operate along a continuum of operational models populated by "producing houses" at one end and "roadhouses" presenting fully developed performances from "the road" at the other. Operating between the two poles, some organizations may instead adopt a hybrid model, opting to both produce and present performances.

The Canada Council for the Arts (CCA) supports the "creation, production and dissemination of professional Theatre" (*Canada Council* 144). In this context, the term "dissemination" refers to the act of marketing and performing self-produced theatre.¹⁰ The Council's largest funding stream under this mandate is the "Engage and Sustain" program which

⁹ Due to variations in the duration and frequency of organizations' programming seasons, this thesis only considers activities that occurred throughout the 2018 calendar year. Limiting the analysis period to a single calendar year rather than a typical season running from September to June ensures a broader sampling of artistic offerings from across the city while simultaneously framing organizations' activities as directly comparable to the objectives laid out in the *Renewed Action Plan*, which expired on December 31st, 2018.

¹⁰ In select and rare cases, the term may also include presenting performances developed by external companies or collectives if the organization in question applies to Canada Council grants as a "Theatre Specialized Festival or Presenter" rather than as a "Theatre Company" (*Canada Council* 157).

supports organizations that demonstrate a commitment to “advancing artistic practice and the cultural development of [their] local or regional community” (“Artistic Institutions”; “Artistic Catalysts”). Contextualized for use in this thesis, the term “region” refers to the Ottawa Postal Region: a series of “neighbourhoods” located within the Ottawa Census Subdivision boundaries (Hill, *Mapping Artists* 2, 30). The formal “Ottawa region” as defined by Statistics Canada comprises a 6767 km² territory including the City of Ottawa proper and nearly twenty neighbouring cities, towns, municipalities, and townships/villages in both Ontario and Quebec (“Ottawa - Gatineau”; “Population estimates”). Alternatively, the National Capital Region—a reflection of Ottawa’s status as the national capital—includes slightly fewer locales surrounding Ottawa proper (Canada, *National Capital Act*). The decision to forgo both formal classifications typically used when discussing Ottawa in favour of the Postal Region model stems from the *Renewed Action Plan* which reports on Ottawa’s resident artist population using the postal region model (12).

Framing contributions to applicants’ home communities as a core criterion of the “Engage and Sustain” grant program, the Canada Council solidifies producing houses as local showcases operating for the benefit of community members and arts consumers. Because of this emphasis on organizations’ capacity to showcase for local arts stakeholders, the funding guidelines do not specify local-national arts practitioner engagement ratios outright. Instead, the CCA states that applicants must engage arts practitioners who are representative of and dedicated to advancing the artistic vitality “of [the] local or regional community” (“Artistic Institutions”; “Artistic Catalysts”). For that reason, the LNHS Scorecard classifies production-oriented theatre organizations as showcases of Ottawa-based theatre practitioners simultaneously dedicated to serving as showcases for local arts consumers.

Canadian Heritage, like the Canada Council with which it holds a close working relationship, states that presentation activities should “connect artists with Canadians in their communities” but specifies that “community” may include “local, regional and, if applicable, national and international” locales (Canadian Heritage, “Application Guidelines”). Given the scope and ambiguity of this criterion, the stakeholders for whom an organization serves as an artistic showcase remain dependent upon the objectives defined internally by each organization. The guidelines denoting the stakeholder groups for whom an organization should serve as a showcase of appear similarly ambiguous as Canadian Heritage notes that presenter-focused organizations may engage any artistic producer, including those based in Ottawa, so long as they deliver “artistic experiences that reflect Canada’s diversity” (Canadian Heritage, “Canada Arts”). To rationalize the framing of presentation-oriented theatre organizations as showcases of national cultural producers, the LNHS Scorecard draws upon a specific evaluation criterion provided by Canadian Heritage which states that presenters must offer “a minimum of three distinct shows ... created, produced and performed by other professional artists ... from more than one province or territory” (Canadian Heritage, “Application Guidelines”). Although this criterion does not overtly discourage local practitioner engagement, supplementary eligibility notes state that organizations whose programmed presentations originate “in other provinces or territories” (Canadian Heritage, “Application Guidelines”) receive funding priority. Presentation-oriented theatre organizations are thus regarded as showcases of predominantly national theatre practitioners.

Indicator 3: Co-Productions

Co-productions enable Ottawa-based theatre organizations to exhibit and benefit from the artistic assets of other artistic producers. Theatrical partnerships may involve co-producers from

Ottawa or elsewhere and consequently illustrate whether Ottawa-based theatre producers appear inclined to exhibiting local or nonlocal collaborators. Notably, organizations may only receive a score for this indicator if they played an active role in the development or presentation of the co-production. For an organization to be considered an “active” co-producer, it must contribute “creative, financial and human resources” (“co-production”) to an artistic project.

Indicators 4 & 5: Geographic Region(s) Served & Location for the Premier of Scripts and/or Productions in Development

The final indicators under the “Programming Commitments” heading both relate to the geographic location(s) where organizations hold performances; utilizing the word “showcase” to mean a place or event in Ottawa or elsewhere at which audiences engage with theatrical performances.

Within Ottawa’s municipal cultural development plans, Ottawa-based theatre organizations are regarded as key contributors to the region’s socio-economic vitality because of their role in promoting Canadian theatre to local audiences (Arts and Heritage 10; “Arts Plan” 6, 12, 31). As the national capital however, Ottawa and its arts organizations must also act as Canada’s “window to the world” (“Arts Plan” 17) by promoting Canadian art to domestic and visiting international audiences (Arts and Heritage 20). Thus, Indicator 4 examines organizational purpose statements and programming schedules to determine the communities and stakeholder groups for which Ottawa-based theatre organizations serve as showcases.

Directly addressing the intended audiences for play texts and/or productions in development, Indicator 5 assesses whether theatrical “works” developed by Ottawa-based theatre organizations premiere within or outside city limits. The indicator monitors the extent to which Ottawa-based theatre organizations are “[getting] the word out about local culture” (Arts and

Heritage 26) by identifying organizations whose activities showcase the work of Ottawa-based artists to consumers and other arts practitioners from across Canada.

Financial Support for Theatre Practitioners

Transitioning to more indirect demonstrations of local-national predilections, the following indicator begins to elucidate how a hybrid artistic showcase identity may develop from actions other than theatre programming.

Indicator 6: Grants or Other Financial Assistance Given

Resource permitting, organizations may occasionally coordinate financial support for other theatre companies or independent theatre practitioners not presently employed by the organization in question. To determine the eligibility of recipients, organizations typically assess the demographic identity, intended audience, or hometown of applicants. By specifying the community or communities that applicants must represent, organizations position themselves as supporters of those same communities. An organization may therefore be classified as a local and/or national artistic showcase according to geographic communities indicated as potential beneficiaries in the organization's recipient selection criteria.

Relationships

The final dimension within the "Perceived Local-National Showcase Orientation" category investigates the relationships cultivated by Ottawa-based theatre organizations. By identifying the individuals and organizations with whom Ottawa's professional English-language theatre organizations associate themselves, the LNHS Scorecard monitors organizations' methods for supporting local and/or external cultural entities when not engaged in programming agreements.

Indicator 7: Professional Network Membership

Formal networks or associations like the Professional Association of Canadian Theatres, the Ottawa Arts Council, Ontario Presents, and Arts Network Ottawa provide tangible and intangible benefits to one or more distinct communities - be they physical communities like Ottawa or networks like theatre festivals. Ottawa-based theatre organizations attempting to cultivate identities as predominantly local showcases would, in theory, support networks benefitting the Ottawa community such as the Ottawa Arts Council.¹¹ Conversely, networks serving a national clientele such as the Canadian Association of Fringe Festivals appeal to organizations intending to appear as predominantly national artistic showcases. Organizations are therefore scored as a local, national, or hybrid artistic showcase according to the community or communities served by the network(s) with which the given organization affiliates.

Indicator 8: Promotion of Arts and Culture Colleagues

As suggested by the previous indicators, a theatre organization's status as a "showcase" extends beyond programming to encompass numerous other promotional and support activities. Examples of indirect showcasing activities include initiatives allowing other arts or culture entities to access advertising space, contribute to event development, sponsor a season or show, or donate tickets for fundraising events.¹² Designed to capture the full extent of cultural events and producers promoted by Ottawa-based theatre organizations, Indicator 8 once again evaluates

¹¹ Here, the term "community" again refers to all parties with a stake in Ottawa's cultural development including artists and other arts workers, audience members, arts and culture businesses, secondary and post-secondary education institutions offering arts programs, and arts funding bodies ("Arts Plan" 66).

¹² A "cultural entity" is any organization or group that falls within one of the six core culture domains included in the Canadian Framework for Culture Statistics. Although this framework considers only Heritage and libraries, Live performance, Visual and applied arts, Written and published works, Audio-visual and interactive media, Sound recording, and Transversal or multi domains (i.e., cultural education, cultural funding, and governance) (Daschko and Allen 13), this thesis includes culinary arts under the culture umbrella due to their inclusion in the *Renewed Action Plan* (6, 21).

organizations' local and/or national leanings according to the geographic origin of its chosen partners.

Indicator 9: Willful Association and Community

The final criterion of the “Perceived Showcase Orientation” category, Indicator 9 evaluates the showcase leanings present in organizations’ social media posts. The relative simplicity and wide reach of social media allows Ottawa-based theatre organizations to highlight the work of artists and organizations from anywhere in the world. Evaluating the geographic origin of arts entities interacted with or promoted by Ottawa-based theatre organizations on social media therefore provides insight into the additional associations and local, national, or hybrid showcase identities sought by Ottawa-based professional English-language theatre organizations.

3.2.2.2: Practiced Local-National Showcase Orientation

According to Balmer and Greyser, “actual” identity constitutes the current, distinct attributes and actions characterizing an organization - the indisputable organizational “self” (73). By assessing the quantifiable and verifiable proportion of local and nonlocal theatre practitioners engaged in organizations’ programming and programming-adjacent activities, the LNHS Scorecard quantifies the “actual” local, national, or hybrid identities attributable to Ottawa-based theatre organizations when serving as showcases of theatrical producers.

Artistic Offerings

Indicator 10: Source of Play Texts Produced by the Organization

The process of selecting and producing a play text positions theatre organizations as direct showcases of the local and/or nonlocal artists involved in the script’s development.

Derived from lines 1170-1185 of the Statistical CADAC form (*Statistical Form 2*) which record the source of original creations “composed, choreographed, written, adapted or translated” (*Statistical Form 10*) by Canadian artists, Indicator 10 identifies organizations’ local, national, or hybrid preferences by reviewing where each play text produced by Ottawa-based theatre organizations originated and/or underwent development. To ensure consistent reporting when determining a text’s “localness,” the LNHS Scorecard asserts a series of guidelines befitting the three most common script-production relationships. For new texts, local or national status depends on the hometown(s) of the playwright(s) and location(s) where the script underwent development. Often developed independently from the original playwright(s), adaptations or translations of existing texts are instead classified according to where the development (adaptation, translation, dramaturgy, etc.) process transpired. Finally, productions of existing scripts with little-to-no apparent modification by Ottawa-based theatre organizations receive local or national status based on the self-described hometown of the playwright(s) and location of the script’s premier which here serves as a proxy for the text’s development location.

Practitioner Presence

Under the heading “Practitioner Presence,” the LNHS Scorecard seeks to provide insight into the proportion of local and national artists employed by or associated with each organization during the 2018 calendar year. Inspiration for the following indicators comes from lines 2310-2320 of the CADAC *Statistical Form for Arts Organizations* (7-8) which indicate degrees of organizational hybridity by tabulating the total number of local, Ontario-based, and national arts practitioners to whom organizations paid fees during a given period. Provided by the organizations themselves, this data quantifies the precise ratio of Ottawa-based and other Canadian theatre practitioners engaged in productions and presentations to elucidate

organizations' "actual" (Balmer and Greyser 73) identities as "polarized" or "hybrid" theatre showcases. Due to disclosure policies barring public access to organizations' CADAC forms, the LNHS Scorecard derives local and nonlocal practitioner presence from information gathered from current and archived reference materials including show programs, social media posts and profiles, and personal websites of hired artists. Arts practitioners considered herein include performers, designers, stage and production managers, and all other theatre practitioners working freelance or under contract. Crucially, the analysis excludes permanent and part-time administrative, programming, or production staff (e.g., Executive Director, In-house Wardrobe Master, Technical Director, and Artistic Director) whose work is inherent to organizations' day-to-day operations and therefore not comparable to the "showcasing" of other practitioners. In cases where no information identifying a practitioner as local or national as of 2018 exists, the LNHS Scorecard excludes said practitioner from analysis.

Chapter four presents an example of how information regarding the origins of each practitioner involved in an organization's 2018 programming is collected. Although valuable, the resources needed to conduct such an analysis for the six remaining case studies exceed the scope of this thesis. To ensure that scores adequately speak to the presence or absence of local and/or theatre practitioners, the Data Sheet instead examines each production and/or presentation offered by the select theatre organizations and highlights one local and one nonlocal practitioner where applicable.¹³ With this method, a score of 1 in either the "local showcase" or "national

¹³ The Ottawa Fringe Festival, Meridian Theatres @ Centrepointe, and the Shenkman Arts Centre are the exceptions to this rule as incomplete company lists and a lack of publicly accessible archival material prevent the assessment of all presentations offered by the three organizations throughout 2018. Scores are therefore awarded to the three organizations according to the presence or absence of local and/or national theatre practitioners in each presentation for which a complete company list is available.

showcase” column indicates the presence of at least one local or national theatre practitioner in any of the organization’s 2018 productions or presentations.

Indicator 11: Local and/or National Theatre Artists/Practitioners in Productions

As the Canada Council notes, theatrical productions bolster the vitality of artistic communities by facilitating “interactions among artists and connections with the public” (“Artistic Catalysts”). Like Ottawa’s municipal government, the CCA considers both arts producers and consumers members of a “local arts community”. Because national arts practitioners are recognized for their capacity to entertain local arts consumers, their inclusion in theatrical productions is permitted by the CCA so long as said productions remain “rooted in” the local community (“Artistic Institutions”).¹⁴ Resultantly, Ottawa-based professional English-language theatre organizations may utilize the inherent “localness” of theatrical productions to cultivate “local showcase” identities based not on local arts practitioner engagement, but on the exhibition of predominantly national arts practitioners for the benefit of local arts consumers. To prevent a reliance on such assumptions when assessing showcase identities, Indicator 11 evaluates organizations’ position on the local-national continuum according to the residence or employment address of practitioners involved in theatrical productions. When applicable, the indicator also considers the geographic region(s) where each organization holds auditions and/or places casting calls as this elucidates the regions for which an organization intends to serve as a showcase of.

¹⁴ For an example of this producer and consumer-oriented conception of a local arts community, see pages 13 and 66 of the “Arts Plan for the City of Ottawa”.

Indicator 12: Local and/or National Theatre Artists/Practitioners in Curated Presentations

Canadian Heritage defines a curated presentation as any presentation where “presenters select the artistic programming for public presentation in their community based on an artistic vision. [Presenters] purchase performances ... [produced] by professional artists, groups and companies; and they are responsible for paying a guaranteed fee to the producer for each presentation” (Canadian Heritage, “Application Guidelines”). In actively selecting and paying fees to third-party producing entities, Ottawa-based theatre organizations explicitly identify the artistic products and producers that the organization must showcase in order to achieve its stated artistic vision and benefit local arts consumers. Ottawa-based theatre organizations typically list curated presentations on their formal programming lineups and market the performances as “presented by [Ottawa-based organization]”.

The city’s municipal cultural plans encourage Ottawa-based arts organizations to present performances that both highlight the country’s wealth of artistic talent (Arts and Heritage 6) and emphasize the cultural assets unique to Ottawa (“Arts Plan” 7, 12-3, 27 31). Addressing this opportunity for hybridity, Indicator 12 analyzes the presence or absence of local and nonlocal practitioners in curated theatrical presentations to comment on organizations’ proven commitment to acting as showcases of local and/or national cultural producers.

Indicator 13: Local and/or National Theatre Artists/Practitioners in Non-Curated Presentations

Unlike curated presentations, non-curated presentation activities are initiated by producing entities and are therefore not required to align with the artistic vision of the presenting organization. Resultantly, Ottawa-based professional English-language theatre organizations may offer non-curated presentations for the benefit of Ottawa-based arts consumers or to provide benefits to producing companies as part of the presentation agreement. Venue rentals represent

the most common non-curated presentation arrangement as they enable third-party arts and culture producers to utilize the venue(s), technology, and renown of the presenter to reach audiences that may be otherwise inaccessible. Non-curated presentations are characterized by their exclusion from formal programming lineups and appearance on marketing materials as “produced/presented by [third-party producer]”.

Ottawa’s municipal cultural plans indicate that venue accessibility for Ottawa-based producers marks a key indicator in the city’s move towards local-oriented artistic showcase hybridity as many professional venues have historically proven unaffordable for Ottawa-based arts organizations and theatre artists (“Arts Plan” iii, Arts and Heritage 19). The presence or absence of local and/or national theatre producers in venue rentals and other non-curated presentations therefore provides valuable insight into organizations’ proven dedication to serving as showcases both for and of Ottawa-based theatre stakeholders.

Indicator 14: Theatre Artists and Practitioners in Residence

Residency programs and internship opportunities allow theatre organizations to support emerging and established theatre practitioners’ development while simultaneously bolstering their legitimacy and reputations. Hence, chronicling interns’ place of residence provides insight into the communities regarded by Ottawa-based theatre organizations as artistically valuable and deserving of exposure in the national capital. It should be noted that while full-time staff may be considered “resident artists,” they are excluded from analysis as their artistic contributions are inherently showcased by the organization as a part of employment agreements.

Indicator 15: Leadership of Workshops Offered by the Organization

Indicator 15 considers the origin of arts practitioners employed to lead workshops or other development programs for Ottawa-based stakeholders. Depending on workshop content,

organizations may require the expertise of nonlocal practitioners who are in turn “showcased” within the local arts community. This final indicator therefore considers whether Ottawa-based theatre organizations, when facilitating activities intended to strengthen the local arts community, favour one pole of the local-national showcase continuum or whether organizations embrace hybridity to offer diverse development opportunities to local stakeholders.

3.2.3: Quantifying Hybridity

The LNHS Scorecard reveals how the notion of artistic showcase hybridity manifests in the programming and programming-adjacent operations of seven Ottawa-based professional English-language theatre organizations. As indicated previously, purely local and purely national activities constitute opposing poles of the showcase identity continuum with hybridity encompassing everything in between. To quantify said hybrid state, the LNHS Scorecard utilizes a three-step process beginning with the individual scoring of local and national showcase phenomena.

3.2.3.1: Assigning Values

Employing a binary evaluation system, the LNHS Scorecard assigns each indicator a value of either 0 or 1 in both the “local showcase” and “national showcase” columns. A value of 0 signifies the absence of information demonstrating an organization’s efforts to benefit local and/or national stakeholders and a value of 1 signals the presence of such information. Instances where a value of 1 appears simultaneously in the local and national columns for a given indicator suggest that an organization is serving as a hybrid (local and national) showcase within the given operational area. As showcase hybridity results from the sum of an organization’s efforts, all fifteen indicators are considered in the final identity assessment.

A binary evaluation system such as that used in the LNHS Scorecard avoids two of the primary pitfalls associated with the National and Local Arts Indices: an inability to consider qualitative data and a complex series of data acquisition, conversion, and adjustment processes. Further, the binary scores present a means for efficiently assessing the balance between local and national showcase phenomena.

3.2.3.2: Subtotal Scores

Calculating the cumulative local and national values assigned to a given indicator category, the LNHS Scorecard generates two subtotal figures demonstrating the approximate local and national showcase identity demonstrated by Ottawa-based theatre organizations' perceived and practiced local-national orientations.

Perceived Local-National Showcase Orientation

An aggregate of each organization's "desired," "ideal," and "communicated" identities (Balmer and Greyser 74-5), the subtotal scores for this indicator category speak to the local versus national showcase identity preferences communicated by Ottawa-based professional English-language theatre organizations. By scoring the nine relevant indicators according to a series of standardized criteria, this category accounts for variations in organizations' identity communication practices to provide a thorough overview of perceived showcase orientations.

Practiced Local-National Showcase Orientation

Calculating subtotal scores according to documented practitioner engagement behaviours, the "Practiced Showcase Orientation" category illustrates organizations' practiced local-national showcase orientation. Due to the unavailability of exact figures in public documents for indicators such as workshop leadership and artist inclusion, the subtotal of each column reflects

the most accurate estimate possible based on available information. Even so, the final values given by this category extend beyond the existing scope of municipal identity evaluation to illustrate how organizations involve the theatre practitioners responsible for giving credibility to claims of local and/or national showcasing capability.

3.3.3.3: Total Score and Percentage

The LNHS Scorecard's second-to-last row presents the total local and national scores assigned to a given theatre organization. A higher total score in either the "local showcase" or "national showcase" column indicates an organizational preference for the corresponding genre of geographically oriented showcasing activities. Although valuable for discussing the hybridity of individual organizations in isolation, variations in the total number of indicators applicable to each of the seven case studies lead to inconsistencies in large-scale assessments of hybridity when said assessments base showcase identities on a score out of fifteen. For instance, setting the threshold for hybridity as a minimum score of seven out of fifteen in both the "local" and "national showcase" scoring columns allows for organizations with at least seven applicable indicators to be classified as "hybrid" should they demonstrate the requisite number of local and national showcase undertakings. Organizations with fewer than seven total applicable indicators would be unable to meet this threshold and thus would not be considered "hybrid" even if their programming and programming-adjacent operations benefit both local and national stakeholders. To address this complication, the LNHS Scorecard converts each organization's total local and total national scores into a percentage using the equations shown on the following page.¹⁵

¹⁵ Simplified, the equation divides an organizations' total local or national score by the total number of points earned.

$$\% \text{ Local Showcase} = \frac{\Sigma \text{Local}}{\Sigma(\text{local} + \text{national})}$$

$$\% \text{ National Showcase} = \frac{\Sigma \text{National}}{\Sigma(\text{local} + \text{national})}$$

Applying a common order of magnitude to the analyses of organizational hybridity and local-national preferences in this way minimizes the perceived hierarchical standings of Ottawa-based professional theatre organizations to generate a holistic rather than stratified snapshot of showcase identities. In turn, this enables direct cross-organization comparisons which allow for the concept of showcase hybridity to be assessed within broader contexts such as that of Ottawa’s professional English-language theatre ecosystem or of Ottawa as a whole. To fully illustrate whether a given organization demonstrates hybridity or local/national polarization, the post-conversion percentages are plotted against the total available percentage of both local and national leanings represented by the local-national showcase continuum as seen in figure 1.

Polarized Local	Hybrid							Polarized National
Percent Local Showcase					Percent National Showcase			
100-80%	79-70%	69-60%	59-51%	50%	51-59%	60-69%	70-79%	80-100%

Fig. 1. The Local-National Showcase Continuum.

Of an organization’s total (100%) showcase identity, a final value of 80% or higher in either column indicates a state of “polarization” with insufficient markers of a commitment to both sides of the local-national showcase continuum to be considered “hybrid”. Conversely, organizations exhibiting total scores between 20% and 79% in both the “local showcase” and “national showcase” columns are considered “hybrid,” meaning the organizations’ artistic programming and associated operations show an intention to provide benefits for both local and

national stakeholders. A score of 100% in either column indicates that an organization is truly “polarized,” possessing no markers of hybridity whatsoever and dedicating all available resources and energy to either local or national stakeholders. Notably, the inherent showcase hybridity attributed to the city of Ottawa for its role as both an independent municipality and as the national capital makes true polarization difficult, if not impossible, for Ottawa-based professional English-language theatre organizations to attain given the ease with which nationally sourced play texts, practitioners, or audience members can appear in even the most local performance and vice-versa.

After identifying the organizations that serve as simultaneous local and national (hybrid) artistic showcases, the final portion of the LNHS Scorecard identifies organizational preferences towards one geographically oriented stakeholder group or the other. Degrees of preference intensity fall into five distinct ranges building outwards from 50% as outlined in table 3 and are used to simply differentiate between organizations with smaller or larger proportions of their showcase identity dedicated to either geographic stakeholder group.

Table 3

Total “Percent Local Showcase” and “Percent National Showcase” Scores and The Corresponding Preference Intensity

Percent Local or National Value	Intensity of Preference
50%	No preference
51-59%	Weak
60-69%	Moderate
70-79%	Strong
80-99%	Very strong; polarized
100%	Absolute; truly polarized

Heretofore unanalyzed, the intensity of local-national preferences demonstrated by Ottawa-based theatre organizations quantifies a core aspect of the city's hybridity not captured in municipal cultural development plans: the prevalence of local arts producer and consumer representation within the artistic programming and programming-adjacent operations of individual theatre organizations whose activities contribute to stakeholders' overall perceptions of Ottawa as a local, national, or hybrid artistic showcase. Thus, the LNHS Scorecard's evaluation of whether Ottawa-based theatre organizations favour local stakeholders or whether nationally oriented showcase phenomena dominate the environment provides new insight into the factors responsible for Ottawa's self-stated hybrid identity.

3.3: The Local-National Hybrid Showcase Scorecard, Consolidated

Concluding the introduction to the LNHS Scorecard, the following section offers a visual representation of the simplified Scorecard model, here presented as a labelled diagram highlighting key components of the tool (figure 2). A blank copy of the full LNHS Scorecard with indicator descriptions appears in appendix 1.

Organization X		Local Showcase	National Showcase
Perceived Local-National Showcase Orientation			Category Title
Self-Described Showcase Identity			Dimension Title
1	<i>Mission or Mandate, Vision, and Values</i>		
Programming Commitments			Scoring Boxes
2	<i>Programming Model</i>		
3	<i>Co-Productions</i>		
4	<i>Geographic Region(s) Served</i>		
5	<i>Location for the Premier of Scripts and/or Productions in Development</i>		
Financial Support for Theatre Practitioners			Indicator Title
6	<i>Grants or Other Financial Assistance Given</i>		
Relationships			
7	<i>Professional Network Membership</i>		
8	<i>Promotion of Arts and Culture Colleagues</i>		
9	<i>Willful Association and Community</i>		
Subtotal for Perceived Local-National Showcase Orientation		Local	National
		x/9	x/9

↑ ↑
Subtotal Local & National Showcase Scores: Perceived Local-National Showcase Orientation

Practiced Local-National Showcase Orientation			
Artistic Offerings			
10	<i>Source of Play Texts Produced by the Organization</i>		
Practitioner Presence			
11	<i>Local and/or National Theatre Artists/Practitioners in Productions</i>		
12	<i>Local and/or National Theatre Artists/Practitioners in Curated Presentations</i>		
13	<i>Local and/or National Theatre Artists/Practitioners in Non-Curated Presentations</i>		
14	<i>Theatre Artists and Practitioners in Residence</i>		
15	<i>Leadership of Workshops Offered by the Organization</i>		
Subtotal for Practiced Local-National Showcase Orientation		Local	National
		x/6	x/6
Total for Organization X		x/15	x/15
Percent Local Showcase vs. Percent National Showcase		xx%	xx%

← Total Local & National Showcase Scores

↑ ↑
Final "Percent Local Showcase" & "Percent National Showcase"

Fig. 2. Simplified LNHS Scorecard with Labels.

4: The Local-National Hybrid Showcase Scorecard in Practice

4.1: Chapter Overview

To demonstrate the LNHS Scorecard in practice, the following chapter presents a step-by-step analysis of the Great Canadian Theatre Company's (henceforth GCTC) 2018 artistic programming and programming-adjacent operations. Doing so illustrates how the tool's general assessment guidelines and indicator-specific assessment criteria may be applied to the distinct practical context of a single theatre organization. This, in turn, provides guidance on how the same methodological elements function when used to evaluate the specific contexts of other Ottawa-based professional English-language theatre organizations.

While the GCTC's full Data Sheet (appendix 13) provides a complete overview of the company's 2018 artistic programming and associated operations, not all the available data is required to score the organization since the same local, national, or hybrid showcase identity can be gleaned from multiple data points. Thus, the exclusion of some data from the following example is not meant as a statement of the data's value but is rather the result of a selection process intended to explain the company's score without duplicating value assignment explanations unnecessarily. After rationalizing the local and national scores awarded to the GCTC for each indicator, chapter four concludes by plotting the GCTC on the local-national artistic showcase continuum; thereby laying the groundwork for the overall evaluation of showcase hybridity in Ottawa's professional English-language theatre environment. It should be noted that due to their inclusion in the GCTC's Data Sheet, the citations for all primary data referenced in chapter four are located in the "Primary Sources" section rather than "Works

Cited”. To appropriately attribute data to the relevant primary source, each reference is therefore presented throughout the chapter according to this thesis’ internal reference system which replaces standard in-text citations with roman numerals.

4.1.1 Selected Case Study: The Great Canadian Theatre Company (GCTC)

As one of two organizations possessing attributes in alignment with all fifteen indicators, the GCTC is an excellent example for the initial demonstration of the LNHS Scorecard methodology. Analogous to the five remaining professional English-language theatre organizations selected for analysis in that the company operates at the local rather than national scale, the GCTC proved a more appropriate case study than the perhaps better-known National Arts Centre English Theatre department. Further, the absence of a publicly available annual report for the GCTC allows for an in-depth overview of how the LNHS Scorecard guides data collection and score extrapolation when working with non-traditional data sources such as social media pages and digital show programs.

4.2: Demonstrating the Scorecard: the GCTC Case Study

4.2.1: Perceived Local-National Showcase Orientation

Evaluating the “desired,” “ideal,” and “communicated” identities (Balmer and Greyser 72-5) cultivated by Ottawa-based professional English-language theatre organizations, the nine indicators within the “Perceived Showcase Orientation” category document instances where organizations explicitly and implicitly identify themselves as local and/or national artistic showcases. The scores denoting the GCTC’s perceived showcase orientation appear as follows (figure 3):

Great Canadian Theatre Company		Local Showcase	National Showcase
Perceived Local-National Showcase Orientation			
Self-described Showcase Identity			
1	<i>Mission or Mandate, Vision, and Values</i>	1	1
Programming Commitments			
2	<i>Programming Model</i>	1	1
3	<i>Co-Productions</i>	1	0
4	<i>Geographic Region(s) Served</i>	1	0
5	<i>Location for the Premier of Scripts and/or Productions in Development</i>	1	0
Financial Support for Theatre Practitioners			
6	<i>Grants or Other Financial Assistance Given</i>	1	0
Relationships			
7	<i>Professional Network Membership</i>	1	1
8	<i>Promotion of Arts and Culture Colleagues</i>	1	0
9	<i>Willful Association and Community</i>	1	1
Subtotal for Perceived Local-National Showcase Orientation		Local	National
		9/9	4/9

Fig. 3. Final “Perceived Local-National Showcase Orientation” scores awarded to the Great Canadian Theatre Company presented in a simplified Scorecard.

4.2.1.1: Self-Described Showcase Identity

Indicator 1: Mission or mandate, vision, and values

The GCTC “[produces] professional contemporary English-language theatre in Ottawa,” (CCXXV) operating with a mandate to “foster, produce and promote excellent theatre that provokes examination of Canadian life and our place in the world” (CCXXVI). Despite its desire to serve as Canada’s “window to the world,” (“Arts Plan” 17), Ottawa quite evidently lacks the resources (artistic, financial, and human) needed to meet this mandate. Thus, Ottawa-based organizations like the GCTC whose missions or mandates include the performance of Canadian theatre inherently serve as hybrid showcases by supplementing the performance of broadly Canadian theatre with scripts, practitioners, and performances originating from closer to home.

When describing its contributions to and ensuing reputation as a showcase of local theatre stakeholders, the GCTC identifies itself as “a hub for the local arts community” (CCXXVI) committed to supporting local practitioners via employment opportunities, access to “a venue [fitted] for a wide range of cultural activities,” (CCXXVI) and programs designed for “hosting and mentoring emerging theatre and performing arts groups” (CCXXVI). Moreover, the GCTC reaffirms its status as a showcase for Ottawa by noting that the organization’s contributions to and partnerships with Ottawa-based arts, culture, and “social cause-related” organizations (CCXXVI) and community giving programs (CCXXVI) improve citizens’ quality of life and provide “concrete economic impact to local businesses” (CCXXVI). In conjunction with the company’s fundamentally hybrid mandate, these statements earn the GCTC a value of 1 in both the local and national columns, indicating the presence of hybrid intentions.

4.2.1.2: Programming Commitments

Indicator 2: Programming Model

Official purpose statements provided by the GCTC on Registered Charity Return and “What We Do” web pages describe the company as a producer—not presenter—of contemporary English-language Canadian theatre (CCXXV, CCXXVI). Recalling that the Canada Council requires producers to “[advance] artistic practice and the cultural development of [their] local or regional community,” (“Artistic Institutions”; “Artistic Catalysts”), the GCTC’s stated position as a “hub for the [Ottawa] arts community” (CCXXVI) contributes to the organization’s reputation as a locally oriented showcase. Conversely, the GCTC presents shows from “one or two” (CCCLXVII) other professional theatre companies each season (CCCLXVII) and presents a minimum of two additional works (i.e., scripts) that “originate from more than one province or territory” (Canadian Heritage, “Application Guidelines”) and “provoke examination of Canadian

life” (CCCLXVII). Doing so qualifies the company for Canadian Heritage’s “Canada Arts Presentation Fund” (Canada, “Data on funding provided in 2016-17”; Canada, “Data on funding provided in 2017-18”) and marks the GCTC as a showcase of nationally sourced performances. Hence, the GCTC’s programming commitments earn the organization a value of 1 in both the local and national showcase columns.

Indicator 3: Co-Productions

GCTC productions “[represent] a viewpoint and approach to theatre that no other arts organization in [the Ottawa] community is exploring” (CCXXVI). Due to the perceived misalignment between the GCTC’s mission and vision and those of the city’s remaining professional English-language theatre producers, no co-productions with local companies appear in the company’s formal 2018 programming lineup. However, several members of the GCTC’s in-house creative team joined forces with two Ottawa artists to co-create *Raising Stanley/Life with Tulia*: a multidisciplinary performance that premiered in the GCTC Studio in July 2018 (CCXXIX, CCXXVIII). Though excluded from the GCTC’s formal programming season, the LNHS Scorecard considers the show a local co-production because the resources and personnel contributed by the GCTC surpass the threshold of non-creative involvement characterizing presentations (“co-production”). With no other co-productions undertaken in 2018, the company appears as a strictly local showcase when considering its joint performance development initiatives.

Indicator 4: Geographic Region(s) Served

Noting that the company has “consistently challenged and entertained local audiences” (CCXXVI) “since 1975,” (CCXXV) the GCTC frames itself as a wholly local showcase that operates to bring diverse Canadian theatre to Ottawa audiences. Nowhere in the company’s

formal documentation or 2018 programming cycle does mention of touring outside Ottawa appear, hence the score marking the GCTC as a showcase exclusively for Ottawa-based arts stakeholders.

Indicator 5: Location for the Premier of Scripts and/or Productions in Development

A supporter of independent artists, the GCTC often offers formal playwright or dramaturg-in-residence opportunities for emerging or established artists from across Canada (CCCLXVII). Available information suggests that *Raising Stanley/Life with Tulia* constituted the totality of the GCTC's 2018 play development activities. The script for the production "[was] a work in progress" (CCXXVII) during 2018 with creators Bailey and Kilpatrick working at the GCTC alongside "director Bronwyn Steinberg to finalize the script" (CCXXVII) and design specifications. On the recommendation of GCTC Artistic Director Eric Coates, the performance was "developed at the GCTC" (CCXXVIII) to ensure that the cast felt comfortable performing in the space (CCXXVIII). *Raising Stanley/Life with Tulia* premiered in the GCTC Studio Theatre in July 2018, accompanied by Bailey's paintings of the two and four-legged performers which hung in the GCTC's Fritzi Gallery (CCXXVIII, CCXXIX). Pairing the local premier for *Raising Stanley* with the GCTC's ongoing commitment to entertaining and challenging Ottawa audiences (CCXXVI) allows the Scorecard to mark the GCTC as an organization that prioritizes local rather than national theatre practitioners, thus earning the company a point towards local showcase status.

4.2.1.3: Financial Support for Theatre Practitioners

Indicator 6: Grants or Other Financial Assistance Given

As a recommender for the Ontario Arts Council's "Recommender Grants for Theatre Creators" program, the GCTC facilitates financial support for individual theatre practitioners and

collectives whose work aligns with one or more aspects of the company’s mandate and/or artistic vision. In 2018, the GCTC utilized the program to affirm its position as a supporter of local theatre, electing to limit its recommendations to “local and Indigenous artists” and “under-represented communities in Ottawa’s theatre scene” (LIX). GCTC’s role as partner to and steward of the Shannon Reynolds Memorial Endowment Fund serves as a second example of financial support offered to and showcasing of local artists. Using resources donated through the Fund, the GCTC offers two emerging Ottawa-based artists “paid, mentored theatrical internships” (CCXXX) each year. As the program is exclusive to applicants from “the National Capital Region,” (CCXXX) the program further affirms the GCTC’s reputation as a showcase of Ottawa-based theatre practitioners.

4.2.1.4: Relationships

Indicator 7: Professional Network Membership

Intended to “provide peer-led critical feedback, professional development and promotion” (CCCLXVII) for Ottawa-based artists, the GCTC’s “Playwrights Network” connects members in hopes of forging a stronger local arts community and encouraging the development of new Canadian plays. As the program is intended to specifically benefit Ottawa-based theatre artists, it earns the GCTC a value of 1 in the local showcase column.

In 2018, the GCTC was a member of the Ottawa Arts Council (OtAC), holding the title of “Community Leader” (LXII). This title appears somewhat misleading however as it is awarded to organizations based on annual budget and minimum OtAC membership dues rather than according to proven contributions to the local community (CCCLXVIII). Regardless, membership in the OtAC further demonstrates the GCTC’s efforts to serve as a showcase and supporter of local theatre producers because membership dues are used to support advocacy,

professional and organizational development, networking, and promotional activities available to Ottawa-based arts practitioners and organizations. In addition to the indirect benefits offered to local stakeholders through OtAC membership, access to the Council's network of Ottawa-based arts practitioners, arts organizations, and "over 400" (CCCLXIX) arts patrons helps the GCTC maintain its status as "a hub for the local arts community" (CCXXVI) by connecting the organization with local stakeholders who may be in search of performance venues, collaboration opportunities, or events at which to sample Ottawa's diverse cultural offerings (CCCLXIX).

The Professional Association of Canadian Theatres (PACT) connects and builds relationships between theatre organizations from across Canada (CCCLXX). As both a "regular" and "regional" caucus member, the GCTC stands to benefit local and national theatre communities by cultivating relationships with other PACT members to arrange co-productions with or the presentation of productions developed by other network members from outside Ottawa (e.g., 2b theatre company or Arts Club Theatre Company). It is this potential for collaboration that earns the GCTC its score of 1 in both the local and national showcase columns as co-productions and presentations allow the company to exhibit the work of nonlocal practitioners for the benefit of local arts consumers.

Albeit a secondary benefit, membership in PACT provides access to Artsboard, a national job board for arts and culture workers. PACT members like GCTC use Artsboard to post jobs and find qualified artists or other theatre practitioners from across the country (CCCLXXI) which in turn enables organizations to serve as hybrid showcases who engage practitioners from Ottawa and beyond. As it is unclear whether GCTC used Artsboard in 2018, the program is not considered when assigning scores to the organization. Instead, the GCTC is regarded as a local

and national showcase for the organization's proven contributions to both local and nonlocal theatre stakeholders through various network memberships.

Indicator 8: Promotion of Arts and Culture Colleagues

At the “heart of Wellington West and Hintonburg,” (CCCLXXII 3:28-3:32) the GCTC's Irving Greenberg Theatre Centre serves as a cultural “hub” (CCXXVI) for the neighbourhood, showcasing the work of local performing, visual, and culinary arts practitioners. Located outside the GCTC studio theatre, the Lorraine “Fritzi” Yale Gallery displays pieces created “by a range of contemporary local [visual] artists” (CCCLXXIII) for whom the GCTC facilitates sales and promotion (CCCLXXIII). Showcasing local culinary arts, the GCTC partnered with executive chefs from four of Ottawa's “top” restaurants to offer one-night-only menus inspired by the theatrical presentations and productions offered throughout 2018 (CCXXXV, CCCLXXIV).¹⁶

The GCTC promotes nearly thirty local arts and culture entities through the organization's various partner programs (CCXXXIV). Due to a lack of publicly accessible archival material, it is difficult to ascertain the exact relationship between the GCTC and its assorted 2018 partners. However, the company's season reveal videos promote its Ottawa-based season partners such as the Mill Street Brew Pub (CCCLXXV), Hintonburg Pottery (CCCLXXII 2:20-2:43), Hair Fellas Barbershop (CCCLXXII 2:44-3:04), and The Cube Gallery (CCCLXXII 3:05-3:21) to viewers. Although not a comprehensive overview of the company's promotion efforts, the marketing videos and “Community Partners” web page illustrate the GCTC's capacity for supporting and showcasing local arts and culture organizations.

¹⁶ Again, this thesis considers culinary arts a part of Ottawa's arts and culture ecosystem for their inclusion in the *Renewed Action Plan* (6, 21).

A final example of the GCTC's efforts to function as a showcase of other Ottawa-based arts and culture organizations comes in the form of the "Ottawa Theatre Homecoming Party," an event hosted by the GCTC to promote the launch of TACTICS' "GreenRoom" season (CCXXXVI, CCXXXVII). As the events offered throughout the season emphasize "different theatre artists and groups across the city" (CCCLXXVI) and appear directed towards local audiences and other Ottawa-based creators, the GCTC's role in organizing and hosting the launch party serves to illustrate its inclination towards supporting and promoting Ottawa-based theatre practitioners aside from those already engaged by the organization.

Indicator 9: Willful Association and Community

The GCTC regularly uses social media to promote and cultivate relationships with other Ottawa-based theatre organizations. For instance, the company congratulated The Gladstone Theatre on opening their 2018 season (CCXLI) and asked Ottawa audiences to vote for a Company of Fools in the Aviva Community Fund contest (CCXLIX). Friendly posts such as this suggest that despite not co-producing with any other Ottawa-based theatre organizations in 2018, the GCTC values relationships with its local peers and strives to appear as a supporter and thus indirect showcase of Ottawa-based arts organizations.

Turning its attention to performances and events offered in Ottawa, the GCTC again uses social media to cultivate relationships with both local and nonlocal theatre practitioners and other arts organizations. For example, GCTC's Artistic Director Eric Coates spoke with Ottawa-based arts and culture blog *Apt613* (CCXLIII, CCXLIV) to promote his "must-see" shows at the 2018 *undercurrents* festival. Produced by the Ottawa Fringe Festival, *undercurrents* showcases "original, contemporary theatre created by local, national and international artists" (CX) and by reposting the article on the official GCTC Facebook page, the company promotes the selected

artists. Perhaps the most interesting aspect of the article in question is Coates' preference for productions from elsewhere in Canada: only one of the three suggested performances originates from Ottawa. The other two, as Coates notes, were selected to embrace "one of the most important aspects of *undercurrents*: the opportunity to see work from other regions" (CCXLIV). The GCTC operates under a similar mandate to produce and present work reflecting geographically diverse Canadian theatre and this single social media (re)post therefore demonstrates the GCTC's commitment to maintaining strong relationships with both local and national theatre entities. Coates again spoke to *Apt613* when providing his top picks for the Ottawa Fringe Festival's 2018 lineup in an article reposted on the GCTC's official Facebook page (CCXLV, CCXLVI). Like his *undercurrents* picks, Coates again mixed local and imported performances, this time citing his desire to promote both "local projects that pump [his] Ottawa pulse" and "shows that would otherwise be hard to catch due to geography" (CCXLVI). In this regard, social media functions as a means for the GCTC to associate with and informally "showcase" performances developed by local and national theatre practitioners, hence a value of 1 appearing in both of the LNHS Scorecard's scoring columns.

4.2.2: Practiced Local-National Showcase Orientation

To measure the extent of showcase hybridity present in the GCTC's "actual" identity (Balmer and Greyser 73), Indicators 10 through 15 extract data pertaining to the company's practiced artistic orientation. A visual representation of the resulting scores appears thusly:

Practiced Local-National Showcase Orientation			
Artistic Offerings			
10	<i>Source of Play Texts Produced by the Organization</i>	0	1
Practitioner Presence			
11	<i>Local and/or National Theatre Artists/Practitioners in Productions</i>	1	1
12	<i>Local and/or National Theatre Artists/Practitioners in Curated Presentations</i>	1	1
13	<i>Local and/or National Theatre Artists/Practitioners in Non-Curated Presentations</i>	0	1
14	<i>Theatre Artists and Practitioners in Residence</i>	1	0
15	<i>Leadership of Workshops Offered by the Organization</i>	1	0
Subtotal for Practiced Local-National Showcase Orientation		Local	National
		4/6	4/6
Total for Great Canadian Theatre Company		13/15	8/15
Percent Local Showcase vs. Percent National Showcase		62%	38%

Fig. 4. Final “Practiced Local-National Showcase Orientation” scores awarded to the Great Canadian Theatre Company presented in a simplified Scorecard.

4.2.2.1: Artistic Offerings

Indicator 10: Source of Play Texts Produced by the Organization

Split across two regular theatre seasons typically running from September to May, the GCTC’s 2018 programming lineup included four original mainstage productions. Rooted in the Canadian-Caribbean experience, *How Black Mothers Say I Love You* by Brampton, Ontario-based playwright Trey Anthony (CCLVIII, CCLIX) took to the stage as GCTC’s first production of 2018. Just under two months later, a second play written by a non-Ottawa playwright appeared on the GCTC mainstage. Written by Victoria native Joan MacLeod, *Gracie* was “commissioned by [Victoria, British Columbia’s] Belfry Theatre as a co-production with Alberta Theatre Projects” (CCL, CCLI, CCLII). The trend of showcasing plays written and developed outside Ottawa continued with the GCTC’s third and fourth formal productions of the year: *The*

Virgin Trial, written by Toronto-based playwright Kate Hennig as a commission for the Stratford Festival (CCLIII, CCLIV), and *The Drowning Girls*, which premiered at Alberta Theatre Projects during their 2007/2008 season (CCLV, CCLVI, CCLVII). Together, these four works illustrate how the GCTC’s nationally oriented mandate and artistic vision results in the organization producing plays that showcase playwrights originating from outside Ottawa.

4.2.2.2: Practitioner Presence

Indicator 11: Local and/or National Theatre Artists/Practitioners in Productions

According to guidelines provided by the Canada Council, productions “rooted in” the Ottawa community (“Artistic Institutions”) may engage any ratio of local and national practitioners so long as the production facilitates “interactions among artists and connections with the public” (“Artistic Catalysts”). Whereas Indicator 2 framed community involvement and local “rootedness” as markers of a showcase dedicated to serving Ottawa-based artistic producers and consumers alike, Indicator 11 instead regards the Council’s ambiguity towards local and national practitioner ratios as an opportunity for organizations to engage in and receive funding for hybrid showcase undertakings. As table 4 illustrates, the GCTC appears to have taken advantage of the flexible guidelines, employing approximately twenty-five local and ten nonlocal theatre practitioners in 2018.

Table 4

Cast and Crew Origins for GCTC’s 2018 Productions.^a

	Local	National
<i>How Black Mothers Say I Love You</i> (CCLVIII)	AL Connors (CCLX) Chantal Hayman (CCLXI)	“Both director and cast are new to GCTC audiences” (CCCLXXVIII).

	<p>Roger Schultz (CCLXIII)</p> <p>Jess Preece (CCLXXVII)</p> <p>Bénédicte Bélizaire (CCCLXXVII)</p>	<p>Kimberley Rampersad (CCLXII)</p> <p>Lucinda Davis (CCLXII)</p> <p>Malube (CCLXII)</p> <p>Samantha Walkes (CCLXII)</p> <p>Helen Rainbird (CCCLXXIX)</p>
<i>Gracie</i> (CCL)	<p>Roger Schultz (CCLXIII)</p> <p>Loreen Gibson (CCLXIV)</p> <p>Laurie Shannon (CCLXV)</p> <p>Guillaume Houët (CCLXVI)</p>	<p>Despite being born and raised in Ottawa, Erica Anderson (CCLXVII) calls Toronto home as of 2018.</p> <p>Keith Thomas (CCLXVIII) does not list 2018 home but appears to have worked out of Stratford, ON due to his role as one of the Stratford Festival's resident composers.</p>
<i>The Virgin Trial</i> (CCLIII)	<p>Attila Clemann (LVIII)</p> <p>Chris Ralph (CCCLXXX)</p> <p>Kate Smith (XXXIII)</p> <p>Lydia Riding (CCCLXXXI)</p> <p>Kristina Watt (CCCLXXXII)</p> <p>Laurie Champagne (CCCXLIV)</p> <p>Martin Conboy (CCCXLVII)</p> <p>Hugh Martignago (CCCXLVII)</p> <p>Jess Preece (CCLXXVII)</p>	<p>Jennifer Goodman (CCCLXXXIII)</p> <p>Anie Richer (CCLXIX)</p> <p>Verne Good (CCLXX)</p>

<p><i>The Drowning Girls</i> (CCLV)</p>	<p>Sarah Finn (CCCLXXXIV) Jacqui Du Toit (CCXV) Frank Donato (CCCLXXXV) Loreen Gibson (CCLXIV) Laurie Shannon (CCLXV) Bronwyn Steinberg (XXXV) Brian Smith (XXXVII)</p>	<p>Katie Ryerson (CCLXXI) Keith Thomas (CCLXVIII)</p>
<p><i>Raising Stanley/Life with Tulia</i> (CCXXIX)</p>	<p>Kim Kilpatrick (CCLXXII) Karen Bailey (CCLXXIII) Bronwyn Steinberg (XXXV) Trudy Wohlleben (CCLXXIV) Angela Schleihauf (CCXVI)</p>	
<p><i>The Rule of Three</i> (Lawyer Play)</p>	<p>All cast and crew (CCLXXV)</p>	

- a. Note: Despite cumulatively directing and designing for five of the GCTC’s six 2018 productions, table 4 excludes GCTC Artistic Director Eric Coates and Production Manager Seth Gerry as they hold full-time programming positions. Resultantly, they are inherently involved with all GCTC productions.

As a fundraiser event rather than formal production within the GCTC’s programming cycle, the Lawyer Play does not engage theatre practitioners in the same fashion as a traditional production. Notably, the event features a cast of local lawyers, radio personalities, and politicians working alongside GCTC staff or interns in all creative positions (Director, Co-Director, Lighting

Designer, Sound Designer, Stage Manager, etc.) (CCLXXV). The event therefore does not showcase any Ottawa-based theatre practitioners other than those employed and inherently showcased by the organization. For this reason, the Lawyer Play fundraiser is not considered as contributing to the GCTC’s identity as a local, national, or hybrid artistic showcase.

Indicator 12: Local and/or National Theatre Artists/Practitioners in Curated Presentations

Mandated to program theatrical performances and events demonstrating the breadth of Canadian theatre, the GCTC rounded out its 2018 programming cycle with two curated mainstage presentations developed by companies and performed by artists based outside of Ottawa. GCTC Artistic Director Eric Coates provides rationale for selecting each of these presentations on the shows’ respective program web pages, hence their classification as “curated” presentations. As is common for presentations, the GCTC engaged two Ottawa-based Stage Managers to work alongside national casts and crews of *What a Young Wife Ought to Know* (CCLXXVI) and *Bed and Breakfast* (CCLXXXII) (see table 5). As the LNHS Scorecard evaluates local/national practitioner presence rather than proportion, Preece and Proulx’s involvement in the two presentations is enough to label the GCTC a “hybrid” presenter.

Table 5

Cast and Crew Origins for GCTC’s 2018 Curated Presentations.

	Local	National
<i>What a Young Wife Ought to Know</i> (CCLXXVI)	Jess Preece (CCLXXVII) Ottawa-based Director Adrienne Wong (CCLXXVIII p. 1, CCCLXXXVI). Although Wong relocated to Banff, Alberta during the summer of 2018 (CDIII), she called Ottawa home while	Liisa Repo-Martell (CCLXXIX) Rebecca Parent (CCLXXX) David Patrick Flemming (CCCLXXXVII) Leigh Ann Vardy

	working on <i>What a Young Wife Ought to Know</i> .	(CCCLXXXVIII) Leesa Hamilton (CCCLXXXIX) Andrew Cull (CCCXC) Fiona Jones (CCCXCI) Daniel Oulton (CCCXCII) Louisa Adamson (CCCXCIII)
<i>Bed and Breakfast</i> (CCLXXXII)	Ashley (Ash) Proulx (CCLXXXI)	Mark Crawford (CCLXXXIV) Paul Dunn (CCCXCIV) Ashlie Corcoran (CCLXXXV) John Gzowski (CCCXCV) Maddie Bautista (CCCXCVI) Ronaye Haynes (CCCXCVII) Dana Osborne (CCCXCVIII) Rebecca Picherack (CCCXCIX)

Indicator 13: Local and/or National Theatre Artists/Practitioners in Non-Curated Presentations

Given the company's full mainstage programming cycle, the GCTC does not appear to rent the Irving Greenberg Theatre to external producers. Rather, the company rents the studio performance space and small lobby/mezzanine performance spaces to "over 45 theatre groups and [local] arts/community organizations" (CCLXXXVI p. 9). Despite this stated dedication to providing performance spaces to other Ottawa-based arts and culture entities, official GCTC media releases only mention two non-curated rental performances offered during the year: a production of *Still/Falling* by Vancouver's Green Thumb Theatre (CCLXXXVII) and a five-day run of *One Thing Leads to Another* by Young People's Theatre from Toronto (CCXC). Unlike

the presentations offered as part of GCTC’s regular programming lineup, Artistic Director Eric Coates does not provide rationale for the presentation of these performances anywhere on the GCTC website, thus classifying them as “non-curated” presentations. Without publicly available documents evidencing venue rentals by local theatre organizations or artists and the inclusion of exclusively nonlocal theatre practitioners in one of the two rental presentations (table 6), the LNHS Scorecard marks the GCTC as a strictly national showcase when offering non-curated theatrical presentations.

Table 6

Cast and Crew Origins for GCTC’s 2018 Non-Curated Presentations.

	Local	National
<i>Still/Falling</i> (CCLXXXVII)	None	Patrick McDonald (CCLXXXVIII) Olivia Hutt (CCLXXXIX) Ken MacDonald (CD) Cameron Fraser (CDI) Geoff Jones (CDII)
<i>One Thing Leads to Another</i> (CCXC)	Information unavailable - excluded from analysis	Information unavailable - excluded from analysis

Indicator 14: Theatre Artists and Practitioners in Residence

Information regarding the GCTC’s 2018 operations suggests that despite the company’s intention to “commission and workshop new plays by emerging and established playwrights,” (CCXXVI) the organization did not offer any formal artist residencies in 2018. Instead, the GCTC hosted two emerging Ottawa-based artists as part of the Shannon Reynolds Memorial Endowment Fund Internship. For the first time since its inception, the Fund supported an emerging director in 2018 (CCXCI) and recipient Pamela Feghali used her time as a “resident”

intern to co-direct the GCTC's annual Lawyer Play alongside GCTC Artistic Director Eric Coates (CCXCII). In late March of the same year, the GCTC announced that Ottawa-based sound designer and composer Angela Schleihauf would also take part in the mentorship program as the company's resident sound design intern (CCXCIII, CCXVI). By facilitating these two internships, the GCTC reaffirms its self-stated position as a showcase of and "hub" for Ottawa's emerging theatre practitioners, earning the organization a value of 1 in the "local showcase" column. As an aside, it should be noted that although members of the Ottawa-based Propeller Dance creative team are considered artists-in-residence at GCTC (CCXL), the company and its creative team are wholly dedicated to dance and the "resident" artists are thus excluded from analysis.

Indicator 15: Leadership of Workshops Offered by the Organization

Known as "The Hive," the GCTC's young artist development program pairs professional designers, artists, or other theatre practitioners with Ottawa-based students and emerging theatre artists to encourage and mentor "the next generation of theatre goers and creators" (CCXCV) through one-off workshops or short-term workshop series. Selected for their knowledge of and contributions to the Ottawa theatre community (CCXCV), 2018 workshop facilitators include scenic designer Roger Schultz (CCLXIII), Shannon Reynolds intern Pamela Feghali (CCXCI), theatrical and digital artist Adrienne Wong (CCLXXVIII, CCCLXXXVI, CDIII), and artistic director of the Ottawa Children's Theatre, Amanda West Lewis (CCXCVII). The engagement and showcasing of strictly local theatre practitioners in workshops offered by the GCTC implies that while national performances and practitioners may assist the GCTC in meeting its mandate, the organization spotlights local theatre practitioners when facilitating opportunities for professional and community development.

4.3: Showcase Identity of the Great Canadian Theatre Company

With GCTC's Scorecard fully populated, the following table (table 7) summarizes the final local and final national scores used to determine the organization's "polarized" or "hybrid" showcase identity.

Table 7

Subtotal, Total, and Percent Local Showcase/Percent National Showcase Scores for the Great Canadian Theatre Company.

Subtotal for Perceived Local-National Showcase Orientation	Local	National
	9/9	4/9
Subtotal for Practiced Local-National Showcase Orientation	Local	National
	4/6	4/6
Total for Great Canadian Theatre Company	13/15	8/15
Percent Local Showcase vs. Percent National Showcase	62%	38%

As noted previously, converting each organization's final scores to percentages proves useful when discussing the concept of local-national showcase hybridity within Ottawa's professional English-language theatre environment. For the GCTC, these post-conversion values fall well within the predetermined range for showcase hybridity,¹⁷ showing the company as having engaged in 62% local showcase activities and 38% national showcase activities throughout 2018.

Having identified the presence of local-national showcase hybridity within the GCTC's 2018 operations, the final step in the LNHS Scorecard's analysis process involves plotting the

¹⁷ As noted in chapter three, organizations must score between 21% and 79% in both the "local showcase" and "national showcase" columns to be considered "hybrid". A final "percent local showcase" or "percent national showcase" score of 80% or greater classifies the organization as "polarized" towards the respective pole of the local-national continuum.

converted values on the local-national showcase continuum to determine whether the company demonstrates weak, moderate, or strong preferences towards local and national arts producers and consumers. As figure 5 illustrates, the GCTC’s hybrid operations moderately favour Ottawa-based theatre stakeholders.

Polarized Local		Hybrid					Polarized National	
Percent Local Showcase				No Preference	Percent National Showcase			
Very Strong	Strong Local	Moderate Local	Weak Local		Weak National	Moderate National	Strong National	Very Strong
100-80%	79-70%	69-60%	59-51%	50%	51-59%	60-69%	70-79%	80-100%
		62% Great Canadian Theatre Company						

Fig. 5. The Great Canadian Theatre Company’s position on the local-national showcase continuum.

Though promising in that it marks the presence of local-national artistic hybridity within city limits, this value alone cannot be allowed to sway perceptions of Ottawa’s showcase identity as the GCTC represents one small component of a much larger whole. When analyzed in conjunction with the identities attributed to the six remaining case studies through LNHS Scorecard-guided evaluations however, the hybrid showcase identity attributed to the GCTC helps elucidate the degree to which local and national arts stakeholders take centre stage in Ottawa’s professional English-language theatre environment.

5: Toward an Understanding of Ottawa’s Artistic Showcase Identity

5.1 Prelude:

The primary objective of this thesis is to develop and demonstrate an identity evaluation mechanism tailored to Ottawa’s professional English-language theatre environment. Specifically, the proposed methodology serves as a tool for empirically assessing the notion of “hybrid” (local and national) artistic showcase identities as embodied or self-mandated by Ottawa-based professional English-language theatre organizations. As a second benefit, the methodology—known as the Local-National Hybrid Showcase Scorecard—enables an evaluation of theatre organizations’ engagement with Ottawa’s local arts sector¹⁸ which here serves to indicate organizational contributions towards offsetting the predominantly national artistic showcase identity commonly attributed to the city. An informed understanding of showcase hybridity and local stakeholder engagement, how they manifest, and how they can be measured are all vital for the city of Ottawa and the professional English-language theatre organizations based within if they are to ensure that Ottawa, as an artistic showcase, adequately addresses local and national stakeholders’ needs.

Municipal cultural policymakers regard concurrent national and local showcase identities as a defining characteristic of the city of Ottawa. Yet, apart from evaluating the presence of and resource disparity between federal arts institutions and “resident” arts organizations, few mechanisms exist for monitoring Ottawa’s self-stated showcase hybridity. Ottawa is therefore

¹⁸ Given the range of definitions for an “arts sector,” it is important to restate that the term “local arts sector” as utilized throughout this thesis refers to the practitioners, audiences/consumers, distributors, educators, and other entities involved in the production, presentation, distribution, and dissemination of arts and theatre in Ottawa (“Arts Plan” 13).

regarded as an inherently hybrid artistic showcase when considering the presence of differently structured arts organizations and as a nationally polarized showcase when considering the resources available to Ottawa-based organizations. Because the identity of a place can be presented as the sum of what the place has *and* does (Relph 56-8), the LNHS Scorecard's value results from its ability to quantify both the presence and engagement of local and national stakeholders at the scale of individual organizations. This perspective then presents opportunities to better align future municipal and organizational initiatives with the needs of local arts stakeholders. Simultaneously, the Scorecard evaluation methodology allows for a deeper understanding of Ottawa's artistic showcase identity by framing the municipal "self" as a state constituted by the identities of individual players populating the city's arts ecosystem.

Preceding chapters have identified and characterized the parameters of hybridity, defined assessment metrics, outlined the design process for the Scorecard system, and conducted a step-by-step analysis of one theatre organization using the LNHS Scorecard methodology. To more thoroughly demonstrate the LNHS Scorecard's applicability for uncovering showcase hybridity, full assessments of the remaining case studies have been conducted (appendices 3-16). This concluding chapter discusses the findings derived from said analyses and highlights the strengths, limitations, and future research directions uncovered throughout the methodology's testing phase.

5.2: Results

5.2.1: On the Matter of Showcase Hybridity

To begin, evaluations conducted via the LNHS Scorecard method reveal how the foundational concept of local-national showcase hybridity manifests in the artistic programming and programming-adjacent operations of individual theatre organizations. Ottawa's "dynamic

local arts scene” (“Arts Plan” 7) is regarded as central to the city’s vitality and self-stated identity as a “national and local artistic showcase” (“Arts Plan” 27), “contributing positively to economic indicators, social cohesion measures, environmental initiatives, quality-of-life, prosperity, happiness and health” (Arts and Heritage 10). Even so, municipal cultural planning documents recognize that severe “inadequacies in the sector’s infrastructure” (“Arts Plan” 30) and resource disparities between Ottawa’s local and national arts and culture ecosystems (*Arts and the Capital* 6, 25, 114; “Arts Plan” 30) restrict the role “resident” arts organizations play in determining the city’s showcase identity. Consequently, many label Ottawa a predominantly national artistic showcase (“Heritage Plan” 3) whose hybridity results from the presence of “resident” artists and organizations (Arts and Heritage 7) and “national cultural institutions” (“Arts Plan” 35) operating concurrently within the city. Ottawa’s professional English-language theatre environment appears similarly hybrid when evaluated according to this logic as the English Theatre department of the National Arts Centre—a federal arts institution funded directly by Parliament—operates parallel to numerous non-profit organizations whose operations are overseen by Ottawa-based individuals. The relatively narrow conceptualization of hybridity utilized herein considers showcase identity dependent upon a single metric which, although suitable for large-scale evaluations, fails to provide appropriately comprehensive analyses of individual organizations whose identities depend upon multiple facets.

Addressing this analytical gap, the LNHS Scorecard instead regards “hybrid” (local-national) showcase identities as the sum of organizations’ efforts to serve geographically varied stakeholder groups. To determine said sum, the Scorecard assigns fifteen indicators a score of either 0 or 1 in both the “local showcase” and “national showcase” columns. As a reminder, a value of 0 in this binary system signifies the absence of information demonstrating an

organization's efforts to benefit local and/or national stakeholders while a value of 1 signals the presence of such information in the chosen organization's 2018 artistic programming and associated operations. The subtotal and total values generated by this scoring process subsequently classify organizations either as "hybrid" or "polarized" showcases by approximately quantifying the proportion of an organization's total showcase identity dedicated to local and/or national stakeholder groups.

Given the ease with which Ottawa-based professional English-language theatre organizations can include nationally sourced theatre practitioners, audience members, or other stakeholders in local productions, it is unlikely that any organization would attempt to dedicate 100% of its operations towards serving strictly local stakeholders. Thus, as previously discussed, the LNHS Scorecard system considers organizations "polarized" showcases if the organization's total "percent local" or "percent national" score appears equal to or greater than 80%. Though technically "hybrid" in that they serve a non-zero number of both local and national stakeholders, the LNHS Scorecard does not attribute hybrid showcase identities to "polarized" entities because a majority of the organization's available resources and efforts appear dedicated to a single geographically defined stakeholder group, suggesting a negligible impact on stakeholders representing the opposing pole of the local-national continuum. As illustrated in figure 6, Scorecard-guided analyses of the seven selected case studies (see table 1) operations did not identify any organizations as "polarized" towards either periphery of the local-national showcase continuum.

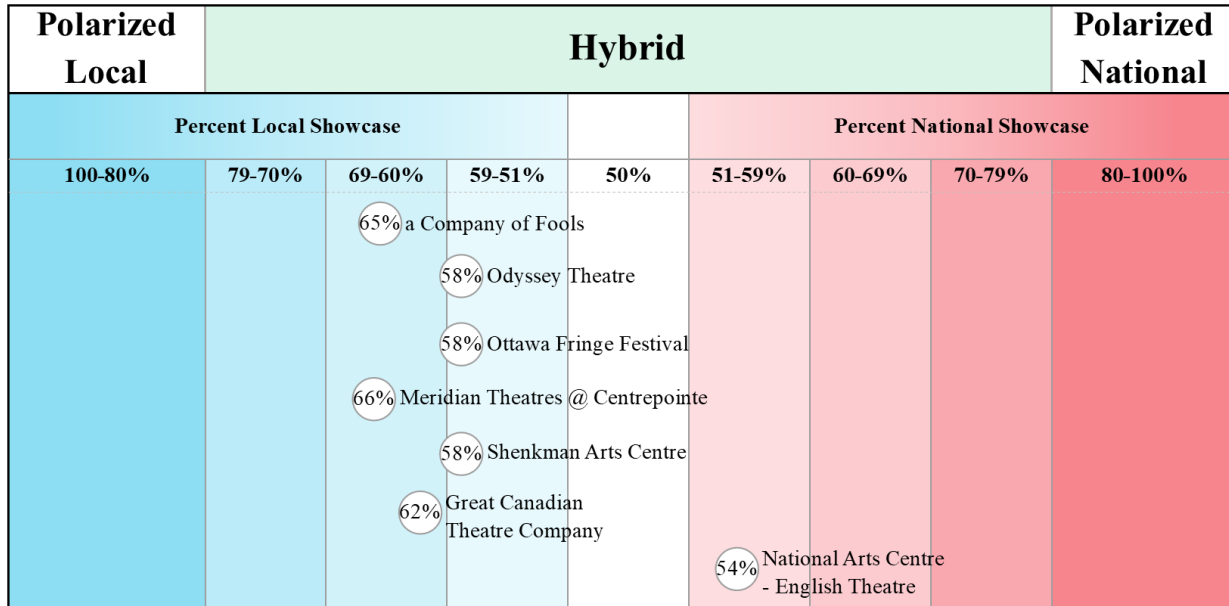


Fig. 6. Final percentage scores for the selected case studies plotted on the local-national showcase continuum.

This lack of “polarization” suggests that the hybridity of Ottawa’s professional English-language theatre environment does not result simply from the presence of nationally “polarized” federal arts institutions and locally “polarized” “resident” arts organizations as the *Ottawa 2020 Arts and Heritage Plan* suggests. Rather, it arises from individual theatre organizations themselves acting as both local and national showcases. In the chosen case studies, this hybridity manifests primarily through organizations engaging in a combination of showcase activities wherein some indicators receive an exclusively local score while others receive exclusively national scores. As evidenced by each of the seven selected organizations receiving a score of 1 in both the “local showcase” and “national showcase” columns for at least three of the Scorecard’s fifteen indicators (see appendices 4, 6, 8, 10, 12, 14, and 16), it can be concluded that the hybrid showcase identities attributed to individual theatre organizations may also stem from the concurrent engagement of local and national stakeholders in individual operational areas. For

example, Odyssey Theatre’s mission to “support local and Canadian artists” (LII)¹⁹ instills the company with an inherent hybridity that then manifests in the organization’s practiced local-national showcase orientation: all four of the applicable indicators within this category mark Odyssey as having engaged both local and national theatre practitioners (see appendix 6). A state of hybridity thus appears to serve as an inherent characteristic of Ottawa-based professional English-language theatre organizations; further substantiating the claim that Ottawa’s arts environment is inherently hybrid for reasons other than the presence of federal and “resident” theatre organizations. Consequently, the methods put forth by Ottawa’s municipal government prove ineffective for accurately monitoring the nuances of the city’s artistic showcase hybridity due to their reliance on local-national “polarization”.

Consider, for example, the ten strategies in the *Ottawa 2020 Arts Plan* developed to offset perceptions of Ottawa as an overwhelmingly national showcase and subsequently reposition local-national artistic hybridity as a defining and tangible characteristic of the city. Rather than propose methods for increasing awareness of “resident” arts and culture organizations relative to their federal counterparts, these strategies suggest methods for “[d]ramatically [improving] the profile and sustainability of Ottawa’s local arts sector” (“Arts Plan” 27) independent from the city’s national arts sector. Of these ten strategies, eight directly encourage arts organizations, funding bodies, and arts consumers to increase the financial support offered to “local” arts and culture entities who were thought to benefit Ottawa-based stakeholders exclusively (“Arts Plan” 34-43). The municipal government voiced its belief that additional funding for Ottawa’s “resident” arts organizations would increase public awareness of

¹⁹ As this information appears in Odyssey Theatre’s Data Sheet, the corresponding MLA citation is already included in the “Primary Sources” section of this thesis. To prevent duplication in the “Works Cited” section and to ensure the data is directly attributable to the correct source, the in-text citation for this information is therefore presented as it appears in the Data Sheet.

local arts producers, thus levelling the playing field between “resident” and federal organizations and increasing the city’s perceived hybridity (“Arts Plan” 28). Like the strategies themselves, this statement again presupposes that all of Ottawa’s “resident” arts and culture organizations operate as “polarized” local showcases. Assuming for a moment that the city’s “resident” organizations do indeed operate strictly for the benefit of local stakeholders, then additional support for these organizations would increase their profile within the environment and subsequently increase Ottawa’s perceived hybridity. But, because Ottawa’s “resident” professional English-language theatre organizations all include national showcase activities as an integral part of their identity (see Indicator 1 in appendices 3, 5, 7, 9, 11, and 13), supporting “resident” organizations for their presumed localness rather than their proven hybridity may result in unintentional support for the city’s national arts sector. The resulting discrepancy in resource distribution would subsequently further perpetuate the city’s perceived national dominance.

Finally, city-led methods for supporting and monitoring changes in perceived showcase hybridity brought on by Ottawa-based arts practitioner engagement practices appear few and far between. As discussed in chapter two, the accepted methods for monitoring the state of local-national showcase hybridity practiced in Ottawa’s arts sector consider, among other markers, the number of exhibitions, performances, festivals, and other cultural activities offered by Ottawa-based arts organizations each year (“Arts Plan” 76). These markers again take a “polarized” approach to the city’s self-stated hybridity by neglecting to compare the indicators to statistics from federal arts institutions and by assuming that cultural activities offered by “resident” arts organizations utilize exclusively Ottawa-based arts practitioners. The research presented herein has revealed that this assumption does not hold true. Maintaining a “polarized” approach to

hybridity thus prevents the given indicators from adequately assessing the local and national stakeholder engagement practices exercised within Ottawa-based arts organizations who are themselves showcases, thereby discounting a major contributor to the city's overarching showcase identity.

5.2.2: Preferred Stakeholder Group(s)

Approaching the objective from a position that considers the “hybrid” nature of Ottawa-based professional English-language theatre organizations, the LNHS Scorecard utilizes organizations' local or national stakeholder preferences to examine the municipal intent to increase Ottawa's perceived showcase hybridity by bolstering the vitality of its local arts scene (“Arts Plan” 7; Arts and Heritage 9-10, 15, 19, 20-3). Like resource distribution and profile, local-national preferences here function as proxies for “local vitality” in that they quantify the proportion of an organization's identity-determining activities directed towards local versus national arts stakeholders. Whereas the “polarized local” showcase and “polarized national” showcase identity categories represent absolute dedication towards one of the two poles of the local-national showcase continuum and are compatible with the city's current methods of discussing hybridity, relative preferences within the “hybrid” category may also appear. These preferences are represented on the Scorecard as a final “percent local” or “percent national” value between 51% and 79% and are labelled “weak,” “moderate,” “strong,” or “very strong” based on their distance from their respective pole on the local-national continuum as illustrated in figure 7.

Comparing the seven selected organizations' final “percent local” scores, Ottawa's professional English-language theatre environment appears divided: half of the city's “resident” organizations demonstrate a moderate local preference while half demonstrate only a weak local

preference (figure 7). Conversely, the city’s sole federal English-language theatre organization demonstrates a weak national preference.

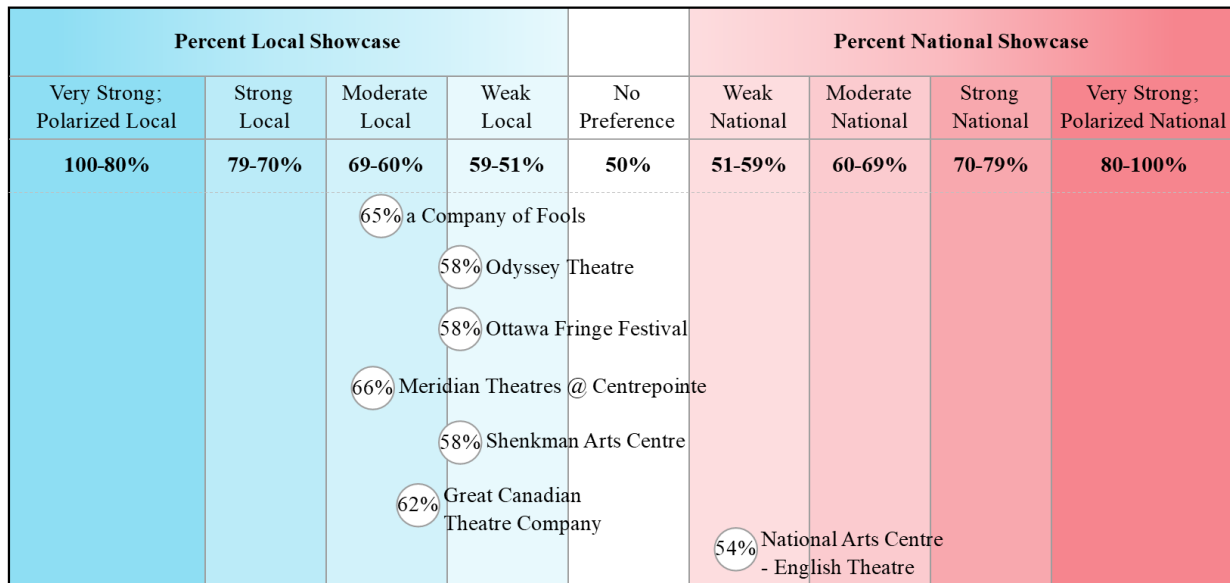


Fig. 7. Strength of preference towards a local or national showcase identity demonstrated by each of the seven selected professional English-language theatre organizations.

Thus, it appears as though Ottawa’s “resident” professional English-language theatre organizations already possess hybrid showcase identities favouring local stakeholders. Should these organizations then attempt to bolster local showcase representation in the way suggested by municipal cultural development initiatives, it is possible that doing so may push some organizations into a state of local polarization. Although this new state of polarization may appear analytically valuable in that it results from organizations’ practices rather than from operational models (i.e., “resident” versus federal), the presence of polarized organizations nevertheless poses a risk to Ottawa. Most notably, the framing of “resident” theatre organizations as strictly local showcases would perpetuate the belief that Ottawa’s hybridity results from the presence of locally polarized “resident” organizations and nationally polarized federal institutions within city limits rather than the actual operations of those same organizations. In

turn, this may result in municipal funding models and development initiatives that encourage overall local polarization without considering the extent to which said objectives and funding programs address the needs of both Ottawa-based arts producers and consumers.

To this point, it should be noted that the preferences identified by the LNHS Scorecard consider predilections towards local or national arts producers and consumers in tandem rather than independently. Despite not appearing on the Scorecard proper, local or national preferences as a showcase *for* stakeholders versus as a showcase *of* stakeholders are still captured by the LNHS Scorecard methodology and can be extrapolated by objectively examining the information presented in the Data Sheets that suggests a dedication to one or both stakeholder groups. Dividing the umbrella term “local arts community” (“Arts Plan” 13) into distinct and measurable groups in this way highlights any disparities between organizations’ stated and practiced consideration for local arts producers and/or local arts consumers. Moreover, it can help address the issue of underrepresented local arts producers by identifying indicators for which the given organization scores as a showcase for Ottawa-based arts consumers. By dedicating additional resources and energy to the local arts producers not presently impacted by these indicators, organizations could increase their perceived “localness” without risking their hybridity.

Returning to the proposition that bolstering Ottawa’s perceived local showcase identity could solidify the city’s hybridity, LNHS Scorecard-guided evaluations of the chosen professional English-language theatre organizations found that all seven already appear “hybrid” with a majority of the organizations also demonstrating a preference for local stakeholders. Whereas the municipal objective to restore perceived hybridity through an increased local focus was previously regarded as incomplete (“Arts and Heritage” 2; *Ottawa Cultural Roadmap* 95), these findings suggest that the objective may instead be considered partially complete if

examined through the individual showcase identities of Ottawa-based professional English-language theatre organizations. Thus, the need for a showcase identity assessment mechanism that considers the practices of individual showcases is further substantiated.

5.3: Strengths and Limitations of the LNHS Scorecard Methodology

Here, it is worth restating that the objective of this research was not to definitively proclaim the state of professional English-language theatre in Ottawa. The primary research objective was to instead develop and demonstrate an analytical tool designed to identify showcase hybridity and approximate the prevalence of locally oriented activities therein. Due to the amorphous nature of showcase hybridity and the LNHS Scorecard's position as the first evaluation methodology of its kind tailored to the Ottawa theatre environment, existing literature provides little guidance on how to best address this thesis' research questions. Strengths and limitations of the proposed LNHS Scorecard system were therefore identified throughout the design and demonstration phases and addressed where possible. Those that remain, be they strength or limitation, are discussed in the following section.

5.3.1: Strengths

Use of Public Primary Sources

Early iterations of the LNHS Scorecard were designed to evaluate organizations' hybridity according to information retrieved from financial and statistical CADAC forms, annual reports, strategic plans, and other internally generated direction-setting documents. In the initial stages of the document acquisition process, it quickly became evident that the public nature of this study made organizations wary of disclosing privileged information such as audience size, fees paid to local and nonlocal practitioners, and financial support offered to third-party

recipients. To address the confidentiality challenge, the LNHS Scorecard was redesigned to instead exclusively utilize publicly available information retrieved from digital sources. Altering the intended primary data sources in this manner proved advantageous on a number of fronts, most notably for its impact on the methodology's potential value for the field of research.

To begin, findings generated via the LNHS are directly attributable to individual organizations. Examples of hybrid showcase phenomena derived from identifiable rather than abstract sources increase the perceived validity of the findings and subsequently generate a more grounded snapshot of Ottawa's professional English-language theatre environment. Directly attributing information to its associated organization also helps to guide future research building upon this preliminary assessment by setting baseline hybridity figures for organizations. Taking the 2018 values into account, it would be possible for future assessments to identify trends in the local and/or national showcase leanings of individual organizations, specific theatre structures (i.e., producer, presenter, producer-presenter), or the professional English-language theatre ecosystem as a whole. Information of this ilk would aid in the monitoring and refinement of cultural development initiatives while simultaneously allowing for interested parties to evaluate any progress towards offsetting Ottawa's overarching perceived national artistic showcase identity suggested by theatre organizations' contributions to the "local arts sector" ("Arts Plan" 13). Finally, the absence of nondisclosure policies on the findings ensures that all interested parties can access the results of LNHS Scorecard-led evaluations. It is hoped that this transparent reporting will encourage increasingly critical conversations on how to best support Ottawa's local arts sector and aid in the development of a truly hybrid municipal showcase identity.

The LNHS Scorecard's use of public primary sources also benefits the methodology in that it does not require evaluators to communicate directly with the organizations under

evaluation. This distance helps to maintain objectivity during the scoring process by preventing organizations from withholding information from—or providing additional information to—evaluators based on pre-existing relationships, or a lack thereof. Further, the LNHS Scorecard’s reliance on public information aligns findings more closely with the perceptions of the general public than would be possible with the inclusion of privileged information.

Distinct and Specific Indicators

A second strength attributable to the LNHS Scorecard methodology relates to the indicators developed for use in the evaluation process. By breaking the complex and abstract concept of a “hybrid showcase identity” into manageable segments that can then be scored according to mixed-method evaluations, it is possible to arrive at results that are scalable, reproducible, and at the same time, capable of highlighting the nuances of the local, national, and hybrid artistic showcase identities cultivated by individual theatre organizations. In turn, it is hoped that this will help identify similar nuance in Ottawa as a whole so as to reframe the city’s showcase identity as a reflection of the practices and beliefs of the individual cultural producers operating within.

The LNHS Scorecard’s ability to examine specific operational aspects in isolation further positions the methodology as a valuable tool for organizations applying for municipal grant applications as the proposed indicators align with a number of municipal cultural development objectives. Providing completed LNHS Scorecards as supplementary materials in municipal grant applications would therefore allow organizations to directly demonstrate quantifiable contributions to a hybrid and/or locally oriented municipal showcase identity.

Unlike the indicators given in the *Ottawa 2020* and *Renewed Action Plan* documents, those utilized in the LNHS Scorecard consider a wide variety of entities recognized as impactful

to showcase identities such as artists, arts consumers, other arts organizations, and professional networks or associations. Doing so allows the LNHS Scorecard methodology to comment on the stakeholder groups for whom organizations serve as showcases *of* and showcases *for* with greater certainty than any existing monitoring tools, thereby increasing the confidence with which Ottawa and Ottawa-based theatre organizations may stake their claim as “hybrid” artistic showcases.

Lastly, the LNHS Scorecard’s fifteen indicators circumvent two of the significant limitations attributed to the National and Local Arts Indices. Prepared by Americans for the Arts, these indices score organizations according to more than one hundred indicators. While this may superficially suggest a greater depth of analysis, many of the given indicators lack specificity. To mitigate the risk of data invalidation, each of the LNHS Scorecard’s fifteen indicators include specific criteria for identifying the presence of local and/or national showcasing activities and possess unique characteristics that significantly differentiate indicators from one another. The LNHS Scorecard methodology thus enables thorough analyses of showcase hybridity in Ottawa’s professional English-language theatre environment without risking the repetition and inconsistent scoring common to the National and Local Arts Indices. As a final benefit, the LNHS Scorecard’s limited number of indicators increases its ease-of-use for independent evaluators who may have neither the expertise nor resources needed to assess the over one hundred indicators used in the NAI and LAI.

Binary Score System

Reminiscent of the approach to hybridity presented in the “Arts Plan” and *Renewed Action Plan* which relies on the concurrent presence of federal and “resident” arts organizations, the LNHS Scorecard’s binary scoring system (1 if supporting information is present, 0 if absent)

ensures a structural similarity between the proposed and existing identity assessment systems. Moreover, the binary scoring system accentuates the tool's ease-of-use by maintaining a level of analytical simplicity not found in models such as the National Arts Index. Though beneficial to evaluators, a simplified evaluation process that utilizes a binary scoring system rather than one based on financial and statistical considerations is thought to result in less valuable results due to the purported loss of analytical nuance attributed to binary scoring systems (Kushner and Cohen, *National Arts Index 2016*, 108-112). This reported loss in nuance is mitigated in LNHS Scorecard-led evaluations by the fact that the tool provides scalable, quantifiable, and comparable evaluations of showcase hybridity that appear absent from the *Ottawa 2020 Arts and Heritage Plan*.

A final benefit attributable to the binary scoring system is that of scalability. As discussed previously, the approach to hybridity presented herein—one which relies on the presence or absence of local and/or national showcase undertakings—ensures that a “hybrid showcase” state is identifiable both within the individual operational areas and holistic identities of professional English-language theatre organizations. It is this same intra-organizational scalability that lends weight to the assertion that the hybridity of individual components can play a role in one's understanding of the artistic showcase identities attributed to entities as a whole, be they professional English-language theatre organizations or entire cities.

Cross-Organizational and Year-Over-Year Comparability

The degree of comparability facilitated by the LNHS Scorecard's design helps set this methodology apart from others, most notably due to its final score-to-percentage conversion process which brings each organization's local and national showcase scores to the same order of magnitude. This is achieved by dividing the sum of each organization's total “local” or “national

showcase” value by the total number of points earned to produce a standard “percent local showcase” or “percent national showcase” figure. These percentage scores enable direct cross-organizational comparisons by presenting each entity’s local and national showcase scores as a single value that accounts for differences in the total number of indicators applicable to organizations. Similarly, the standardized percentage scores can be plotted on the local-national continuum to identify overarching trends in the environment. The binary score system, thorough evaluation criteria, and Data Sheet system likewise enable year-over-year assessments of individual organizations’ hybridity, which is itself useful for monitoring changes in local arts sector vitality and apparent municipal showcase hybridity.

5.3.2: Limitations

Although the development and demonstrated application of the LNHS Scorecard has produced promising outcomes, it remains imperative to acknowledge the methodology’s limitations.

To begin, each of the LNHS Scorecard’s fifteen indicators contribute equally to the final scores, implying that an organization’s identity as a local and/or national artistic showcase depends on the organization’s self description, relationships with other cultural entities, and artist engagement and programming practices in equal measure. Although Balmer and Greyser support this approach when asserting that an organization’s identity depends on the totality of its actions and intentions (Balmer and Greyser 75), Voss et al. note that theatres tend to formulate identities according to their involvement of “key members of the artistic community” (336) in the case of producing companies and the ability to satisfy audiences in the case of presenting houses (338). The identity of a theatre organization, according to Voss et al., therefore depends predominantly on the organizations’ artist engagement and artistic programming. Thus, a more appropriate

assessment of theatre organizations' showcase identities would weigh indicators according to their relative importance to the perceived identity. The full development of this approach proved beyond the scope of this thesis.

When applied to the overall structure and evaluation system of the LNHS Scorecard methodology, weighted scores again prove a challenge. As stated previously, each theatre organization engages in a range of activities dictated by its mission or mandate, structure, and available resources. While the LNHS Scorecard's binary value assignment system does ensure a degree of analytical equality in this regard, variations in the total number of indicators applicable to a given organization are difficult to account for when attempting to level the analytical playing field, hence the score-to-percentage conversion process. Despite its ability to adapt each organization's score to a common order of magnitude (i.e., percent out of one hundred as opposed to x number of indicators out of the equally variable total number of applicable markers), the process does not account for the fact that the scores awarded to each indicator will have a more pronounced effect on local-national hybridity in organizations with fewer total applicable indicators and thus lower total possible score. For example, seven of the possible fifteen indicators may apply to a presentation-only theatre organization (figure 8) while all fifteen may be applicable to an organization that both produces and presents (figure 9).

Organization X (Presenter)		Local Showcase	National Showcase
Perceived Local-National Showcase Orientation			
Self-Described Showcase Identity			
1	<i>Mission or Mandate, Vision, and Values</i>	1	1
Programming Commitments			
2	<i>Programming Model</i>	0	1
3	<i>Co-Productions</i>	0	0
4	<i>Geographic Region(s) Served</i>	1	1
5	<i>Location for the Premier of Scripts and/or Productions in Development</i>	0	0
Financial Support for Theatre Practitioners			
6	<i>Grants or Other Financial Assistance Given</i>	0	0
Relationships			
7	<i>Professional Network Membership</i>	0	1
8	<i>Promotion of Arts and Culture Colleagues</i>	0	0
9	<i>Willful Association and Community</i>	0	1
Subtotal for Perceived Local-National Showcase Orientation		Local	National
		2/9	5/9
Practiced Local-National Showcase Orientation			
Artistic Offerings			
10	<i>Source of Play Texts Produced by the Organization</i>	0	0
Practitioner Presence			
11	<i>Local and/or National Theatre Artists/Practitioners in Productions</i>	0	0
12	<i>Local and/or National Theatre Artists/Practitioners in Curated Presentations</i>	0	1
13	<i>Local and/or National Theatre Artists/Practitioners in Non-Curated Presentations</i>	1	1
14	<i>Theatre Artists and Practitioners in Residence</i>	0	0
15	<i>Leadership of Workshops Offered by the Organization</i>	0	0
Subtotal for Practiced Local-National Showcase Orientation		Local	National
		1/6	1/6
Total for Organization X (Presenter)		3/15	7/15
Percent Local Showcase vs. Percent National Showcase		30%	70%

Fig. 8. A presentation-only theatre organization whose 2018 operations align with seven of the LNHS Scorecard’s fifteen total indicators.

Organization Y (Producer-Presenter)		Local Showcase	National Showcase
Perceived Local-National Showcase Orientation			
Self-described Showcase Identity			
1	<i>Mission or Mandate, Vision, and Values</i>	1	1
Programming Commitments			
2	<i>Programming Model</i>	1	1
3	<i>Co-Productions</i>	1	0
4	<i>Geographic Region(s) Served</i>	1	0
5	<i>Location for the Premier of Scripts and/or Productions in Development</i>	1	0
Financial Support for Theatre Practitioners			
6	<i>Grants or Other Financial Assistance Given</i>	1	0
Relationships			
7	<i>Professional Network Membership</i>	1	0
8	<i>Promotion of Arts and Culture Colleagues</i>	1	1
9	<i>Willful Association and Community</i>	1	1
Subtotal for Perceived Local-National Showcase Orientation		Local 9/9	National 4/9
Practiced Local-National Showcase Orientation			
Artistic Offerings			
10	<i>Source of Play Texts Produced by the Organization</i>	1	1
Practitioner Presence			
11	<i>Local and/or National Theatre Artists/Practitioners in Productions</i>	1	1
12	<i>Local and/or National Theatre Artists/Practitioners in Curated Presentations</i>	1	0
13	<i>Local and/or National Theatre Artists/Practitioners in Non-Curated Presentations</i>	1	0
14	<i>Theatre Artists and Practitioners in Residence</i>	1	1
15	<i>Leadership of Workshops Offered by the Organization</i>	1	0
Subtotal for Practiced Local-National Showcase Orientation		Local 6/6	National 3/6
Total for Organization Y (Producer-Presenter)		15/15	7/15
Percent Local Showcase vs. Percent National Showcase		68%	32%

Fig. 9. A producing-presenting theatre organization whose 2018 operations align with all of the LNHS Scorecard’s fifteen total indicators.

Having received the total possible score in the Scorecard's "national showcase" column and just below half of the total possible score in the "local showcase" column when evaluated according to seven applicable indicators, the presenter organization demonstrates a strong national showcase preference. Conversely, when evaluated using all fifteen indicators, the producer-presenter organization demonstrates a moderate local preference despite earning the total possible score in the "local showcase" column and just below half of the total possible score in the "national showcase" column. In the given example, each indicator for the presenting house represents 5% of the organization's total score while each indicator for the producing-presenting theatre represents 2% of its total score. Thus, identifying two additional locally oriented showcase phenomena for the presentation-only organization would decrease its apparent national preference from a strong to weak national leaning while identifying two additional national showcase phenomena for the producer-presenter would allow the organization to maintain its moderate local preference. It can therefore be concluded that the LNHS Scorecard's current inability to account for differences in the total number of available indicators resulting from variations in organizational structure represents a significant methodological limitation.

5.4: Future Directions

5.4.1: Recommendations for an Enhanced LNHS Scorecard

To address recognized limitations and evaluate theatre organizations' showcase identities with greater certainty, it is recommended that a refined version of the LNHS Scorecard methodology be developed. Suggested enhancements for the existing system are as follows:

Weigh Indicators According to Perceived Importance

Previously identified as a significant limitation, the most evident possible revision relates to the weighting of indicators. Kushner and Cohen note that although the use of differently weighted indicators can lead to methodological challenges when developing assessment tools (Kushner and Cohen, *National Arts Index 2016* 103-4), their ability to generate findings with greater nuance than those derived from equally weighted markers makes them particularly valuable. If weighted according to their perceived significance, the LNHS Scorecard's fifteen indicators could therefore enable a deeper understanding of the activities and characteristics that contribute to an organization's reputation as a local and/or national artistic showcase. As the LNHS Scorecard's indicators are based on an array of identity-affirming activities, one potential method for identifying the aspects central to determining local or national showcase identities involves surveying stakeholders and asking respondents to rank the given indicators from most to least important. Depending upon the depth and breadth of said survey, additional research may be required to address anomalies, recurring trends, and areas of perceived importance not considered in the proposed LNHS Scorecard model. Though challenging to develop given the inherent subjectivity of showcase identity determinations, a shared understanding of said concept proves valuable nonetheless as it helps guide progress towards a more precise evaluation of Ottawa's theatrical showcase hybridity.

Develop Indicators Compatible with Diverse Theatre Models

Variations in organizations' resources, programming models, and archiving and/or disclosure practices mean that some organizations' evaluations consider fewer indicators than those conducted for other organizations. Having previously discussed the implications of this analytical inequality, the following revision aims to reduce the likelihood that future research

would encounter the same limitation. Rather than develop an entirely new Scorecard for each type of theatre (i.e., producers, presenters, non-professional companies, etc.), the proposed enhancement involves replacing existing indicators with thematically similar markers better suited for the programming model in question. For example, replace Indicator 7 (Professional Network Membership) with “Network Membership” to account for the social media networks, community groups, and other formal or informal networks with which various theatre organizations associate. When impractical to replace given indicators, a second proposed revision involves removing the indicators deemed inapplicable and lowering the total score available to organizations of a given type. The trouble with doing so is that it results in scores reflecting different orders of magnitude that then cannot be compared to other organizations’ scores without first adjusting the figures to a common scale. Despite the challenges associated with these proposed modifications, results generated following the given revisions would enable assessments to comment on the local-national showcase identity of differently structured organizations with greater certainty than currently possible while simultaneously allowing for more consistent evaluations of the varying programming models responsible for the overall identity of Ottawa’s theatre ecosystem.

Restructure Indicators Quantifying Practitioner Presence

Building upon the suggestion to improve precision by weighting indicators according to their perceived contribution to an organization’s identity, modifications to the practitioner presence indicators appear necessary. Rather than assign scores based on the presence of at least one local or national practitioner across each of an organization’s offerings, refined versions of indicators 11-13 would only assign a score in the local showcase column if at least fifty percent of all practitioners engaged by the organization originate from Ottawa. As the Data Sheets

utilized when populating the LNHS Scorecard already contain information regarding practitioners' geographic origins, criteria revisions such as this should not have any lasting impact on the Scorecard's ease-of-use. Instead, revising criteria in this way increases specificity and analytical nuance, subsequently increasing the accuracy with which final Scorecard results mirror organizations' showcase practices.

Evaluate Financial Contributions to Local & National Practitioners

Due to its incompatibility with the binary scoring system, the current iteration of the LNHS Scorecard does not consider the degree of financial support directly offered to local versus nonlocal theatre practitioners by Ottawa-based theatre organizations through the payment of artists' or professional fees. The "Arts Plan for the City of Ottawa" states that "[i]nvestment in the arts is an investment in [the] people" who shape Ottawa's artistic and cultural identity ("Arts Plan" 34). Theatre organizations, through the payment of artists' and professional fees, "invest" in both local and nonlocal theatre practitioners whose presence contributes to perceptions of the local, national, or hybrid showcase identity cultivated by the organization and, by extension, the city. Comparing the proportion of an organization's total annual fees paid to local practitioners to the proportion paid to national practitioners would therefore provide additional insight into how organizations allocate resources across their varying showcase identities. To articulate the local and/or national showcase identities supported by fee payment habits, this revised series of indicators would consider organizations with a noticeably higher proportion of fees paid to local theatre practitioners "local showcases" while those with noticeably higher fees paid to national artists would receive scores indicating a "national showcase" identity. Finally, organizations whose resources appear divided among the two geographic groups with relative equality would be considered hybrid. As data showing artists' and professional fees may not be available for all

theatre organizations, this proposed enhancement would serve as a supplementary rather than score-determining indicator useful for expanding upon previously determined showcase identities. Further, should the showcase identities suggested by completed LNHS Scorecards align with those suggested by financial data, the indicator could serve to validate the findings put forth by LNHS Scorecard-guided evaluations.

Conduct Additional Evaluations

Due to the limited scope of this master's thesis, it was determined that seven organizations represented the maximum number of case studies to which the proposed methodology could be feasibly applied. While this proved sufficient for demonstrating the usefulness of the methodology in relation to a specific subset of Ottawa-based theatre organizations, a comprehensive understanding of how showcase hybridity manifests in Ottawa's theatre ecosystem at large would require the use of a broader and more diverse sample group. Though limited in its current iteration, a revised LNHS Scorecard integrating the proposed enhancements would be suitable for evaluating the remaining theatre organizations that contribute to Ottawa's identity as a hybrid showcase. These would include professional bilingual and French-language theatre organizations, community and other non-professional theatres, and independent companies or collectives working in either official language.

5.4.2: Potential Applications of an Enhanced Scorecard

Although the research presented herein approaches local-national (hybrid) showcase identities from a strictly academic standpoint, a refined iteration of the LNHS Scorecard has numerous potential applications.

To individual theatre organizations, the methodology offers a means for empirically evaluating contributions to Ottawa's local theatre ecosystem. The process of conducting said evaluation, from data collection to final scoring, necessitates a thorough understanding of organizations' activities, resources, values, and objectives and may aid organizations in completing municipal grant applications as a result. Discussing and demonstrating the applicant's impact on various stakeholder groups or suitability for the grant in question would also prove more straightforward given the relevant information's availability in the easily referenced Data Sheet (appendix 2). Furthermore, the LNHS Scorecard methodology has the potential to aid in organizational direction-setting. Should a theatre organization wish to increase its contributions to the profile of the local arts sector while remaining hybrid, for instance, completing a Scorecard-guided organizational assessment would identify areas requiring improvement and opportunities for resource (re-)allocation. In this regard, the LNHS Scorecard's applicability as a diagnostic tool renders it particularly valuable for organizations attempting to align their programming and programming-adjacent practices with the local leaning, "hybrid" vision of Ottawa outlined in the city's cultural planning documents.

When examining the LNHS Scorecard's practical value to municipal governments or funding bodies, it is again the methodology's ability to quantify individual organizations' contributions to local stakeholders that sets it apart from existing assessment methods. Ottawa's Cultural Funding Support Unit assesses municipal grant applications based on organizations' stated objectives and impacts without requiring documentation that supports adherence to said intentions such as CADAC submissions (City of Ottawa, "Application" 3-11).²⁰ Although the

²⁰ In the 2021-22 cycle for the municipal Arts Funding Program, the CFSU noted that organizations applying for annual or multi-year operating funding could provide financial CADAC forms in lieu of an operating budget. However, this substitution was not required and served only to provide supplemental information about an

assessment criteria facilitate relatively standardized evaluations of organizations' perceived showcase orientations, the lack of a standardized data reporting tool results in assessments that depend predominantly on the information organizations elect to include in their applications rather than according to the totality of the applicant's practices. Resultantly, differences in the information presented to evaluators may frame certain organizations as stronger local showcases than others despite the claim's potential inaccuracy when the totality of the organizations' practices beyond those discussed in the application are considered. One means of offsetting said analytical variances involves inviting researchers equipped with the enhanced LNHS Scorecard to conduct evaluations of all municipally funded theatre organizations on behalf of Ottawa's municipal government. Because the LNHS Scorecard utilizes public information as its primary data and is designed to maintain analytical objectivity, the results generated by empirically evaluating theatre organizations' contributions to both local and nonlocal stakeholders offer valuable insights into the extent to which municipal funding, when channeled through Ottawa-based theatre organizations, actually impacts the local arts sector and municipal artistic showcase identity. Furthermore, employing the LNHS Scorecard as a multi-year evaluation tool offers an opportunity to analyze and compare year-over-year trends in key operational areas not covered by existing monitoring tools such as local arts practitioner involvement and the relationships between Ottawa-based arts and culture organizations and those from elsewhere. Adopting this newly developed evaluation methodology could therefore increase the confidence with which the CFSU claims to directly support Ottawa-based theatrical showcases whose diverse operations impact an array of local stakeholders.

applicant's operations (City of Ottawa, "Arts Funding"). Statistical CADAC data was neither requested nor included in the list of optional supporting documents.

Finally, the most ambitious applications for the revised LNHS Scorecard envision the methodology in use at the municipal cultural planning stage. When the *Renewed Action Plan* expired in December 2018, less than one quarter of the proposed recommendations had been achieved (*Ottawa Cultural Roadmap* 95). However, the broad scope and nonspecific success criteria for many of the given recommendations hindered assessors' ability to comment on the smaller-scale improvements to Ottawa-based arts practitioner inclusion or local audience engagement made by arts organizations across the city. Moreover, several of the proposed recommendations approach the vitality of Ottawa's arts sector from a polarized standpoint and classify Ottawa's "resident" arts organizations as exclusively local showcases despite their hybrid nature. Recommended actions may therefore fail to achieve their desired outcomes either by inadvertently supporting national showcase endeavours or by requiring that organizations undergo significant restructuring, thereby risking the inherent hybridity of organizations upon which Ottawa's reputation as a hybrid artistic showcase depends.

Re-evaluating data collected for this thesis according to the proposed revisions would generate a more nuanced snapshot of the benefits afforded to local and/or national stakeholders by Ottawa-based professional English-language theatre organizations throughout 2018. In turn, this snapshot could be utilized to comment on the *Renewed Action Plan*'s successes and shortcomings from a perspective more akin to that held by the organizations directly implicated in the *Plan*'s recommendations. Building upon this application, an enhanced LNHS Scorecard has the potential to directly impact the process for setting city-wide cultural planning objectives. As proposed future iterations of the methodology involve differently weighted indicators reflecting the perceived importance of various statements and activities on an organization's identity as a local and/or national showcase, revised LNHS Scorecards are equipped to guide

increasingly nuanced approaches to municipal cultural development that actively involve arts producers in the city's identity assessment process.

5.4.3: Directions for Future Research

As the first formal inquiry into how local and national showcase identities manifest in the artistic programming and programming-adjacent operations of individual theatre organizations, this thesis reveals several directions for further research.

Most notably, there is the matter of organizations' "desired," "ideal," "communicated," and "actual" identities. Discrepancies between any of the proposed identities and an organization's practiced identity are regarded as detrimental to an organization's ability to connect with and appropriately serve its stakeholders (Balmer and Greyser 75, 78-9). Because Ottawa's municipal CFSU does not require applicants to submit statistical information regarding artist engagement practices when applying for grants, the city's cultural funding processes lack a mechanism for comparing applicants' intentions to their actions. As such, assessments of Ottawa's local arts sector vitality and showcase identity fail to capture the full extent to which Ottawa-based arts organizations, including professional English-language theatre organizations, serve local and national stakeholders. With an emphasis on showcases both *for* and *of* stakeholders, the LNHS Scorecard preliminarily identifies the improvements needed to develop Ottawa into a showcase that benefits local and national arts consumers and producers alike.

5.5: Concluding Remarks

The *Ottawa 2020 Arts and Heritage Plan* and *Renewed Action Plan For Arts, Heritage and Culture in Ottawa (2013-2018)* implore members of the Ottawa arts and culture community to reinvigorate the city's identity as a "hybrid" artistic showcase by reducing sector-wide

reliance on Canadian artistic creations, artists, and arts workers hailing from outside the city. Yet, these same documents regard Ottawa's showcase identity not as a reflection of community practices, but as a consequence of the federal arts institutions and locally operated ("resident") non-profit arts organizations residing within city limits. Community predilections towards national versus local arts and culture practitioners and artistic creations are therefore monitored according to the growth in financial, physical, and human resources available to the city's various "resident" arts organizations and artists compared to the growth in resources available to federal arts institutions ("Arts Plan" 30-2, 34-6, 38-9, 76-7). However, neither the *Ottawa 2020 Arts and Heritage Plan* nor the *Renewed Action Plan* provide data from federal arts institutions against which the resources available to "resident" arts organizations could be compared. Without concrete comparators, results suggesting an increasingly vibrant local arts sector (*Arts and Heritage 2*; *Arts and the Capital* 48-9; *Ottawa Cultural Roadmap* 28) are tenuous at best and the resulting subjectiveness of said claims further emphasizes the disparities between arts practitioners' and municipal policymakers' perceptions of the degree of showcase hybridity present in Ottawa.

Two additional shortcomings further limit the suitability of existing hybridity assessment mechanisms. Firstly, the resource-dependent conception of hybridity assumes that Ottawa's "resident" arts organizations all operate as "polarized" showcases dedicated solely to benefiting local stakeholders. Secondly, supposed advancements towards a "hybrid" municipal showcase identity appear only partially accurate as municipal cultural planning documents evaluate resource distribution and organizations' resulting capacity to attract and satisfy (showcase for) local cultural consumers without considering the arts stakeholders for whom organizations serve as showcases of. As an initial step towards developing increasingly nuanced understandings of

Ottawa as a local and/or national artistic showcase, this thesis addresses the aforementioned analytical deficiencies by proposing the Local-National Hybrid Showcase Scorecard: an evaluation methodology designed to classify Ottawa-based professional English-language theatre organizations as local, national, or hybrid artistic showcases.

Expanding upon the municipal government's original conception of showcase hybridity dependent upon the concurrent presence of federal and "resident" arts organizations, the notion of hybridity developed and validated herein considers the presence or absence of phenomena signalling organizations' efforts towards serving an array of arts stakeholders from Ottawa and beyond. Given the appearance of statements and/or activities signalling consideration for both local and national stakeholders in a non-negligible proportion of the data analyzed when evaluating the selected case studies, the results confirm that the proposed interpretation of "hybrid" local-national artistic showcases translates to the scale of individual theatre organizations. From the findings, it can be concluded that the hybrid showcase identities attributed to the selected theatre organizations do not result from single instances in which locally or nationally "polarized" organizations benefit stakeholders from the opposing geographic group. Instead, hybridity results from the engagement of both local and national stakeholders within individual facets of the organizations' artistic programming and programming-adjacent operations. Examining the local-national stakeholder preferences seen within organizations' aforementioned "hybridity," the total scores generated via the LNHS Scorecard indicate that Ottawa's "resident" professional English-language theatre organizations demonstrate a weak to moderate preference for local stakeholders. Although a promising initial result given the municipal government's desire to enhance Ottawa's perceived hybridity through an increased dedication to Ottawa-based arts and culture entities in comparison to their federal

counterparts, the presence of local-national showcase hybridity within these individual organizations indicates that more research is needed to fully parse the precise relationship between the city's local and national showcase poles. Offering an introduction to and analysis of the elements constituting "hybrid" showcase identities, the LNHS Scorecard encourages a new outlook on the cultural identity of Canada's capital; defining Ottawa's artistic showcase identity according not to what the city possesses ("Arts Plan" 6), but according to the combined practices of the individual arts organizations upon which the municipal showcase depends.

Appendix 1: The Complete Local-National Hybrid Showcase Scorecard

Organization X		Local Showcase	National Showcase
Perceived Local-National Showcase Orientation			
Self-Described Showcase Identity			
1	<i>Mission or Mandate, Vision, and Values</i>		
	<p>The mission or mandate, vision, and values of a theatre organization illustrate the entity’s intended beneficiaries and resulting desired identity as a local, national, or hybrid artistic showcase.</p> <p>Statements including the word “local” or suggesting that an organization’s operations directly impact Ottawa-based arts stakeholders correspond to a score of 1 in the “local showcase” column. Conversely, statements featuring the words “national,” “Canadian,” or any permutations thereof earn the organization a score of one in the “national showcase” column. Should an organization explicitly state or imply a dedication to both local and nonlocal arts stakeholders, then a 1 may be awarded in both columns to signify a hybrid showcase state.</p> <p>As the expression “artistic showcase” refers to an entity whose operations highlight the work of theatre practitioners (showcase <i>of</i>) and/or engage or otherwise benefit audiences and other arts consumers (showcase <i>for</i>), organizations may receive a score of 1 for the presence of statements directed towards either stakeholder group.</p>		

Programming Commitments			
2	<i>Programming Model</i>		
	<p>Interpreting the guidelines provided by the Canada Council for the Arts and the Department of Canadian Heritage, this indicator considers organizations’ tendencies towards producing or presenting theatrical works.</p> <p>According to the Canada Council, a production-oriented programming model indicates a preference for Ottawa-based arts stakeholders due to the necessary commitment to a local or regional community (“Artistic Institutions”). In contrast, Canadian Heritage considers a presentation-oriented programming model indicative of a predilection for exhibiting national artists and other practitioners due to the required inclusion of performances and play texts originating from one or more provinces excluding an applicant’s home province/territory (“Application Guidelines”). Thus, organizations whose 2018 programming includes a minimum of one theatrical production receive a value of 1 in the “local showcase” column while a value of 1 may appear in the “national showcase” column for organizations whose programming includes a minimum of one theatrical presentation.</p>		
3	<i>Co-Productions</i>		
	<p>Co-productions enable theatre organizations to exhibit and benefit from the artistic assets of other creative entities. Here, value assignments reflect the geographic origin(s) of co-production partners. Organizations who co-produced with one or more Ottawa-based partners during 2018 secure a value of 1 in the “local” column. Likewise, co-productions involving one or more non-Ottawa partners necessitate a 1 in the “national” column. Any combination of local and nonlocal partners earns the given organization a 1 in both columns while an absence of co-productions earns a 0 in both columns.</p> <p>Notably, only performances which include the select Ottawa-based theatre organization as an “active” co-producer qualify for this category.²¹ Should the select Ottawa-based theatre organization function as an inactive co-producer, the performances are instead categorized as a presentation and evaluated as part of indicator two.</p>		

²¹ For an organization to be considered an “active” co-producer, it must contribute substantial “creative, financial and human resources” (“co-production”) to an artistic project.

4	<i>Geographic Region(s) Served</i>		
	<p>Ottawa’s municipal cultural development plans recognize the geographic region(s) served by an artistic showcase as a defining characteristic of the entity, noting that artistic showcases contribute extensively to community vitality (Arts and Heritage 10; “Arts Plan” 6, 12, 31). As an independent municipality, the city of Ottawa and all arts organizations operating within must enrich the lives of local populations. Simultaneously, the city’s role as Canada’s capital encourages all Ottawa-based arts organizations to entertain audiences from across Canada.</p> <p>Thus, the LNHS Scorecard assesses each organization’s self-stated stakeholders and 2018 performance locations to determine the communities for whom an organization serves as a showcase.</p> <p>Because all Ottawa-based professional English-language theatre organizations engage in regular performance activities within city limits, each receives a baseline value of 1 in the “local showcase” column. If a select organization had a hand in and received credit for developing, producing, or co-producing any performance which took to the stage outside of Ottawa during 2018, the organization receives an additional value of 1 in the “national showcase” column.</p>		
5	<i>Location for the Premier of Scripts and/or Productions in Development</i>		
	<p>Building upon indicator four, this marker examines whether the intended and actual premier locations of play texts and/or productions listed as “in development” in 2018 appear localized to Ottawa or whether premiers occurred elsewhere during the year.</p> <p>Presenting houses without any play development programs automatically accrue a score of 0 in both columns. If an organization explicitly states their intention to premier a script or production in Ottawa <i>or</i> if the organization’s self-description and ideal audience implies a preference for local premiers, the organization receives a 1 in the “local showcase” column. Conversely, explicit or implied non-Ottawa premiers earn organizations a 1 in the “national showcase” column. Hybridity (meaning a value of 1 in both columns) reflects an organization’s intention to premier a minimum of one script and/or production both in Ottawa and outside city limits.</p>		

Financial Support for Theatre Practitioners			
6	<i>Grants or Other Financial Assistance Given</i>		
	<p>To support the work of geographically diverse theatre practitioners, many Ottawa-based professional theatre organizations offer grants or other financial support programs benefiting theatre artists or other professional practitioners. When selecting funding recipients, organizations often assess the demographic identity, intended audience, or location of applicants. Specifying the community or communities that applicants must represent in this way enables organizations to position themselves as supporters of those same communities. This indicator therefore classifies organizations as local and/or national artistic showcases according to geographic communities indicated as potential beneficiaries in each organization’s recipient selection criteria.</p> <p>A value of 1 under “local showcase” indicates that the given organization specifies a commitment to the Ottawa theatre ecosystem in its selection criteria while a value of 1 in the “national showcase” column suggests that selection criteria favour nonlocal communities. A value of 1 may appear in both columns if criteria specify a commitment to both local and national communities. Finally, a 0 appears in both columns if the given criteria do not emphasize any geographic community.</p>		
Relationships			
7	<i>Professional Network Membership</i>		
	<p>Membership in or support of a formal network or association speaks to local or national leanings as each entity provides tangible and intangible benefits for one or more distinct communities. While service organizations like the Ottawa Arts Council operate with the intention of bettering Ottawa’s local arts community (“Our Impact”), the Canadian Association of Fringe Festivals serves the geographically diverse audiences and artists involved in the Fringe Festival community (“About CAFF”).</p> <p>Based on the objectives and stated beneficiaries of each network in which an organization holds member status, a value of 1 in the “local” and/or “national showcase” column reflects the communities directly or indirectly impacted as a result of an organization’s network membership.</p>		

8	<p><i>Promotion of Arts and Culture Colleagues</i></p> <p>Thanks to their established presence within the Ottawa cultural environment, professional theatre organizations help support other cultural entities’ activities. As such, this indicator considers whether Ottawa-based professional English-language theatre organizations “showcase” local cultural entities, national entities, or a combination of both local and national cultural producers in any promotional activity <i>excluding</i> theatrical productions, presentations, and co-productions. Examples of promotional activities considered within this indicator include offering ad space in show programs, jointly developing events, and facilitating financial or in-kind donations and sponsorships.</p> <p>A value of 1 in either the “local” or “national” column indicates that the Ottawa-based theatre organization in question promoted one or more local and/or nonlocal cultural entities in 2018.</p>		
9	<p><i>Willful Association and Community</i></p> <p>Social media (Facebook, Twitter, and Instagram) posts provide insight into the relationships purposefully cultivated by Ottawa-based theatre organizations. <i>Excluding</i> those regarding shows programmed as part of an organization’s 2018 offerings, social media posts serve to showcase artistic activities involving local or nonlocal theatre practitioners while simultaneously allowing organizations to cultivate relationships with existing or potential co-production or presentation partners. In addition, organizations may employ social media as a tool for communicating and fostering relationships with geographically diverse artists and audiences.</p> <p>Any non-zero number of posts promoting Ottawa-based practitioners or performances neither produced nor presented by the organization in question necessitates a value of 1 in the “local showcase” column. Conversely, a non-zero number of posts advocating for externally sourced performances or practitioners warrants a value of 1 in the “national showcase” column.</p>		
Subtotal for Perceived Local-National Showcase Orientation		Local	National
		/9	/9

Practiced Local-National Showcase Orientation

Artistic Offerings

10	<i>Source of Play Texts Produced by the Organization</i>		
	<p>The process of selecting and producing a play text positions theatre organizations as direct showcases of the local and/or nonlocal artists involved in the script’s development.</p> <p>Reflecting the three most common production-script relationships, the geographic origin of a play text is determined according to one of three sets of criteria. The geographic origin of new texts depends on the “home” of the playwright(s) and location where the text underwent the majority of its development. Adaptions or translations of existing texts are classified according to where the development (writing, translation, dramaturgy, etc.) process transpired and unmodified productions of existing scripts are classified according to the playwright’s artistic hometown and location of the script’s premier.</p> <p>A value of 1 in the “local showcase” column signifies that the play text(s) produced by an organization in 2018 involved at least one Ottawa-based artist in the development process. Meanwhile, play texts developed by non-Ottawa artists generate a value of 1 in the “national showcase” column and play texts developed by both local and nonlocal artists signal a state of hybridity with a value of 1 appearing in both columns.</p>		

Practitioner Presence			
11	<i>Local and/or National Theatre Artists/Practitioners in Productions</i>		
	<p>According to the Canada Council for the Arts, theatrical production activities must be “rooted in” and reflective of the communities with which they engage (“Artistic Institutions”). As the Canada Council considers both arts producers and consumers members of the “local arts community,” organizations may utilize the inherent localness of theatrical productions to cultivate “local showcase” identities based not on local arts practitioner engagement, but on the exhibition of nonlocal arts practitioners for the benefit of local arts consumers. To prevent a reliance on such assumptions when assessing showcase identities, Indicator 11 therefore evaluates the primary employment location of all practitioners involved in theatrical productions.</p> <p>Should a theatre organization engage local theatre artists or practitioners <i>excluding</i> full and part-time administrative/programming staff in its 2018 production activities, a 1 appears in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any production activities similarly earns the organization a value of 1 in the “national showcase” column. Practitioners without a clear geographic origin are excluded from analysis.</p>		

12	<i>Local and/or National Theatre Artists/Practitioners in Curated Presentations</i>		
	<p>To fully embrace the city’s role as the national capital, municipal cultural planning documents encourage Ottawa-based theatre organizations to present performances which highlight the country’s wealth of artistic talent (Arts and Heritage 6). These same documents simultaneously encourage Ottawa-based theatre organizations to present performances developed by other local arts organizations so as to emphasize uniquely local cultural assets (“Arts Plan” 7, 12-3, 27 31). This indicator therefore analyzes the presence or absence of Ottawa-based practitioners in curated theatrical presentations to comment on organizations’ proven commitment to acting as showcases of local and/or national cultural producers when actively selecting presentations.</p> <p>Organizations engaging local theatre artists or professionals <i>excluding</i> full and part-time administrative/programming staff in their curated presentation activities receive a one in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any curated presentation activities similarly earns organizations a value of one in the “national showcase” column. Practitioners without a clear geographic origin are again excluded from analysis.</p>		

13	<i>Local and/or National Theatre Artists/Practitioners in Non-Curated Presentations</i>		
	<p>Unlike curated theatrical presentations which require organizations to directly select productions or producing companies, organizations have little-to-no say in the performances offered through non-curated presentations and may instead facilitate non-curated presentations to benefit the producer(s), local arts consumers and other stakeholders, and/or the presenter.</p> <p>Ottawa’s municipal cultural plans indicate that venue accessibility for Ottawa-based producers marks a key indicator in the city’s move towards local-oriented artistic showcase hybridity (“Arts Plan” iii, Arts and Heritage 19). The presence or absence of local and/or national theatre producers in venue rentals and other non-curated presentations therefore provides valuable insight into organizations’ proven dedication to serving as showcases both for and of Ottawa-based theatre stakeholders.</p> <p>If the non-curated presentation(s) offered by the chosen theatre organization involve one or more Ottawa-based theatre practitioners, a value of 1 appears in the “local showcase” column. In contrast, a value of 1 in the second column indicates the involvement of one or more nonlocal theatre practitioners. As with pervious indicators, practitioners without a clear geographic origin are excluded from analysis.</p>		
14	<i>Theatre Artists and Practitioners in Residence</i>		
	<p>Residency programs and internship opportunities allow theatre organizations to aid in the development of emerging or recognized theatre practitioners while simultaneously “showcasing” the talent and potential of any resident practitioners. Hence, the region from which any residents and/or interns originate provides insight into the local and/or national showcase identity cultivated by the given theatre organization. Although full and part-time staff may be considered “resident artists,” they are excluded from analysis as their artistic contributions are inherently showcased by the organization.</p> <p>Any non-zero number of residencies or intern positions held by Ottawa-based practitioners or artists necessitates a value of 1 in the “local showcase” column while a non-zero number of resident and/or intern positions occupied by externally sourced artists or practitioners indicates the organization’s intention to serve as a national showcase and earns a value of 1 in the second column.</p>		

15	<i>Leadership of Workshops Offered by the Organization</i>		
	<p>Workshops offered by Ottawa’s professional English-language theatre organizations present enrichment opportunities for local arts producers and consumers alike. Depending on the content and objectives of workshops or similar development activities, organizations may elect to involve exclusively local, exclusively national, or both local and national arts practitioners as instructors. As these instructors actively “showcase” knowledge reflective of their own communities for the benefit of the Ottawa arts community, the geographic origin of instructors demonstrates organizations’ position on the local-national continuum when exhibiting theatre practitioners for the direct benefit of local arts stakeholders.</p> <p>Should a workshop or other development event hosted, facilitated, or developed by an Ottawa-based theatre organization feature one or more local instructors, a value of 1 appears in the “local showcase” column. Similarly, workshops led by one or more nonlocal instructors earn the organization a 1 for “national showcase” undertakings. Unlike indicators 11-14, workshops led by theatre practitioners employed by the organization in question are included in the analysis as they contribute to the local arts ecosystem both through their work with the chosen organization and as independent theatre practitioners.</p>		
Subtotal for Practiced Local-National Showcase Orientation		Local	National
		/6	/6
Total for Organization X		/15	/15
Percent Local Showcase vs. Percent National Showcase		%	%

Appendix 2: A Blank Data Sheet

Organization X		Relevant Data
Perceived Local-National Showcase Orientation		
Self-Described Showcase Identity		
1	<i>Mission or Mandate, Vision, and Values</i>	
	<p>The mission or mandate, vision, and values of a theatre organization illustrate the entity’s intended beneficiaries and resulting desired identity as a local, national, or hybrid artistic showcase.</p> <p>Statements including the word “local” or suggesting that an organization’s operations directly impact Ottawa-based arts stakeholders correspond to a score of 1 in the “local showcase” column. Conversely, statements featuring the words “national,” “Canadian,” or any permutations thereof earn the organization a score of one in the “national showcase” column. Should an organization explicitly state or imply a dedication to both local and nonlocal arts stakeholders, then a 1 may be awarded in both columns to signify a hybrid showcase state.</p> <p>As the expression “artistic showcase” refers to an entity whose operations highlight the work of theatre practitioners (showcase <i>of</i>) and/or engage or otherwise benefit audiences and other arts consumers (showcase <i>for</i>), organizations may receive a score of 1 for the presence of statements directed towards either stakeholder group.</p>	
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, Registered Charity Information Return pages, social media profiles of the organization, annual reports and/or strategic plans if applicable.</p>		

Programming Commitments	
2	<p><i>Programming Model</i></p> <p>Interpreting the guidelines provided by the Canada Council for the Arts and the Department of Canadian Heritage, this indicator considers organizations’ tendencies towards producing or presenting theatrical works.</p> <p>According to the Canada Council, a production-oriented programming model indicates a preference for Ottawa-based arts stakeholders due to the necessary commitment to a local or regional community (“Artistic Institutions”). In contrast, Canadian Heritage considers a presentation-oriented programming model indicative of a predilection for exhibiting national artists and other practitioners due to the required inclusion of performances and play texts originating from one or more provinces excluding an applicant’s home province/territory (“Application Guidelines”). Thus, organizations whose 2018 programming includes a minimum of one theatrical production receive a value of 1 in the “local showcase” column while a value of 1 may appear in the “national showcase” column for organizations whose programming includes a minimum of one theatrical presentation.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, archived season/show programs and programming lineups, Registered Charity Information Return pages, Canada Council for the Arts grant recipient announcements, Canadian Heritage grant recipient announcements, theatre reviews and related articles.</p>	

3	<i>Co-Productions</i>
	<p>Co-productions enable theatre organizations to exhibit and benefit from the artistic assets of other creative entities. Here, value assignments reflect the geographic origin(s) of co-production partners. Organizations who co-produced with one or more Ottawa-based partners during 2018 secure a value of 1 in the “local” column. Likewise, co-productions involving one or more non-Ottawa partners necessitate a 1 in the “national” column. Any combination of local and nonlocal partners earns the given organization a 1 in both columns while an absence of co-productions earns a 0 in both columns.</p> <p>Notably, only performances which include the select Ottawa-based theatre organization as an “active” co-producer qualify for this category.²² Should the select Ottawa-based theatre organization function as an inactive co-producer, the performances are instead categorized as a presentation and evaluated as part of indicator two.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, archived season/show programs and programming lineups, theatre reviews and related articles.</p>	

²² For an organization to be considered an “active” co-producer, it must contribute substantial “creative, financial and human resources” (“co-production”) to an artistic project.

4	<i>Geographic Region(s) Served</i>
	<p>Ottawa’s municipal cultural development plans recognize the geographic region(s) served by an artistic showcase as a defining characteristic of the entity, noting that artistic showcases contribute extensively to community vitality (Arts and Heritage 10; “Arts Plan” 6, 12, 31). As an independent municipality, the city of Ottawa and all arts organizations operating within must enrich the lives of local populations. Simultaneously, the city’s role as Canada’s capital encourages all Ottawa-based arts organizations to entertain audiences from across Canada.</p> <p>Thus, the LNHS Scorecard assesses each organization’s self-stated stakeholders and 2018 performance locations to determine the communities for whom an organization serves as a showcase.</p> <p>Because all Ottawa-based professional English-language theatre organizations engage in regular performance activities within city limits, each receives a baseline value of 1 in the “local showcase” column. If a select organization had a hand in and received credit for developing, producing, or co-producing any performance which took to the stage outside of Ottawa during 2018, the organization receives an additional value of 1 in the “national showcase” column.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, Registered Charity Information Return pages, social media profiles of the organization, archived show programs and programming lineups, annual reports and/or strategic plans if applicable.</p>	

5	<i>Location for the Premier of Scripts and/or Productions in Development</i>	
	<p>Building upon indicator four, this marker examines whether the intended and actual premier locations of play texts and/or productions listed as “in development” in 2018 appear localized to Ottawa or whether premiers occurred elsewhere during the year.</p> <p>Presenting houses without any play development programs automatically accrue a score of 0 in both columns. If an organization explicitly states their intention to premier a script or production in Ottawa <i>or</i> if the organization’s self-description and ideal audience implies a preference for local premiers, the organization receives a 1 in the “local showcase” column. Conversely, explicit or implied non-Ottawa premiers earn organizations a 1 in the “national showcase” column. Hybridity (meaning a value of 1 in both columns) reflects an organization’s intention to premier a minimum of one script and/or production both in Ottawa and outside city limits.</p>	
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, archived season/show programs and programming lineups, annual reports and/or strategic plans if applicable.</p>		

Financial Support for Theatre Practitioners	
6	<p><i>Grants or Other Financial Assistance Given</i></p>
	<p>To support the work of geographically diverse theatre practitioners, many Ottawa-based professional theatre organizations offer grants or other financial support programs benefiting theatre artists or other professional practitioners. When selecting funding recipients, organizations often assess the demographic identity, intended audience, or location of applicants. Specifying the community or communities that applicants must represent in this way enables organizations to position themselves as supporters of those same communities.</p> <p>This indicator therefore classifies organizations as local and/or national artistic showcases according to geographic communities indicated as potential beneficiaries in each organization’s recipient selection criteria.</p> <p>A value of 1 under “local showcase” indicates that the given organization specifies a commitment to the Ottawa theatre ecosystem in its selection criteria while a value of 1 in the “national showcase” column suggests that selection criteria favour nonlocal communities. A value of 1 may appear in both columns if criteria specify a commitment to both local and national communities. Finally, a 0 appears in both columns if the given criteria do not emphasize any geographic community.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, Registered Charity Information Return pages, grant criteria prepared by funding bodies (e.g., Ontario Arts Council), annual reports and/or financial statements if applicable.</p>	

Relationships	
7	<p><i>Professional Network Membership</i></p> <p>Membership in or support of a formal network or association speaks to local or national leanings as each entity provides tangible and intangible benefits for one or more distinct communities. While service organizations like the Ottawa Arts Council operate with the intention of bettering Ottawa’s local arts community (“Our Impact”), the Canadian Association of Fringe Festivals serves the geographically diverse audiences and artists involved in the Fringe Festival community (“About CAFF”).</p> <p>Based on the objectives and stated beneficiaries of each network in which an organization holds member status, a value of 1 in the “local” and/or “national showcase” column reflects the communities directly or indirectly impacted as a result of an organization’s network membership.</p>
<p>Examples of primary sources containing relevant information: Official websites of professional networks, social media/blog posts by the organization, reports prepared by community organizations, social media posts made by community members directed towards the chosen organization, annual reports prepared by professional networks if applicable.</p>	

8	<i>Promotion of Arts and Culture Colleagues</i>	
	<p>Thanks to their established presence within the Ottawa cultural environment, professional theatre organizations help support other cultural entities' activities. As such, this indicator considers whether Ottawa-based professional English-language theatre organizations "showcase" local cultural entities, national entities, or a combination of both local and national cultural producers in any promotional activity <i>excluding</i> theatrical productions, presentations, and co-productions. Examples of promotional activities considered within this indicator include offering ad space in show programs, jointly developing events, and facilitating financial or in-kind donations and sponsorships.</p> <p>A value of 1 in either the "local" or "national" column indicates that the Ottawa-based theatre organization in question promoted one or more local and/or nonlocal cultural entities in 2018.</p>	
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, archived season/show programs, social media/blog posts by the organization, social media posts made by other arts and culture entities directed towards the chosen organization, event or fundraiser programs if applicable.</p>		

9	<i>Willful Association & Community</i>
	<p>Social media (Facebook, Twitter, and Instagram) posts provide insight into the relationships purposefully cultivated by Ottawa-based theatre organizations. <i>Excluding</i> those regarding shows programmed as part of an organization’s 2018 offerings, social media posts serve to showcase artistic activities involving local or nonlocal theatre practitioners while simultaneously allowing organizations to cultivate relationships with existing or potential co-production or presentation partners. In addition, organizations may employ social media as a tool for communicating and fostering relationships with geographically diverse artists and audiences.</p> <p>Any non-zero number of posts promoting Ottawa-based practitioners or performances neither produced nor presented by the organization in question necessitates a value of 1 in the “local showcase” column. Conversely, a non-zero number of posts advocating for externally sourced performances or practitioners warrants a value of 1 in the “national showcase” column.</p>
<p>Examples of primary sources containing relevant information: Facebook, Twitter, and Instagram posts authored by the chosen theatre organization, social media posts authored by other arts and culture organizations re-posted, shared, or otherwise re-distributed by the chosen theatre organization; social media posts by other arts and culture organizations commented on by the chosen theatre organization.</p>	

Practiced Local-National Showcase Orientation

Artistic Offerings

10 *Source of Play Texts Produced by the Organization*

The process of selecting and producing a play text positions theatre organizations as direct showcases of the local and/or nonlocal artists involved in the script’s development.

Reflecting the three most common production-script relationships, the geographic origin of a play text is determined according to one of three sets of criteria. The geographic origin of new texts depends on the “home” of the playwright(s) and location where the text underwent the majority of its development. Adaptions or translations of existing texts are classified according to where the development (writing, translation, dramaturgy, etc.) process transpired and unmodified productions of existing scripts are classified according to the playwright’s artistic hometown and location of the script’s premier.

A value of 1 in the “local showcase” column signifies that the play text(s) produced by an organization in 2018 involved at least one Ottawa-based artist in the development process. Meanwhile, play texts developed by non-Ottawa artists generate a value of 1 in the “national showcase” column and play texts developed by both local and nonlocal artists signal a state of hybridity with a value of 1 appearing in both columns.

Examples of primary sources containing relevant information:
 Archived season/show programs and programming lineups, theatre reviews and related articles, individual play texts, play and/or playwright databases, personal websites of involved artists.

Practitioner Presence		
11	<i>Local and/or National Theatre Artists/Practitioners in Productions</i>	
	<p>According to the Canada Council for the Arts, theatrical production activities must be “rooted in” and reflective of the communities with which they engage (“Artistic Institutions”). As the Canada Council considers both arts producers and consumers members of the “local arts community,” organizations may utilize the inherent localness of theatrical productions to cultivate “local showcase” identities based not on local arts practitioner engagement, but on the exhibition of nonlocal arts practitioners for the benefit of local arts consumers. To prevent a reliance on such assumptions when assessing showcase identities, Indicator 11 therefore evaluates the primary employment location of all practitioners involved in theatrical productions.</p> <p>Should a theatre organization engage local theatre artists or practitioners <i>excluding</i> full and part-time administrative/programming staff in its 2018 production activities, a 1 appears in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any production activities similarly earns the organization a value of 1 in the “national showcase” column. Practitioners without a clear geographic origin are excluded from analysis.</p>	
<p>Examples of primary sources containing relevant information: Archived season/show programs and programming lineups, theatre reviews and related articles, social media/blog posts by the organization, personal websites of individual theatre practitioners, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual theatre practitioners.</p>		

12	<i>Local and/or National Theatre Artists/Practitioners in Curated Presentations</i>	
	<p>To fully embrace the city’s role as the national capital, municipal cultural planning documents encourage Ottawa-based theatre organizations to present performances which highlight the country’s wealth of artistic talent (Arts and Heritage 6). These same documents simultaneously encourage Ottawa-based theatre organizations to present performances developed by other local arts organizations so as to emphasize uniquely local cultural assets (“Arts Plan” 7, 12-3, 27 31). This indicator therefore analyzes the presence or absence of Ottawa-based practitioners in curated theatrical presentations to comment on organizations’ proven commitment to acting as showcases of local and/or national cultural producers when actively selecting presentations.</p> <p>Organizations engaging local theatre artists or professionals <i>excluding</i> full and part-time administrative/programming staff in their curated presentation activities receive a one in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any curated presentation activities similarly earns organizations a value of one in the “national showcase” column. Practitioners without a clear geographic origin are again excluded from analysis.</p>	
<p>Examples of primary sources containing relevant information: Archived season/show programs and programming lineups, theatre reviews and related articles, social media/blog posts by the organization, personal websites of individual theatre practitioners, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual theatre practitioners, official website(s) of third-party producers presented by the organization.</p>		

13	<i>Local and/or National Theatre Artists/Practitioners in Non-Curated Presentations</i>	
	<p>Unlike curated theatrical presentations which require organizations to directly select productions or producing companies, organizations have little-to-no say in the performances offered through non-curated presentations and may instead facilitate non-curated presentations to benefit the producer(s), local arts consumers and other stakeholders, and/or the presenter.</p> <p>Ottawa’s municipal cultural plans indicate that venue accessibility for Ottawa-based producers marks a key indicator in the city’s move towards local-oriented artistic showcase hybridity (“Arts Plan” iii, Arts and Heritage 19). The presence or absence of local and/or national theatre producers in venue rentals and other non-curated presentations therefore provides valuable insight into organizations’ proven dedication to serving as showcases both for and of Ottawa-based theatre stakeholders.</p> <p>If the non-curated presentation(s) offered by the chosen theatre organization involve one or more Ottawa-based theatre practitioners, a value of 1 appears in the “local showcase” column. In contrast, a value of 1 in the second column indicates the involvement of one or more nonlocal theatre practitioners. As with pervious indicators, practitioners without a clear geographic origin are excluded from analysis.</p>	
<p>Examples of primary sources containing relevant information: Archived season/show programs and programming lineups, theatre reviews and related articles, social media/blog posts by the organization, personal websites of individual theatre practitioners, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual theatre practitioners, official website(s) of third-party producers presented by the organization.</p>		

14	<i>Theatre Artists and Practitioners in Residence</i>	
	<p>Residency programs and internship opportunities allow theatre organizations to aid in the development of emerging or recognized theatre practitioners while simultaneously “showcasing” the talent and potential of any resident practitioners. Hence, the region from which any residents and/or interns originate provides insight into the local and/or national showcase identity cultivated by the given theatre organization. Although full and part-time staff may be considered “resident artists,” they are excluded from analysis as their artistic contributions are inherently showcased by the organization.</p> <p>Any non-zero number of residencies or intern positions held by Ottawa-based practitioners or artists necessitates a value of 1 in the “local showcase” column while a non-zero number of resident and/or intern positions occupied by externally sourced artists or practitioners indicates the organization’s intention to serve as a national showcase and earns a value of 1 in the second column.</p>	
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, personal websites of individual residents or interns, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual residents or interns, grant result media releases from funding bodies.</p>		

15	<i>Leadership of Workshops Offered by the Organization</i>	
	<p>Workshops offered by Ottawa’s professional English-language theatre organizations present enrichment opportunities for local arts producers and consumers alike. Depending on the content and objectives of workshops or similar development activities, organizations may elect to involve exclusively local, exclusively national, or both local and national arts practitioners as instructors. As these instructors actively “showcase” knowledge reflective of their own communities for the benefit of the Ottawa arts community, the geographic origin of instructors demonstrates organizations’ position on the local-national continuum when exhibiting theatre practitioners for the direct benefit of local arts stakeholders.</p> <p>Should a workshop or other development event hosted, facilitated, or developed by an Ottawa-based theatre organization feature one or more local instructors, a value of 1 appears in the “local showcase” column. Similarly, workshops led by one or more nonlocal instructors earn the organization a 1 for “national showcase” undertakings. Unlike indicators 11-14, workshops led by theatre practitioners employed by the organization in question are included in the analysis as they contribute to the local arts ecosystem both through their work with the chosen organization and as independent theatre practitioners.</p>	
<p>Examples of primary sources containing relevant information: Archived event programs, official website(s) of the organization, social media/blog posts by the organization, personal websites of workshop facilitators, annual reports if applicable.</p>		

Note: Citations for all information referenced in the second column of this appendix can be found under the “Primary Sources” heading of the works cited. In the works cited, each citation appears as [Roman Numeral]. [MLA citation]. Finally, it must be stated that although each roman numeral corresponds to a single primary source, sources may be referenced several times in this appendix and others.

Appendix 3: a Company of Fools Data Sheet

A Company of Fools		Relevant Data
Perceived Local-National Showcase Orientation		
Self-Described Showcase Identity		
1	<p><i>Mission or Mandate, Vision, and Values</i></p> <p>The mission or mandate, vision, and values of a theatre organization illustrate the entity’s intended beneficiaries and resulting desired identity as a local, national, or hybrid artistic showcase.</p> <p>Statements including the word “local” or suggesting that an organization’s operations directly impact Ottawa-based arts stakeholders correspond to a score of 1 in the “local showcase” column. Conversely, statements featuring the words “national,” “Canadian,” or any permutations thereof earn the organization a score of one in the “national showcase” column. Should an organization explicitly state or imply a dedication to both local and nonlocal arts stakeholders, then a 1 may be awarded in both columns to signify a hybrid showcase state.</p> <p>As the expression “artistic showcase” refers to an entity whose operations highlight the work of theatre practitioners (showcase <i>of</i>) and/or engage or otherwise benefit audiences and other arts consumers (showcase <i>for</i>), organizations may receive a score of 1 for the presence of statements directed towards either stakeholder group.</p>	<p>In 2018, the Fools website described the company as “Ottawa’s original professional Shakespeare company” (I) which delights audiences “all across Canada” (I). With this statement, a Company of Fools self-identifies as a hybrid artistic showcase.</p> <p>However, the organization’s official “mandate” suggests an exclusively local showcase identity as the company notes that its activities are intended to provide audiences located primarily in Ottawa and the surrounding National Capital Region (I) with “innovative, entertaining and accessible shows based on the works of William Shakespeare” (I).</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, Registered Charity Information Return pages, social media profiles of the organization, annual reports and/or strategic plans if applicable.</p>		

Programming Commitments	
2	<p><i>Programming Model</i></p>
	<p>Interpreting the guidelines provided by the Canada Council for the Arts and the Department of Canadian Heritage, this indicator considers organizations’ tendencies towards producing or presenting theatrical works.</p> <p>According to the Canada Council, a production-oriented programming model indicates a preference for Ottawa-based arts stakeholders due to the necessary commitment to a local or regional community (“Artistic Institutions”). In contrast, Canadian Heritage considers a presentation-oriented programming model indicative of a predilection for exhibiting national artists and other practitioners due to the required inclusion of performances and play texts originating from one or more provinces excluding an applicant’s home province/territory (“Application Guidelines”). Thus, organizations whose 2018 programming includes a minimum of one theatrical production receive a value of 1 in the “local showcase” column while a value of 1 may appear in the “national showcase” column for organizations whose programming includes a minimum of one theatrical presentation.</p>
	<p>Each year, a Company of Fools produces one new show for their annual Torchlight Shakespeare Series (I). The 2018 programming offered by a Company of Fools included fifty performances of the company’s newest production: an adaptation of <i>Twelfth Night</i> (II).</p> <p>In November 2018 (III), a Company of Fools held a staged reading for its second production of the year, <i>Frostbitten: a Shakespearean Winter Mash-Up</i> which later premiered in December (IV).</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, archived season/show programs and programming lineups, Registered Charity Information Return pages, Canada Council for the Arts grant recipient announcements, Canadian Heritage grant recipient announcements, theatre reviews and related articles.</p>	

3	<i>Co-Productions</i>
	<p>Co-productions enable theatre organizations to exhibit and benefit from the artistic assets of other creative entities. Here, value assignments reflect the geographic origin(s) of co-production partners. Organizations who co-produced with one or more Ottawa-based partners during 2018 secure a value of 1 in the “local” column. Likewise, co-productions involving one or more non-Ottawa partners necessitate a 1 in the “national” column. Any combination of local and nonlocal partners earns the given organization a 1 in both columns while an absence of co-productions earns a 0 in both columns.</p> <p>Notably, only performances which include the select Ottawa-based theatre organization as an “active” co-producer qualify for this category.²³ Should the select Ottawa-based theatre organization function as an inactive co-producer, the performances are instead categorized as a presentation and evaluated as part of indicator two.</p> <p style="text-align: center;">N/A</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, archived season/show programs and programming lineups, theatre reviews and related articles.</p>	

²³ For an organization to be considered an “active” co-producer, it must contribute substantial “creative, financial and human resources” (“co-production”) to an artistic project.

4	<i>Geographic Region(s) Served</i>
	<p>Ottawa’s municipal cultural development plans recognize the geographic region(s) served by an artistic showcase as a defining characteristic of the entity, noting that artistic showcases contribute extensively to community vitality (Arts and Heritage 10; “Arts Plan” 6, 12, 31). As an independent municipality, the city of Ottawa and all arts organizations operating within must enrich the lives of local populations. Simultaneously, the city’s role as Canada’s capital encourages all Ottawa-based arts organizations to entertain audiences from across Canada.</p> <p>Thus, the LNHS Scorecard assesses each organization’s self-stated stakeholders and 2018 performance locations to determine the communities for whom an organization serves as a showcase.</p> <p>Because all Ottawa-based professional English-language theatre organizations engage in regular performance activities within city limits, each receives a baseline value of 1 in the “local showcase” column. If a select organization had a hand in and received credit for developing, producing, or co-producing any performance which took to the stage outside of Ottawa during 2018, the organization receives an additional value of 1 in the “national showcase” column.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, Registered Charity Information Return pages, social media profiles of the organization, archived show programs and programming lineups, annual reports and/or strategic plans if applicable.</p>	

The Torchlight Shakespeare Series is known as one of the “most accessible arts initiative in the city” (I) due to its presence in public parks. According to a Company of Fools, the use of public parks puts the performances within a 10-minute drive of 85% of Ottawa’s population (I).

Again, it is pertinent to note that a Company of Fools self-identifies as “Ottawa’s original professional Shakespeare company” (I) whose performances serve local audiences first and foremost.

Although a Company of Fools aims to serve predominantly Ottawa-based audiences, shows produced by the company have toured across Canada in previous years. In 2018, *Twelfth Night* played just outside of Ottawa in Lanark (V) and the company mounted a “two-week tour to high schools... throughout eastern Ontario, the Outaouais, the Seaway Valley and east to Montreal” (VI).

5	<i>Location for the Premier of Scripts and/or Productions in Development</i>	
	<p>Building upon indicator four, this marker examines whether the intended and actual premier locations of play texts and/or productions listed as “in development” in 2018 appear localized to Ottawa or whether premiers occurred elsewhere during the year.</p> <p>Presenting houses without any play development programs automatically accrue a score of 0 in both columns. If an organization explicitly states their intention to premier a script or production in Ottawa <i>or</i> if the organization’s self-description and ideal audience implies a preference for local premiers, the organization receives a 1 in the “local showcase” column. Conversely, explicit or implied non-Ottawa premiers earn organizations a 1 in the “national showcase” column. Hybridity (meaning a value of 1 in both columns) reflects an organization’s intention to premier a minimum of one script and/or production both in Ottawa and outside city limits.</p>	<p>The Company of Fools website notes that the organization serves “the nation’s capital” first and foremost (VII). As evidenced by the two local premiers of <i>Twelfth Night</i> and <i>Frostbitten: a Shakespearean Winter Mash-Up</i>, the organization appears to favour premiering both texts and productions in Ottawa.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, archived season/show programs and programming lineups, annual reports and/or strategic plans if applicable.</p>		

Financial Support for Theatre Practitioners		
6	<i>Grants or Other Financial Assistance Given</i>	
	<p>To support the work of geographically diverse theatre practitioners, many Ottawa-based professional theatre organizations offer grants or other financial support programs benefiting theatre artists or other professional practitioners. When selecting funding recipients, organizations often assess the demographic identity, intended audience, or location of applicants. Specifying the community or communities that applicants must represent in this way enables organizations to position themselves as supporters of those same communities.</p> <p>This indicator therefore classifies organizations as local and/or national artistic showcases according to geographic communities indicated as potential beneficiaries in each organization’s recipient selection criteria.</p> <p>A value of 1 under “local showcase” indicates that the given organization specifies a commitment to the Ottawa theatre ecosystem in its selection criteria while a value of 1 in the “national showcase” column suggests that selection criteria favour nonlocal communities. A value of 1 may appear in both columns if criteria specify a commitment to both local and national communities. Finally, a 0 appears in both columns if the given criteria do not emphasize any geographic community.</p>	<p>In 2018, a Company of Fools donated all ticket revenue from the Ottawa Theatre Challenge directly to the AFC which supports artists from across Canada (VIII, IX). Because the AFC supports “entertainment professionals” from across Canada (X), the Fools’ donation to this charity suggests a desire to support both local and national theatre practitioners.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, Registered Charity Information Return pages, grant criteria prepared by funding bodies (e.g., Ontario Arts Council), annual reports and/or financial statements if applicable.</p>		

Relationships	
7	<p><i>Professional Network Membership</i></p> <p>Membership in or support of a formal network or association speaks to local or national leanings as each entity provides tangible and intangible benefits for one or more distinct communities. While service organizations like the Ottawa Arts Council operate with the intention of bettering Ottawa’s local arts community (“Our Impact”), the Canadian Association of Fringe Festivals serves the geographically diverse audiences and artists involved in the Fringe Festival community (“About CAFF”).</p> <p>Based on the objectives and stated beneficiaries of each network in which an organization holds member status, a value of 1 in the “local” and/or “national showcase” column reflects the communities directly or indirectly impacted as a result of an organization’s network membership.</p>

Regular member of PACT (XI). As regular members, organizations have access to a “supportive network of [their] peers from coast to coast to coast” (XII) from which they may draw resources, knowledge, practitioners, and performances among other benefits. In this regard, PACT membership stands to benefit both local and national arts communities.

Member of PACT Region 4 - Ontario, outside of Toronto network (XIII). Like regular membership, regional membership connects organizations with their peers in a similar geographic area to facilitate meaningful exchanges and collaboration. Membership in this regional network potentially enables a Company of Fools to showcase *for* local stakeholders and be showcases *of* nonlocal practitioners hailing from other Ontario communities.

Sits on PACT “speculators” (XIV) and “summer” (XV) caucuses. PACT caucuses function similarly to the regular membership in that organizations are connected with other organizations who “self-identify as being similar in mandate or artistic practice” (XVI). Caucuses are not limited by geographic origin and so it is expected that membership in such a network would enable a Company of Fools to serve as a showcase *for* local arts consumers using a mix of local and nonlocal materials and practitioners.

Member of the Volunteer Ottawa network (XVII). Organizations serving as members of Volunteer Ottawa are committed to providing a range of “valued services” to members of the Ottawa community (XVIII) as both showcases *for* and *of* local

		<p>stakeholders. For theatre organizations, this entails providing affordable access to the arts and engaging Ottawa-based emerging practitioners among other benefits for the local community.</p> <p>As an interesting aside, a Company of Fools, GCTC, and NAC English Theatre served as hosts for PACTcon 2018 (XIX). This event “provides the best opportunity to meet and connect with colleagues from across the country” (XX) and begin laying the foundations for future collaborations. As the event was hosted in Ottawa by three Ottawa-based organizations for the benefit of other Ottawa-based organizations and those hailing from elsewhere, it is considered an opportunity to be a showcase <i>of</i> local and nonlocal theatre organizations, their work, and their practitioners as well as a chance to showcase <i>for</i> local and nonlocal theatre stakeholders.</p>
<p>Examples of primary sources containing relevant information: Official websites of professional networks, social media/blog posts by the organization, reports prepared by community organizations, social media posts made by community members directed towards the chosen organization, annual reports prepared by professional networks if applicable.</p>		

8	<i>Promotion of Arts and Culture Colleagues</i>	
	<p>Thanks to their established presence within the Ottawa cultural environment, professional theatre organizations help support other cultural entities' activities. As such, this indicator considers whether Ottawa-based professional English-language theatre organizations "showcase" local cultural entities, national entities, or a combination of both local and national cultural producers in any promotional activity <i>excluding</i> theatrical productions, presentations, and co-productions. Examples of promotional activities considered within this indicator include offering ad space in show programs, jointly developing events, and facilitating financial or in-kind donations and sponsorships.</p> <p>A value of 1 in either the "local" or "national" column indicates that the Ottawa-based theatre organization in question promoted one or more local and/or nonlocal cultural entities in 2018.</p>	<p>To highlight the cultural offerings unique to each neighbourhood where the Torchlight Shakespeare series plays, a Company of Fools encourages businesses, restaurants, and other cultural or culture-adjacent organizations located around the parks to attend Fools performances (XXI). The presence of other local arts or culture entities at Torchlight Shakespeare performances helps the Fools integrate with the neighbourhoods in which they perform while simultaneously allowing other cultural entities to directly advertise their offerings to Fools audiences. Through these open invitations to organizations like the Merry Dairy (XXII), the Fools serve as a showcase of other local cultural entities.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, archived season/show programs, social media/blog posts by the organization, social media posts made by other arts and culture entities directed towards the chosen organization, event or fundraiser programs if applicable.</p>		

9	<i>Willful Association & Community</i>	
	<p>Social media (Facebook, Twitter, and Instagram) posts provide insight into the relationships purposefully cultivated by Ottawa-based theatre organizations. <i>Excluding</i> those regarding shows programmed as part of an organization’s 2018 offerings, social media posts serve to showcase artistic activities involving local or nonlocal theatre practitioners while simultaneously allowing organizations to cultivate relationships with existing or potential co-production or presentation partners. In addition, organizations may employ social media as a tool for communicating and fostering relationships with geographically diverse artists and audiences.</p> <p>Any non-zero number of posts promoting Ottawa-based practitioners or performances neither produced nor presented by the organization in question necessitates a value of 1 in the “local showcase” column. Conversely, a non-zero number of posts advocating for externally sourced performances or practitioners warrants a value of 1 in the “national showcase” column.</p>	<p>A Company of Fools frequently uses social media to cultivate and maintain relationships with other theatre organizations.</p> <p>The Fools congratulated Ottawa-based Toasted Theatre Company on winning the Ottawa Theatre Challenge (XXIII), wished the Ottawa Fringe Festival a “happy closing night” and thanked them for making a “significant imprint on the future of storytelling in Canada” (XXIV), posted about Odyssey Theatre’s <i>Lysistrata</i> and urged Fools fans to see it (XXV), openly supported the Ottawa-exclusive Fresh Meat Festival (XXVI), advertised for the GCTC’s production of <i>The Drowning Girls</i> (XXVII), retweeted an audition notice for 9th Hour Theatre Company’s production of <i>The Lion, the Witch, and the Wardrobe</i> (XXVIII), and reposted a call for local artists from Skeleton Key Theatre (XXIX).</p> <p>The two instances in which a Company of Fools utilized social media to interact with a nonlocal organization came with posts wishing Vancouver-based Bard on the Beach a happy opening (XXX) and a happy first day of rehearsal to the St. Lawrence Shakespeare Festival (XXXI).</p>
<p>Examples of primary sources containing relevant information: Facebook, Twitter, and Instagram posts authored by the chosen theatre organization, social media posts authored by other arts and culture organizations re-posted, shared, or otherwise re-distributed by the chosen theatre organization; social media posts by other arts and culture organizations commented on by the chosen theatre organization.</p>		

Practiced Local-National Showcase Orientation

Artistic Offerings

10 *Source of Play Texts Produced by the Organization*

The process of selecting and producing a play text positions theatre organizations as direct showcases of the local and/or nonlocal artists involved in the script’s development.

Reflecting the three most common production-script relationships, the geographic origin of a play text is determined according to one of three sets of criteria. The geographic origin of new texts depends on the “home” of the playwright(s) and location where the text underwent the majority of its development. Adaptions or translations of existing texts are classified according to where the development (writing, translation, dramaturgy, etc.) process transpired and unmodified productions of existing scripts are classified according to the playwright’s artistic hometown and location of the script’s premier.

A value of 1 in the “local showcase” column signifies that the play text(s) produced by an organization in 2018 involved at least one Ottawa-based artist in the development process. Meanwhile, play texts developed by non-Ottawa artists generate a value of 1 in the “national showcase” column and play texts developed by both local and nonlocal artists signal a state of hybridity with a value of 1 appearing in both columns.

Adapted by the Company of Fools creative team, the totality of the *Twelfth Night* development process occurred in Ottawa (II). Likewise, *Frostbitten: a Shakespearean Winter Mash-Up* was written by Fools Artistic Associate Nicholas Leno (IV) and dramaturged by resident Fools artists.

Examples of primary sources containing relevant information:
 Archived season/show programs and programming lineups, theatre reviews and related articles, individual play texts, play and/or playwright databases, personal websites of involved artists.

Practitioner Presence	
11	<i>Local and/or National Theatre Artists/Practitioners in Productions</i>
<p>According to the Canada Council for the Arts, theatrical production activities must be “rooted in” and reflective of the communities with which they engage (“Artistic Institutions”). As the Canada Council considers both arts producers and consumers members of the “local arts community,” organizations may utilize the inherent localness of theatrical productions to cultivate “local showcase” identities based not on local arts practitioner engagement, but on the exhibition of nonlocal arts practitioners for the benefit of local arts consumers. To prevent a reliance on such assumptions when assessing showcase identities, Indicator 11 therefore evaluates the primary employment location of all practitioners involved in theatrical productions.</p> <p>Should a theatre organization engage local theatre artists or practitioners <i>excluding</i> full and part-time administrative/programming staff in its 2018 production activities, a 1 appears in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any production activities similarly earns the organization a value of 1 in the “national showcase” column. Practitioners without a clear geographic origin are excluded from analysis.</p>	<p>The six-person cast for <i>Twelfth Night</i> (II) includes exclusively Ottawa-based theatre practitioners such as Mary Ellis (XXXII) and Kate Smith (XXXIII).</p> <p>With the exception of Toronto-based Composer and Sound Designer Melissa Morris (XXXIV), the production team for <i>Twelfth Night</i> includes exclusively Ottawa-based theatre practitioners such as Director Bronwyn Steinberg (XXXV), Costume and Set Designers Vanessa Imeson (XXXVI) and Brian Smith (XXXVII), an Ottawa-based Stage Manager (XXXVIII) and Assistant Stage Manager (XXXIX), along with a Production Manager and Assistant Production Manager both hailing from Ottawa (XL).</p> <p>As a complete company list for <i>Frostbitten: a Shakespearean Winter Mash-Up</i> is not available, the production must be excluded from analysis despite including a minimum of four Ottawa-based theatre practitioners (XLI).</p>
<p>Examples of primary sources containing relevant information: Archived season/show programs and programming lineups, theatre reviews and related articles, social media/blog posts by the organization, personal websites of individual theatre practitioners, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual theatre practitioners.</p>	

12	<i>Local and/or National Theatre Artists/Practitioners in Curated Presentations</i>	
	<p>To fully embrace the city’s role as the national capital, municipal cultural planning documents encourage Ottawa-based theatre organizations to present performances which highlight the country’s wealth of artistic talent (Arts and Heritage 6). These same documents simultaneously encourage Ottawa-based theatre organizations to present performances developed by other local arts organizations so as to emphasize uniquely local cultural assets (“Arts Plan” 7, 12-3, 27 31). This indicator therefore analyzes the presence or absence of Ottawa-based practitioners in curated theatrical presentations to comment on organizations’ proven commitment to acting as showcases of local and/or national cultural producers when actively selecting presentations.</p> <p>Organizations engaging local theatre artists or professionals <i>excluding</i> full and part-time administrative/programming staff in their curated presentation activities receive a one in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any curated presentation activities similarly earns organizations a value of one in the “national showcase” column. Practitioners without a clear geographic origin are again excluded from analysis.</p>	<p>N/A</p>
<p>Examples of primary sources containing relevant information: Archived season/show programs and programming lineups, theatre reviews and related articles, social media/blog posts by the organization, personal websites of individual theatre practitioners, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual theatre practitioners, official website(s) of third-party producers presented by the organization.</p>		

13	<i>Local and/or National Theatre Artists/Practitioners in Non-Curated Presentations</i>	
	<p>Unlike curated theatrical presentations which require organizations to directly select productions or producing companies, organizations have little-to-no say in the performances offered through non-curated presentations and may instead facilitate non-curated presentations to benefit the producer(s), local arts consumers and other stakeholders, and/or the presenter.</p> <p>Ottawa’s municipal cultural plans indicate that venue accessibility for Ottawa-based producers marks a key indicator in the city’s move towards local-oriented artistic showcase hybridity (“Arts Plan” iii, Arts and Heritage 19). The presence or absence of local and/or national theatre producers in venue rentals and other non-curated presentations therefore provides valuable insight into organizations’ proven dedication to serving as showcases both for and of Ottawa-based theatre stakeholders.</p> <p>If the non-curated presentation(s) offered by the chosen theatre organization involve one or more Ottawa-based theatre practitioners, a value of 1 appears in the “local showcase” column. In contrast, a value of 1 in the second column indicates the involvement of one or more nonlocal theatre practitioners. As with pervious indicators, practitioners without a clear geographic origin are excluded from analysis.</p>	<p>The Ottawa Theatre Challenge, a fundraiser event presented annually by a Company of Fools, invites local companies to “write, rehearse, and produce a brand-new piece of theatre based on items of inspiration provided by their fellow competitors” (VIII) to earn the title of “Ottawa’s Best Theatre Company” (VIII). Open only to Ottawa-based theatre companies (or those from the Ottawa region), this event is considered a local non-programmed presentation because participants are self-selecting and a Company of Fools uses the event as an opportunity to showcase the work of Ottawa-based theatre practitioners who are not otherwise engaged by the organization during the regular programming lineup.</p> <p>The 2018 Ottawa Theatre Challenge showcased the work of fourteen Ottawa-based theatre companies. Participants in the challenge included Ottawa-based artists such as Patrice Ann Forbes and Mike Doiron of Dead Unicorn Ink (VIII, XLII), John P. Kelly from SevenThirty Productions (VIII, XLIII), Toasted Theatre Co.’s Amanda Logan and Lauren Cauchy (VIII, XLIV), and Megan Carty of Cart Before the Horse Theatre (VIII, XLV).</p> <p>Other participating companies representing Ottawa-based practitioners include Crush Improv (XLVI), The Improv Embassy (XLVII), Meridian Theatres @ Centrepointe community presenter Suzart Productions (VIII, XLVIII), and Tuba Czar Productions (XLIX).</p>
<p>Examples of primary sources containing relevant information: Archived season/show programs and programming lineups, theatre reviews and related articles, social media/blog posts by the organization, personal websites of individual theatre practitioners, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual theatre practitioners, official website(s) of third-party producers presented by the organization.</p>		

14	<i>Theatre Artists and Practitioners in Residence</i>	
	<p>Residency programs and internship opportunities allow theatre organizations to aid in the development of emerging or recognized theatre practitioners while simultaneously “showcasing” the talent and potential of any resident practitioners. Hence, the region from which any residents and/or interns originate provides insight into the local and/or national showcase identity cultivated by the given theatre organization. Although full and part-time staff may be considered “resident artists,” they are excluded from analysis as their artistic contributions are inherently showcased by the organization.</p> <p>Any non-zero number of residencies or intern positions held by Ottawa-based practitioners or artists necessitates a value of 1 in the “local showcase” column while a non-zero number of resident and/or intern positions occupied by externally sourced artists or practitioners indicates the organization’s intention to serve as a national showcase and earns a value of 1 in the second column.</p>	<p>Despite technically holding status as a resident artist, <i>Frostbitten</i> playwright Nicholas Leno is excluded from analysis due to his role as the Fools’ Artistic Associate – a role which seemingly required Leno’s active involvement with all Company of Fools productions (IV).</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, personal websites of individual residents or interns, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual residents or interns, grant result media releases from funding bodies.</p>		

15	<i>Leadership of Workshops Offered by the Organization</i>	
	<p>Workshops offered by Ottawa’s professional English-language theatre organizations present enrichment opportunities for local arts producers and consumers alike. Depending on the content and objectives of workshops or similar development activities, organizations may elect to involve exclusively local, exclusively national, or both local and national arts practitioners as instructors. As these instructors actively “showcase” knowledge reflective of their own communities for the benefit of the Ottawa arts community, the geographic origin of instructors demonstrates organizations’ position on the local-national continuum when exhibiting theatre practitioners for the direct benefit of local arts stakeholders.</p> <p>Should a workshop or other development event hosted, facilitated, or developed by an Ottawa-based theatre organization feature one or more local instructors, a value of 1 appears in the “local showcase” column. Similarly, workshops led by one or more nonlocal instructors earn the organization a 1 for “national showcase” undertakings. Unlike indicators 11-14, workshops led by theatre practitioners employed by the organization in question are included in the analysis as they contribute to the local arts ecosystem both through their work with the chosen organization and as independent theatre practitioners.</p>	<p>A Company of Fools provides “workshops and performances for elementary and high school students” while also programming “professional development workshops for emerging and established artists in the region” (I). While the organization notes that its workshops are offered by “trained theatre professionals with backgrounds in education” (L), no information is available regarding the specific geographic origin of workshop leaders employed in 2018. As such, a Company of Fools cannot be considered a showcase of local or national arts practitioners when offering workshops.</p>
<p>Examples of primary sources containing relevant information: Archived event programs, official website(s) of the organization, social media/blog posts by the organization, personal websites of workshop facilitators, annual reports if applicable.</p>		

Appendix 4: a Company of Fools Scorecard

A Company of Fools		Local Showcase	National Showcase
Perceived Local-National Showcase Orientation			
Self-Described Showcase Identity			
1	<i>Mission or Mandate, Vision, and Values</i>		
	<p>The mission or mandate, vision, and values of a theatre organization illustrate the entity’s intended beneficiaries and resulting desired identity as a local, national, or hybrid artistic showcase.</p> <p>Statements including the word “local” or suggesting that an organization’s operations directly impact Ottawa-based arts stakeholders correspond to a score of 1 in the “local showcase” column. Conversely, statements featuring the words “national,” “Canadian,” or any permutations thereof earn the organization a score of one in the “national showcase” column. Should an organization explicitly state or imply a dedication to both local and nonlocal arts stakeholders, then a 1 may be awarded in both columns to signify a hybrid showcase state.</p> <p>As the expression “artistic showcase” refers to an entity whose operations highlight the work of theatre practitioners (<i>showcase of</i>) and/or engage or otherwise benefit audiences and other arts consumers (<i>showcase for</i>), organizations may receive a score of 1 for the presence of statements directed towards either stakeholder group.</p>		1
			1

Programming Commitments			
2	<i>Programming Model</i>		
	<p>Interpreting the guidelines provided by the Canada Council for the Arts and the Department of Canadian Heritage, this indicator considers organizations’ tendencies towards producing or presenting theatrical works.</p> <p>According to the Canada Council, a production-oriented programming model indicates a preference for Ottawa-based arts stakeholders due to the necessary commitment to a local or regional community (“Artistic Institutions”). In contrast, Canadian Heritage considers a presentation-oriented programming model indicative of a predilection for exhibiting national artists and other practitioners due to the required inclusion of performances and play texts originating from one or more provinces excluding an applicant’s home province/territory (“Application Guidelines”). Thus, organizations whose 2018 programming includes a minimum of one theatrical production receive a value of 1 in the “local showcase” column while a value of 1 may appear in the “national showcase” column for organizations whose programming includes a minimum of one theatrical presentation.</p>	1	0
3	<i>Co-Productions</i>		
	<p>Co-productions enable theatre organizations to exhibit and benefit from the artistic assets of other creative entities. Here, value assignments reflect the geographic origin(s) of co-production partners. Organizations who co-produced with one or more Ottawa-based partners during 2018 secure a value of 1 in the “local” column. Likewise, co-productions involving one or more non-Ottawa partners necessitate a 1 in the “national” column. Any combination of local and nonlocal partners earns the given organization a 1 in both columns while an absence of co-productions earns a 0 in both columns.</p> <p>Notably, only performances which include the select Ottawa-based theatre organization as an “active” co-producer qualify for this category.²⁴ Should the select Ottawa-based theatre organization function as an inactive co-producer, the performances are instead categorized as a presentation and evaluated as part of indicator two.</p>	0	0

²⁴ For an organization to be considered an “active” co-producer, it must contribute substantial “creative, financial and human resources” (“co-production”) to an artistic project.

4	<i>Geographic Region(s) Served</i>		
	<p>Ottawa’s municipal cultural development plans recognize the geographic region(s) served by an artistic showcase as a defining characteristic of the entity, noting that artistic showcases contribute extensively to community vitality (Arts and Heritage 10; “Arts Plan” 6, 12, 31). As an independent municipality, the city of Ottawa and all arts organizations operating within must enrich the lives of local populations. Simultaneously, the city’s role as Canada’s capital encourages all Ottawa-based arts organizations to entertain audiences from across Canada.</p> <p>Thus, the LNHS Scorecard assesses each organization’s self-stated stakeholders and 2018 performance locations to determine the communities for whom an organization serves as a showcase.</p> <p>Because all Ottawa-based professional English-language theatre organizations engage in regular performance activities within city limits, each receives a baseline value of 1 in the “local showcase” column. If a select organization had a hand in and received credit for developing, producing, or co-producing any performance which took to the stage outside of Ottawa during 2018, the organization receives an additional value of 1 in the “national showcase” column.</p>	1	1
5	<i>Location for the Premier of Scripts and/or Productions in Development</i>		
	<p>Building upon indicator four, this marker examines whether the intended and actual premier locations of play texts and/or productions listed as “in development” in 2018 appear localized to Ottawa or whether premiers occurred elsewhere during the year.</p> <p>Presenting houses without any play development programs automatically accrue a score of 0 in both columns. If an organization explicitly states their intention to premier a script or production in Ottawa <i>or</i> if the organization’s self-description and ideal audience implies a preference for local premiers, the organization receives a 1 in the “local showcase” column. Conversely, explicit or implied non-Ottawa premiers earn organizations a 1 in the “national showcase” column. Hybridity (meaning a value of 1 in both columns) reflects an organization’s intention to premier a minimum of one script and/or production both in Ottawa and outside city limits.</p>	1	0

Financial Support for Theatre Practitioners			
6	<i>Grants or Other Financial Assistance Given</i>		
	<p>To support the work of geographically diverse theatre practitioners, many Ottawa-based professional theatre organizations offer grants or other financial support programs benefiting theatre artists or other professional practitioners. When selecting funding recipients, organizations often assess the demographic identity, intended audience, or location of applicants. Specifying the community or communities that applicants must represent in this way enables organizations to position themselves as supporters of those same communities. This indicator therefore classifies organizations as local and/or national artistic showcases according to geographic communities indicated as potential beneficiaries in each organization’s recipient selection criteria.</p> <p>A value of 1 under “local showcase” indicates that the given organization specifies a commitment to the Ottawa theatre ecosystem in its selection criteria while a value of 1 in the “national showcase” column suggests that selection criteria favour nonlocal communities. A value of 1 may appear in both columns if criteria specify a commitment to both local and national communities. Finally, a 0 appears in both columns if the given criteria do not emphasize any geographic community.</p>	1	1
Relationships			
7	<i>Professional Network Membership</i>		
	<p>Membership in or support of a formal network or association speaks to local or national leanings as each entity provides tangible and intangible benefits for one or more distinct communities. While service organizations like the Ottawa Arts Council operate with the intention of bettering Ottawa’s local arts community (“Our Impact”), the Canadian Association of Fringe Festivals serves the geographically diverse audiences and artists involved in the Fringe Festival community (“About CAFF”).</p> <p>Based on the objectives and stated beneficiaries of each network in which an organization holds member status, a value of 1 in the “local” and/or “national showcase” column reflects the communities directly or indirectly impacted as a result of an organization’s network membership.</p>	1	1

8	<p><i>Promotion of Arts and Culture Colleagues</i></p> <p>Thanks to their established presence within the Ottawa cultural environment, professional theatre organizations help support other cultural entities’ activities. As such, this indicator considers whether Ottawa-based professional English-language theatre organizations “showcase” local cultural entities, national entities, or a combination of both local and national cultural producers in any promotional activity <i>excluding</i> theatrical productions, presentations, and co-productions. Examples of promotional activities considered within this indicator include offering ad space in show programs, jointly developing events, and facilitating financial or in-kind donations and sponsorships.</p> <p>A value of 1 in either the “local” or “national” column indicates that the Ottawa-based theatre organization in question promoted one or more local and/or nonlocal cultural entities in 2018.</p>	1	0
9	<p><i>Willful Association and Community</i></p> <p>Social media (Facebook, Twitter, and Instagram) posts provide insight into the relationships purposefully cultivated by Ottawa-based theatre organizations. <i>Excluding</i> those regarding shows programmed as part of an organization’s 2018 offerings, social media posts serve to showcase artistic activities involving local or nonlocal theatre practitioners while simultaneously allowing organizations to cultivate relationships with existing or potential co-production or presentation partners. In addition, organizations may employ social media as a tool for communicating and fostering relationships with geographically diverse artists and audiences.</p> <p>Any non-zero number of posts promoting Ottawa-based practitioners or performances neither produced nor presented by the organization in question necessitates a value of 1 in the “local showcase” column. Conversely, a non-zero number of posts advocating for externally sourced performances or practitioners warrants a value of 1 in the “national showcase” column.</p>	1	1
<p>Subtotal for Perceived Local-National Showcase Orientation</p>		<p>Local</p>	<p>National</p>
		<p>8/9</p>	<p>5/9</p>

Practiced Local-National Showcase Orientation			
Artistic Offerings			
10	<i>Source of Play Texts Produced by the Organization</i>		
	<p>The process of selecting and producing a play text positions theatre organizations as direct showcases of the local and/or nonlocal artists involved in the script’s development.</p> <p>Reflecting the three most common production-script relationships, the geographic origin of a play text is determined according to one of three sets of criteria. The geographic origin of new texts depends on the “home” of the playwright(s) and location where the text underwent the majority of its development. Adaptions or translations of existing texts are classified according to where the development (writing, translation, dramaturgy, etc.) process transpired and unmodified productions of existing scripts are classified according to the playwright’s artistic hometown and location of the script’s premier.</p> <p>A value of 1 in the “local showcase” column signifies that the play text(s) produced by an organization in 2018 involved at least one Ottawa-based artist in the development process. Meanwhile, play texts developed by non-Ottawa artists generate a value of 1 in the “national showcase” column and play texts developed by both local and nonlocal artists signal a state of hybridity with a value of 1 appearing in both columns.</p>	1	0

Practitioner Presence			
11	<i>Local and/or National Theatre Artists/Practitioners in Productions</i>		
	<p>According to the Canada Council for the Arts, theatrical production activities must be “rooted in” and reflective of the communities with which they engage (“Artistic Institutions”). As the Canada Council considers both arts producers and consumers members of the “local arts community,” organizations may utilize the inherent localness of theatrical productions to cultivate “local showcase” identities based not on local arts practitioner engagement, but on the exhibition of nonlocal arts practitioners for the benefit of local arts consumers. To prevent a reliance on such assumptions when assessing showcase identities, Indicator 11 therefore evaluates the primary employment location of all practitioners involved in theatrical productions.</p> <p>Should a theatre organization engage local theatre artists or practitioners <i>excluding</i> full and part-time administrative/programming staff in its 2018 production activities, a 1 appears in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any production activities similarly earns the organization a value of 1 in the “national showcase” column. Practitioners without a clear geographic origin are excluded from analysis.</p>	1	1

12	<i>Local and/or National Theatre Artists/Practitioners in Curated Presentations</i>		
	<p>To fully embrace the city’s role as the national capital, municipal cultural planning documents encourage Ottawa-based theatre organizations to present performances which highlight the country’s wealth of artistic talent (Arts and Heritage 6). These same documents simultaneously encourage Ottawa-based theatre organizations to present performances developed by other local arts organizations so as to emphasize uniquely local cultural assets (“Arts Plan” 7, 12-3, 27 31). This indicator therefore analyzes the presence or absence of Ottawa-based practitioners in curated theatrical presentations to comment on organizations’ proven commitment to acting as showcases of local and/or national cultural producers when actively selecting presentations.</p> <p>Organizations engaging local theatre artists or professionals <i>excluding</i> full and part-time administrative/programming staff in their curated presentation activities receive a one in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any curated presentation activities similarly earns organizations a value of one in the “national showcase” column. Practitioners without a clear geographic origin are again excluded from analysis.</p>	0	0

13	<i>Local and/or National Theatre Artists/Practitioners in Non-Curated Presentations</i>		
	<p>Unlike curated theatrical presentations which require organizations to directly select productions or producing companies, organizations have little-to-no say in the performances offered through non-curated presentations and may instead facilitate non-curated presentations to benefit the producer(s), local arts consumers and other stakeholders, and/or the presenter.</p> <p>Ottawa’s municipal cultural plans indicate that venue accessibility for Ottawa-based producers marks a key indicator in the city’s move towards local-oriented artistic showcase hybridity (“Arts Plan” iii, Arts and Heritage 19). The presence or absence of local and/or national theatre producers in venue rentals and other non-curated presentations therefore provides valuable insight into organizations’ proven dedication to serving as showcases both for and of Ottawa-based theatre stakeholders.</p> <p>If the non-curated presentation(s) offered by the chosen theatre organization involve one or more Ottawa-based theatre practitioners, a value of 1 appears in the “local showcase” column. In contrast, a value of 1 in the second column indicates the involvement of one or more nonlocal theatre practitioners. As with pervious indicators, practitioners without a clear geographic origin are excluded from analysis.</p>	1	0
14	<i>Theatre Artists and Practitioners in Residence</i>		
	<p>Residency programs and internship opportunities allow theatre organizations to aid in the development of emerging or recognized theatre practitioners while simultaneously “showcasing” the talent and potential of any resident practitioners. Hence, the region from which any residents and/or interns originate provides insight into the local and/or national showcase identity cultivated by the given theatre organization. Although full and part-time staff may be considered “resident artists,” they are excluded from analysis as their artistic contributions are inherently showcased by the organization.</p> <p>Any non-zero number of residencies or intern positions held by Ottawa-based practitioners or artists necessitates a value of 1 in the “local showcase” column while a non-zero number of resident and/or intern positions occupied by externally sourced artists or practitioners indicates the organization’s intention to serve as a national showcase and earns a value of 1 in the second column.</p>	0	0

15	<i>Leadership of Workshops Offered by the Organization</i>		
	<p>Workshops offered by Ottawa’s professional English-language theatre organizations present enrichment opportunities for local arts producers and consumers alike. Depending on the content and objectives of workshops or similar development activities, organizations may elect to involve exclusively local, exclusively national, or both local and national arts practitioners as instructors. As these instructors actively “showcase” knowledge reflective of their own communities for the benefit of the Ottawa arts community, the geographic origin of instructors demonstrates organizations’ position on the local-national continuum when exhibiting theatre practitioners for the direct benefit of local arts stakeholders.</p> <p>Should a workshop or other development event hosted, facilitated, or developed by an Ottawa-based theatre organization feature one or more local instructors, a value of 1 appears in the “local showcase” column. Similarly, workshops led by one or more nonlocal instructors earn the organization a 1 for “national showcase” undertakings. Unlike indicators 11-14, workshops led by theatre practitioners employed by the organization in question are included in the analysis as they contribute to the local arts ecosystem both through their work with the chosen organization and as independent theatre practitioners.</p>	0	0
Subtotal for Practiced Local-National Showcase Orientation		Local	National
		3/6	1/6
Total for a Company of Fools		11/15	6/15
Percent Local Showcase vs. Percent National Showcase		65%	35%

Note: Citations for all information referenced in the second column of this appendix can be found under the “Primary Sources” heading of the works cited. In the works cited, each citation appears as [Roman Numeral]. [MLA citation]. Finally, it must be stated that although each roman numeral corresponds to a single primary source, sources may be referenced several times in this appendix and others.

Appendix 5: Odyssey Theatre Data Sheet

Odyssey Theatre		Relevant Data
Perceived Local-National Showcase Orientation		
Self-Described Showcase Identity		
1	<i>Mission or Mandate, Vision, and Values</i>	
	<p>The mission or mandate, vision, and values of a theatre organization illustrate the entity’s intended beneficiaries and resulting desired identity as a local, national, or hybrid artistic showcase.</p> <p>Statements including the word “local” or suggesting that an organization’s operations directly impact Ottawa-based arts stakeholders correspond to a score of 1 in the “local showcase” column. Conversely, statements featuring the words “national,” “Canadian,” or any permutations thereof earn the organization a score of one in the “national showcase” column. Should an organization explicitly state or imply a dedication to both local and nonlocal arts stakeholders, then a 1 may be awarded in both columns to signify a hybrid showcase state.</p> <p>As the expression “artistic showcase” refers to an entity whose operations highlight the work of theatre practitioners (showcase <i>of</i>) and/or engage or otherwise benefit audiences and other arts consumers (showcase <i>for</i>), organizations may receive a score of 1 for the presence of statements directed towards either stakeholder group.</p>	<p>Odyssey Theatre “is dedicated to creating original plays and groundbreaking adaptations of international works in [their] form of theatre” (LI). The company additionally strives “to serve as a creative matrix to support, educate and mentor new and established Canadian artists in [the] field” (LI).</p> <p>Odyssey Theatre “produces innovative, exciting and unique theatre in Canada. It also supports local and Canadian artists, the development of new plays and outreach for youth in [the Ottawa] community” (LII). The company also aims to “[n]urture artists and help develop Ottawa’s theatre community through New Play Creation, Artist Training, and Youth Programs” (LI).</p> <p>Finally, Odyssey Theatre cites its designation as a “key organization” by the Ontario Arts Council as a marker that Odyssey has a “significant impact on: the art form, the artists, their audiences and their community” (LIII).</p> <p>When considered in conjunction, these organizational objectives and titles frame Odyssey Theatre as a self-identified “hybrid” artistic showcase dedicated to serving both local and nonlocal arts stakeholders.</p>
Examples of primary sources containing relevant information: Official website(s) of the organization, Registered Charity Information Return pages, social media profiles of the organization, annual reports and/or strategic plans if applicable.		

Programming Commitments		
2	<i>Programming Model</i>	
		<p>Interpreting the guidelines provided by the Canada Council for the Arts and the Department of Canadian Heritage, this indicator considers organizations’ tendencies towards producing or presenting theatrical works.</p> <p>According to the Canada Council, a production-oriented programming model indicates a preference for Ottawa-based arts stakeholders due to the necessary commitment to a local or regional community (“Artistic Institutions”). In contrast, Canadian Heritage considers a presentation-oriented programming model indicative of a predilection for exhibiting national artists and other practitioners due to the required inclusion of performances and play texts originating from one or more provinces excluding an applicant’s home province/territory (“Application Guidelines”). Thus, organizations whose 2018 programming includes a minimum of one theatrical production receive a value of 1 in the “local showcase” column while a value of 1 may appear in the “national showcase” column for organizations whose programming includes a minimum of one theatrical presentation.</p> <p>Odyssey Theatre offers one mainstage production per year as part of the Theatre Under the Stars season (LIV). Productions are developed at Odyssey Theatre and chosen scripts must be either a new text, an adaptation, or a translation. In 2018, Odyssey Theatre produced <i>Lysistrata and the Temple of Gaia</i>, a new text written by David S. Craig which ran for approximately 33 performances (LIV).</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, archived season/show programs and programming lineups, Registered Charity Information Return pages, Canada Council for the Arts grant recipient announcements, Canadian Heritage grant recipient announcements, theatre reviews and related articles.</p>		

3	<i>Co-Productions</i>
	<p>Co-productions enable theatre organizations to exhibit and benefit from the artistic assets of other creative entities. Here, value assignments reflect the geographic origin(s) of co-production partners. Organizations who co-produced with one or more Ottawa-based partners during 2018 secure a value of 1 in the “local” column. Likewise, co-productions involving one or more non-Ottawa partners necessitate a 1 in the “national” column. Any combination of local and nonlocal partners earns the given organization a 1 in both columns while an absence of co-productions earns a 0 in both columns.</p> <p>Notably, only performances which include the select Ottawa-based theatre organization as an “active” co-producer qualify for this category.²⁵ Should the select Ottawa-based theatre organization function as an inactive co-producer, the performances are instead categorized as a presentation and evaluated as part of indicator two.</p> <p style="text-align: center;">N/A</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, archived season/show programs and programming lineups, theatre reviews and related articles.</p>	

²⁵ For an organization to be considered an “active” co-producer, it must contribute substantial “creative, financial and human resources” (“co-production”) to an artistic project.

4	<i>Geographic Region(s) Served</i>
	<p>Ottawa’s municipal cultural development plans recognize the geographic region(s) served by an artistic showcase as a defining characteristic of the entity, noting that artistic showcases contribute extensively to community vitality (Arts and Heritage 10; “Arts Plan” 6, 12, 31). As an independent municipality, the city of Ottawa and all arts organizations operating within must enrich the lives of local populations. Simultaneously, the city’s role as Canada’s capital encourages all Ottawa-based arts organizations to entertain audiences from across Canada.</p> <p>Thus, the LNHS Scorecard assesses each organization’s self-stated stakeholders and 2018 performance locations to determine the communities for whom an organization serves as a showcase.</p> <p>Because all Ottawa-based professional English-language theatre organizations engage in regular performance activities within city limits, each receives a baseline value of 1 in the “local showcase” column. If a select organization had a hand in and received credit for developing, producing, or co-producing any performance which took to the stage outside of Ottawa during 2018, the organization receives an additional value of 1 in the “national showcase” column.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, Registered Charity Information Return pages, social media profiles of the organization, archived show programs and programming lineups, annual reports and/or strategic plans if applicable.</p>	

5	<i>Location for the Premier of Scripts and/or Productions in Development</i>	
	<p>Building upon indicator four, this marker examines whether the intended and actual premier locations of play texts and/or productions listed as “in development” in 2018 appear localized to Ottawa or whether premiers occurred elsewhere during the year.</p> <p>Presenting houses without any play development programs automatically accrue a score of 0 in both columns. If an organization explicitly states their intention to premier a script or production in Ottawa <i>or</i> if the organization’s self-description and ideal audience implies a preference for local premiers, the organization receives a 1 in the “local showcase” column. Conversely, explicit or implied non-Ottawa premiers earn organizations a 1 in the “national showcase” column. Hybridity (meaning a value of 1 in both columns) reflects an organization’s intention to premier a minimum of one script and/or production both in Ottawa and outside city limits.</p>	<p>Odyssey Theatre’s New Play Creation program is “geared towards creating works for Odyssey’s stage” (LVI). Because the organization does not appear to have toured productions outside of Ottawa in 2018, it can be concluded that Ottawa is the intended premiere location for new texts in development.</p> <p>As an example of this preference in practice, Odyssey Theatre’s Artistic Director travelled to Sri Lanka to work and train with the Sri Lankan State Dance Ensemble in 2018 (LVII). The purpose of this trip was to collaborate on a new work to be presented in Ottawa called <i>The Blue Demon</i> (LVIII). Although the organization regards this production as highly innovative and an important contribution to the art form (LVIII), the organization does not appear to have any intentions to tour the show elsewhere; further emphasizing the organization’s role as a showcase for Ottawa-based arts producers and consumers.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, archived season/show programs and programming lineups, annual reports and/or strategic plans if applicable.</p>		

Financial Support for Theatre Practitioners		
6	<i>Grants or Other Financial Assistance Given</i>	
		<p>To support the work of geographically diverse theatre practitioners, many Ottawa-based professional theatre organizations offer grants or other financial support programs benefiting theatre artists or other professional practitioners. When selecting funding recipients, organizations often assess the demographic identity, intended audience, or location of applicants. Specifying the community or communities that applicants must represent in this way enables organizations to position themselves as supporters of those same communities.</p> <p>This indicator therefore classifies organizations as local and/or national artistic showcases according to geographic communities indicated as potential beneficiaries in each organization’s recipient selection criteria.</p> <p>A value of 1 under “local showcase” indicates that the given organization specifies a commitment to the Ottawa theatre ecosystem in its selection criteria while a value of 1 in the “national showcase” column suggests that selection criteria favour nonlocal communities. A value of 1 may appear in both columns if criteria specify a commitment to both local and national communities. Finally, a 0 appears in both columns if the given criteria do not emphasize any geographic community.</p> <p>Odyssey Theatre serves as a recommender for the Ontario Arts Council’s Recommender Grants for Theatre Creators program. The organization’s priority as a recommender is for projects that “incorporate a discipline related to masked theatre” (LIX) rather than practitioners hailing from a specific region (LX). Due to the lack of specificity regarding geographic communities supported by funding recipients in the given selection criteria any funds awarded through Odyssey Theatre’s recommendations must be discounted from the scoring process.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, Registered Charity Information Return pages, grant criteria prepared by funding bodies (e.g., Ontario Arts Council), annual reports and/or financial statements if applicable.</p>		

Relationships	
7	<p><i>Professional Network Membership</i></p> <p>Membership in or support of a formal network or association speaks to local or national leanings as each entity provides tangible and intangible benefits for one or more distinct communities. While service organizations like the Ottawa Arts Council operate with the intention of bettering Ottawa’s local arts community (“Our Impact”), the Canadian Association of Fringe Festivals serves the geographically diverse audiences and artists involved in the Fringe Festival community (“About CAFF”).</p> <p>Based on the objectives and stated beneficiaries of each network in which an organization holds member status, a value of 1 in the “local” and/or “national showcase” column reflects the communities directly or indirectly impacted as a result of an organization’s network membership.</p>
	<p>Affiliate member of PACT (LXI). As affiliate members, organizations have access to the same “supportive network of [their] peers from coast to coast to coast” as regular members (XII). This network allows member organizations to draw resources, knowledge, practitioners, and performances among other benefits from other member organizations. In this regard, PACT membership stands to benefit both local and national arts communities.</p> <p>Part of the PACT “Brokers” SuperCaucus and “summer” (XV) caucus. PACT caucuses function similarly to the regular membership in that organizations are connected with other organizations who “self-identify as being similar in mandate or artistic practice” (XVI). Caucuses are not limited by geographic origin and so it is expected that membership in such a network would enable Odyssey Theatre to showcase for local arts consumers using a mix of local and nonlocal materials and practitioners.</p> <p>Member of PACT Region 4 - Ontario, outside of Toronto network (XIII). Like regular membership, regional membership connects organizations with their peers in a similar geographic area to facilitate meaningful exchanges and collaboration. Membership in this regional network potentially enables Odyssey to showcase for local stakeholders and serve as a showcase of nonlocal practitioners hailing from other Ontario communities.</p> <p>Member of the Ottawa Arts Council (LXII). Though primarily dedicated to serving Ottawa’s arts organizations and broader arts</p>

		<p>community through Ottawa-oriented grant programs, awards, training and professional development opportunities, and advocacy work, the Ottawa Arts Council also “collaborates with local, provincial and federal advocacy organizations in support of the broader arts sector” (LXIII). Association with this entity therefore suggests that Odyssey Theatre would benefit both local and nonlocal communities with a preference for benefitting local stakeholders.</p> <p>Member of the Volunteer Ottawa network (XVII). Organizations serving as members of Volunteer Ottawa are committed to providing a range of “valued services” to members of the Ottawa community (XVIII) as both showcases for and of local stakeholders. For theatre organizations, this entails providing affordable access to the arts and engaging Ottawa-based emerging practitioners among other benefits for the local community.</p>
<p>Examples of primary sources containing relevant information: Official websites of professional networks, social media/blog posts by the organization, reports prepared by community organizations, social media posts made by community members directed towards the chosen organization, annual reports prepared by professional networks if applicable.</p>		

8	<i>Promotion of Arts and Culture Colleagues</i>	
	<p>Thanks to their established presence within the Ottawa cultural environment, professional theatre organizations help support other cultural entities' activities. As such, this indicator considers whether Ottawa-based professional English-language theatre organizations "showcase" local cultural entities, national entities, or a combination of both local and national cultural producers in any promotional activity <i>excluding</i> theatrical productions, presentations, and co-productions. Examples of promotional activities considered within this indicator include offering ad space in show programs, jointly developing events, and facilitating financial or in-kind donations and sponsorships.</p> <p>A value of 1 in either the "local" or "national" column indicates that the Ottawa-based theatre organization in question promoted one or more local and/or nonlocal cultural entities in 2018.</p>	<p>Odyssey Theatre's annual "Solstice and Stories" fundraiser featured two Ottawa-based storytellers/songwriters (LXIV). During "Solstice and Stories," Odyssey also partnered with and promoted a number of local bakeries, catering companies, and artisans – all of whom fall under the City of Ottawa's extended definition of culture (LXV, LXVI).</p> <p>Throughout 2018, Odyssey Theatre worked to further promote Ottawa-based theatre and performing arts organizations by including gift cards to the National Arts Centre, The Gladstone Theatre, and Shenkman Arts Centre as raffle prizes (LXVII).</p> <p>Odyssey partners annually with the Ottawa-based Le Cordon Bleu's Signatures restaurant to provide a picnic menu inspired by that year's Theatre Under the Stars season (LXVIII).</p> <p>Finally, Odyssey Theatre teamed up with the nonlocal St. Lawrence Shakespeare Festival to offer the "416 play pass". This pass allows audience members to attend performances by both Odyssey and the St. Lawrence Shakespeare festival at a discounted price (LXIX), thus encouraging Shakespeare fans from the Ottawa area to visit Eastern Ontario and vice-versa.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, archived season/show programs, social media/blog posts by the organization, social media posts made by other arts and culture entities directed towards the chosen organization, event or fundraiser programs if applicable.</p>		

9	<i>Willful Association & Community</i>	
	<p>Social media (Facebook, Twitter, and Instagram) posts provide insight into the relationships purposefully cultivated by Ottawa-based theatre organizations. <i>Excluding</i> those regarding shows programmed as part of an organization’s 2018 offerings, social media posts serve to showcase artistic activities involving local or nonlocal theatre practitioners while simultaneously allowing organizations to cultivate relationships with existing or potential co-production or presentation partners. In addition, organizations may employ social media as a tool for communicating and fostering relationships with geographically diverse artists and audiences.</p> <p>Any non-zero number of posts promoting Ottawa-based practitioners or performances neither produced nor presented by the organization in question necessitates a value of 1 in the “local showcase” column. Conversely, a non-zero number of posts advocating for externally sourced performances or practitioners warrants a value of 1 in the “national showcase” column.</p>	<p>Social media appears a key community-building tool for Odyssey Theatre as the organization made nearly forty posts throughout 2018 showcasing other theatre organizations and encouraging Odyssey patrons to support local and nonlocal producers.</p> <p>On Facebook, Odyssey interacted with both local and nonlocal organizations, including the <i>undercurrents</i> festival (LXX), a Company of Fools (LXXII, LXXIII, LXXIV) and their Ottawa Theatre Challenge (LXXI), and the St. Lawrence Shakespeare Festival (LXXV).</p> <p>The organization’s Twitter posts appear a similarly mixed bag of interactions. Posts showcasing the work of local theatre producers include <i>undercurrents</i> (LXXVI, LXXVII, LXXVIII, LXXIX, LXXX), TACTICS (LXXXI), the Ottawa Improv Festival (LXXXII), the Ottawa Theatre Challenge (LXXXIII, LXXXIV, LXXXV, LXXXVI, LXXXVII, LXXXVIII), New Theatre Ottawa (LXXXIX, XC), the GCTC (XCI, XCII), the Youth Infringement Festival (XCIII), A Company of Fools (XCIV, XCV), and Gladstone Theatre (XCVI, XCVII) and the NAC English Theatre’s production of <i>Up To Low</i> (XCVIII).</p> <p>Odyssey Theatre appears to also support nationally sourced theatre practitioners, as evidenced by their promotion of Quebec’s STO Union at the Ottawa Fringe Festival (XCIX), the Stratford Festival (C), and several imported and local productions presented by the Ottawa Fringe Festival (CI, CII).</p>
<p>Examples of primary sources containing relevant information: Facebook, Twitter, and Instagram posts authored by the chosen theatre organization, social media posts authored by other arts and culture organizations re-posted, shared, or otherwise re-distributed by the chosen theatre organization; social media posts by other arts and culture organizations commented on by the chosen theatre organization.</p>		

Practiced Local-National Showcase Orientation

Artistic Offerings

10 | *Source of Play Texts Produced by the Organization*

The process of selecting and producing a play text positions theatre organizations as direct showcases of the local and/or nonlocal artists involved in the script’s development.

Reflecting the three most common production-script relationships, the geographic origin of a play text is determined according to one of three sets of criteria. The geographic origin of new texts depends on the “home” of the playwright(s) and location where the text underwent the majority of its development. Adaptions or translations of existing texts are classified according to where the development (writing, translation, dramaturgy, etc.) process transpired and unmodified productions of existing scripts are classified according to the playwright’s artistic hometown and location of the script’s premier.

A value of 1 in the “local showcase” column signifies that the play text(s) produced by an organization in 2018 involved at least one Ottawa-based artist in the development process. Meanwhile, play texts developed by non-Ottawa artists generate a value of 1 in the “national showcase” column and play texts developed by both local and nonlocal artists signal a state of hybridity with a value of 1 appearing in both columns.

Though developed in Odyssey Theatre’s New Play Development program, *Lysistrata and the Temple of Gaia* playwright David S. Craig hails from Toronto (LIV, CIII). The development of this script therefore earns the organization a score of 1 in both columns because of the playwright’s initial work in Toronto coupled with the subsequent assistance provided by Ottawa-based dramaturgs (LVI).

Examples of primary sources containing relevant information:
 Archived season/show programs and programming lineups, theatre reviews and related articles, individual play texts, play and/or playwright databases, personal websites of involved artists.

Practitioner Presence	
11	<i>Local and/or National Theatre Artists/Practitioners in Productions</i>
<p>According to the Canada Council for the Arts, theatrical production activities must be “rooted in” and reflective of the communities with which they engage (“Artistic Institutions”). As the Canada Council considers both arts producers and consumers members of the “local arts community,” organizations may utilize the inherent localness of theatrical productions to cultivate “local showcase” identities based not on local arts practitioner engagement, but on the exhibition of nonlocal arts practitioners for the benefit of local arts consumers. To prevent a reliance on such assumptions when assessing showcase identities, Indicator 11 therefore evaluates the primary employment location of all practitioners involved in theatrical productions.</p> <p>Should a theatre organization engage local theatre artists or practitioners <i>excluding</i> full and part-time administrative/programming staff in its 2018 production activities, a 1 appears in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any production activities similarly earns the organization a value of 1 in the “national showcase” column. Practitioners without a clear geographic origin are excluded from analysis.</p>	<p>Odyssey theatre holds general auditions in both Ottawa and Toronto each year (CDIV).</p> <p>The cast of <i>Lysistrata and the Temple of Gaia</i> features Ottawa-based practitioners such as David DaCosta and Catriona Leger (LIV) working alongside Toronto-based theatre practitioners such as Martin Julien and Natalia Gracious (LIV).</p> <p>Other Ottawa-based theatre practitioners involved with the production include Production Assistant Christine Hecker (LIV), Production Manager and Lighting Designer Graham Price (LIV), and Choreographer Lola Ryan (LIV). Excluded from analysis is the role of Primary Dramaturg, held by Artistic Director of Odyssey Theatre, Laurie Stevens (LIV).</p> <p>The production team for <i>Lysistrata</i> also includes a number of nonlocal theatre practitioners such as Set and Mask Designer Jerrard Smith (LIV), Costume Designer Lori Hickling (LIV), and Playwright, Director, Lyricist, and Choreographer David S. Craig (CIII).</p>
<p>Examples of primary sources containing relevant information: Archived season/show programs and programming lineups, theatre reviews and related articles, social media/blog posts by the organization, personal websites of individual theatre practitioners, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual theatre practitioners.</p>	

12	<i>Local and/or National Theatre Artists/Practitioners in Curated Presentations</i>	
	<p>To fully embrace the city’s role as the national capital, municipal cultural planning documents encourage Ottawa-based theatre organizations to present performances which highlight the country’s wealth of artistic talent (Arts and Heritage 6). These same documents simultaneously encourage Ottawa-based theatre organizations to present performances developed by other local arts organizations so as to emphasize uniquely local cultural assets (“Arts Plan” 7, 12-3, 27 31). This indicator therefore analyzes the presence or absence of Ottawa-based practitioners in curated theatrical presentations to comment on organizations’ proven commitment to acting as showcases of local and/or national cultural producers when actively selecting presentations.</p> <p>Organizations engaging local theatre artists or professionals <i>excluding</i> full and part-time administrative/programming staff in their curated presentation activities receive a one in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any curated presentation activities similarly earns organizations a value of one in the “national showcase” column. Practitioners without a clear geographic origin are again excluded from analysis.</p>	<p>Odyssey Theatre’s 2018 “Solstice and Stories” fundraiser featured two Ottawa-based storytellers/songwriters selected by Odyssey Theatre to perform at the event (LXIV). Due to neither performer working in theatre and the event’s status as a fundraiser rather than part of Odyssey’s programming, this event is classified as a promotional activity rather than a presentation. Odyssey Theatre consequently receives a score of 0 in both the “local showcase” and “national showcase” columns.</p>
<p>Examples of primary sources containing relevant information: Archived season/show programs and programming lineups, theatre reviews and related articles, social media/blog posts by the organization, personal websites of individual theatre practitioners, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual theatre practitioners, official website(s) of third-party producers presented by the organization.</p>		

13	<i>Local and/or National Theatre Artists/Practitioners in Non-Curated Presentations</i>	
	<p>Unlike curated theatrical presentations which require organizations to directly select productions or producing companies, organizations have little-to-no say in the performances offered through non-curated presentations and may instead facilitate non-curated presentations to benefit the producer(s), local arts consumers and other stakeholders, and/or the presenter.</p> <p>Ottawa’s municipal cultural plans indicate that venue accessibility for Ottawa-based producers marks a key indicator in the city’s move towards local-oriented artistic showcase hybridity (“Arts Plan” iii, Arts and Heritage 19). The presence or absence of local and/or national theatre producers in venue rentals and other non-curated presentations therefore provides valuable insight into organizations’ proven dedication to serving as showcases both for and of Ottawa-based theatre stakeholders.</p> <p>If the non-curated presentation(s) offered by the chosen theatre organization involve one or more Ottawa-based theatre practitioners, a value of 1 appears in the “local showcase” column. In contrast, a value of 1 in the second column indicates the involvement of one or more nonlocal theatre practitioners. As with pervious indicators, practitioners without a clear geographic origin are excluded from analysis.</p>	<p>N/A</p>
<p>Examples of primary sources containing relevant information: Archived season/show programs and programming lineups, theatre reviews and related articles, social media/blog posts by the organization, personal websites of individual theatre practitioners, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual theatre practitioners, official website(s) of third-party producers presented by the organization.</p>		

14	<i>Theatre Artists and Practitioners in Residence</i>
	<p>Residency programs and internship opportunities allow theatre organizations to aid in the development of emerging or recognized theatre practitioners while simultaneously “showcasing” the talent and potential of any resident practitioners. Hence, the region from which any residents and/or interns originate provides insight into the local and/or national showcase identity cultivated by the given theatre organization. Although full and part-time staff may be considered “resident artists,” they are excluded from analysis as their artistic contributions are inherently showcased by the organization.</p> <p>Any non-zero number of residencies or intern positions held by Ottawa-based practitioners or artists necessitates a value of 1 in the “local showcase” column while a non-zero number of resident and/or intern positions occupied by externally sourced artists or practitioners indicates the organization’s intention to serve as a national showcase and earns a value of 1 in the second column.</p> <p><i>Lysistrata and the Temple of Gaia</i> was written and directed by Toronto resident David S. Craig (LIV, CIII). As this play was included as part of Odyssey Theatre’s New Play Development program, Craig is here considered an artist in residence. Based on the information available on Odyssey’s website, it is unclear whether the organization had any other playwrights in residence during 2018.</p> <p>Odyssey Theatre also boasts two Ottawa-based resident dramaturgs, Janet Irwin and Eleanor Crowder (LIV, LVI). These artists hold longstanding contracts with Odyssey theatre and are considered permanent members of the Odyssey company (LIV, LVI), hence their exclusion from analysis.</p> <p>Throughout the latter half of 2018 and into 2019, Ottawa-based theatre practitioner Madeleine Hall served as Odyssey Theatre’s Artistic Direction intern (CIV), thus earning the organization a score indicative of both local and national showcasing.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, personal websites of individual residents or interns, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual residents or interns, grant result media releases from funding bodies.</p>	

15	<i>Leadership of Workshops Offered by the Organization</i>	
	<p>Workshops offered by Ottawa’s professional English-language theatre organizations present enrichment opportunities for local arts producers and consumers alike. Depending on the content and objectives of workshops or similar development activities, organizations may elect to involve exclusively local, exclusively national, or both local and national arts practitioners as instructors. As these instructors actively “showcase” knowledge reflective of their own communities for the benefit of the Ottawa arts community, the geographic origin of instructors demonstrates organizations’ position on the local-national continuum when exhibiting theatre practitioners for the direct benefit of local arts stakeholders.</p> <p>Should a workshop or other development event hosted, facilitated, or developed by an Ottawa-based theatre organization feature one or more local instructors, a value of 1 appears in the “local showcase” column. Similarly, workshops led by one or more nonlocal instructors earn the organization a 1 for “national showcase” undertakings. Unlike indicators 11-14, workshops led by theatre practitioners employed by the organization in question are included in the analysis as they contribute to the local arts ecosystem both through their work with the chosen organization and as independent theatre practitioners.</p>	<p>When works from the New Play Creation program are nearing completion, Odyssey organizes and finances a workshop or series of workshops with thematic similarities to the play (LVI). While the Odyssey Theatre website suggests that workshops are led by both local theatre practitioners and imported artists specializing in mask or physical theatre (CV, CVI), information regarding workshops offered in 2018 is not available. As such, this information is not considered during the scoring process.</p> <p>Alongside the Ottawa Fringe Festival, the Culture Intersection group, and the IPAA, Odyssey Theatre co-hosted an information session dedicated to encouraging collaborations between Ottawa-based theatre organizations and Indigenous artists from Ottawa and beyond (CVII). The discussion and roundtable leaders involved with this event included theatre practitioners, Indigenous Knowledge keepers, and community representatives from Ottawa, Quebec, and other regions of Ontario (CVII).</p>
<p>Examples of primary sources containing relevant information: Archived event programs, official website(s) of the organization, social media/blog posts by the organization, personal websites of workshop facilitators, annual reports if applicable.</p>		

Appendix 6: Odyssey Theatre Scorecard

Odyssey Theatre		Local Showcase	National Showcase
Perceived Local-National Showcase Orientation			
Self-Described Showcase Identity			
1	<i>Mission or Mandate, Vision, and Values</i>		
	<p>The mission or mandate, vision, and values of a theatre organization illustrate the entity’s intended beneficiaries and resulting desired identity as a local, national, or hybrid artistic showcase.</p> <p>Statements including the word “local” or suggesting that an organization’s operations directly impact Ottawa-based arts stakeholders correspond to a score of 1 in the “local showcase” column. Conversely, statements featuring the words “national,” “Canadian,” or any permutations thereof earn the organization a score of one in the “national showcase” column. Should an organization explicitly state or imply a dedication to both local and nonlocal arts stakeholders, then a 1 may be awarded in both columns to signify a hybrid showcase state.</p> <p>As the expression “artistic showcase” refers to an entity whose operations highlight the work of theatre practitioners (showcase <i>of</i>) and/or engage or otherwise benefit audiences and other arts consumers (showcase <i>for</i>), organizations may receive a score of 1 for the presence of statements directed towards either stakeholder group.</p>	1	1

Programming Commitments			
2	<i>Programming Model</i>		
	<p>Interpreting the guidelines provided by the Canada Council for the Arts and the Department of Canadian Heritage, this indicator considers organizations’ tendencies towards producing or presenting theatrical works.</p> <p>According to the Canada Council, a production-oriented programming model indicates a preference for Ottawa-based arts stakeholders due to the necessary commitment to a local or regional community (“Artistic Institutions”). In contrast, Canadian Heritage considers a presentation-oriented programming model indicative of a predilection for exhibiting national artists and other practitioners due to the required inclusion of performances and play texts originating from one or more provinces excluding an applicant’s home province/territory (“Application Guidelines”). Thus, organizations whose 2018 programming includes a minimum of one theatrical production receive a value of 1 in the “local showcase” column while a value of 1 may appear in the “national showcase” column for organizations whose programming includes a minimum of one theatrical presentation.</p>	1	0
3	<i>Co-Productions</i>		
	<p>Co-productions enable theatre organizations to exhibit and benefit from the artistic assets of other creative entities. Here, value assignments reflect the geographic origin(s) of co-production partners. Organizations who co-produced with one or more Ottawa-based partners during 2018 secure a value of 1 in the “local” column. Likewise, co-productions involving one or more non-Ottawa partners necessitate a 1 in the “national” column. Any combination of local and nonlocal partners earns the given organization a 1 in both columns while an absence of co-productions earns a 0 in both columns.</p> <p>Notably, only performances which include the select Ottawa-based theatre organization as an “active” co-producer qualify for this category.²⁶ Should the select Ottawa-based theatre organization function as an inactive co-producer, the performances are instead categorized as a presentation and evaluated as part of indicator two.</p>	0	0

²⁶ For an organization to be considered an “active” co-producer, it must contribute substantial “creative, financial and human resources” (“co-production”) to an artistic project.

4	<i>Geographic Region(s) Served</i>		
	<p>Ottawa’s municipal cultural development plans recognize the geographic region(s) served by an artistic showcase as a defining characteristic of the entity, noting that artistic showcases contribute extensively to community vitality (Arts and Heritage 10; “Arts Plan” 6, 12, 31). As an independent municipality, the city of Ottawa and all arts organizations operating within must enrich the lives of local populations. Simultaneously, the city’s role as Canada’s capital encourages all Ottawa-based arts organizations to entertain audiences from across Canada.</p> <p>Thus, the LNHS Scorecard assesses each organization’s self-stated stakeholders and 2018 performance locations to determine the communities for whom an organization serves as a showcase.</p> <p>Because all Ottawa-based professional English-language theatre organizations engage in regular performance activities within city limits, each receives a baseline value of 1 in the “local showcase” column. If a select organization had a hand in and received credit for developing, producing, or co-producing any performance which took to the stage outside of Ottawa during 2018, the organization receives an additional value of 1 in the “national showcase” column.</p>	1	0
5	<i>Location for the Premier of Scripts and/or Productions in Development</i>		
	<p>Building upon indicator four, this marker examines whether the intended and actual premier locations of play texts and/or productions listed as “in development” in 2018 appear localized to Ottawa or whether premiers occurred elsewhere during the year.</p> <p>Presenting houses without any play development programs automatically accrue a score of 0 in both columns. If an organization explicitly states their intention to premier a script or production in Ottawa <i>or</i> if the organization’s self-description and ideal audience implies a preference for local premiers, the organization receives a 1 in the “local showcase” column. Conversely, explicit or implied non-Ottawa premiers earn organizations a 1 in the “national showcase” column. Hybridity (meaning a value of 1 in both columns) reflects an organization’s intention to premier a minimum of one script and/or production both in Ottawa and outside city limits.</p>	1	0

Financial Support for Theatre Practitioners			
6	<i>Grants or Other Financial Assistance Given</i>		
	<p>To support the work of geographically diverse theatre practitioners, many Ottawa-based professional theatre organizations offer grants or other financial support programs benefiting theatre artists or other professional practitioners. When selecting funding recipients, organizations often assess the demographic identity, intended audience, or location of applicants. Specifying the community or communities that applicants must represent in this way enables organizations to position themselves as supporters of those same communities. This indicator therefore classifies organizations as local and/or national artistic showcases according to geographic communities indicated as potential beneficiaries in each organization's recipient selection criteria.</p> <p>A value of 1 under "local showcase" indicates that the given organization specifies a commitment to the Ottawa theatre ecosystem in its selection criteria while a value of 1 in the "national showcase" column suggests that selection criteria favour nonlocal communities. A value of 1 may appear in both columns if criteria specify a commitment to both local and national communities. Finally, a 0 appears in both columns if the given criteria do not emphasize any geographic community.</p>	0	0
Relationships			
7	<i>Professional Network Membership</i>		
	<p>Membership in or support of a formal network or association speaks to local or national leanings as each entity provides tangible and intangible benefits for one or more distinct communities. While service organizations like the Ottawa Arts Council operate with the intention of bettering Ottawa's local arts community ("Our Impact"), the Canadian Association of Fringe Festivals serves the geographically diverse audiences and artists involved in the Fringe Festival community ("About CAFF").</p> <p>Based on the objectives and stated beneficiaries of each network in which an organization holds member status, a value of 1 in the "local" and/or "national showcase" column reflects the communities directly or indirectly impacted as a result of an organization's network membership.</p>	1	1

8	<p><i>Promotion of Arts and Culture Colleagues</i></p> <p>Thanks to their established presence within the Ottawa cultural environment, professional theatre organizations help support other cultural entities’ activities. As such, this indicator considers whether Ottawa-based professional English-language theatre organizations “showcase” local cultural entities, national entities, or a combination of both local and national cultural producers in any promotional activity <i>excluding</i> theatrical productions, presentations, and co-productions. Examples of promotional activities considered within this indicator include offering ad space in show programs, jointly developing events, and facilitating financial or in-kind donations and sponsorships.</p> <p>A value of 1 in either the “local” or “national” column indicates that the Ottawa-based theatre organization in question promoted one or more local and/or nonlocal cultural entities in 2018.</p>	1	1
9	<p><i>Willful Association and Community</i></p> <p>Social media (Facebook, Twitter, and Instagram) posts provide insight into the relationships purposefully cultivated by Ottawa-based theatre organizations. <i>Excluding</i> those regarding shows programmed as part of an organization’s 2018 offerings, social media posts serve to showcase artistic activities involving local or nonlocal theatre practitioners while simultaneously allowing organizations to cultivate relationships with existing or potential co-production or presentation partners. In addition, organizations may employ social media as a tool for communicating and fostering relationships with geographically diverse artists and audiences.</p> <p>Any non-zero number of posts promoting Ottawa-based practitioners or performances neither produced nor presented by the organization in question necessitates a value of 1 in the “local showcase” column. Conversely, a non-zero number of posts advocating for externally sourced performances or practitioners warrants a value of 1 in the “national showcase” column.</p>	1	1
<p>Subtotal for Perceived Local-National Showcase Orientation</p>		<p>Local</p>	<p>National</p>
		<p>7/9</p>	<p>4/9</p>

Practiced Local-National Showcase Orientation

Artistic Offerings

10	<i>Source of Play Texts Produced by the Organization</i>		
	<p>The process of selecting and producing a play text positions theatre organizations as direct showcases of the local and/or nonlocal artists involved in the script’s development.</p> <p>Reflecting the three most common production-script relationships, the geographic origin of a play text is determined according to one of three sets of criteria. The geographic origin of new texts depends on the “home” of the playwright(s) and location where the text underwent the majority of its development. Adaptions or translations of existing texts are classified according to where the development (writing, translation, dramaturgy, etc.) process transpired and unmodified productions of existing scripts are classified according to the playwright’s artistic hometown and location of the script’s premier.</p> <p>A value of 1 in the “local showcase” column signifies that the play text(s) produced by an organization in 2018 involved at least one Ottawa-based artist in the development process. Meanwhile, play texts developed by non-Ottawa artists generate a value of 1 in the “national showcase” column and play texts developed by both local and nonlocal artists signal a state of hybridity with a value of 1 appearing in both columns.</p>	1	1

Practitioner Presence			
11	<i>Local and/or National Theatre Artists/Practitioners in Productions</i>		
	<p>According to the Canada Council for the Arts, theatrical production activities must be “rooted in” and reflective of the communities with which they engage (“Artistic Institutions”). As the Canada Council considers both arts producers and consumers members of the “local arts community,” organizations may utilize the inherent localness of theatrical productions to cultivate “local showcase” identities based not on local arts practitioner engagement, but on the exhibition of nonlocal arts practitioners for the benefit of local arts consumers. To prevent a reliance on such assumptions when assessing showcase identities, Indicator 11 therefore evaluates the primary employment location of all practitioners involved in theatrical productions.</p> <p>Should a theatre organization engage local theatre artists or practitioners <i>excluding</i> full and part-time administrative/programming staff in its 2018 production activities, a 1 appears in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any production activities similarly earns the organization a value of 1 in the “national showcase” column. Practitioners without a clear geographic origin are excluded from analysis.</p>	1	1

12	<i>Local and/or National Theatre Artists/Practitioners in Curated Presentations</i>		
	<p>To fully embrace the city’s role as the national capital, municipal cultural planning documents encourage Ottawa-based theatre organizations to present performances which highlight the country’s wealth of artistic talent (Arts and Heritage 6). These same documents simultaneously encourage Ottawa-based theatre organizations to present performances developed by other local arts organizations so as to emphasize uniquely local cultural assets (“Arts Plan” 7, 12-3, 27 31). This indicator therefore analyzes the presence or absence of Ottawa-based practitioners in curated theatrical presentations to comment on organizations’ proven commitment to acting as showcases of local and/or national cultural producers when actively selecting presentations.</p> <p>Organizations engaging local theatre artists or professionals <i>excluding</i> full and part-time administrative/programming staff in their curated presentation activities receive a one in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any curated presentation activities similarly earns organizations a value of one in the “national showcase” column. Practitioners without a clear geographic origin are again excluded from analysis.</p>	0	0

13	<i>Local and/or National Theatre Artists/Practitioners in Non-Curated Presentations</i>		
	<p>Unlike curated theatrical presentations which require organizations to directly select productions or producing companies, organizations have little-to-no say in the performances offered through non-curated presentations and may instead facilitate non-curated presentations to benefit the producer(s), local arts consumers and other stakeholders, and/or the presenter.</p> <p>Ottawa’s municipal cultural plans indicate that venue accessibility for Ottawa-based producers marks a key indicator in the city’s move towards local-oriented artistic showcase hybridity (“Arts Plan” iii, Arts and Heritage 19). The presence or absence of local and/or national theatre producers in venue rentals and other non-curated presentations therefore provides valuable insight into organizations’ proven dedication to serving as showcases both for and of Ottawa-based theatre stakeholders.</p> <p>If the non-curated presentation(s) offered by the chosen theatre organization involve one or more Ottawa-based theatre practitioners, a value of 1 appears in the “local showcase” column. In contrast, a value of 1 in the second column indicates the involvement of one or more nonlocal theatre practitioners. As with pervious indicators, practitioners without a clear geographic origin are excluded from analysis.</p>	0	0
14	<i>Theatre Artists and Practitioners in Residence</i>		
	<p>Residency programs and internship opportunities allow theatre organizations to aid in the development of emerging or recognized theatre practitioners while simultaneously “showcasing” the talent and potential of any resident practitioners. Hence, the region from which any residents and/or interns originate provides insight into the local and/or national showcase identity cultivated by the given theatre organization. Although full and part-time staff may be considered “resident artists,” they are excluded from analysis as their artistic contributions are inherently showcased by the organization.</p> <p>Any non-zero number of residencies or intern positions held by Ottawa-based practitioners or artists necessitates a value of 1 in the “local showcase” column while a non-zero number of resident and/or intern positions occupied by externally sourced artists or practitioners indicates the organization’s intention to serve as a national showcase and earns a value of 1 in the second column.</p>	1	1

15	<i>Leadership of Workshops Offered by the Organization</i>		
	<p>Workshops offered by Ottawa’s professional English-language theatre organizations present enrichment opportunities for local arts producers and consumers alike. Depending on the content and objectives of workshops or similar development activities, organizations may elect to involve exclusively local, exclusively national, or both local and national arts practitioners as instructors. As these instructors actively “showcase” knowledge reflective of their own communities for the benefit of the Ottawa arts community, the geographic origin of instructors demonstrates organizations’ position on the local-national continuum when exhibiting theatre practitioners for the direct benefit of local arts stakeholders.</p> <p>Should a workshop or other development event hosted, facilitated, or developed by an Ottawa-based theatre organization feature one or more local instructors, a value of 1 appears in the “local showcase” column. Similarly, workshops led by one or more nonlocal instructors earn the organization a 1 for “national showcase” undertakings. Unlike indicators 11-14, workshops led by theatre practitioners employed by the organization in question are included in the analysis as they contribute to the local arts ecosystem both through their work with the chosen organization and as independent theatre practitioners.</p>	1	1
Subtotal for Practiced Local-National Showcase Orientation		Local	National
		4/6	4/6
Total for Odyssey Theatre		11/15	8/15
Percent Local Showcase vs. Percent National Showcase		58%	42%

Note: Citations for all information referenced in the second column of this appendix can be found under the “Primary Sources” heading of the works cited. In the works cited, each citation appears as [Roman Numeral]. [MLA citation]. Finally, it must be stated that although each roman numeral corresponds to a single primary source, sources may be referenced several times in this appendix and others.

Appendix 7: Ottawa Fringe Festival Data Sheet

Ottawa Fringe Festival		Relevant Data
Perceived Local-National Showcase Orientation		
Self-Described Showcase Identity		
1	<i>Mission or Mandate, Vision, and Values</i>	
	<p>The mission or mandate, vision, and values of a theatre organization illustrate the entity’s intended beneficiaries and resulting desired identity as a local, national, or hybrid artistic showcase.</p> <p>Statements including the word “local” or suggesting that an organization’s operations directly impact Ottawa-based arts stakeholders correspond to a score of 1 in the “local showcase” column. Conversely, statements featuring the words “national,” “Canadian,” or any permutations thereof earn the organization a score of one in the “national showcase” column. Should an organization explicitly state or imply a dedication to both local and nonlocal arts stakeholders, then a 1 may be awarded in both columns to signify a hybrid showcase state.</p> <p>As the expression “artistic showcase” refers to an entity whose operations highlight the work of theatre practitioners (showcase <i>of</i>) and/or engage or otherwise benefit audiences and other arts consumers (showcase <i>for</i>), organizations may receive a score of 1 for the presence of statements directed towards either stakeholder group.</p>	<p>The Ottawa Fringe Festival provides “all performing artists, both emerging and established, with the opportunity to produce their work” (CVIII). Expanding upon this statement, the organization self-identifies as a showcase for both local and nonlocal artists, noting that the festival maintains a tiered quota where 50% of the available performance spots (not including Bring Your Own Venue) are reserved for local artists (CIX). The remaining performance spots are reserved for national artists (30%) and international artists (20%) (CIX).</p> <p>Notably, the organization does not identify the arts consumers intended to benefit from the festival’s operations. Instead, Ottawa Fringe reaffirms its identity as a showcase for local and (inter)national by emphasizing the organization’s dedication to offering performance venues and opportunities that are “as affordable and accessible as possible to [all] members of the [performing arts] community” (CVIII).</p> <p>Like the summer festival, Fringe’s winter <i>undercurrents</i> festival exhibits “the best original, contemporary theatre created by local, national and international artists” (CX). It is this consistent dedication to geographically varied artists that frames the Ottawa Fringe Festival as a self-identifying hybrid showcase.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, Registered Charity Information Return pages, social media profiles of the organization, annual reports and/or strategic plans if applicable.</p>		

Programming Commitments		
2	<i>Programming Model</i>	
		<p>Interpreting the guidelines provided by the Canada Council for the Arts and the Department of Canadian Heritage, this indicator considers organizations’ tendencies towards producing or presenting theatrical works.</p> <p>According to the Canada Council, a production-oriented programming model indicates a preference for Ottawa-based arts stakeholders due to the necessary commitment to a local or regional community (“Artistic Institutions”). In contrast, Canadian Heritage considers a presentation-oriented programming model indicative of a predilection for exhibiting national artists and other practitioners due to the required inclusion of performances and play texts originating from one or more provinces excluding an applicant’s home province/territory (“Application Guidelines”). Thus, organizations whose 2018 programming includes a minimum of one theatrical production receive a value of 1 in the “local showcase” column while a value of 1 may appear in the “national showcase” column for organizations whose programming includes a minimum of one theatrical presentation.</p> <p>As a festival organization, the Ottawa Fringe Festival does not produce any performances. Instead, the organization presents performances developed by third-party producers. Throughout 2018, the Ottawa Fringe Festival presented fifty-seven distinct shows as part of the summer Fringe Festival (CXI p. 5) and nine shows as part of <i>undercurrents</i> (CXII).</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, archived season/show programs and programming lineups, Registered Charity Information Return pages, Canada Council for the Arts grant recipient announcements, Canadian Heritage grant recipient announcements, theatre reviews and related articles.</p>		

3	<i>Co-Productions</i>
	<p>Co-productions enable theatre organizations to exhibit and benefit from the artistic assets of other creative entities. Here, value assignments reflect the geographic origin(s) of co-production partners. Organizations who co-produced with one or more Ottawa-based partners during 2018 secure a value of 1 in the “local” column. Likewise, co-productions involving one or more non-Ottawa partners necessitate a 1 in the “national” column. Any combination of local and nonlocal partners earns the given organization a 1 in both columns while an absence of co-productions earns a 0 in both columns.</p> <p>Notably, only performances which include the select Ottawa-based theatre organization as an “active” co-producer qualify for this category.²⁷ Should the select Ottawa-based theatre organization function as an inactive co-producer, the performances are instead categorized as a presentation and evaluated as part of indicator two.</p> <p style="text-align: center;">N/A</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, archived season/show programs and programming lineups, theatre reviews and related articles.</p>	

²⁷ For an organization to be considered an “active” co-producer, it must contribute substantial “creative, financial and human resources” (“co-production”) to an artistic project.

4	<i>Geographic Region(s) Served</i>
	<p>Ottawa’s municipal cultural development plans recognize the geographic region(s) served by an artistic showcase as a defining characteristic of the entity, noting that artistic showcases contribute extensively to community vitality (Arts and Heritage 10; “Arts Plan” 6, 12, 31). As an independent municipality, the city of Ottawa and all arts organizations operating within must enrich the lives of local populations. Simultaneously, the city’s role as Canada’s capital encourages all Ottawa-based arts organizations to entertain audiences from across Canada.</p> <p>Thus, the LNHS Scorecard assesses each organization’s self-stated stakeholders and 2018 performance locations to determine the communities for whom an organization serves as a showcase.</p> <p>Because all Ottawa-based professional English-language theatre organizations engage in regular performance activities within city limits, each receives a baseline value of 1 in the “local showcase” column. If a select organization had a hand in and received credit for developing, producing, or co-producing any performance which took to the stage outside of Ottawa during 2018, the organization receives an additional value of 1 in the “national showcase” column.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, Registered Charity Information Return pages, social media profiles of the organization, archived show programs and programming lineups, annual reports and/or strategic plans if applicable.</p>	

The Ottawa Fringe Festival operates exclusively in Ottawa, showcasing an array of local, national, and international performances for the benefit of Ottawa audiences. Although shows presented as part of the festival often tour nationally and/or internationally, the organization’s role as a presenter means that no shows travel under the Ottawa Fringe Festival banner. Consequently, Ottawa remains the sole region served by Ottawa Fringe.

Like the summer Fringe Festival, *undercurrents* takes place “in Ottawa’s downtown core” (CX). Again, the Ottawa Fringe Festival’s role as a presenter ensures that festival operations benefit Ottawa-based stakeholders.

5	<i>Location for the Premier of Scripts and/or Productions in Development</i>	
	<p>Building upon indicator four, this marker examines whether the intended and actual premier locations of play texts and/or productions listed as “in development” in 2018 appear localized to Ottawa or whether premiers occurred elsewhere during the year.</p> <p>Presenting houses without any play development programs automatically accrue a score of 0 in both columns. If an organization explicitly states their intention to premier a script or production in Ottawa <i>or</i> if the organization’s self-description and ideal audience implies a preference for local premiers, the organization receives a 1 in the “local showcase” column. Conversely, explicit or implied non-Ottawa premiers earn organizations a 1 in the “national showcase” column. Hybridity (meaning a value of 1 in both columns) reflects an organization’s intention to premier a minimum of one script and/or production both in Ottawa and outside city limits.</p>	<p>As part of the <i>undercurrents</i> Festival, the Ottawa Fringe Festival offers the “under development” new play development program which invites “local artists/collectives to work on their new creation pieces in residence at Arts Court for a year.” (CXIII) Shows developed throughout 2018 as part of this program premiered during the 2018 <i>undercurrents</i> festival, located exclusively in Ottawa (CXIV, CXV, CXVI).</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, archived season/show programs and programming lineups, annual reports and/or strategic plans if applicable.</p>		

Financial Support for Theatre Practitioners		
6	<i>Grants or Other Financial Assistance Given</i>	
		<p>To support the work of geographically diverse theatre practitioners, many Ottawa-based professional theatre organizations offer grants or other financial support programs benefiting theatre artists or other professional practitioners. When selecting funding recipients, organizations often assess the demographic identity, intended audience, or location of applicants. Specifying the community or communities that applicants must represent in this way enables organizations to position themselves as supporters of those same communities.</p> <p>This indicator therefore classifies organizations as local and/or national artistic showcases according to geographic communities indicated as potential beneficiaries in each organization’s recipient selection criteria.</p> <p>A value of 1 under “local showcase” indicates that the given organization specifies a commitment to the Ottawa theatre ecosystem in its selection criteria while a value of 1 in the “national showcase” column suggests that selection criteria favour nonlocal communities. A value of 1 may appear in both columns if criteria specify a commitment to both local and national communities. Finally, a 0 appears in both columns if the given criteria do not emphasize any geographic community.</p> <p>As a recommender for the Ontario Arts Council’s Recommender Grants for Theatre Creators program, the Ottawa Fringe Festival funds “[u]nder-represented, emerging, and new generation artists, living and creating in Ottawa” (LIX). Applications are assessed based on “artistic merit and interest, quality of the artistic process, and impact on Ottawa artists” (CXVII), thus earning the Ottawa Fringe Festival a score indicative of a local showcase identity.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, Registered Charity Information Return pages, grant criteria prepared by funding bodies (e.g., Ontario Arts Council), annual reports and/or financial statements if applicable.</p>		

Relationships	
7	<p><i>Professional Network Membership</i></p> <p>Membership in or support of a formal network or association speaks to local or national leanings as each entity provides tangible and intangible benefits for one or more distinct communities. While service organizations like the Ottawa Arts Council operate with the intention of bettering Ottawa’s local arts community (“Our Impact”), the Canadian Association of Fringe Festivals serves the geographically diverse audiences and artists involved in the Fringe Festival community (“About CAFF”).</p> <p>Based on the objectives and stated beneficiaries of each network in which an organization holds member status, a value of 1 in the “local” and/or “national showcase” column reflects the communities directly or indirectly impacted as a result of an organization’s network membership.</p>
	<p>Member of the Ottawa Arts Council (LXII). Though primarily dedicated to serving Ottawa’s arts organizations and broader arts community through Ottawa-oriented grant programs, awards, training and professional development opportunities, and advocacy work, the Ottawa Arts Council also “collaborates with local, provincial and federal advocacy organizations in support of the broader arts sector” (LXIII). Association with this entity therefore suggests that the Ottawa Fringe Festival would benefit both local and nonlocal communities with a preference for local stakeholders.</p> <p>Partner of Arts Network Ottawa (CXVIII). Arts Network Ottawa is a service organization dedicated to strengthening Ottawa’s local arts sector by providing professional development opportunities and grants for Ottawa-based arts practitioners, connecting Ottawa-based organizations, and serving as an advocate for local organizations and individual practitioners (CXIX). The Network’s focus appears steadfastly focused on providing benefit to Ottawa-based arts stakeholders, therefore suggesting that an association with the Network would help position Ottawa Fringe as a showcase both <i>for</i> and <i>of</i> Ottawa-based stakeholders.</p> <p>Member of the Canadian Association of Fringe Festivals. The CAFF helps Canadian Fringe festivals “cultivate and foster independent artistic exploration for artists and audiences [hailing from] across North America” (CXX). Members of CAFF are thought to play an important role within their communities by increasing the breadth of cultural offerings accessible to local audiences and by providing a “forum for local artists to mingle</p>

		<p>and exchange ideas with members of the national and international theatre community” (CXX). As a result, members provide benefits to both local and national arts stakeholders.</p>
<p>Examples of primary sources containing relevant information: Official websites of professional networks, social media/blog posts by the organization, reports prepared by community organizations, social media posts made by community members directed towards the chosen organization, annual reports prepared by professional networks if applicable.</p>		

8	<i>Promotion of Arts and Culture Colleagues</i>	
	<p>Thanks to their established presence within the Ottawa cultural environment, professional theatre organizations help support other cultural entities' activities. As such, this indicator considers whether Ottawa-based professional English-language theatre organizations "showcase" local cultural entities, national entities, or a combination of both local and national cultural producers in any promotional activity <i>excluding</i> theatrical productions, presentations, and co-productions. Examples of promotional activities considered within this indicator include offering ad space in show programs, jointly developing events, and facilitating financial or in-kind donations and sponsorships.</p> <p>A value of 1 in either the "local" or "national" column indicates that the Ottawa-based theatre organization in question promoted one or more local and/or nonlocal cultural entities in 2018.</p>	<p>The program for the 2018 Ottawa Fringe Festival featured advertisements for both local and nonlocal arts and culture entities. Promoting local cultural producers and associated organizations, the program included advertisements from the Ottawa School of Theatre, Odyssey Theatre, SAW Video (an Ottawa-based media arts centre), Vintage Stock Theatre (an Ottawa-based dinner theatre), The Ottawa Art Gallery, the Great Canadian Theatre Company, the Carleton University Drama Studies Program, and the University of Ottawa Theatre Department (CXI pp. 4, 8, 10, 22, 25-6, 28, 30, 35).</p> <p>In support of a nonlocal Fringe Festival, the 2018 Ottawa Fringe Festival program also included a half-page ad for the Toronto Fringe Festival (CXI p. 4).</p> <p>For their Winter Patio Party, the Ottawa Fringe Festival partnered with local craftsperson and artisan-run restaurant The Albion Rooms and Ottawa-based "culture, cuisine and couture" (CXXI p. 2) festival Chill Factor (CXXII).</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, archived season/show programs, social media/blog posts by the organization, social media posts made by other arts and culture entities directed towards the chosen organization, event or fundraiser programs if applicable.</p>		

9	<i>Willful Association & Community</i>
	<p>Social media (Facebook, Twitter, and Instagram) posts provide insight into the relationships purposefully cultivated by Ottawa-based theatre organizations. <i>Excluding</i> those regarding shows programmed as part of an organization’s 2018 offerings, social media posts serve to showcase artistic activities involving local or nonlocal theatre practitioners while simultaneously allowing organizations to cultivate relationships with existing or potential co-production or presentation partners. In addition, organizations may employ social media as a tool for communicating and fostering relationships with geographically diverse artists and audiences.</p> <p>Any non-zero number of posts promoting Ottawa-based practitioners or performances neither produced nor presented by the organization in question necessitates a value of 1 in the “local showcase” column. Conversely, a non-zero number of posts advocating for externally sourced performances or practitioners warrants a value of 1 in the “national showcase” column.</p> <p>To connect with and increase awareness of local theatre, Fringe promoted and supported the work of Bronwyn Steinberg (CXXIII), shared a recording of Right Now Tonight’s open mic performance (CXXIV), congratulated Toasted Theatre on turning two, advertised performances by Toto Too and Pierre Brault at The Gladstone Theatre (CXXV), shared the invitation to a gala raising money for the NAC Indigenous Theatre (CXXVI), promoted the Youth Infringement Festival (CXXVII, CXXVIII) and Ottawa Storytellers (CXXIX), and wished Ottawa’s Fresh Meat Festival a “happy belated opening” (CXXX) and invited Fringe followers to attend the festival (CXXXI).</p> <p>Other posts showcasing the work of local theatre practitioners or theatre organization include a post congratulating Alli Harris on winning two Prix Rideau Awards for <i>High School High</i> (CXXXII), and celebratory post congratulating GCTC on opening their 2018 season (CXXXIII).</p> <p>To keep local audiences informed of nationally sourced performances occurring in Ottawa, Ottawa Fringe reposted an announcement for four shows offered by Broadway Across Canada, including one presented by the NAC English Theatre (CXXXIV), and shared an interview discussing the NAC English Theatre’s presentation of <i>carried away on the crest of a wave</i> (CXXXV), and posted about two performances offered by Ali Hassan (CXXXVI).</p> <p>As a Fringe Festival, Ottawa Fringe supports other festivals, as evidenced by their posts inviting Ottawa-based artists to attend or participate in other festivals including Victoria B.C.’s UNO Fest (CXXXVII), Wakefiled Quebec’s TaDa! Festival (CXXXVIII),</p>

		<p>the Storefront Fringe Festival in Kingston Ontario (CXXXIX), and the Toronto Fringe Festival (CXL).</p> <p>To help local theatre practitioners fund professional development activities, Fringe shared a post by Theatre Ontario calling for applications for the Professional Theatre Training Program (CXLI). Likewise, Fringe shared a second post from Theatre Ontario calling for applicants for the Youth Theatre Training Program grant (CXLII).</p> <p>Inviting Ottawa theatre practitioners to attend a series of workshops led by Stratford, Ontario-based backstage theatre artists, Ottawa Fringe shared a post from Theatre Ontario (CXLIII).</p> <p>A post intended to benefit both local theatre practitioners and a nonlocal theatre organization appears in Ottawa Fringe’s Tweet inviting Ottawa-based artists to apply for the Toronto Fringe Festival (CXLIV).</p> <p>Finally, the Ottawa Fringe Festival shared a post from Theatre Ontario which marketed a number of shows playing across Canada including the GCTC’s presentation of <i>What a Young Wife Ought to Know</i> (CXLV).</p>
<p>Examples of primary sources containing relevant information: Facebook, Twitter, and Instagram posts authored by the chosen theatre organization, social media posts authored by other arts and culture organizations re-posted, shared, or otherwise re-distributed by the chosen theatre organization; social media posts by other arts and culture organizations commented on by the chosen theatre organization.</p>		

Practiced Local-National Showcase Orientation

Artistic Offerings

10 *Source of Play Texts Produced by the Organization*

The process of selecting and producing a play text positions theatre organizations as direct showcases of the local and/or nonlocal artists involved in the script’s development.

Reflecting the three most common production-script relationships, the geographic origin of a play text is determined according to one of three sets of criteria. The geographic origin of new texts depends on the “home” of the playwright(s) and location where the text underwent the majority of its development. Adaptions or translations of existing texts are classified according to where the development (writing, translation, dramaturgy, etc.) process transpired and unmodified productions of existing scripts are classified according to the playwright’s artistic hometown and location of the script’s premier.

A value of 1 in the “local showcase” column signifies that the play text(s) produced by an organization in 2018 involved at least one Ottawa-based artist in the development process. Meanwhile, play texts developed by non-Ottawa artists generate a value of 1 in the “national showcase” column and play texts developed by both local and nonlocal artists signal a state of hybridity with a value of 1 appearing in both columns.

N/A

Examples of primary sources containing relevant information:
 Archived season/show programs and programming lineups, theatre reviews and related articles, individual play texts, play and/or playwright databases, personal websites of involved artists.

Practitioner Presence		
11	<p><i>Local and/or National Theatre Artists/Practitioners in Productions</i></p>	
	<p>According to the Canada Council for the Arts, theatrical production activities must be “rooted in” and reflective of the communities with which they engage (“Artistic Institutions”). As the Canada Council considers both arts producers and consumers members of the “local arts community,” organizations may utilize the inherent localness of theatrical productions to cultivate “local showcase” identities based not on local arts practitioner engagement, but on the exhibition of nonlocal arts practitioners for the benefit of local arts consumers. To prevent a reliance on such assumptions when assessing showcase identities, Indicator 11 therefore evaluates the primary employment location of all practitioners involved in theatrical productions.</p> <p>Should a theatre organization engage local theatre artists or practitioners <i>excluding</i> full and part-time administrative/programming staff in its 2018 production activities, a 1 appears in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any production activities similarly earns the organization a value of 1 in the “national showcase” column. Practitioners without a clear geographic origin are excluded from analysis.</p>	N/A
<p>Examples of primary sources containing relevant information: Archived season/show programs and programming lineups, theatre reviews and related articles, social media/blog posts by the organization, personal websites of individual theatre practitioners, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual theatre practitioners.</p>		

12	<i>Local and/or National Theatre Artists/Practitioners in Curated Presentations</i>	
	<p>To fully embrace the city’s role as the national capital, municipal cultural planning documents encourage Ottawa-based theatre organizations to present performances which highlight the country’s wealth of artistic talent (Arts and Heritage 6). These same documents simultaneously encourage Ottawa-based theatre organizations to present performances developed by other local arts organizations so as to emphasize uniquely local cultural assets (“Arts Plan” 7, 12-3, 27 31). This indicator therefore analyzes the presence or absence of Ottawa-based practitioners in curated theatrical presentations to comment on organizations’ proven commitment to acting as showcases of local and/or national cultural producers when actively selecting presentations.</p> <p>Organizations engaging local theatre artists or professionals <i>excluding</i> full and part-time administrative/programming staff in their curated presentation activities receive a one in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any curated presentation activities similarly earns organizations a value of one in the “national showcase” column. Practitioners without a clear geographic origin are again excluded from analysis.</p>	<p>The Ottawa Fringe Festival’s Artistic Director actively curates the winter <i>undercurrents</i> festival which exhibits “the best original, contemporary theatre created by local, national and international artists” (CX). Ottawa Fringe offered a total of nine curated presentations in 2018, as listed below.</p> <p>Artists showcased in <i>The Pipeline Project</i> include Vancouver playwright and actress Quelema Sparrow and new Ottawa resident Kevin Loring (CXII p. 3). Ottawa’s David Benedict Brown represents one third of the Ottawa-based creative team behind <i>Forstner & Fillister Present</i> (CXII p. 4; CXLVI). <i>Little Boxes</i> also appears to feature solely Ottawa-based artists such as Gabrielle Lazarovitz (CXII p. 5; CXLVII) while <i>The Twilight Parade</i> brings “the people & puppets of Wakefield, Quebec” to Ottawa (CXII p. 6). Ottawa’s Luna Allison performs <i>The Shit Show</i> solo (CXII p. 9) and three local artists lead the <i>Indigenous Walks</i> (CXII p. 11).</p> <p><i>How to Disappear Completely</i> features Vancouver-based artists such as Itai Erdal and Anita Rochon (CXII p. 7) while <i>Daughter</i> (CCCLXIII) showcases the work of Toronto-based artist Adam Lazarus and Halifax’s Ann-Marie Kerr (CXII p. 8; CXLVIII). Finally, three Toronto-based artists perform in <i>Snack Music</i> (CXII p. 10; CXLIX).</p> <p>The Fringe Encore Series occurs during the festival’s off-season, showcasing two performances selected by Ottawa Fringe employees that were exceptionally popular “at any Fringe festival from any year” (CL). The two shows presented by the Ottawa Fringe Festival during October 2018 were <i>Nicky’s Solo Improvised Musical</i> created by “Ottawa Native” Nicky Nasrallah</p>

		<p>(CLI) and <i>High School High</i>, a local production which premiered at the 2018 Ottawa Fringe Festival (CLI).</p> <p>New Play Tuesday is a part of the <i>undercurrents</i> Festival that “[offers] audiences a first look at new work by Ottawa playwrights” (CLII). Selected by Fringe’s Artistic Director, the 2018 New Play Tuesday lineup features Ottawa playwrights J. Katrina Wong, Pierre Brault, and Joanne John (CLII).</p> <p>Finally, Ottawa Fringe selected Ottawa-based Toasted Theatre Company and musician Alli Harris to provide late-night entertainment at the Fringe Late Night party (CLIII, CLIV).</p>
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Examples of primary sources containing relevant information:

Archived season/show programs and programming lineups, theatre reviews and related articles, social media/blog posts by the organization, personal websites of individual theatre practitioners, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” *Canadian Theatre Encyclopaedia*, Toronto Theatre Database), social media and professional network profiles of individual theatre practitioners, official website(s) of third-party producers presented by the organization.

13	<i>Local and/or National Theatre Artists/Practitioners in Non-Curated Presentations</i>	
	<p>Unlike curated theatrical presentations which require organizations to directly select productions or producing companies, organizations have little-to-no say in the performances offered through non-curated presentations and may instead facilitate non-curated presentations to benefit the producer(s), local arts consumers and other stakeholders, and/or the presenter.</p> <p>Ottawa’s municipal cultural plans indicate that venue accessibility for Ottawa-based producers marks a key indicator in the city’s move towards local-oriented artistic showcase hybridity (“Arts Plan” iii, Arts and Heritage 19). The presence or absence of local and/or national theatre producers in venue rentals and other non-curated presentations therefore provides valuable insight into organizations’ proven dedication to serving as showcases both for and of Ottawa-based theatre stakeholders.</p> <p>If the non-curated presentation(s) offered by the chosen theatre organization involve one or more Ottawa-based theatre practitioners, a value of 1 appears in the “local showcase” column. In contrast, a value of 1 in the second column indicates the involvement of one or more nonlocal theatre practitioners. As with pervious indicators, practitioners without a clear geographic origin are excluded from analysis.</p>	<p>Due to space constraints, the Ottawa Fringe Festival program does not provide company lists for the performances included as part of the festival. This, combined with a lack of archival material for the festival’s more than fifty shows, allows for the analysis of only a portion of the total festival lineup. The score awarded to the Ottawa Fringe Festival for the summer festival is therefore based on a sampling of practitioners showcased throughout the festival.</p> <p>The summer Fringe Festival operates under a traditional Fringe model which selects performances through a randomized lottery (CIX). Although the Ottawa Fringe Festival maintains a tiered quota where 50% of the available performance spots are reserved for local artists, 30% are reserved for national artists, and the remaining 20% are reserved for international artists (CIX), the organization does not actively curate the performances selected from each region. Presentations offered as part of the summer festival are therefore considered non-curated.</p> <p>Solo shows presented at the festival feature Ottawa-based artists including Rachelle Elie, Erum Khan, Alli Harris, Mark MacDonald, Marta Singh, Rory Gardiner, Jenn Hayward, Pierre Brault, and Judy Reid (CXI pp. 8, 10-11, 15-17, 20, 22).</p> <p>Canadian artists originating from beyond Ottawa who performed solo as part of the 2018 festival include Josh Languedoc, Jimmy Hogg, Melanie Gall, Janice Israeloff, Colette Kendall, Rob Corbett, Jake Simonds, Thea Fitz-James, Bill Pats, and Adam Schwartz (CXI pp. 10-1, 15-17, 20-21, 23).</p> <p>Although not part of the festival, Ottawa Fringe encouraged Fringe audiences to attend a livestream of Jan Derbyshire’s</p>

		<p><i>Certified</i>, co-presented by Edmonton’s Citadel Theatre as part of the SpiderWebShow’s nation-wide festival of live digital art (CLV). Because this performance was made available to Ottawa audiences through Ottawa Fringe’s Facebook page rather than a direct link to the SpiderWebShow’s stream and the performance was not actively curated by Fringe itself, the presentation of <i>Certified</i> is considered a digital rental.</p>
<p>Examples of primary sources containing relevant information: Archived season/show programs and programming lineups, theatre reviews and related articles, social media/blog posts by the organization, personal websites of individual theatre practitioners, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual theatre practitioners, official website(s) of third-party producers presented by the organization.</p>		

14	<i>Theatre Artists and Practitioners in Residence</i>	
	<p>Residency programs and internship opportunities allow theatre organizations to aid in the development of emerging or recognized theatre practitioners while simultaneously “showcasing” the talent and potential of any resident practitioners. Hence, the region from which any residents and/or interns originate provides insight into the local and/or national showcase identity cultivated by the given theatre organization. Although full and part-time staff may be considered “resident artists,” they are excluded from analysis as their artistic contributions are inherently showcased by the organization.</p> <p>Any non-zero number of residencies or intern positions held by Ottawa-based practitioners or artists necessitates a value of 1 in the “local showcase” column while a non-zero number of resident and/or intern positions occupied by externally sourced artists or practitioners indicates the organization’s intention to serve as a national showcase and earns a value of 1 in the second column.</p>	<p>The “under development” program offered as part of the <i>undercurrents</i> Festival treats involved practitioners as resident artists, offering “rehearsal/creation space and access to professional development opportunities, workshops, and Fringe resources” (CXIII). The program’s criteria necessitate that residents must originate from Ottawa, stating that artists must be “committed to living and working in Ottawa” (CXIII) and must consider Ottawa their home at the time of application (CXIII).</p> <p>In 2018, local artists Luna Allison, Gabrielle Lazarovitz, Will Somers, and David Benedict Brown served as the “under development” program’s residents (CXIII).</p> <p>While the Ottawa Fringe Festival did begin a new mentorship program for emerging Ottawa-based theatre practitioners known as the “Open Doors Mentorship Program” in October of 2018 (CLVI), the program did not begin mentoring emerging artists until January of 2019 (CLVII). As such, the program and its participants are excluded from analysis.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, personal websites of individual residents or interns, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual residents or interns, grant result media releases from funding bodies.</p>		

15	<i>Leadership of Workshops Offered by the Organization</i>	
	<p>Workshops offered by Ottawa’s professional English-language theatre organizations present enrichment opportunities for local arts producers and consumers alike. Depending on the content and objectives of workshops or similar development activities, organizations may elect to involve exclusively local, exclusively national, or both local and national arts practitioners as instructors. As these instructors actively “showcase” knowledge reflective of their own communities for the benefit of the Ottawa arts community, the geographic origin of instructors demonstrates organizations’ position on the local-national continuum when exhibiting theatre practitioners for the direct benefit of local arts stakeholders.</p> <p>Should a workshop or other development event hosted, facilitated, or developed by an Ottawa-based theatre organization feature one or more local instructors, a value of 1 appears in the “local showcase” column. Similarly, workshops led by one or more nonlocal instructors earn the organization a 1 for “national showcase” undertakings. Unlike indicators 11-14, workshops led by theatre practitioners employed by the organization in question are included in the analysis as they contribute to the local arts ecosystem both through their work with the chosen organization and as independent theatre practitioners.</p>	<p>To help festival participants acclimatize to the Ottawa Fringe environment, Ottawa-based Fringe employees offered four festival-specific workshops (CLVIII) with an additional three workshops offered by local theatre professionals as part of the Fringe Bootcamp! workshop series (CLIX).</p> <p>During the festival, Ottawa Fringe offers the “Mini-Fringers” day camps for children. These camps are led by instructors from the Ottawa School of Theatre with assistance from Fringe volunteers (CLX).</p> <p>As part of the Fringe After-Hours series, Toronto resident but Ottawa native Nicky Nasrallah taught the “Beyography” dance workshop (CLXI).</p> <p>Supplementing the regular festival programming, Ottawa Fringe offers the “Friday Beers and Panel Discussions” series as part of the <i>undercurrents</i> Festival. These workshops are intended to benefit “Ottawa’s theatre community” by offering “panels and discussions focused on the local industry” led by professional arts practitioners from Ottawa and across Canada (CLXII).</p> <p>Finally, Vancouver-based lighting designer Itai Erdal (CXII p. 7) offered a lighting workshop as part of the extended <i>undercurrents</i> programming (CLXIII).</p>
<p>Examples of primary sources containing relevant information: Archived event programs, official website(s) of the organization, social media/blog posts by the organization, personal websites of workshop facilitators, annual reports if applicable.</p>		

Appendix 8: Ottawa Fringe Festival Scorecard

Ottawa Fringe Festival		Local Showcase	National Showcase
Perceived Local-National Showcase Orientation			
Self-Described Showcase Identity			
1	<i>Mission or Mandate, Vision, and Values</i>		
	<p>The mission or mandate, vision, and values of a theatre organization illustrate the entity’s intended beneficiaries and resulting desired identity as a local, national, or hybrid artistic showcase.</p> <p>Statements including the word “local” or suggesting that an organization’s operations directly impact Ottawa-based arts stakeholders correspond to a score of 1 in the “local showcase” column. Conversely, statements featuring the words “national,” “Canadian,” or any permutations thereof earn the organization a score of one in the “national showcase” column. Should an organization explicitly state or imply a dedication to both local and nonlocal arts stakeholders, then a 1 may be awarded in both columns to signify a hybrid showcase state.</p> <p>As the expression “artistic showcase” refers to an entity whose operations highlight the work of theatre practitioners (showcase <i>of</i>) and/or engage or otherwise benefit audiences and other arts consumers (showcase <i>for</i>), organizations may receive a score of 1 for the presence of statements directed towards either stakeholder group.</p>	1	1

Programming Commitments			
2	<i>Programming Model</i>		
	<p>Interpreting the guidelines provided by the Canada Council for the Arts and the Department of Canadian Heritage, this indicator considers organizations’ tendencies towards producing or presenting theatrical works.</p> <p>According to the Canada Council, a production-oriented programming model indicates a preference for Ottawa-based arts stakeholders due to the necessary commitment to a local or regional community (“Artistic Institutions”). In contrast, Canadian Heritage considers a presentation-oriented programming model indicative of a predilection for exhibiting national artists and other practitioners due to the required inclusion of performances and play texts originating from one or more provinces excluding an applicant’s home province/territory (“Application Guidelines”). Thus, organizations whose 2018 programming includes a minimum of one theatrical production receive a value of 1 in the “local showcase” column while a value of 1 may appear in the “national showcase” column for organizations whose programming includes a minimum of one theatrical presentation.</p>	0	1
3	<i>Co-Productions</i>		
	<p>Co-productions enable theatre organizations to exhibit and benefit from the artistic assets of other creative entities. Here, value assignments reflect the geographic origin(s) of co-production partners. Organizations who co-produced with one or more Ottawa-based partners during 2018 secure a value of 1 in the “local” column. Likewise, co-productions involving one or more non-Ottawa partners necessitate a 1 in the “national” column. Any combination of local and nonlocal partners earns the given organization a 1 in both columns while an absence of co-productions earns a 0 in both columns.</p> <p>Notably, only performances which include the select Ottawa-based theatre organization as an “active” co-producer qualify for this category.²⁸ Should the select Ottawa-based theatre organization function as an inactive co-producer, the performances are instead categorized as a presentation and evaluated as part of indicator two.</p>	0	0

²⁸ For an organization to be considered an “active” co-producer, it must contribute substantial “creative, financial and human resources” (“co-production”) to an artistic project.

4	<i>Geographic Region(s) Served</i>		
	<p>Ottawa’s municipal cultural development plans recognize the geographic region(s) served by an artistic showcase as a defining characteristic of the entity, noting that artistic showcases contribute extensively to community vitality (Arts and Heritage 10; “Arts Plan” 6, 12, 31). As an independent municipality, the city of Ottawa and all arts organizations operating within must enrich the lives of local populations. Simultaneously, the city’s role as Canada’s capital encourages all Ottawa-based arts organizations to entertain audiences from across Canada.</p> <p>Thus, the LNHS Scorecard assesses each organization’s self-stated stakeholders and 2018 performance locations to determine the communities for whom an organization serves as a showcase.</p> <p>Because all Ottawa-based professional English-language theatre organizations engage in regular performance activities within city limits, each receives a baseline value of 1 in the “local showcase” column. If a select organization had a hand in and received credit for developing, producing, or co-producing any performance which took to the stage outside of Ottawa during 2018, the organization receives an additional value of 1 in the “national showcase” column.</p>	1	0
5	<i>Location for the Premier of Scripts and/or Productions in Development</i>		
	<p>Building upon indicator four, this marker examines whether the intended and actual premier locations of play texts and/or productions listed as “in development” in 2018 appear localized to Ottawa or whether premiers occurred elsewhere during the year.</p> <p>Presenting houses without any play development programs automatically accrue a score of 0 in both columns. If an organization explicitly states their intention to premier a script or production in Ottawa <i>or</i> if the organization’s self-description and ideal audience implies a preference for local premiers, the organization receives a 1 in the “local showcase” column. Conversely, explicit or implied non-Ottawa premiers earn organizations a 1 in the “national showcase” column. Hybridity (meaning a value of 1 in both columns) reflects an organization’s intention to premier a minimum of one script and/or production both in Ottawa and outside city limits.</p>	1	0

Financial Support for Theatre Practitioners			
6	<i>Grants or Other Financial Assistance Given</i>		
	<p>To support the work of geographically diverse theatre practitioners, many Ottawa-based professional theatre organizations offer grants or other financial support programs benefiting theatre artists or other professional practitioners. When selecting funding recipients, organizations often assess the demographic identity, intended audience, or location of applicants. Specifying the community or communities that applicants must represent in this way enables organizations to position themselves as supporters of those same communities. This indicator therefore classifies organizations as local and/or national artistic showcases according to geographic communities indicated as potential beneficiaries in each organization's recipient selection criteria.</p> <p>A value of 1 under "local showcase" indicates that the given organization specifies a commitment to the Ottawa theatre ecosystem in its selection criteria while a value of 1 in the "national showcase" column suggests that selection criteria favour nonlocal communities. A value of 1 may appear in both columns if criteria specify a commitment to both local and national communities. Finally, a 0 appears in both columns if the given criteria do not emphasize any geographic community.</p>	1	0
Relationships			
7	<i>Professional Network Membership</i>		
	<p>Membership in or support of a formal network or association speaks to local or national leanings as each entity provides tangible and intangible benefits for one or more distinct communities. While service organizations like the Ottawa Arts Council operate with the intention of bettering Ottawa's local arts community ("Our Impact"), the Canadian Association of Fringe Festivals serves the geographically diverse audiences and artists involved in the Fringe Festival community ("About CAFF").</p> <p>Based on the objectives and stated beneficiaries of each network in which an organization holds member status, a value of 1 in the "local" and/or "national showcase" column reflects the communities directly or indirectly impacted as a result of an organization's network membership.</p>	1	1

8	<i>Promotion of Arts and Culture Colleagues</i>		
	<p>Thanks to their established presence within the Ottawa cultural environment, professional theatre organizations help support other cultural entities’ activities. As such, this indicator considers whether Ottawa-based professional English-language theatre organizations “showcase” local cultural entities, national entities, or a combination of both local and national cultural producers in any promotional activity <i>excluding</i> theatrical productions, presentations, and co-productions. Examples of promotional activities considered within this indicator include offering ad space in show programs, jointly developing events, and facilitating financial or in-kind donations and sponsorships.</p> <p>A value of 1 in either the “local” or “national” column indicates that the Ottawa-based theatre organization in question promoted one or more local and/or nonlocal cultural entities in 2018.</p>	1	1
9	<i>Willful Association and Community</i>		
	<p>Social media (Facebook, Twitter, and Instagram) posts provide insight into the relationships purposefully cultivated by Ottawa-based theatre organizations. <i>Excluding</i> those regarding shows programmed as part of an organization’s 2018 offerings, social media posts serve to showcase artistic activities involving local or nonlocal theatre practitioners while simultaneously allowing organizations to cultivate relationships with existing or potential co-production or presentation partners. In addition, organizations may employ social media as a tool for communicating and fostering relationships with geographically diverse artists and audiences.</p> <p>Any non-zero number of posts promoting Ottawa-based practitioners or performances neither produced nor presented by the organization in question necessitates a value of 1 in the “local showcase” column. Conversely, a non-zero number of posts advocating for externally sourced performances or practitioners warrants a value of 1 in the “national showcase” column.</p>	1	1
Subtotal for Perceived Local-National Showcase Orientation		Local	National
		7/9	5/9

Practiced Local-National Showcase Orientation			
Artistic Offerings			
10	<i>Source of Play Texts Produced by the Organization</i>		
	<p>The process of selecting and producing a play text positions theatre organizations as direct showcases of the local and/or nonlocal artists involved in the script’s development.</p> <p>Reflecting the three most common production-script relationships, the geographic origin of a play text is determined according to one of three sets of criteria. The geographic origin of new texts depends on the “home” of the playwright(s) and location where the text underwent the majority of its development. Adaptions or translations of existing texts are classified according to where the development (writing, translation, dramaturgy, etc.) process transpired and unmodified productions of existing scripts are classified according to the playwright’s artistic hometown and location of the script’s premier.</p> <p>A value of 1 in the “local showcase” column signifies that the play text(s) produced by an organization in 2018 involved at least one Ottawa-based artist in the development process. Meanwhile, play texts developed by non-Ottawa artists generate a value of 1 in the “national showcase” column and play texts developed by both local and nonlocal artists signal a state of hybridity with a value of 1 appearing in both columns.</p>	0	0

Practitioner Presence			
11	<i>Local and/or National Theatre Artists/Practitioners in Productions</i>		
	<p>According to the Canada Council for the Arts, theatrical production activities must be “rooted in” and reflective of the communities with which they engage (“Artistic Institutions”). As the Canada Council considers both arts producers and consumers members of the “local arts community,” organizations may utilize the inherent localness of theatrical productions to cultivate “local showcase” identities based not on local arts practitioner engagement, but on the exhibition of nonlocal arts practitioners for the benefit of local arts consumers. To prevent a reliance on such assumptions when assessing showcase identities, Indicator 11 therefore evaluates the primary employment location of all practitioners involved in theatrical productions.</p> <p>Should a theatre organization engage local theatre artists or practitioners <i>excluding</i> full and part-time administrative/programming staff in its 2018 production activities, a 1 appears in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any production activities similarly earns the organization a value of 1 in the “national showcase” column. Practitioners without a clear geographic origin are excluded from analysis.</p>	0	0

12	<i>Local and/or National Theatre Artists/Practitioners in Curated Presentations</i>		
	<p>To fully embrace the city’s role as the national capital, municipal cultural planning documents encourage Ottawa-based theatre organizations to present performances which highlight the country’s wealth of artistic talent (Arts and Heritage 6). These same documents simultaneously encourage Ottawa-based theatre organizations to present performances developed by other local arts organizations so as to emphasize uniquely local cultural assets (“Arts Plan” 7, 12-3, 27 31). This indicator therefore analyzes the presence or absence of Ottawa-based practitioners in curated theatrical presentations to comment on organizations’ proven commitment to acting as showcases of local and/or national cultural producers when actively selecting presentations.</p> <p>Organizations engaging local theatre artists or professionals <i>excluding</i> full and part-time administrative/programming staff in their curated presentation activities receive a one in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any curated presentation activities similarly earns organizations a value of one in the “national showcase” column. Practitioners without a clear geographic origin are again excluded from analysis.</p>	1	1

13	<i>Local and/or National Theatre Artists/Practitioners in Non-Curated Presentations</i>		
	<p>Unlike curated theatrical presentations which require organizations to directly select productions or producing companies, organizations have little-to-no say in the performances offered through non-curated presentations and may instead facilitate non-curated presentations to benefit the producer(s), local arts consumers and other stakeholders, and/or the presenter.</p> <p>Ottawa’s municipal cultural plans indicate that venue accessibility for Ottawa-based producers marks a key indicator in the city’s move towards local-oriented artistic showcase hybridity (“Arts Plan” iii, Arts and Heritage 19). The presence or absence of local and/or national theatre producers in venue rentals and other non-curated presentations therefore provides valuable insight into organizations’ proven dedication to serving as showcases both for and of Ottawa-based theatre stakeholders.</p> <p>If the non-curated presentation(s) offered by the chosen theatre organization involve one or more Ottawa-based theatre practitioners, a value of 1 appears in the “local showcase” column. In contrast, a value of 1 in the second column indicates the involvement of one or more nonlocal theatre practitioners. As with pervious indicators, practitioners without a clear geographic origin are excluded from analysis.</p>	1	1
14	<i>Theatre Artists and Practitioners in Residence</i>		
	<p>Residency programs and internship opportunities allow theatre organizations to aid in the development of emerging or recognized theatre practitioners while simultaneously “showcasing” the talent and potential of any resident practitioners. Hence, the region from which any residents and/or interns originate provides insight into the local and/or national showcase identity cultivated by the given theatre organization. Although full and part-time staff may be considered “resident artists,” they are excluded from analysis as their artistic contributions are inherently showcased by the organization.</p> <p>Any non-zero number of residencies or intern positions held by Ottawa-based practitioners or artists necessitates a value of 1 in the “local showcase” column while a non-zero number of resident and/or intern positions occupied by externally sourced artists or practitioners indicates the organization’s intention to serve as a national showcase and earns a value of 1 in the second column.</p>	1	0

15	<i>Leadership of Workshops Offered by the Organization</i>		
	<p>Workshops offered by Ottawa’s professional English-language theatre organizations present enrichment opportunities for local arts producers and consumers alike. Depending on the content and objectives of workshops or similar development activities, organizations may elect to involve exclusively local, exclusively national, or both local and national arts practitioners as instructors. As these instructors actively “showcase” knowledge reflective of their own communities for the benefit of the Ottawa arts community, the geographic origin of instructors demonstrates organizations’ position on the local-national continuum when exhibiting theatre practitioners for the direct benefit of local arts stakeholders.</p> <p>Should a workshop or other development event hosted, facilitated, or developed by an Ottawa-based theatre organization feature one or more local instructors, a value of 1 appears in the “local showcase” column. Similarly, workshops led by one or more nonlocal instructors earn the organization a 1 for “national showcase” undertakings. Unlike indicators 11-14, workshops led by theatre practitioners employed by the organization in question are included in the analysis as they contribute to the local arts ecosystem both through their work with the chosen organization and as independent theatre practitioners.</p>	1	1
Subtotal for Practiced Local-National Showcase Orientation		Local	National
		4/6	3/6
Total for Ottawa Fringe Festival		11/15	8/15
Percent Local Showcase vs. Percent National Showcase		58%	42%

Note: Citations for all information referenced in the second column of this appendix can be found under the “Primary Sources” heading of the works cited. In the works cited, each citation appears as [Roman Numeral]. [MLA citation]. Finally, it must be stated that although each roman numeral corresponds to a single primary source, sources may be referenced several times in this appendix and others.

Appendix 9: Meridian Theatres @ CentrepoinTE Data Sheet

Meridian Theatres @ CentrepoinTE		Relevant Data
Perceived Local-National Showcase Orientation		
Self-Described Showcase Identity		
1	<i>Mission or Mandate, Vision, and Values</i>	
	<p>The mission or mandate, vision, and values of a theatre organization illustrate the entity’s intended beneficiaries and resulting desired identity as a local, national, or hybrid artistic showcase.</p> <p>Statements including the word “local” or suggesting that an organization’s operations directly impact Ottawa-based arts stakeholders correspond to a score of 1 in the “local showcase” column. Conversely, statements featuring the words “national,” “Canadian,” or any permutations thereof earn the organization a score of one in the “national showcase” column. Should an organization explicitly state or imply a dedication to both local and nonlocal arts stakeholders, then a 1 may be awarded in both columns to signify a hybrid showcase state.</p> <p>As the expression “artistic showcase” refers to an entity whose operations highlight the work of theatre practitioners (showcase <i>of</i>) and/or engage or otherwise benefit audiences and other arts consumers (showcase <i>for</i>), organizations may receive a score of 1 for the presence of statements directed towards either stakeholder group.</p>	<p>Meridian Theatres @ CentrepoinTE is a “home to” (XLVIII) and “host venue to” shows produced and performed by community presenters (CLXIV). Simultaneously, MT@C serves as a host to “a vast array of performers from Canada and around the world” (CLXIV). Together, these two functions frame Meridian Theatres @ CentrepoinTE as a local and national showcase.</p> <p>MT@C currently operates under the same mandate set by the City of Nepean in 1987. This mandate further positions the organization as a local and national showcase, noting that the organization must: “Enlighten and entertain the [Ottawa] community,” “[p]rovide space for rental and use by local artists and performing groups, ... non-profit charitable societies, entrepreneurs and commercial organizations based in [Ottawa];” “[e]ncourage and develop artistic talent in the City of Nepean and to provide exposure for that talent,” and “[e]ncourage the use of the facility by non-profit and charitable organizations for the benefit of the community” (CLXV pp. 1-2).</p> <p>Although Meridian Theatre @ CentrepoinTE seeks to function as a showcase of Ottawa-based arts and culture entities, its primary objective is to exhibit national and international performances for the benefit of the broader Ottawa community (CLXVI).</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, Registered Charity Information Return pages, social media profiles of the organization, annual reports and/or strategic plans if applicable.</p>		

Programming Commitments		
2	<i>Programming Model</i>	
		<p>Interpreting the guidelines provided by the Canada Council for the Arts and the Department of Canadian Heritage, this indicator considers organizations’ tendencies towards producing or presenting theatrical works.</p> <p>According to the Canada Council, a production-oriented programming model indicates a preference for Ottawa-based arts stakeholders due to the necessary commitment to a local or regional community (“Artistic Institutions”). In contrast, Canadian Heritage considers a presentation-oriented programming model indicative of a predilection for exhibiting national artists and other practitioners due to the required inclusion of performances and play texts originating from one or more provinces excluding an applicant’s home province/territory (“Application Guidelines”). Thus, organizations whose 2018 programming includes a minimum of one theatrical production receive a value of 1 in the “local showcase” column while a value of 1 may appear in the “national showcase” column for organizations whose programming includes a minimum of one theatrical presentation.</p> <p>Meridian Theatres @ Centrepont functions as a roadhouse, renting performance spaces to a variety of local and nonlocal producers. The organization’s 2018 programming model can therefore be categorized as a presentation model, as emphasized by the organization’s formal programming lineup known as “Centrepont Theatres Presents” (CLXVII, CLXVIII).</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, archived season/show programs and programming lineups, Registered Charity Information Return pages, Canada Council for the Arts grant recipient announcements, Canadian Heritage grant recipient announcements, theatre reviews and related articles.</p>		

3	<i>Co-Productions</i>
	<p>Co-productions enable theatre organizations to exhibit and benefit from the artistic assets of other creative entities. Here, value assignments reflect the geographic origin(s) of co-production partners. Organizations who co-produced with one or more Ottawa-based partners during 2018 secure a value of 1 in the “local” column. Likewise, co-productions involving one or more non-Ottawa partners necessitate a 1 in the “national” column. Any combination of local and nonlocal partners earns the given organization a 1 in both columns while an absence of co-productions earns a 0 in both columns.</p> <p>Notably, only performances which include the select Ottawa-based theatre organization as an “active” co-producer qualify for this category.²⁹ Should the select Ottawa-based theatre organization function as an inactive co-producer, the performances are instead categorized as a presentation and evaluated as part of indicator two.</p> <p style="text-align: center;">N/A</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, archived season/show programs and programming lineups, theatre reviews and related articles.</p>	

²⁹ For an organization to be considered an “active” co-producer, it must contribute substantial “creative, financial and human resources” (“co-production”) to an artistic project.

4	<i>Geographic Region(s) Served</i>
	<p>Ottawa’s municipal cultural development plans recognize the geographic region(s) served by an artistic showcase as a defining characteristic of the entity, noting that artistic showcases contribute extensively to community vitality (Arts and Heritage 10; “Arts Plan” 6, 12, 31). As an independent municipality, the city of Ottawa and all arts organizations operating within must enrich the lives of local populations. Simultaneously, the city’s role as Canada’s capital encourages all Ottawa-based arts organizations to entertain audiences from across Canada.</p> <p>Thus, the LNHS Scorecard assesses each organization’s self-stated stakeholders and 2018 performance locations to determine the communities for whom an organization serves as a showcase.</p> <p>Because all Ottawa-based professional English-language theatre organizations engage in regular performance activities within city limits, each receives a baseline value of 1 in the “local showcase” column. If a select organization had a hand in and received credit for developing, producing, or co-producing any performance which took to the stage outside of Ottawa during 2018, the organization receives an additional value of 1 in the “national showcase” column.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, Registered Charity Information Return pages, social media profiles of the organization, archived show programs and programming lineups, annual reports and/or strategic plans if applicable.</p>	

5	<i>Location for the Premier of Scripts and/or Productions in Development</i>	
	<p>Building upon indicator four, this marker examines whether the intended and actual premier locations of play texts and/or productions listed as “in development” in 2018 appear localized to Ottawa or whether premiers occurred elsewhere during the year.</p> <p>Presenting houses without any play development programs automatically accrue a score of 0 in both columns. If an organization explicitly states their intention to premier a script or production in Ottawa <i>or</i> if the organization’s self-description and ideal audience implies a preference for local premiers, the organization receives a 1 in the “local showcase” column. Conversely, explicit or implied non-Ottawa premiers earn organizations a 1 in the “national showcase” column. Hybridity (meaning a value of 1 in both columns) reflects an organization’s intention to premier a minimum of one script and/or production both in Ottawa and outside city limits.</p>	N/A
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, archived season/show programs and programming lineups, annual reports and/or strategic plans if applicable.</p>		

Financial Support for Theatre Practitioners		
6	<i>Grants or Other Financial Assistance Given</i>	
		<p>To support the work of geographically diverse theatre practitioners, many Ottawa-based professional theatre organizations offer grants or other financial support programs benefiting theatre artists or other professional practitioners. When selecting funding recipients, organizations often assess the demographic identity, intended audience, or location of applicants. Specifying the community or communities that applicants must represent in this way enables organizations to position themselves as supporters of those same communities.</p> <p>This indicator therefore classifies organizations as local and/or national artistic showcases according to geographic communities indicated as potential beneficiaries in each organization’s recipient selection criteria.</p> <p>A value of 1 under “local showcase” indicates that the given organization specifies a commitment to the Ottawa theatre ecosystem in its selection criteria while a value of 1 in the “national showcase” column suggests that selection criteria favour nonlocal communities. A value of 1 may appear in both columns if criteria specify a commitment to both local and national communities. Finally, a 0 appears in both columns if the given criteria do not emphasize any geographic community.</p> <p>As a presenter, Meridian Theatres @ Centrepointe does not make any direct financial contributions to arts practitioners. However, the organization does offer subsidized or otherwise “affordable rental rates” (CLXIX) for “local arts organizations and charitable groups” (CLXV p. 2). Potential renters hailing from outside of Ottawa are not afforded these same discounts, suggesting that the organization considers Ottawa residency the primary criterion for financial support. Thus, MT@C receives a value reflective of local showcase activities.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, Registered Charity Information Return pages, grant criteria prepared by funding bodies (e.g., Ontario Arts Council), annual reports and/or financial statements if applicable.</p>		

Relationships	
7	<p><i>Professional Network Membership</i></p>
	<p>Membership in or support of a formal network or association speaks to local or national leanings as each entity provides tangible and intangible benefits for one or more distinct communities. While service organizations like the Ottawa Arts Council operate with the intention of bettering Ottawa’s local arts community (“Our Impact”), the Canadian Association of Fringe Festivals serves the geographically diverse audiences and artists involved in the Fringe Festival community (“About CAFF”).</p> <p>Based on the objectives and stated beneficiaries of each network in which an organization holds member status, a value of 1 in the “local” and/or “national showcase” column reflects the communities directly or indirectly impacted as a result of an organization’s network membership.</p>
	<p>Member of Ontario Presents (CLXX). A province-wide network of presenting organizations, Ontario Presents fosters “effective working relationships among artists, agents, producers, and presenters” originating from and operating predominantly within the province of Ontario (CLXXI). Members of the network are encouraged to collaborate with one another to facilitate artist and art exchanges that benefit artists and audiences alike in the communities where collaborating partners originate (CLXXI).</p> <p>As one of two Ottawa-based Ontario Presents members, it is likely that collaborations with Meridian Theatres @ Centrepointe facilitated through the network would include predominantly nonlocal arts practitioners. Even so, the network’s intention of providing benefit to audiences and other stakeholders in the collaborators’ home cities ensures that these partnerships would benefit members of the Ottawa arts community and general public.</p>
<p>Examples of primary sources containing relevant information: Official websites of professional networks, social media/blog posts by the organization, reports prepared by community organizations, social media posts made by community members directed towards the chosen organization, annual reports prepared by professional networks if applicable.</p>	

8	<i>Promotion of Arts and Culture Colleagues</i>	
	<p>Thanks to their established presence within the Ottawa cultural environment, professional theatre organizations help support other cultural entities' activities. As such, this indicator considers whether Ottawa-based professional English-language theatre organizations "showcase" local cultural entities, national entities, or a combination of both local and national cultural producers in any promotional activity <i>excluding</i> theatrical productions, presentations, and co-productions. Examples of promotional activities considered within this indicator include offering ad space in show programs, jointly developing events, and facilitating financial or in-kind donations and sponsorships.</p> <p>A value of 1 in either the "local" or "national" column indicates that the Ottawa-based theatre organization in question promoted one or more local and/or nonlocal cultural entities in 2018.</p>	<p>Meridian Theatres @ Centrepointe list a number of community partners and sponsors who support and are in turn promoted by the organization including an Ottawa-based dance studio known as The Flava Factory, a local event planning organization called Dynamix Productions, the Ottawa Parenting Times Magazine, and Ottawa-based catering company Thyme & Again (CLXXII).</p> <p>In addition to its community partners, Meridian Theatres @ Centrepointe engages and promotes a number of "community presenters" including Orpheus Musical Theatre, Suzart Productions, and the Shenkman Arts Centre. Due to their contracts specifying that Orpheus and Suzart must present a minimum of one production per year at MT@C (XLVIII), they are excluded from consideration in this category. In contrast, the relationship with The Shenkman Arts Centre appears to be strictly promotional, hence its inclusion.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, archived season/show programs, social media/blog posts by the organization, social media posts made by other arts and culture entities directed towards the chosen organization, event or fundraiser programs if applicable.</p>		

9	<i>Willful Association & Community</i>	
	<p>Social media (Facebook, Twitter, and Instagram) posts provide insight into the relationships purposefully cultivated by Ottawa-based theatre organizations. <i>Excluding</i> those regarding shows programmed as part of an organization’s 2018 offerings, social media posts serve to showcase artistic activities involving local or nonlocal theatre practitioners while simultaneously allowing organizations to cultivate relationships with existing or potential co-production or presentation partners. In addition, organizations may employ social media as a tool for communicating and fostering relationships with geographically diverse artists and audiences.</p> <p>Any non-zero number of posts promoting Ottawa-based practitioners or performances neither produced nor presented by the organization in question necessitates a value of 1 in the “local showcase” column. Conversely, a non-zero number of posts advocating for externally sourced performances or practitioners warrants a value of 1 in the “national showcase” column.</p>	<p>Based on the organization’s 2018 social media posts, it can be concluded that Meridian Theatres @ Centrepointe exclusively uses Facebook and Twitter to market shows presented by the organization. As such, the organization does not appear actively engaged with members of the Ottawa arts community, nor does it appear to foster relationships with other geographically dispersed theatre entities.</p>
<p>Examples of primary sources containing relevant information: Facebook, Twitter, and Instagram posts authored by the chosen theatre organization, social media posts authored by other arts and culture organizations re-posted, shared, or otherwise re-distributed by the chosen theatre organization; social media posts by other arts and culture organizations commented on by the chosen theatre organization.</p>		

Practiced Local-National Showcase Orientation

Artistic Offerings

10 *Source of Play Texts Produced by the Organization*

The process of selecting and producing a play text positions theatre organizations as direct showcases of the local and/or nonlocal artists involved in the script's development.

Reflecting the three most common production-script relationships, the geographic origin of a play text is determined according to one of three sets of criteria. The geographic origin of new texts depends on the "home" of the playwright(s) and location where the text underwent the majority of its development. Adaptions or translations of existing texts are classified according to where the development (writing, translation, dramaturgy, etc.) process transpired and unmodified productions of existing scripts are classified according to the playwright's artistic hometown and location of the script's premier.

A value of 1 in the "local showcase" column signifies that the play text(s) produced by an organization in 2018 involved at least one Ottawa-based artist in the development process. Meanwhile, play texts developed by non-Ottawa artists generate a value of 1 in the "national showcase" column and play texts developed by both local and nonlocal artists signal a state of hybridity with a value of 1 appearing in both columns.

N/A

Examples of primary sources containing relevant information:

Archived season/show programs and programming lineups, theatre reviews and related articles, individual play texts, play and/or playwright databases, personal websites of involved artists.

Practitioner Presence		
11	<i>Local and/or National Theatre Artists/Practitioners in Productions</i>	
	<p>According to the Canada Council for the Arts, theatrical production activities must be “rooted in” and reflective of the communities with which they engage (“Artistic Institutions”). As the Canada Council considers both arts producers and consumers members of the “local arts community,” organizations may utilize the inherent localness of theatrical productions to cultivate “local showcase” identities based not on local arts practitioner engagement, but on the exhibition of nonlocal arts practitioners for the benefit of local arts consumers. To prevent a reliance on such assumptions when assessing showcase identities, Indicator 11 therefore evaluates the primary employment location of all practitioners involved in theatrical productions.</p> <p>Should a theatre organization engage local theatre artists or practitioners <i>excluding</i> full and part-time administrative/programming staff in its 2018 production activities, a 1 appears in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any production activities similarly earns the organization a value of 1 in the “national showcase” column. Practitioners without a clear geographic origin are excluded from analysis.</p>	N/A
<p>Examples of primary sources containing relevant information: Archived season/show programs and programming lineups, theatre reviews and related articles, social media/blog posts by the organization, personal websites of individual theatre practitioners, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual theatre practitioners.</p>		

12	<i>Local and/or National Theatre Artists/Practitioners in Curated Presentations</i>	
	<p>To fully embrace the city’s role as the national capital, municipal cultural planning documents encourage Ottawa-based theatre organizations to present performances which highlight the country’s wealth of artistic talent (Arts and Heritage 6). These same documents simultaneously encourage Ottawa-based theatre organizations to present performances developed by other local arts organizations so as to emphasize uniquely local cultural assets (“Arts Plan” 7, 12-3, 27 31). This indicator therefore analyzes the presence or absence of Ottawa-based practitioners in curated theatrical presentations to comment on organizations’ proven commitment to acting as showcases of local and/or national cultural producers when actively selecting presentations.</p> <p>Organizations engaging local theatre artists or professionals <i>excluding</i> full and part-time administrative/programming staff in their curated presentation activities receive a one in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any curated presentation activities similarly earns organizations a value of one in the “national showcase” column. Practitioners without a clear geographic origin are again excluded from analysis.</p>	<p>According to the MT@C website, performances listed as part of the “CentrepoinTE theatres Presents” (CLXVII, CLXVIII) series are selected by the organization for their artistic value or value to local audiences. In 2018, the organization offered three curated presentations.</p> <p>A touring show from the UK, <i>The Gruffalo Live</i> (CLXVII) arrived in Ottawa with a full UK-based production team that includes Gruffalo actor Aaron Millard (CLXXIII, CLXXIV). As an international show, this presentation has no bearing on the organization’s status as a local or national showcase and is thus excluded.</p> <p>Looking closer to home, MT@C then presented <i>Wild Kratts Live</i> (CLXVIII), which is a partnership between Ottawa-based The Kratt Company and Toronto’s 9 Story Media (CLXXV). Performers Chris and Martin Kratt both hail from Ottawa (CLXXV) but no information is available for any other members of the production team.</p> <p>Brought to MT@C by Guelph Ontario’s To Be Determined Theatre Company (CLXVIII), <i>The Paper Bag Princess: A Musical</i> features a wholly nonlocal cast and production team including performer Alex Aoki and Tour Manager Jemma Robinson (CLXXVI, CLXXVII).</p>
<p>Examples of primary sources containing relevant information: Archived season/show programs and programming lineups, theatre reviews and related articles, social media/blog posts by the organization, personal websites of individual theatre practitioners, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual theatre practitioners, official website(s) of third-party producers presented by the organization.</p>		

13	<i>Local and/or National Theatre Artists/Practitioners in Non-Curated Presentations</i>	
	<p>Unlike curated theatrical presentations which require organizations to directly select productions or producing companies, organizations have little-to-no say in the performances offered through non-curated presentations and may instead facilitate non-curated presentations to benefit the producer(s), local arts consumers and other stakeholders, and/or the presenter.</p> <p>Ottawa’s municipal cultural plans indicate that venue accessibility for Ottawa-based producers marks a key indicator in the city’s move towards local-oriented artistic showcase hybridity (“Arts Plan” iii, Arts and Heritage 19). The presence or absence of local and/or national theatre producers in venue rentals and other non-curated presentations therefore provides valuable insight into organizations’ proven dedication to serving as showcases both for and of Ottawa-based theatre stakeholders.</p> <p>If the non-curated presentation(s) offered by the chosen theatre organization involve one or more Ottawa-based theatre practitioners, a value of 1 appears in the “local showcase” column. In contrast, a value of 1 in the second column indicates the involvement of one or more nonlocal theatre practitioners. As with pervious indicators, practitioners without a clear geographic origin are excluded from analysis.</p>	<p>Outside of the formal performance lineup, Meridian Theatres @ Centreponte presents a number of performances developed by both Ottawa-based renters and the organization’s Community Presenters. These performances are listed on the MT@C website as “Presented by: [Producing organization],” suggesting that they are not curated by MT@C itself. Further, despite MT@C actively selecting its Community Presenters, these presenters develop and program performances without input from the organization and are considered non-curated presentations as a result.</p> <p>Despite being produced by local organizations, rental shows such as the Longfields Community Church’s <i>Harold of Angels</i> (CLXXVIII), Ain’t Seen Noth’ Yet’s production of <i>Little Women, the Broadway Musical</i> (CLXXIX), and the Shortened Tale Productions Showcase (CLXXX) are excluded due to a lack of available cast and crew information.</p> <p>Due to archival oversight, a full cast and crew list is not available for the Suzart Productions run of <i>The Rocky Horror Show</i> (CLXXXI). However, a cast list for Suzart’s second production of 2018, <i>Elf: The Musical</i>, indicates that the production involved exclusively local theatre practitioners such as Ellen Séguin, Shreyas Batra, and Matthew Lorz (CLXXXII; CLXXXIII pp. 68-71).</p> <p>A review by Covert Ottawa Guy suggests that the cast of Orpheus Musical Theatre’s production of <i>Grease</i> consists of exclusively local talent (CLXXXIV, CLXXXV). <i>Mamma Mia!</i> also features an exclusively local company (CLXXXVI, CLXXXVII) that includes theatre practitioners such as David Magladry (CLXXXVIII) and Nicole Milne (CLXXXIX). Both cast members of Orpheus’ <i>The Last Five Years</i> are Ottawa-based, as are the members of the production team (CXC,</p>

		<p>CXCVII). Due to a lack of company information, Orpheus’ production of <i>Chitty Chitty Bang Bang</i> (CXCI) is excluded from analysis.</p> <p>Like Orpheus, 9th Hour Theatre Company productions of <i>Godspell</i> and <i>The Lion, Witch and the Wardrobe</i> draw from local talent, showcasing the work of Ottawa-based theatre practitioners such as Chris Santillán (CXCII, CXCIII) and Troy Arsenian (CXCIV, CXCV).</p> <p>Both shows also feature 9th Hour resident company members in production and performance positions (CXCIV, CXCVI). As these practitioners are engaged by the company under long-term contracts, they are excluded from analysis.</p>
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Examples of primary sources containing relevant information:

Archived season/show programs and programming lineups, theatre reviews and related articles, social media/blog posts by the organization, personal websites of individual theatre practitioners, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” *Canadian Theatre Encyclopaedia*, Toronto Theatre Database), social media and professional network profiles of individual theatre practitioners, official website(s) of third-party producers presented by the organization.

14	<i>Theatre Artists and Practitioners in Residence</i>
	<p>Residency programs and internship opportunities allow theatre organizations to aid in the development of emerging or recognized theatre practitioners while simultaneously “showcasing” the talent and potential of any resident practitioners. Hence, the region from which any residents and/or interns originate provides insight into the local and/or national showcase identity cultivated by the given theatre organization. Although full and part-time staff may be considered “resident artists,” they are excluded from analysis as their artistic contributions are inherently showcased by the organization.</p> <p>Any non-zero number of residencies or intern positions held by Ottawa-based practitioners or artists necessitates a value of 1 in the “local showcase” column while a non-zero number of resident and/or intern positions occupied by externally sourced artists or practitioners indicates the organization’s intention to serve as a national showcase and earns a value of 1 in the second column.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, personal websites of individual residents or interns, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual residents or interns, grant result media releases from funding bodies.</p>	

N/A

15	<i>Leadership of Workshops Offered by the Organization</i>	
	<p>Workshops offered by Ottawa’s professional English-language theatre organizations present enrichment opportunities for local arts producers and consumers alike. Depending on the content and objectives of workshops or similar development activities, organizations may elect to involve exclusively local, exclusively national, or both local and national arts practitioners as instructors. As these instructors actively “showcase” knowledge reflective of their own communities for the benefit of the Ottawa arts community, the geographic origin of instructors demonstrates organizations’ position on the local-national continuum when exhibiting theatre practitioners for the direct benefit of local arts stakeholders.</p> <p>Should a workshop or other development event hosted, facilitated, or developed by an Ottawa-based theatre organization feature one or more local instructors, a value of 1 appears in the “local showcase” column. Similarly, workshops led by one or more nonlocal instructors earn the organization a 1 for “national showcase” undertakings. Unlike indicators 11-14, workshops led by theatre practitioners employed by the organization in question are included in the analysis as they contribute to the local arts ecosystem both through their work with the chosen organization and as independent theatre practitioners.</p>	<p>Meridian Theatres @ Centrepointe does not offer theatre workshops. However, the organization does offer dance workshops for children and parents, led by Ottawa-based community partner organization The Flava Factory and featuring music by local community partner Dynamix Productions (CXCVIII).</p>
<p>Examples of primary sources containing relevant information: Archived event programs, official website(s) of the organization, social media/blog posts by the organization, personal websites of workshop facilitators, annual reports if applicable.</p>		

Appendix 10: Meridian Theatres @ CentrepoinTE Scorecard

Meridian Theatres @ CentrepoinTE		Local Showcase	National Showcase
Perceived Local-National Showcase Orientation			
Self-Described Showcase Identity			
1	<i>Mission or Mandate, Vision, and Values</i>		
	<p>The mission or mandate, vision, and values of a theatre organization illustrate the entity’s intended beneficiaries and resulting desired identity as a local, national, or hybrid artistic showcase.</p> <p>Statements including the word “local” or suggesting that an organization’s operations directly impact Ottawa-based arts stakeholders correspond to a score of 1 in the “local showcase” column. Conversely, statements featuring the words “national,” “Canadian,” or any permutations thereof earn the organization a score of one in the “national showcase” column. Should an organization explicitly state or imply a dedication to both local and nonlocal arts stakeholders, then a 1 may be awarded in both columns to signify a hybrid showcase state.</p> <p>As the expression “artistic showcase” refers to an entity whose operations highlight the work of theatre practitioners (showcase <i>of</i>) and/or engage or otherwise benefit audiences and other arts consumers (showcase <i>for</i>), organizations may receive a score of 1 for the presence of statements directed towards either stakeholder group.</p>	1	1

Programming Commitments			
2	<i>Programming Model</i>		
	<p>Interpreting the guidelines provided by the Canada Council for the Arts and the Department of Canadian Heritage, this indicator considers organizations' tendencies towards producing or presenting theatrical works.</p> <p>According to the Canada Council, a production-oriented programming model indicates a preference for Ottawa-based arts stakeholders due to the necessary commitment to a local or regional community ("Artistic Institutions"). In contrast, Canadian Heritage considers a presentation-oriented programming model indicative of a predilection for exhibiting national artists and other practitioners due to the required inclusion of performances and play texts originating from one or more provinces excluding an applicant's home province/territory ("Application Guidelines"). Thus, organizations whose 2018 programming includes a minimum of one theatrical production receive a value of 1 in the "local showcase" column while a value of 1 may appear in the "national showcase" column for organizations whose programming includes a minimum of one theatrical presentation.</p>	0	1
3	<i>Co-Productions</i>		
	<p>Co-productions enable theatre organizations to exhibit and benefit from the artistic assets of other creative entities. Here, value assignments reflect the geographic origin(s) of co-production partners. Organizations who co-produced with one or more Ottawa-based partners during 2018 secure a value of 1 in the "local" column. Likewise, co-productions involving one or more non-Ottawa partners necessitate a 1 in the "national" column. Any combination of local and nonlocal partners earns the given organization a 1 in both columns while an absence of co-productions earns a 0 in both columns.</p> <p>Notably, only performances which include the select Ottawa-based theatre organization as an "active" co-producer qualify for this category.³⁰ Should the select Ottawa-based theatre organization function as an inactive co-producer, the performances are instead categorized as a presentation and evaluated as part of indicator two.</p>	0	0

³⁰ For an organization to be considered an "active" co-producer, it must contribute substantial "creative, financial and human resources" ("co-production") to an artistic project.

4	<i>Geographic Region(s) Served</i>		
	<p>Ottawa’s municipal cultural development plans recognize the geographic region(s) served by an artistic showcase as a defining characteristic of the entity, noting that artistic showcases contribute extensively to community vitality (Arts and Heritage 10; “Arts Plan” 6, 12, 31). As an independent municipality, the city of Ottawa and all arts organizations operating within must enrich the lives of local populations. Simultaneously, the city’s role as Canada’s capital encourages all Ottawa-based arts organizations to entertain audiences from across Canada.</p> <p>Thus, the LNHS Scorecard assesses each organization’s self-stated stakeholders and 2018 performance locations to determine the communities for whom an organization serves as a showcase.</p> <p>Because all Ottawa-based professional English-language theatre organizations engage in regular performance activities within city limits, each receives a baseline value of 1 in the “local showcase” column. If a select organization had a hand in and received credit for developing, producing, or co-producing any performance which took to the stage outside of Ottawa during 2018, the organization receives an additional value of 1 in the “national showcase” column.</p>	1	0
5	<i>Location for the Premier of Scripts and/or Productions in Development</i>		
	<p>Building upon indicator four, this marker examines whether the intended and actual premier locations of play texts and/or productions listed as “in development” in 2018 appear localized to Ottawa or whether premiers occurred elsewhere during the year.</p> <p>Presenting houses without any play development programs automatically accrue a score of 0 in both columns. If an organization explicitly states their intention to premier a script or production in Ottawa <i>or</i> if the organization’s self-description and ideal audience implies a preference for local premiers, the organization receives a 1 in the “local showcase” column. Conversely, explicit or implied non-Ottawa premiers earn organizations a 1 in the “national showcase” column. Hybridity (meaning a value of 1 in both columns) reflects an organization’s intention to premier a minimum of one script and/or production both in Ottawa and outside city limits.</p>	0	0

Financial Support for Theatre Practitioners			
6	<i>Grants or Other Financial Assistance Given</i>		
	<p>To support the work of geographically diverse theatre practitioners, many Ottawa-based professional theatre organizations offer grants or other financial support programs benefiting theatre artists or other professional practitioners. When selecting funding recipients, organizations often assess the demographic identity, intended audience, or location of applicants. Specifying the community or communities that applicants must represent in this way enables organizations to position themselves as supporters of those same communities. This indicator therefore classifies organizations as local and/or national artistic showcases according to geographic communities indicated as potential beneficiaries in each organization's recipient selection criteria.</p> <p>A value of 1 under "local showcase" indicates that the given organization specifies a commitment to the Ottawa theatre ecosystem in its selection criteria while a value of 1 in the "national showcase" column suggests that selection criteria favour nonlocal communities. A value of 1 may appear in both columns if criteria specify a commitment to both local and national communities. Finally, a 0 appears in both columns if the given criteria do not emphasize any geographic community.</p>	1	0
Relationships			
7	<i>Professional Network Membership</i>		
	<p>Membership in or support of a formal network or association speaks to local or national leanings as each entity provides tangible and intangible benefits for one or more distinct communities. While service organizations like the Ottawa Arts Council operate with the intention of bettering Ottawa's local arts community ("Our Impact"), the Canadian Association of Fringe Festivals serves the geographically diverse audiences and artists involved in the Fringe Festival community ("About CAFF").</p> <p>Based on the objectives and stated beneficiaries of each network in which an organization holds member status, a value of 1 in the "local" and/or "national showcase" column reflects the communities directly or indirectly impacted as a result of an organization's network membership.</p>	1	1

8	<p><i>Promotion of Arts and Culture Colleagues</i></p> <p>Thanks to their established presence within the Ottawa cultural environment, professional theatre organizations help support other cultural entities’ activities. As such, this indicator considers whether Ottawa-based professional English-language theatre organizations “showcase” local cultural entities, national entities, or a combination of both local and national cultural producers in any promotional activity <i>excluding</i> theatrical productions, presentations, and co-productions. Examples of promotional activities considered within this indicator include offering ad space in show programs, jointly developing events, and facilitating financial or in-kind donations and sponsorships.</p> <p>A value of 1 in either the “local” or “national” column indicates that the Ottawa-based theatre organization in question promoted one or more local and/or nonlocal cultural entities in 2018.</p>	1	0
9	<p><i>Willful Association and Community</i></p> <p>Social media (Facebook, Twitter, and Instagram) posts provide insight into the relationships purposefully cultivated by Ottawa-based theatre organizations. <i>Excluding</i> those regarding shows programmed as part of an organization’s 2018 offerings, social media posts serve to showcase artistic activities involving local or nonlocal theatre practitioners while simultaneously allowing organizations to cultivate relationships with existing or potential co-production or presentation partners. In addition, organizations may employ social media as a tool for communicating and fostering relationships with geographically diverse artists and audiences.</p> <p>Any non-zero number of posts promoting Ottawa-based practitioners or performances neither produced nor presented by the organization in question necessitates a value of 1 in the “local showcase” column. Conversely, a non-zero number of posts advocating for externally sourced performances or practitioners warrants a value of 1 in the “national showcase” column.</p>	0	0
<p>Subtotal for Perceived Local-National Showcase Orientation</p>		<p>Local</p>	<p>National</p>
		<p>5/9</p>	<p>3/9</p>

Practiced Local-National Showcase Orientation

Artistic Offerings

10	<i>Source of Play Texts Produced by the Organization</i>		
	<p>The process of selecting and producing a play text positions theatre organizations as direct showcases of the local and/or nonlocal artists involved in the script's development.</p> <p>Reflecting the three most common production-script relationships, the geographic origin of a play text is determined according to one of three sets of criteria. The geographic origin of new texts depends on the "home" of the playwright(s) and location where the text underwent the majority of its development. Adaptions or translations of existing texts are classified according to where the development (writing, translation, dramaturgy, etc.) process transpired and unmodified productions of existing scripts are classified according to the playwright's artistic hometown and location of the script's premier.</p> <p>A value of 1 in the "local showcase" column signifies that the play text(s) produced by an organization in 2018 involved at least one Ottawa-based artist in the development process. Meanwhile, play texts developed by non-Ottawa artists generate a value of 1 in the "national showcase" column and play texts developed by both local and nonlocal artists signal a state of hybridity with a value of 1 appearing in both columns.</p>	0	0

Practitioner Presence			
11	<i>Local and/or National Theatre Artists/Practitioners in Productions</i>		
	<p>According to the Canada Council for the Arts, theatrical production activities must be “rooted in” and reflective of the communities with which they engage (“Artistic Institutions”). As the Canada Council considers both arts producers and consumers members of the “local arts community,” organizations may utilize the inherent localness of theatrical productions to cultivate “local showcase” identities based not on local arts practitioner engagement, but on the exhibition of nonlocal arts practitioners for the benefit of local arts consumers. To prevent a reliance on such assumptions when assessing showcase identities, Indicator 11 therefore evaluates the primary employment location of all practitioners involved in theatrical productions.</p> <p>Should a theatre organization engage local theatre artists or practitioners <i>excluding</i> full and part-time administrative/programming staff in its 2018 production activities, a 1 appears in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any production activities similarly earns the organization a value of 1 in the “national showcase” column. Practitioners without a clear geographic origin are excluded from analysis.</p>	0	0

12	<i>Local and/or National Theatre Artists/Practitioners in Curated Presentations</i>		
	<p>To fully embrace the city’s role as the national capital, municipal cultural planning documents encourage Ottawa-based theatre organizations to present performances which highlight the country’s wealth of artistic talent (Arts and Heritage 6). These same documents simultaneously encourage Ottawa-based theatre organizations to present performances developed by other local arts organizations so as to emphasize uniquely local cultural assets (“Arts Plan” 7, 12-3, 27 31). This indicator therefore analyzes the presence or absence of Ottawa-based practitioners in curated theatrical presentations to comment on organizations’ proven commitment to acting as showcases of local and/or national cultural producers when actively selecting presentations.</p> <p>Organizations engaging local theatre artists or professionals <i>excluding</i> full and part-time administrative/programming staff in their curated presentation activities receive a one in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any curated presentation activities similarly earns organizations a value of one in the “national showcase” column. Practitioners without a clear geographic origin are again excluded from analysis.</p>	1	1

13	<i>Local and/or National Theatre Artists/Practitioners in Non-Curated Presentations</i>		
	<p>Unlike curated theatrical presentations which require organizations to directly select productions or producing companies, organizations have little-to-no say in the performances offered through non-curated presentations and may instead facilitate non-curated presentations to benefit the producer(s), local arts consumers and other stakeholders, and/or the presenter.</p> <p>Ottawa’s municipal cultural plans indicate that venue accessibility for Ottawa-based producers marks a key indicator in the city’s move towards local-oriented artistic showcase hybridity (“Arts Plan” iii, Arts and Heritage 19). The presence or absence of local and/or national theatre producers in venue rentals and other non-curated presentations therefore provides valuable insight into organizations’ proven dedication to serving as showcases both for and of Ottawa-based theatre stakeholders.</p> <p>If the non-curated presentation(s) offered by the chosen theatre organization involve one or more Ottawa-based theatre practitioners, a value of 1 appears in the “local showcase” column. In contrast, a value of 1 in the second column indicates the involvement of one or more nonlocal theatre practitioners. As with pervious indicators, practitioners without a clear geographic origin are excluded from analysis.</p>	1	0
14	<i>Theatre Artists and Practitioners in Residence</i>		
	<p>Residency programs and internship opportunities allow theatre organizations to aid in the development of emerging or recognized theatre practitioners while simultaneously “showcasing” the talent and potential of any resident practitioners. Hence, the region from which any residents and/or interns originate provides insight into the local and/or national showcase identity cultivated by the given theatre organization. Although full and part-time staff may be considered “resident artists,” they are excluded from analysis as their artistic contributions are inherently showcased by the organization.</p> <p>Any non-zero number of residencies or intern positions held by Ottawa-based practitioners or artists necessitates a value of 1 in the “local showcase” column while a non-zero number of resident and/or intern positions occupied by externally sourced artists or practitioners indicates the organization’s intention to serve as a national showcase and earns a value of 1 in the second column.</p>	0	0

15	<i>Leadership of Workshops Offered by the Organization</i>		
	<p>Workshops offered by Ottawa’s professional English-language theatre organizations present enrichment opportunities for local arts producers and consumers alike. Depending on the content and objectives of workshops or similar development activities, organizations may elect to involve exclusively local, exclusively national, or both local and national arts practitioners as instructors. As these instructors actively “showcase” knowledge reflective of their own communities for the benefit of the Ottawa arts community, the geographic origin of instructors demonstrates organizations’ position on the local-national continuum when exhibiting theatre practitioners for the direct benefit of local arts stakeholders.</p> <p>Should a workshop or other development event hosted, facilitated, or developed by an Ottawa-based theatre organization feature one or more local instructors, a value of 1 appears in the “local showcase” column. Similarly, workshops led by one or more nonlocal instructors earn the organization a 1 for “national showcase” undertakings. Unlike indicators 11-14, workshops led by theatre practitioners employed by the organization in question are included in the analysis as they contribute to the local arts ecosystem both through their work with the chosen organization and as independent theatre practitioners.</p>	1	0
Subtotal for Practiced Local-National Showcase Orientation		Local	National
		3/6	1/6
Total for Meridian Theatres @ CentrepoinTE		8/15	4/15
Percent Local Showcase vs. Percent National Showcase		66%	34%

Note: Citations for all information referenced in the second column of this appendix can be found under the “Primary Sources” heading of the works cited. In the works cited, each citation appears as [Roman Numeral]. [MLA citation]. Finally, it must be stated that although each roman numeral corresponds to a single primary source, sources may be referenced several times in this appendix and others.

Appendix 11: Shenkman Arts Centre Data Sheet

Shenkman Arts Centre		Relevant Data
Perceived Local-National Showcase Orientation		
Self-Described Showcase Identity		
1	<i>Mission or Mandate, Vision, and Values</i>	
	<p>The mission or mandate, vision, and values of a theatre organization illustrate the entity’s intended beneficiaries and resulting desired identity as a local, national, or hybrid artistic showcase.</p> <p>Statements including the word “local” or suggesting that an organization’s operations directly impact Ottawa-based arts stakeholders correspond to a score of 1 in the “local showcase” column. Conversely, statements featuring the words “national,” “Canadian,” or any permutations thereof earn the organization a score of one in the “national showcase” column. Should an organization explicitly state or imply a dedication to both local and nonlocal arts stakeholders, then a 1 may be awarded in both columns to signify a hybrid showcase state.</p> <p>As the expression “artistic showcase” refers to an entity whose operations highlight the work of theatre practitioners (showcase <i>of</i>) and/or engage or otherwise benefit audiences and other arts consumers (showcase <i>for</i>), organizations may receive a score of 1 for the presence of statements directed towards either stakeholder group.</p>	<p>The Shenkman Arts Centre prioritizes its identity as a showcase <i>for</i> Ottawa, noting that the organization’s objective is to become a “place where the combined efforts of a growing number of partners will enrich the cultural and artistic experiences of a broader spectrum of Orléans and the city at large” (CXCIX p. 6). When defining its role as a showcase of varying artistic producers, the Shenkman Arts Centre describes itself as “a creative hub where artists and audiences meet to explore a diversity of arts through live performance, instruction, exhibits and special events” (CC) brought to the Centre from across Ottawa, Canada, and the world (CC).</p> <p>Although the Shenkman Arts Centre seeks to function as a showcase of both local and national arts and culture entities, the <i>5 Year Plan</i> developed for the Shenkman Arts Centre notes that the organization must “[u]ndertake outreach activities to... local artists in order to introduce and attract new clientele, partnerships and programming” (CXCIX p. 8). The plan also states that the Centre must “[i]ncrease the number of programming partnerships with... local artists and community organizations” (CXCIX p. 14). Together, these statements suggest that despite its stated dedication to local cultural</p>

		<p>producers, the Shenkman Arts Centre more frequently acts as a showcase of national arts and culture organizations.</p> <p>Moreover, the Centre’s desire to “[e]nrich the programming offered inside and outside the Centre in order to provide a broader range of cultural and artistic activities that reach a population quickly changing in its social and demographic profile” (CXCIX p. 6) and “[a]ttract new partners and rental clients to increase the Centre’s capacity to participate in the neighbourhood’s cultural, artistic, community and commercial life” (CXCIX p. 6) implies a desired identity as a showcase primarily for Ottawa-based stakeholders.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, Registered Charity Information Return pages, social media profiles of the organization, annual reports and/or strategic plans if applicable.</p>		

Programming Commitments	
2	<p><i>Programming Model</i></p> <p>Interpreting the guidelines provided by the Canada Council for the Arts and the Department of Canadian Heritage, this indicator considers organizations’ tendencies towards producing or presenting theatrical works.</p> <p>According to the Canada Council, a production-oriented programming model indicates a preference for Ottawa-based arts stakeholders due to the necessary commitment to a local or regional community (“Artistic Institutions”). In contrast, Canadian Heritage considers a presentation-oriented programming model indicative of a predilection for exhibiting national artists and other practitioners due to the required inclusion of performances and play texts originating from one or more provinces excluding an applicant’s home province/territory (“Application Guidelines”). Thus, organizations whose 2018 programming includes a minimum of one theatrical production receive a value of 1 in the “local showcase” column while a value of 1 may appear in the “national showcase” column for organizations whose programming includes a minimum of one theatrical presentation.</p>
<p>The Shenkman Arts Centre operates as a roadhouse, renting performance venues to third-party producers. The Centre’s programming lineup is known as “Shenkman Presents,” affirming the organization’s role as a presenter rather than producer (CCI).</p>	
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, archived season/show programs and programming lineups, Registered Charity Information Return pages, Canada Council for the Arts grant recipient announcements, Canadian Heritage grant recipient announcements, theatre reviews and related articles.</p>	

3	<i>Co-Productions</i>
	<p>Co-productions enable theatre organizations to exhibit and benefit from the artistic assets of other creative entities. Here, value assignments reflect the geographic origin(s) of co-production partners. Organizations who co-produced with one or more Ottawa-based partners during 2018 secure a value of 1 in the “local” column. Likewise, co-productions involving one or more non-Ottawa partners necessitate a 1 in the “national” column. Any combination of local and nonlocal partners earns the given organization a 1 in both columns while an absence of co-productions earns a 0 in both columns.</p> <p>Notably, only performances which include the select Ottawa-based theatre organization as an “active” co-producer qualify for this category.³¹ Should the select Ottawa-based theatre organization function as an inactive co-producer, the performances are instead categorized as a presentation and evaluated as part of indicator two.</p> <p style="text-align: center;">N/A</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, archived season/show programs and programming lineups, theatre reviews and related articles.</p>	

³¹ For an organization to be considered an “active” co-producer, it must contribute substantial “creative, financial and human resources” (“co-production”) to an artistic project.

4	<i>Geographic Region(s) Served</i>
	<p>Ottawa’s municipal cultural development plans recognize the geographic region(s) served by an artistic showcase as a defining characteristic of the entity, noting that artistic showcases contribute extensively to community vitality (Arts and Heritage 10; “Arts Plan” 6, 12, 31). As an independent municipality, the city of Ottawa and all arts organizations operating within must enrich the lives of local populations. Simultaneously, the city’s role as Canada’s capital encourages all Ottawa-based arts organizations to entertain audiences from across Canada.</p> <p>Thus, the LNHS Scorecard assesses each organization’s self-stated stakeholders and 2018 performance locations to determine the communities for whom an organization serves as a showcase.</p> <p>Because all Ottawa-based professional English-language theatre organizations engage in regular performance activities within city limits, each receives a baseline value of 1 in the “local showcase” column. If a select organization had a hand in and received credit for developing, producing, or co-producing any performance which took to the stage outside of Ottawa during 2018, the organization receives an additional value of 1 in the “national showcase” column.</p> <p>The programming offered at the Shenkman Arts Centre results exclusively from presentations of performances developed by third-party producers. A presentation model such as this prevents the organization from serving as a showcase anywhere outside of Ottawa, as does the organization’s mandate to “enrich the cultural and artistic experiences of a broader spectrum of Orléans and the city at large” (CXCIX p. 6).</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, Registered Charity Information Return pages, social media profiles of the organization, archived show programs and programming lineups, annual reports and/or strategic plans if applicable.</p>	

5	<i>Location for the Premier of Scripts and/or Productions in Development</i>	
	<p>Building upon indicator four, this marker examines whether the intended and actual premier locations of play texts and/or productions listed as “in development” in 2018 appear localized to Ottawa or whether premiers occurred elsewhere during the year.</p> <p>Presenting houses without any play development programs automatically accrue a score of 0 in both columns. If an organization explicitly states their intention to premier a script or production in Ottawa <i>or</i> if the organization’s self-description and ideal audience implies a preference for local premiers, the organization receives a 1 in the “local showcase” column. Conversely, explicit or implied non-Ottawa premiers earn organizations a 1 in the “national showcase” column. Hybridity (meaning a value of 1 in both columns) reflects an organization’s intention to premier a minimum of one script and/or production both in Ottawa and outside city limits.</p>	N/A
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, archived season/show programs and programming lineups, annual reports and/or strategic plans if applicable.</p>		

Financial Support for Theatre Practitioners	
6	<p><i>Grants or Other Financial Assistance Given</i></p>
	<p>To support the work of geographically diverse theatre practitioners, many Ottawa-based professional theatre organizations offer grants or other financial support programs benefiting theatre artists or other professional practitioners. When selecting funding recipients, organizations often assess the demographic identity, intended audience, or location of applicants. Specifying the community or communities that applicants must represent in this way enables organizations to position themselves as supporters of those same communities.</p> <p>This indicator therefore classifies organizations as local and/or national artistic showcases according to geographic communities indicated as potential beneficiaries in each organization’s recipient selection criteria.</p> <p>A value of 1 under “local showcase” indicates that the given organization specifies a commitment to the Ottawa theatre ecosystem in its selection criteria while a value of 1 in the “national showcase” column suggests that selection criteria favour nonlocal communities. A value of 1 may appear in both columns if criteria specify a commitment to both local and national communities. Finally, a 0 appears in both columns if the given criteria do not emphasize any geographic community.</p>
	<p>The Articipate Endowment Fund supports “artistic programming in professional spaces at the Shenkman Arts Centre” (CCII) and is distributed to Shenkman’s resident arts partners as well as to “local artists and arts organizations that will present or exhibit their work in professional spaces at the Centre” (CCII) in the form of project grants. Reserved for Ottawa-based cultural producers, this fund illustrates the Shenkman Arts Centre’s desire to support Ottawa’s arts and culture ecosystem.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, Registered Charity Information Return pages, grant criteria prepared by funding bodies (e.g., Ontario Arts Council), annual reports and/or financial statements if applicable.</p>	

Relationships	
7	<p><i>Professional Network Membership</i></p> <p>Membership in or support of a formal network or association speaks to local or national leanings as each entity provides tangible and intangible benefits for one or more distinct communities. While service organizations like the Ottawa Arts Council operate with the intention of bettering Ottawa’s local arts community (“Our Impact”), the Canadian Association of Fringe Festivals serves the geographically diverse audiences and artists involved in the Fringe Festival community (“About CAFF”).</p> <p>Based on the objectives and stated beneficiaries of each network in which an organization holds member status, a value of 1 in the “local” and/or “national showcase” column reflects the communities directly or indirectly impacted as a result of an organization’s network membership.</p>
	<p>Member of Ontario Presents (CCIII). A province-wide network of presenting organizations, Ontario Presents fosters “effective working relationships among artists, agents, producers, and presenters” originating from and operating predominantly within the province of Ontario (CLXXI). Members of the network are encouraged to collaborate with one another to facilitate artist and art exchanges that benefit artists and audiences alike in the communities where collaborating partners originate (CLXXI).</p> <p>As one of two Ottawa-based Ontario Presents members, it is likely that collaborations with the Shenkman Arts Centre facilitated through the network would include predominantly nonlocal arts practitioners. Even so, the network’s intention of providing benefit to audiences and other stakeholders in the collaborators’ home cities ensures that these partnerships would benefit members of the Ottawa arts community and general public.</p> <p>Partner and home of Arts Network Ottawa (CXVIII). Arts Network Ottawa is a service organization dedicated to strengthening Ottawa’s local arts sector by providing professional development opportunities and grants for Ottawa-based arts practitioners, connecting Ottawa-based organizations, and serving as an advocate for local organizations and individual practitioners (CXIX). The Network’s focus appears steadfastly focused on providing benefit to Ottawa-based arts stakeholders, therefore suggesting that Shenkman’s association with the Network would help position the organization as a showcase both for and of Ottawa-based stakeholders. The Arts</p>

		<p>Network Ottawa 2018 <i>Annual Report</i> substantiates this claim, noting that network membership “helped assure that the voice of the local arts community was heard at the [Shenkman Arts] Centre’s planning, programming and promotional levels” (CCIV p. 3).</p>
<p>Examples of primary sources containing relevant information: Official websites of professional networks, social media/blog posts by the organization, reports prepared by community organizations, social media posts made by community members directed towards the chosen organization, annual reports prepared by professional networks if applicable.</p>		

8	<i>Promotion of Arts and Culture Colleagues</i>	
	<p>Thanks to their established presence within the Ottawa cultural environment, professional theatre organizations help support other cultural entities' activities. As such, this indicator considers whether Ottawa-based professional English-language theatre organizations "showcase" local cultural entities, national entities, or a combination of both local and national cultural producers in any promotional activity <i>excluding</i> theatrical productions, presentations, and co-productions. Examples of promotional activities considered within this indicator include offering ad space in show programs, jointly developing events, and facilitating financial or in-kind donations and sponsorships.</p> <p>A value of 1 in either the "local" or "national" column indicates that the Ottawa-based theatre organization in question promoted one or more local and/or nonlocal cultural entities in 2018.</p>	<p>The Shenkman Arts Centre promotes the work of its "resident arts partners" by featuring them on the Centre's website and integrating partner organizations into various community events offered at the Centre throughout the year. These partners include the AOE Arts Council (now Arts Network Ottawa), MIFO, Gloucester Pottery School, Ottawa School of Art, the Ottawa School of Theatre (CCV), and Tara Luz Danse (CCVI), all of which are Ottawa-based organizations.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, archived season/show programs, social media/blog posts by the organization, social media posts made by other arts and culture entities directed towards the chosen organization, event or fundraiser programs if applicable.</p>		

9	<i>Willful Association & Community</i>	
	<p>Social media (Facebook, Twitter, and Instagram) posts provide insight into the relationships purposefully cultivated by Ottawa-based theatre organizations. <i>Excluding</i> those regarding shows programmed as part of an organization’s 2018 offerings, social media posts serve to showcase artistic activities involving local or nonlocal theatre practitioners while simultaneously allowing organizations to cultivate relationships with existing or potential co-production or presentation partners. In addition, organizations may employ social media as a tool for communicating and fostering relationships with geographically diverse artists and audiences.</p> <p>Any non-zero number of posts promoting Ottawa-based practitioners or performances neither produced nor presented by the organization in question necessitates a value of 1 in the “local showcase” column. Conversely, a non-zero number of posts advocating for externally sourced performances or practitioners warrants a value of 1 in the “national showcase” column.</p>	<p>Maintained by the same company as the social media accounts for Meridian Theatres @ Centrepointe, the Shenkman Arts Centre’s social media profiles do not interact with any local or national theatre organizations save for those already engaged for presentations at the Centre. As such, the organization does not appear actively engaged with members of the Ottawa arts community, nor does it appear to foster relationships with other geographically dispersed theatre entities.</p>
<p>Examples of primary sources containing relevant information: Facebook, Twitter, and Instagram posts authored by the chosen theatre organization, social media posts authored by other arts and culture organizations re-posted, shared, or otherwise re-distributed by the chosen theatre organization; social media posts by other arts and culture organizations commented on by the chosen theatre organization.</p>		

Practiced Local-National Showcase Orientation

Artistic Offerings

10 *Source of Play Texts Produced by the Organization*

The process of selecting and producing a play text positions theatre organizations as direct showcases of the local and/or nonlocal artists involved in the script’s development.

Reflecting the three most common production-script relationships, the geographic origin of a play text is determined according to one of three sets of criteria. The geographic origin of new texts depends on the “home” of the playwright(s) and location where the text underwent the majority of its development. Adaptions or translations of existing texts are classified according to where the development (writing, translation, dramaturgy, etc.) process transpired and unmodified productions of existing scripts are classified according to the playwright’s artistic hometown and location of the script’s premier.

A value of 1 in the “local showcase” column signifies that the play text(s) produced by an organization in 2018 involved at least one Ottawa-based artist in the development process. Meanwhile, play texts developed by non-Ottawa artists generate a value of 1 in the “national showcase” column and play texts developed by both local and nonlocal artists signal a state of hybridity with a value of 1 appearing in both columns.

N/A

Examples of primary sources containing relevant information:
 Archived season/show programs and programming lineups, theatre reviews and related articles, individual play texts, play and/or playwright databases, personal websites of involved artists.

Practitioner Presence	
11	<p><i>Local and/or National Theatre Artists/Practitioners in Productions</i></p> <p>According to the Canada Council for the Arts, theatrical production activities must be “rooted in” and reflective of the communities with which they engage (“Artistic Institutions”). As the Canada Council considers both arts producers and consumers members of the “local arts community,” organizations may utilize the inherent localness of theatrical productions to cultivate “local showcase” identities based not on local arts practitioner engagement, but on the exhibition of nonlocal arts practitioners for the benefit of local arts consumers. To prevent a reliance on such assumptions when assessing showcase identities, Indicator 11 therefore evaluates the primary employment location of all practitioners involved in theatrical productions.</p> <p>Should a theatre organization engage local theatre artists or practitioners <i>excluding</i> full and part-time administrative/programming staff in its 2018 production activities, a 1 appears in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any production activities similarly earns the organization a value of 1 in the “national showcase” column. Practitioners without a clear geographic origin are excluded from analysis.</p>
N/A	
<p>Examples of primary sources containing relevant information: Archived season/show programs and programming lineups, theatre reviews and related articles, social media/blog posts by the organization, personal websites of individual theatre practitioners, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual theatre practitioners.</p>	

12	<i>Local and/or National Theatre Artists/Practitioners in Curated Presentations</i>	
	<p>To fully embrace the city’s role as the national capital, municipal cultural planning documents encourage Ottawa-based theatre organizations to present performances which highlight the country’s wealth of artistic talent (Arts and Heritage 6). These same documents simultaneously encourage Ottawa-based theatre organizations to present performances developed by other local arts organizations so as to emphasize uniquely local cultural assets (“Arts Plan” 7, 12-3, 27 31). This indicator therefore analyzes the presence or absence of Ottawa-based practitioners in curated theatrical presentations to comment on organizations’ proven commitment to acting as showcases of local and/or national cultural producers when actively selecting presentations.</p> <p>Organizations engaging local theatre artists or professionals <i>excluding</i> full and part-time administrative/programming staff in their curated presentation activities receive a one in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any curated presentation activities similarly earns organizations a value of one in the “national showcase” column. Practitioners without a clear geographic origin are again excluded from analysis.</p>	<p>Unlike Meridian Theatres @ Centrepointe, the webpage for the “Shenkman Presents” series features both curated and non-curated presentations. Due to stringent disclosure policies for financial and programming-related materials, differentiating between curated and non-curated presentations proves a significant challenge. For the purposes of this exercise, only performances listed as “Presented by: Shenkman Arts Centre Presents” are considered curated presentations because this title implies that the organization actively selected the included performances.</p> <p>Produced by Ottawa-based company Créations In Vivo, <i>Charly in the Desert</i> (CCVII) features artists from Ottawa such as Lousia Haché (CCVIII, CCIX) working alongside artists from Gatineau, Quebec such as Mishka Lavigne (CCVIII, CCX).</p> <p>A touring show from Montreal (CCXI), <i>The Story of Babar</i> arrived at the Shenkman Arts Centre with a full cast and crew of Montreal-based artists such as Charlotte Gagnon from Montreal (CCXII, CCXIII).</p> <p>Brought to Ottawa by Jeunesses Musicales Canada, <i>Opera Candy: The Gourmet Adventures of Hansel and Gretel</i> again relies exclusively on Montreal-based theatre artists such as Charlotte Gagnon (CCXIII, CCXIV).</p> <p>The company list for <i>Swan River</i> (CCXXIV) includes exclusively Ottawa-based theatre practitioners such as Kate Smith (XXXIII), Jacqui Du Toit (CCXV), and Angela Schleihauf (CCXVI).</p>
<p>Examples of primary sources containing relevant information: Archived season/show programs and programming lineups, theatre reviews and related articles, social media/blog posts by the organization, personal websites of individual theatre practitioners, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual theatre practitioners, official website(s) of third-party producers presented by the organization.</p>		

13	<i>Local and/or National Theatre Artists/Practitioners in Non-Curated Presentations</i>	
	<p>Unlike curated theatrical presentations which require organizations to directly select productions or producing companies, organizations have little-to-no say in the performances offered through non-curated presentations and may instead facilitate non-curated presentations to benefit the producer(s), local arts consumers and other stakeholders, and/or the presenter.</p> <p>Ottawa’s municipal cultural plans indicate that venue accessibility for Ottawa-based producers marks a key indicator in the city’s move towards local-oriented artistic showcase hybridity (“Arts Plan” iii, Arts and Heritage 19). The presence or absence of local and/or national theatre producers in venue rentals and other non-curated presentations therefore provides valuable insight into organizations’ proven dedication to serving as showcases both for and of Ottawa-based theatre stakeholders.</p> <p>If the non-curated presentation(s) offered by the chosen theatre organization involve one or more Ottawa-based theatre practitioners, a value of 1 appears in the “local showcase” column. In contrast, a value of 1 in the second column indicates the involvement of one or more nonlocal theatre practitioners. As with pervious indicators, practitioners without a clear geographic origin are excluded from analysis.</p>	<p>The “External Presenters” tab of the Shenkman Arts Centre website lists other presentations offered by the organization outside of the formal “Shenkman Presents” lineup. As none of these presentations appear to be presented by the Shenkman Arts Centre in the same way as those found on the “Shenkman Presents” webpage, they are assumed to be rentals and other non-curated presentations.</p> <p>Five presentations offered throughout 2018 appear to fit this criterion: <i>Sister Act the Musical</i> produced by a local high school (CCXVII); <i>Peter Pan and Wonderland</i> and <i>Once Upon a Time</i> (CCXVIII, CCXIX) produced by The Ottawa School of Theatre; and two rentals by Ottawa-based organizations 9th Hour Theatre Company and Rag & Bone Puppet Theatre set to play in the Shenkman studio (CCXX, CCXXI). Due to a lack of company lists, all five presentations are excluded from analysis, thus earning the Shenkman Arts Centre a score of 0 for this indicator.</p>
<p>Examples of primary sources containing relevant information: Archived season/show programs and programming lineups, theatre reviews and related articles, social media/blog posts by the organization, personal websites of individual theatre practitioners, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual theatre practitioners, official website(s) of third-party producers presented by the organization.</p>		

14	<i>Theatre Artists and Practitioners in Residence</i>
	<p>Residency programs and internship opportunities allow theatre organizations to aid in the development of emerging or recognized theatre practitioners while simultaneously “showcasing” the talent and potential of any resident practitioners. Hence, the region from which any residents and/or interns originate provides insight into the local and/or national showcase identity cultivated by the given theatre organization. Although full and part-time staff may be considered “resident artists,” they are excluded from analysis as their artistic contributions are inherently showcased by the organization.</p> <p>Any non-zero number of residencies or intern positions held by Ottawa-based practitioners or artists necessitates a value of 1 in the “local showcase” column while a non-zero number of resident and/or intern positions occupied by externally sourced artists or practitioners indicates the organization’s intention to serve as a national showcase and earns a value of 1 in the second column.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, personal websites of individual residents or interns, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual residents or interns, grant result media releases from funding bodies.</p>	

N/A

15	<i>Leadership of Workshops Offered by the Organization</i>	<p>Workshops offered by Ottawa’s professional English-language theatre organizations present enrichment opportunities for local arts producers and consumers alike. Depending on the content and objectives of workshops or similar development activities, organizations may elect to involve exclusively local, exclusively national, or both local and national arts practitioners as instructors. As these instructors actively “showcase” knowledge reflective of their own communities for the benefit of the Ottawa arts community, the geographic origin of instructors demonstrates organizations’ position on the local-national continuum when exhibiting theatre practitioners for the direct benefit of local arts stakeholders.</p> <p>Should a workshop or other development event hosted, facilitated, or developed by an Ottawa-based theatre organization feature one or more local instructors, a value of 1 appears in the “local showcase” column. Similarly, workshops led by one or more nonlocal instructors earn the organization a 1 for “national showcase” undertakings. Unlike indicators 11-14, workshops led by theatre practitioners employed by the organization in question are included in the analysis as they contribute to the local arts ecosystem both through their work with the chosen organization and as independent theatre practitioners.</p> <p>Complementing the <i>Story of Babar</i> presentation, the Shenkman Arts Centre facilitated two child-oriented workshops run by the Montreal-based company Jeunesses Musicales Canada (CCXI).</p> <p>Jeunesses Musicales Canada returned to the Centre later in 2018 to offer an opera workshop complementing their production of <i>Opera Candy: The Gourmet Adventures of Hansel and Gretel</i> (CCXXII).</p> <p>Finally, the Shenkman Arts Centre hosted and facilitated an “Artpreneur Chat” with local theatre practitioners and future heads of National Arts Centre’s Indigenous Theatre department Kevin Loring and Lori Marchand (CCXXIII).</p>
<p>Examples of primary sources containing relevant information: Archived event programs, official website(s) of the organization, social media/blog posts by the organization, personal websites of workshop facilitators, annual reports if applicable.</p>		

Appendix 12: Shenkman Arts Centre Scorecard

Shenkman Arts Centre		Local Showcase	National Showcase
Perceived Local-National Showcase Orientation			
Self-Described Showcase Identity			
1	<i>Mission or Mandate, Vision, and Values</i>		
	<p>The mission or mandate, vision, and values of a theatre organization illustrate the entity’s intended beneficiaries and resulting desired identity as a local, national, or hybrid artistic showcase.</p> <p>Statements including the word “local” or suggesting that an organization’s operations directly impact Ottawa-based arts stakeholders correspond to a score of 1 in the “local showcase” column. Conversely, statements featuring the words “national,” “Canadian,” or any permutations thereof earn the organization a score of one in the “national showcase” column. Should an organization explicitly state or imply a dedication to both local and nonlocal arts stakeholders, then a 1 may be awarded in both columns to signify a hybrid showcase state.</p> <p>As the expression “artistic showcase” refers to an entity whose operations highlight the work of theatre practitioners (showcase <i>of</i>) and/or engage or otherwise benefit audiences and other arts consumers (showcase <i>for</i>), organizations may receive a score of 1 for the presence of statements directed towards either stakeholder group.</p>	1	1

Programming Commitments			
2	<i>Programming Model</i>		
	<p>Interpreting the guidelines provided by the Canada Council for the Arts and the Department of Canadian Heritage, this indicator considers organizations’ tendencies towards producing or presenting theatrical works.</p> <p>According to the Canada Council, a production-oriented programming model indicates a preference for Ottawa-based arts stakeholders due to the necessary commitment to a local or regional community (“Artistic Institutions”). In contrast, Canadian Heritage considers a presentation-oriented programming model indicative of a predilection for exhibiting national artists and other practitioners due to the required inclusion of performances and play texts originating from one or more provinces excluding an applicant’s home province/territory (“Application Guidelines”). Thus, organizations whose 2018 programming includes a minimum of one theatrical production receive a value of 1 in the “local showcase” column while a value of 1 may appear in the “national showcase” column for organizations whose programming includes a minimum of one theatrical presentation.</p>	0	1
3	<i>Co-Productions</i>		
	<p>Co-productions enable theatre organizations to exhibit and benefit from the artistic assets of other creative entities. Here, value assignments reflect the geographic origin(s) of co-production partners. Organizations who co-produced with one or more Ottawa-based partners during 2018 secure a value of 1 in the “local” column. Likewise, co-productions involving one or more non-Ottawa partners necessitate a 1 in the “national” column. Any combination of local and nonlocal partners earns the given organization a 1 in both columns while an absence of co-productions earns a 0 in both columns.</p> <p>Notably, only performances which include the select Ottawa-based theatre organization as an “active” co-producer qualify for this category.³² Should the select Ottawa-based theatre organization function as an inactive co-producer, the performances are instead categorized as a presentation and evaluated as part of indicator two.</p>	0	0

³² For an organization to be considered an “active” co-producer, it must contribute substantial “creative, financial and human resources” (“co-production”) to an artistic project.

4	<i>Geographic Region(s) Served</i>		
	<p>Ottawa’s municipal cultural development plans recognize the geographic region(s) served by an artistic showcase as a defining characteristic of the entity, noting that artistic showcases contribute extensively to community vitality (Arts and Heritage 10; “Arts Plan” 6, 12, 31). As an independent municipality, the city of Ottawa and all arts organizations operating within must enrich the lives of local populations. Simultaneously, the city’s role as Canada’s capital encourages all Ottawa-based arts organizations to entertain audiences from across Canada.</p> <p>Thus, the LNHS Scorecard assesses each organization’s self-stated stakeholders and 2018 performance locations to determine the communities for whom an organization serves as a showcase.</p> <p>Because all Ottawa-based professional English-language theatre organizations engage in regular performance activities within city limits, each receives a baseline value of 1 in the “local showcase” column. If a select organization had a hand in and received credit for developing, producing, or co-producing any performance which took to the stage outside of Ottawa during 2018, the organization receives an additional value of 1 in the “national showcase” column.</p>	1	0
5	<i>Location for the Premier of Scripts and/or Productions in Development</i>		
	<p>Building upon indicator four, this marker examines whether the intended and actual premier locations of play texts and/or productions listed as “in development” in 2018 appear localized to Ottawa or whether premiers occurred elsewhere during the year.</p> <p>Presenting houses without any play development programs automatically accrue a score of 0 in both columns. If an organization explicitly states their intention to premier a script or production in Ottawa <i>or</i> if the organization’s self-description and ideal audience implies a preference for local premiers, the organization receives a 1 in the “local showcase” column. Conversely, explicit or implied non-Ottawa premiers earn organizations a 1 in the “national showcase” column. Hybridity (meaning a value of 1 in both columns) reflects an organization’s intention to premier a minimum of one script and/or production both in Ottawa and outside city limits.</p>	0	0

Financial Support for Theatre Practitioners			
6	<i>Grants or Other Financial Assistance Given</i>		
	<p>To support the work of geographically diverse theatre practitioners, many Ottawa-based professional theatre organizations offer grants or other financial support programs benefiting theatre artists or other professional practitioners. When selecting funding recipients, organizations often assess the demographic identity, intended audience, or location of applicants. Specifying the community or communities that applicants must represent in this way enables organizations to position themselves as supporters of those same communities. This indicator therefore classifies organizations as local and/or national artistic showcases according to geographic communities indicated as potential beneficiaries in each organization’s recipient selection criteria.</p> <p>A value of 1 under “local showcase” indicates that the given organization specifies a commitment to the Ottawa theatre ecosystem in its selection criteria while a value of 1 in the “national showcase” column suggests that selection criteria favour nonlocal communities. A value of 1 may appear in both columns if criteria specify a commitment to both local and national communities. Finally, a 0 appears in both columns if the given criteria do not emphasize any geographic community.</p>	1	0
Relationships			
7	<i>Professional Network Membership</i>		
	<p>Membership in or support of a formal network or association speaks to local or national leanings as each entity provides tangible and intangible benefits for one or more distinct communities. While service organizations like the Ottawa Arts Council operate with the intention of bettering Ottawa’s local arts community (“Our Impact”), the Canadian Association of Fringe Festivals serves the geographically diverse audiences and artists involved in the Fringe Festival community (“About CAFF”).</p> <p>Based on the objectives and stated beneficiaries of each network in which an organization holds member status, a value of 1 in the “local” and/or “national showcase” column reflects the communities directly or indirectly impacted as a result of an organization’s network membership.</p>	1	1

8	<i>Promotion of Arts and Culture Colleagues</i>		
	<p>Thanks to their established presence within the Ottawa cultural environment, professional theatre organizations help support other cultural entities’ activities. As such, this indicator considers whether Ottawa-based professional English-language theatre organizations “showcase” local cultural entities, national entities, or a combination of both local and national cultural producers in any promotional activity <i>excluding</i> theatrical productions, presentations, and co-productions. Examples of promotional activities considered within this indicator include offering ad space in show programs, jointly developing events, and facilitating financial or in-kind donations and sponsorships.</p> <p>A value of 1 in either the “local” or “national” column indicates that the Ottawa-based theatre organization in question promoted one or more local and/or nonlocal cultural entities in 2018.</p>	1	0
9	<i>Willful Association and Community</i>		
	<p>Social media (Facebook, Twitter, and Instagram) posts provide insight into the relationships purposefully cultivated by Ottawa-based theatre organizations. <i>Excluding</i> those regarding shows programmed as part of an organization’s 2018 offerings, social media posts serve to showcase artistic activities involving local or nonlocal theatre practitioners while simultaneously allowing organizations to cultivate relationships with existing or potential co-production or presentation partners. In addition, organizations may employ social media as a tool for communicating and fostering relationships with geographically diverse artists and audiences.</p> <p>Any non-zero number of posts promoting Ottawa-based practitioners or performances neither produced nor presented by the organization in question necessitates a value of 1 in the “local showcase” column. Conversely, a non-zero number of posts advocating for externally sourced performances or practitioners warrants a value of 1 in the “national showcase” column.</p>	0	0
Subtotal for Perceived Local-National Showcase Orientation		Local	National
		5/9	3/9

Practiced Local-National Showcase Orientation			
Artistic Offerings			
10	<i>Source of Play Texts Produced by the Organization</i>		
	<p>The process of selecting and producing a play text positions theatre organizations as direct showcases of the local and/or nonlocal artists involved in the script’s development.</p> <p>Reflecting the three most common production-script relationships, the geographic origin of a play text is determined according to one of three sets of criteria. The geographic origin of new texts depends on the “home” of the playwright(s) and location where the text underwent the majority of its development. Adaptions or translations of existing texts are classified according to where the development (writing, translation, dramaturgy, etc.) process transpired and unmodified productions of existing scripts are classified according to the playwright’s artistic hometown and location of the script’s premier.</p> <p>A value of 1 in the “local showcase” column signifies that the play text(s) produced by an organization in 2018 involved at least one Ottawa-based artist in the development process. Meanwhile, play texts developed by non-Ottawa artists generate a value of 1 in the “national showcase” column and play texts developed by both local and nonlocal artists signal a state of hybridity with a value of 1 appearing in both columns.</p>	0	0

Practitioner Presence			
11	<i>Local and/or National Theatre Artists/Practitioners in Productions</i>		
	<p>According to the Canada Council for the Arts, theatrical production activities must be “rooted in” and reflective of the communities with which they engage (“Artistic Institutions”). As the Canada Council considers both arts producers and consumers members of the “local arts community,” organizations may utilize the inherent localness of theatrical productions to cultivate “local showcase” identities based not on local arts practitioner engagement, but on the exhibition of nonlocal arts practitioners for the benefit of local arts consumers. To prevent a reliance on such assumptions when assessing showcase identities, Indicator 11 therefore evaluates the primary employment location of all practitioners involved in theatrical productions.</p> <p>Should a theatre organization engage local theatre artists or practitioners <i>excluding</i> full and part-time administrative/programming staff in its 2018 production activities, a 1 appears in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any production activities similarly earns the organization a value of 1 in the “national showcase” column. Practitioners without a clear geographic origin are excluded from analysis.</p>	0	0

12	<i>Local and/or National Theatre Artists/Practitioners in Curated Presentations</i>		
	<p>To fully embrace the city’s role as the national capital, municipal cultural planning documents encourage Ottawa-based theatre organizations to present performances which highlight the country’s wealth of artistic talent (Arts and Heritage 6). These same documents simultaneously encourage Ottawa-based theatre organizations to present performances developed by other local arts organizations so as to emphasize uniquely local cultural assets (“Arts Plan” 7, 12-3, 27 31). This indicator therefore analyzes the presence or absence of Ottawa-based practitioners in curated theatrical presentations to comment on organizations’ proven commitment to acting as showcases of local and/or national cultural producers when actively selecting presentations.</p> <p>Organizations engaging local theatre artists or professionals <i>excluding</i> full and part-time administrative/programming staff in their curated presentation activities receive a one in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any curated presentation activities similarly earns organizations a value of one in the “national showcase” column. Practitioners without a clear geographic origin are again excluded from analysis.</p>	1	1

13	<i>Local and/or National Theatre Artists/Practitioners in Non-Curated Presentations</i>		
	<p>Unlike curated theatrical presentations which require organizations to directly select productions or producing companies, organizations have little-to-no say in the performances offered through non-curated presentations and may instead facilitate non-curated presentations to benefit the producer(s), local arts consumers and other stakeholders, and/or the presenter.</p> <p>Ottawa’s municipal cultural plans indicate that venue accessibility for Ottawa-based producers marks a key indicator in the city’s move towards local-oriented artistic showcase hybridity (“Arts Plan” iii, Arts and Heritage 19). The presence or absence of local and/or national theatre producers in venue rentals and other non-curated presentations therefore provides valuable insight into organizations’ proven dedication to serving as showcases both for and of Ottawa-based theatre stakeholders.</p> <p>If the non-curated presentation(s) offered by the chosen theatre organization involve one or more Ottawa-based theatre practitioners, a value of 1 appears in the “local showcase” column. In contrast, a value of 1 in the second column indicates the involvement of one or more nonlocal theatre practitioners. As with previous indicators, practitioners without a clear geographic origin are excluded from analysis.</p>	0	0
14	<i>Theatre Artists and Practitioners in Residence</i>		
	<p>Residency programs and internship opportunities allow theatre organizations to aid in the development of emerging or recognized theatre practitioners while simultaneously “showcasing” the talent and potential of any resident practitioners. Hence, the region from which any residents and/or interns originate provides insight into the local and/or national showcase identity cultivated by the given theatre organization. Although full and part-time staff may be considered “resident artists,” they are excluded from analysis as their artistic contributions are inherently showcased by the organization.</p> <p>Any non-zero number of residencies or intern positions held by Ottawa-based practitioners or artists necessitates a value of 1 in the “local showcase” column while a non-zero number of resident and/or intern positions occupied by externally sourced artists or practitioners indicates the organization’s intention to serve as a national showcase and earns a value of 1 in the second column.</p>	0	0

15	<i>Leadership of Workshops Offered by the Organization</i>		
	<p>Workshops offered by Ottawa’s professional English-language theatre organizations present enrichment opportunities for local arts producers and consumers alike. Depending on the content and objectives of workshops or similar development activities, organizations may elect to involve exclusively local, exclusively national, or both local and national arts practitioners as instructors. As these instructors actively “showcase” knowledge reflective of their own communities for the benefit of the Ottawa arts community, the geographic origin of instructors demonstrates organizations’ position on the local-national continuum when exhibiting theatre practitioners for the direct benefit of local arts stakeholders.</p> <p>Should a workshop or other development event hosted, facilitated, or developed by an Ottawa-based theatre organization feature one or more local instructors, a value of 1 appears in the “local showcase” column. Similarly, workshops led by one or more nonlocal instructors earn the organization a 1 for “national showcase” undertakings. Unlike indicators 11-14, workshops led by theatre practitioners employed by the organization in question are included in the analysis as they contribute to the local arts ecosystem both through their work with the chosen organization and as independent theatre practitioners.</p>	1	1
Subtotal for Practiced Local-National Showcase Orientation		Local	National
		2/6	2/6
Total for Shenkman Arts Centre		7/15	5/15
Percent Local Showcase vs. Percent National Showcase		58%	42%

Note: Citations for all information referenced in the second column of this appendix can be found under the “Primary Sources” heading of the works cited. In the works cited, each citation appears as [Roman Numeral]. [MLA citation]. Finally, it must be stated that although each roman numeral corresponds to a single primary source, sources may be referenced several times in this appendix and others.

Appendix 13: Great Canadian Theatre Company Data Sheet

Great Canadian Theatre Company		Relevant Data
Perceived Local-National Showcase Orientation		
Self-Described Showcase Identity		
1	<i>Mission or Mandate, Vision, and Values</i>	
	<p>The mission or mandate, vision, and values of a theatre organization illustrate the entity’s intended beneficiaries and resulting desired identity as a local, national, or hybrid artistic showcase.</p> <p>Statements including the word “local” or suggesting that an organization’s operations directly impact Ottawa-based arts stakeholders correspond to a score of 1 in the “local showcase” column. Conversely, statements featuring the words “national,” “Canadian,” or any permutations thereof earn the organization a score of one in the “national showcase” column. Should an organization explicitly state or imply a dedication to both local and nonlocal arts stakeholders, then a 1 may be awarded in both columns to signify a hybrid showcase state.</p> <p>As the expression “artistic showcase” refers to an entity whose operations highlight the work of theatre practitioners (showcase <i>of</i>) and/or engage or otherwise benefit audiences and other arts consumers (showcase <i>for</i>), organizations may receive a score of 1 for the presence of statements directed towards either stakeholder group.</p>	<p>The Great Canadian Theatre Company “[produces] professional contemporary English-language theatre in Ottawa” (CCXXV) and is mandated to “foster, produce and promote excellent theatre that provokes examination of Canadian life and our place in the world” (CCXXVI). The organization also describes itself as “a vital contributor to the quality of life in Ottawa and a hub for the local arts community” (CCXXVI).</p> <p>Simultaneously, the company’s activities in producing and “presenting new and established work” from an array of Canadian artists (CCXXV) has made it “one of the key theatre companies in Canada” (CCXXV).</p> <p>The organization’s “about us” page emphasizes the impact GCTC has on the local environment, stating that GCTC is a local and national showcase that has “consistently challenged and entertained local audiences, provided employment for local residents and delivered concrete economic impact to local businesses, while providing a venue for a wide range of cultural activities” (CCXXVI). The page continues, stating that “GCTC is committed to supporting the local arts community by hosting and mentoring emerging theatre and performing arts groups. [GCTC] has also contributed to, and partnered with, local social cause-related organizations; ... and supports the community through [its] community giving program” (CCXXVI).</p>

		<p>Quoting a long-time supporter, the GCTC identifies itself as “a keystone of live professional theatre in Ottawa” whose “support for local actors, playwrights, and musicians has helped foster a vibrant pool of talent whose innovation, expression, and creativity rivals that of much larger cities” (CCXXVI).</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, Registered Charity Information Return pages, social media profiles of the organization, annual reports and/or strategic plans if applicable.</p>		

Programming Commitments		
2	<i>Programming Model</i>	
		<p>Interpreting the guidelines provided by the Canada Council for the Arts and the Department of Canadian Heritage, this indicator considers organizations’ tendencies towards producing or presenting theatrical works.</p> <p>According to the Canada Council, a production-oriented programming model indicates a preference for Ottawa-based arts stakeholders due to the necessary commitment to a local or regional community (“Artistic Institutions”). In contrast, Canadian Heritage considers a presentation-oriented programming model indicative of a predilection for exhibiting national artists and other practitioners due to the required inclusion of performances and play texts originating from one or more provinces excluding an applicant’s home province/territory (“Application Guidelines”). Thus, organizations whose 2018 programming includes a minimum of one theatrical production receive a value of 1 in the “local showcase” column while a value of 1 may appear in the “national showcase” column for organizations whose programming includes a minimum of one theatrical presentation.</p> <p>The Great Canadian Theatre Company engages in both the “production of new Canadian work” (CCXXVI) and the presentation of “new and established work” (CCXXV), thus framing the organization as both a local and national artistic showcase.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, archived season/show programs and programming lineups, Registered Charity Information Return pages, Canada Council for the Arts grant recipient announcements, Canadian Heritage grant recipient announcements, theatre reviews and related articles.</p>		

3	<i>Co-Productions</i>	
	<p>Co-productions enable theatre organizations to exhibit and benefit from the artistic assets of other creative entities. Here, value assignments reflect the geographic origin(s) of co-production partners. Organizations who co-produced with one or more Ottawa-based partners during 2018 secure a value of 1 in the “local” column. Likewise, co-productions involving one or more non-Ottawa partners necessitate a 1 in the “national” column. Any combination of local and nonlocal partners earns the given organization a 1 in both columns while an absence of co-productions earns a 0 in both columns.</p> <p>Notably, only performances which include the select Ottawa-based theatre organization as an “active” co-producer qualify for this category.³³ Should the select Ottawa-based theatre organization function as an inactive co-producer, the performances are instead categorized as a presentation and evaluated as part of indicator two.</p>	<p><i>Raising Stanley/Life with Tulia</i> was developed at the GCTC in partnership with four Ottawa-based artists throughout 2017 and 2018 (CCXXVII). The Great Canadian Theatre Company took an active role in the play’s development, providing the show’s venue, sound and lighting designers, and marketing (CCXXVIII).</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, archived season/show programs and programming lineups, theatre reviews and related articles.</p>		

³³ For an organization to be considered an “active” co-producer, it must contribute substantial “creative, financial and human resources” (“co-production”) to an artistic project.

4	<i>Geographic Region(s) Served</i>	<p>Ottawa’s municipal cultural development plans recognize the geographic region(s) served by an artistic showcase as a defining characteristic of the entity, noting that artistic showcases contribute extensively to community vitality (Arts and Heritage 10; “Arts Plan” 6, 12, 31). As an independent municipality, the city of Ottawa and all arts organizations operating within must enrich the lives of local populations. Simultaneously, the city’s role as Canada’s capital encourages all Ottawa-based arts organizations to entertain audiences from across Canada.</p> <p>Thus, the LNHS Scorecard assesses each organization’s self-stated stakeholders and 2018 performance locations to determine the communities for whom an organization serves as a showcase.</p> <p>Because all Ottawa-based professional English-language theatre organizations engage in regular performance activities within city limits, each receives a baseline value of 1 in the “local showcase” column. If a select organization had a hand in and received credit for developing, producing, or co-producing any performance which took to the stage outside of Ottawa during 2018, the organization receives an additional value of 1 in the “national showcase” column.</p> <p>The Great Canadian Theatre Company’s mandate appears to favour “supporting the local arts community” (CCXXVI) as a showcase <i>for</i> Ottawa audiences through the production and presentation of plays from across Canada. In addition, the organization notes that it has “consistently challenged and entertained local audiences” (CCXXVI) with no mention of engaging audiences from outside Ottawa city limits.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, Registered Charity Information Return pages, social media profiles of the organization, archived show programs and programming lineups, annual reports and/or strategic plans if applicable.</p>		

5	<i>Location for the Premier of Scripts and/or Productions in Development</i>	
	<p>Building upon indicator four, this marker examines whether the intended and actual premier locations of play texts and/or productions listed as “in development” in 2018 appear localized to Ottawa or whether premiers occurred elsewhere during the year.</p> <p>Presenting houses without any play development programs automatically accrue a score of 0 in both columns. If an organization explicitly states their intention to premier a script or production in Ottawa <i>or</i> if the organization’s self-description and ideal audience implies a preference for local premiers, the organization receives a 1 in the “local showcase” column. Conversely, explicit or implied non-Ottawa premiers earn organizations a 1 in the “national showcase” column. Hybridity (meaning a value of 1 in both columns) reflects an organization’s intention to premier a minimum of one script and/or production both in Ottawa and outside city limits.</p>	<p>The co-production of <i>Raising Stanley/Life with Tulia</i> constitutes the totality of the GCTC’s 2018 play development activities. Although a travelling version of the project was planned right from the project’s conception, <i>Raising Stanley</i> premiered in the GCTC studio in July 2018, accompanied by Bailey’s paintings which hung in the GCTC’s Fritzi Gallery (CCXXVIII, CCXXIX).</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, archived season/show programs and programming lineups, annual reports and/or strategic plans if applicable.</p>		

Financial Support for Theatre Practitioners	
6	<p><i>Grants or Other Financial Assistance Given</i></p>
	<p>To support the work of geographically diverse theatre practitioners, many Ottawa-based professional theatre organizations offer grants or other financial support programs benefiting theatre artists or other professional practitioners. When selecting funding recipients, organizations often assess the demographic identity, intended audience, or location of applicants. Specifying the community or communities that applicants must represent in this way enables organizations to position themselves as supporters of those same communities.</p> <p>This indicator therefore classifies organizations as local and/or national artistic showcases according to geographic communities indicated as potential beneficiaries in each organization’s recipient selection criteria.</p> <p>A value of 1 under “local showcase” indicates that the given organization specifies a commitment to the Ottawa theatre ecosystem in its selection criteria while a value of 1 in the “national showcase” column suggests that selection criteria favour nonlocal communities. A value of 1 may appear in both columns if criteria specify a commitment to both local and national communities. Finally, a 0 appears in both columns if the given criteria do not emphasize any geographic community.</p>
	<p>As a recommender for the Ontario Arts Council’s Recommender Grants for Theatre Creators program, the GCTC prioritizes “local and Indigenous artists [and] ... under-represented communities in Ottawa’s theatre scene” (LIX).</p> <p>Each year, the GCTC utilizes funds provided by the Shannon Reynolds Memorial Endowment Fund to offer two “paid, mentored theatrical internships” (CCXXX) for emerging Ottawa artists. This program is exclusive to applicants from “the National Capital Region” (CCXXX).</p> <p>In 2018, GCTC donated nearly \$9,000 to the Ottawa Community Foundation (CCXXXI). The OCF uses donations to provide grants to Ottawa-based organizations and groups who “serve the residents of Ottawa” (CCXXXII). While it is not possible to assess the precise beneficiaries of GCTC’s donation, the OCF’s mission ensures that any recipient working in the theatre sector would be at least be working as a showcase <i>for</i> local stakeholders, hence the grant’s inclusion in the scoring process.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, Registered Charity Information Return pages, grant criteria prepared by funding bodies (e.g., Ontario Arts Council), annual reports and/or financial statements if applicable.</p>	

Relationships	
7	<p><i>Professional Network Membership</i></p> <p>Membership in or support of a formal network or association speaks to local or national leanings as each entity provides tangible and intangible benefits for one or more distinct communities. While service organizations like the Ottawa Arts Council operate with the intention of bettering Ottawa’s local arts community (“Our Impact”), the Canadian Association of Fringe Festivals serves the geographically diverse audiences and artists involved in the Fringe Festival community (“About CAFF”).</p> <p>Based on the objectives and stated beneficiaries of each network in which an organization holds member status, a value of 1 in the “local” and/or “national showcase” column reflects the communities directly or indirectly impacted as a result of an organization’s network membership.</p>
	<p>Member of the Ottawa Arts Council (LXII). Though primarily dedicated to serving Ottawa’s arts organizations and broader arts community through Ottawa-oriented grant programs, awards, training and professional development opportunities, and advocacy work, the Ottawa Arts Council also “collaborates with local, provincial and federal advocacy organizations in support of the broader arts sector” (LXIII). Association with this entity therefore suggests that the GCTC would benefit both local and nonlocal communities with a preference for benefitting local stakeholders.</p> <p>Regular member of PACT (XI). As regular members, organizations have access to a “supportive network of [their] peers from coast to coast to coast” (XII) from which they may draw resources, knowledge, practitioners, and performances among other benefits. In this regard, PACT membership stands to benefit both local and national arts communities.</p> <p>“Regional” caucus member of PACT (CCXXXIII). PACT caucuses function similarly to the regular membership in that organizations are connected with other organizations who “self-identify as being similar in mandate or artistic practice” (XVI). Caucuses are not limited by geographic origin and so it is expected that membership in such a network would enable the GCTC to showcase for local arts consumers using a mix of local and nonlocal materials and practitioners.</p> <p>Member of PACT Region 4 - Ontario, outside of Toronto network (XIII). Like regular membership, regional membership connects organizations with their peers in a similar geographic area to facilitate meaningful exchanges and collaboration.</p>

		<p>Membership in this regional network potentially enables the GCTC to showcase for local stakeholders and serve as a showcase of nonlocal practitioners hailing from other Ontario communities.</p>
<p>Examples of primary sources containing relevant information: Official websites of professional networks, social media/blog posts by the organization, reports prepared by community organizations, social media posts made by community members directed towards the chosen organization, annual reports prepared by professional networks if applicable.</p>		

8	<i>Promotion of Arts and Culture Colleagues</i>	<p>Thanks to their established presence within the Ottawa cultural environment, professional theatre organizations help support other cultural entities' activities. As such, this indicator considers whether Ottawa-based professional English-language theatre organizations "showcase" local cultural entities, national entities, or a combination of both local and national cultural producers in any promotional activity <i>excluding</i> theatrical productions, presentations, and co-productions. Examples of promotional activities considered within this indicator include offering ad space in show programs, jointly developing events, and facilitating financial or in-kind donations and sponsorships.</p> <p>A value of 1 in either the "local" or "national" column indicates that the Ottawa-based theatre organization in question promoted one or more local and/or nonlocal cultural entities in 2018.</p> <p>The Great Canadian Theatre Company receives support from and promotes a long list of Ottawa-based arts and culture organizations including the Ottawa Community Foundation, the Ottawa public library, The Acting Company, Bloomfields flowers, Wild Willy's Plants and Flowers, the Ottawa Citizen, Friction Creative, Apt613, the Ottawa School of Art, the Ottawa Art Gallery, the Cube Gallery and the University of Ottawa Alumni Association (CCXXXIV).</p> <p>The GCTC is also a strong supporter and promoter of the local culinary scene, promoting more than ten independent local restaurants (CCXXXIV). In addition, the GCTC hosted a series of six "Chefs and Shows" events in 2018 which invited Ottawa-based chefs to curate a special meal complimenting the show running on the GCTC stage at the time (CCXXXV).</p> <p>In 2018, the Great Canadian Theatre Company organized and hosted a season launch party for local theatre producer, TACTICS (CCXXXVI, CCXXXVII).</p> <p>Finally, the GCTC used social media to promote the work of Propeller Dance (CCXXXVIII, CCXXXIX), the Ottawa-based dance company operating out of the GCTC studio in a sort of "artists in residence" agreement (CCXL).</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, archived season/show programs, social media/blog posts by the organization, social media posts made by other arts and culture entities directed towards the chosen organization, event or fundraiser programs if applicable.</p>		

9	<i>Willful Association & Community</i>	<p>Social media (Facebook, Twitter, and Instagram) posts provide insight into the relationships purposefully cultivated by Ottawa-based theatre organizations. <i>Excluding</i> those regarding shows programmed as part of an organization’s 2018 offerings, social media posts serve to showcase artistic activities involving local or nonlocal theatre practitioners while simultaneously allowing organizations to cultivate relationships with existing or potential co-production or presentation partners. In addition, organizations may employ social media as a tool for communicating and fostering relationships with geographically diverse artists and audiences.</p> <p>Any non-zero number of posts promoting Ottawa-based practitioners or performances neither produced nor presented by the organization in question necessitates a value of 1 in the “local showcase” column. Conversely, a non-zero number of posts advocating for externally sourced performances or practitioners warrants a value of 1 in the “national showcase” column.</p> <p>The Great Canadian Theatre Company regularly uses social media to strengthen relationships with other theatre organizations and encourage Ottawa audiences to attend performances originating from both Ottawa and across Canada.</p> <p>On Facebook, the GCTC congratulated The Gladstone Theatre on opening their season (CCXLI) and wished the organization residing in the GCTC’s former location a happy tenth anniversary (CCXLII). Reposting articles from <i>apt613</i>, the GCTC shared Artistic Director Eric Coates’ top picks for both the undercurrents festival (CCXLIII, CCXLIV) and Ottawa Fringe Festival (CCXL, CCXLVI). Aligning with the GCTC’s mandate to support diverse Canadian theatre, Coates’ top picks for each festival include a mix of local and national shows.</p> <p>On Twitter, the GCTC leaned more heavily into the promotion of national productions, posting about a show from Quebec City presented by Ottawa’s La Nouvelle Scene Desjardins (CCXLVII), and telling the actors of a Toronto production of <i>Boy in the Moon</i>—which premiered at GCTC in 2014—to “break a leg” (CCXLVIII). Finally, in support of a local theatre organization, GCTC prompted Ottawa theatregoers to vote for a Company of Fools in the Aviva Community Fund competition (CCXLIX).</p>
<p>Examples of primary sources containing relevant information: Facebook, Twitter, and Instagram posts authored by the chosen theatre organization, social media posts authored by other arts and culture organizations re-posted, shared, or otherwise re-distributed by the chosen theatre organization; social media posts by other arts and culture organizations commented on by the chosen theatre organization.</p>		

Practiced Local-National Showcase Orientation

Artistic Offerings

10 *Source of Play Texts Produced by the Organization*

The process of selecting and producing a play text positions theatre organizations as direct showcases of the local and/or nonlocal artists involved in the script’s development.

Reflecting the three most common production-script relationships, the geographic origin of a play text is determined according to one of three sets of criteria. The geographic origin of new texts depends on the “home” of the playwright(s) and location where the text underwent the majority of its development. Adaptions or translations of existing texts are classified according to where the development (writing, translation, dramaturgy, etc.) process transpired and unmodified productions of existing scripts are classified according to the playwright’s artistic hometown and location of the script’s premier.

A value of 1 in the “local showcase” column signifies that the play text(s) produced by an organization in 2018 involved at least one Ottawa-based artist in the development process. Meanwhile, play texts developed by non-Ottawa artists generate a value of 1 in the “national showcase” column and play texts developed by both local and nonlocal artists signal a state of hybridity with a value of 1 appearing in both columns.

In keeping with the organization’s mandate to provide theatre reflective of Canadian drama, the GCTC utilized a variety of Canadian play texts for their 2018 productions. Notably, none of the selected texts underwent development in Ottawa.

Victoria British Columbia’s Joan MacLeod wrote *Gracie*, which was commissioned by and premiered at the Belfry Theatre in Victoria, B.C. (CCL, CCLI, CCLII). *The Virgin Trial* was commissioned by and developed at the Stratford Festival (CCLIII, CCLIV). *Drowning Girls* underwent its development process during the Alberta Theatre Projects’ 2008 PlayRites Festival (CCLV, CCLVI, CCLVII). Finally, Trey Anthony wrote and developed *How Black Mothers Say I Love You* while living in Brampton, Ontario before premiering the work at Toronto’s Factory Theatre (CCLVIII, CCLIX).

Examples of primary sources containing relevant information:

Archived season/show programs and programming lineups, theatre reviews and related articles, individual play texts, play and/or playwright databases, personal websites of involved artists.

Practitioner Presence	
11	<p><i>Local and/or National Theatre Artists/Practitioners in Productions</i></p>
<p>According to the Canada Council for the Arts, theatrical production activities must be “rooted in” and reflective of the communities with which they engage (“Artistic Institutions”). As the Canada Council considers both arts producers and consumers members of the “local arts community,” organizations may utilize the inherent localness of theatrical productions to cultivate “local showcase” identities based not on local arts practitioner engagement, but on the exhibition of nonlocal arts practitioners for the benefit of local arts consumers. To prevent a reliance on such assumptions when assessing showcase identities, Indicator 11 therefore evaluates the primary employment location of all practitioners involved in theatrical productions.</p> <p>Should a theatre organization engage local theatre artists or practitioners <i>excluding</i> full and part-time administrative/programming staff in its 2018 production activities, a 1 appears in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any production activities similarly earns the organization a value of 1 in the “national showcase” column. Practitioners without a clear geographic origin are excluded from analysis.</p>	<p>A complete list of local and nonlocal practitioners involved with the GCTC’s 2018 productions can be found in Chapter 4, Indicator 11.</p> <p><i>How Black Mothers Say I Love You</i> (CCLVIII) features Ottawa-based artists such as Al Connors (CCLX) and Chantal Hayman (CCLXI) working alongside imported artists including Lucinda Davis (CCLXII) and Malube (CCLXII).</p> <p>The production team for <i>Gracie</i> (CCL) features four local (CCLXIII, CCLXIV, CCLXV, CCLXVI) and two nonlocal (CCLXVII, CCLXVIII) theatre practitioners. As the Artistic Director of GCTC, Director Eric Coates is excluded from analysis.</p> <p>The cast list for <i>The Virgin Trial</i> (CCLIII) features a number of local artists including Kate Smith (XXXIII) and Attila Clemann (LVIII) working alongside nonlocal theatre practitioners such as Anie Richer (CCLXIX) and Verne Good (CCLXX). Director Eric Coates is again excluded from analysis.</p> <p><i>The Drowning Girls</i> (CCLV) spotlights the work of local theatre practitioners like Brian Smith (XXXVII) and Jacqui Du Toit (CCXV) as well nonlocal theatre practitioners such as Katie Ryerson (CCLXXI) and Keith Thomas (CCLXVIII). GCTC Production Manager Seth Gerry and Head of Wardrobe Vanessa Imeson are excluded from analysis despite providing the production’s lighting and costume designs, respectively.</p> <p>Finally, the production team for <i>Raising Stanley/Life with Tulia</i> (CCXXIX) features exclusively Ottawa-based artists include Bronwyn Steinberg and Bruce Deachman (CCLXXII, CCLXXIII, XXXV, CCLXXIV, CCXVI). As the Production</p>

		<p>Manager of GCTC, Lighting Designer Seth Gerry is excluded from analysis.</p> <p>The GCTC’s annual Lawyer Play fundraiser is not considered a contributor to the organization’s showcase identity for two reasons. Firstly, the cast features local lawyers, radio personalities, and politicians rather than recognized professional or self-identifying theatre artists (CCLXXV). Secondly, GCTC staff or interns comprise the totality of the event’s production team (CCLXXV). The event therefore does not showcase any Ottawa-based theatre practitioners other than those employed and inherently showcased by the organization and is excluded from analysis as a result.</p>
<p>Examples of primary sources containing relevant information: Archived season/show programs and programming lineups, theatre reviews and related articles, social media/blog posts by the organization, personal websites of individual theatre practitioners, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual theatre practitioners.</p>		

12	<i>Local and/or National Theatre Artists/Practitioners in Curated Presentations</i>	
	<p>To fully embrace the city’s role as the national capital, municipal cultural planning documents encourage Ottawa-based theatre organizations to present performances which highlight the country’s wealth of artistic talent (Arts and Heritage 6). These same documents simultaneously encourage Ottawa-based theatre organizations to present performances developed by other local arts organizations so as to emphasize uniquely local cultural assets (“Arts Plan” 7, 12-3, 27 31). This indicator therefore analyzes the presence or absence of Ottawa-based practitioners in curated theatrical presentations to comment on organizations’ proven commitment to acting as showcases of local and/or national cultural producers when actively selecting presentations.</p> <p>Organizations engaging local theatre artists or professionals <i>excluding</i> full and part-time administrative/programming staff in their curated presentation activities receive a one in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any curated presentation activities similarly earns organizations a value of one in the “national showcase” column. Practitioners without a clear geographic origin are again excluded from analysis.</p>	<p>A complete list of local and nonlocal practitioners involved with the GCTC’s 2018 curated productions can be found in Chapter 4, Indicator 12. GCTC Artistic Director Eric Coates provides rationale for selecting each of the following presentations on the shows’ respective program webpages, hence their classification as curated presentations.</p> <p>The company list for <i>What a Young Wife Ought to Know</i> (CCLXXVI) shows Ottawa-based Stage Manager Jess Preece (CCLXXVII) and Director Adrienne Wong (CCLXXVIII p. 1, CCCLXXXVI, CDIII) working alongside a number of Toronto-based theatre practitioners such as Liisa Repo-Martell (CCLXXIX) and Rebecca Parent (CCLXXX).</p> <p>Other than local Stage Manager Ashley (Ash) Proulx (CCLXXXI), <i>Bed and Breakfast</i> (CCLXXXII, CCLXXXIII) showcases the work of exclusively nonlocal theatre practitioners such as Mark Crawford (CCLXXXIV) and Ashlie Corcoran (CCLXXXV).</p>
<p>Examples of primary sources containing relevant information: Archived season/show programs and programming lineups, theatre reviews and related articles, social media/blog posts by the organization, personal websites of individual theatre practitioners, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual theatre practitioners, official website(s) of third-party producers presented by the organization.</p>		

13	<i>Local and/or National Theatre Artists/Practitioners in Non-Curated Presentations</i>	
	<p>Unlike curated theatrical presentations which require organizations to directly select productions or producing companies, organizations have little-to-no say in the performances offered through non-curated presentations and may instead facilitate non-curated presentations to benefit the producer(s), local arts consumers and other stakeholders, and/or the presenter.</p> <p>Ottawa’s municipal cultural plans indicate that venue accessibility for Ottawa-based producers marks a key indicator in the city’s move towards local-oriented artistic showcase hybridity (“Arts Plan” iii, Arts and Heritage 19). The presence or absence of local and/or national theatre producers in venue rentals and other non-curated presentations therefore provides valuable insight into organizations’ proven dedication to serving as showcases both for and of Ottawa-based theatre stakeholders.</p> <p>If the non-curated presentation(s) offered by the chosen theatre organization involve one or more Ottawa-based theatre practitioners, a value of 1 appears in the “local showcase” column. In contrast, a value of 1 in the second column indicates the involvement of one or more nonlocal theatre practitioners. As with previous indicators, practitioners without a clear geographic origin are excluded from analysis.</p>	<p>A complete list of local and nonlocal practitioners involved with the GCTC’s 2018 non-curated productions can be found in Chapter 4, Indicator 13.</p> <p>Despite GCTC noting that its venues are regularly rented to an array of community groups and local producers (CCLXXXVI p. 9), the organization only appears to have offered two non-programmed presentations 2018. Unlike the presentations offered as part of GCTC’s regular programming lineup, Artistic Director Eric Coates does not provide rationale for the presentation of the following performances, thus classifying them as non-curated presentations.</p> <p>The GCTC’s presentation of <i>Still/Falling</i> (CCLXXXVII) by Vancouver’s Green Thumb Theatre featured a full company of Vancouver-based theatre practitioners including Patrick McDonald (CCLXXXVIII) and Olivia Hutt (CCLXXXIX).</p> <p>Although the GCTC also offered a five-day run of <i>One Thing Leads to Another</i> by Toronto’s Young People’s Theatre (CCXC), a cast list for the presentation is not available. Hence, the presentation is excluded from analysis.</p>
<p>Examples of primary sources containing relevant information: Archived season/show programs and programming lineups, theatre reviews and related articles, social media/blog posts by the organization, personal websites of individual theatre practitioners, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual theatre practitioners, official website(s) of third-party producers presented by the organization.</p>		

14	<i>Theatre Artists and Practitioners in Residence</i>	<p>Residency programs and internship opportunities allow theatre organizations to aid in the development of emerging or recognized theatre practitioners while simultaneously “showcasing” the talent and potential of any resident practitioners. Hence, the region from which any residents and/or interns originate provides insight into the local and/or national showcase identity cultivated by the given theatre organization. Although full and part-time staff may be considered “resident artists,” they are excluded from analysis as their artistic contributions are inherently showcased by the organization.</p> <p>Any non-zero number of residencies or intern positions held by Ottawa-based practitioners or artists necessitates a value of 1 in the “local showcase” column while a non-zero number of resident and/or intern positions occupied by externally sourced artists or practitioners indicates the organization’s intention to serve as a national showcase and earns a value of 1 in the second column.</p> <p>The Great Canadian Theatre Company hosted two emerging Ottawa-based artists as part of the Shannon Reynolds Memorial Endowment Fund Internship in 2018. Recipient Pamela Feghali used her time as a “resident” intern to co-direct the GCTC’s annual Lawyer Play alongside GCTC Artistic Director Eric Coates (CCXCI, CCXCII). Ottawa-based sound designer and composer Angela Schleichauf also took part in the mentorship program as the company’s resident sound design intern (CCXCIII, CCXVI).</p> <p>Through the Metcalf Foundation, the GCTC also engaged Ottawa-based practitioner Jillian Keene as a Managing Director and Administrative intern (CCXCIV).</p> <p>While the GCTC may consider members of Propeller Dance artists in residence (CCXL), the company’s focus on dance warrants the exclusion of said artists from analysis.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, personal websites of individual residents or interns, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual residents or interns, grant result media releases from funding bodies.</p>		

15	<i>Leadership of Workshops Offered by the Organization</i>	<p>Workshops offered by Ottawa’s professional English-language theatre organizations present enrichment opportunities for local arts producers and consumers alike. Depending on the content and objectives of workshops or similar development activities, organizations may elect to involve exclusively local, exclusively national, or both local and national arts practitioners as instructors. As these instructors actively “showcase” knowledge reflective of their own communities for the benefit of the Ottawa arts community, the geographic origin of instructors demonstrates organizations’ position on the local-national continuum when exhibiting theatre practitioners for the direct benefit of local arts stakeholders.</p> <p>Should a workshop or other development event hosted, facilitated, or developed by an Ottawa-based theatre organization feature one or more local instructors, a value of 1 appears in the “local showcase” column. Similarly, workshops led by one or more nonlocal instructors earn the organization a 1 for “national showcase” undertakings. Unlike indicators 11-14, workshops led by theatre practitioners employed by the organization in question are included in the analysis as they contribute to the local arts ecosystem both through their work with the chosen organization and as independent theatre practitioners.</p> <p>The Hive workshops hosted by GCTC included an array of Ottawa-based theatre practitioners (CCXCV) including Kate Smith (XXXIII), Roger Schultz (CCLXIII), Pamela Feghali (CCXCI), Emily Carvell (CCXCVI), Adrienne Wong (CCLXXVIII), and Amanda West-Lewis (CCXCVII).</p>
<p>Examples of primary sources containing relevant information: Archived event programs, official website(s) of the organization, social media/blog posts by the organization, personal websites of workshop facilitators, annual reports if applicable.</p>		

Appendix 14: Great Canadian Theatre Company Scorecard

Great Canadian Theatre Company		Local Showcase	National Showcase
Perceived Local-National Showcase Orientation			
Self-Described Showcase Identity			
1	<i>Mission or Mandate, Vision, and Values</i>		
	<p>The mission or mandate, vision, and values of a theatre organization illustrate the entity’s intended beneficiaries and resulting desired identity as a local, national, or hybrid artistic showcase.</p> <p>Statements including the word “local” or suggesting that an organization’s operations directly impact Ottawa-based arts stakeholders correspond to a score of 1 in the “local showcase” column. Conversely, statements featuring the words “national,” “Canadian,” or any permutations thereof earn the organization a score of one in the “national showcase” column. Should an organization explicitly state or imply a dedication to both local and nonlocal arts stakeholders, then a 1 may be awarded in both columns to signify a hybrid showcase state.</p> <p>As the expression “artistic showcase” refers to an entity whose operations highlight the work of theatre practitioners (showcase <i>of</i>) and/or engage or otherwise benefit audiences and other arts consumers (showcase <i>for</i>), organizations may receive a score of 1 for the presence of statements directed towards either stakeholder group.</p>	1	1

Programming Commitments			
2	<i>Programming Model</i>		
	<p>Interpreting the guidelines provided by the Canada Council for the Arts and the Department of Canadian Heritage, this indicator considers organizations’ tendencies towards producing or presenting theatrical works.</p> <p>According to the Canada Council, a production-oriented programming model indicates a preference for Ottawa-based arts stakeholders due to the necessary commitment to a local or regional community (“Artistic Institutions”). In contrast, Canadian Heritage considers a presentation-oriented programming model indicative of a predilection for exhibiting national artists and other practitioners due to the required inclusion of performances and play texts originating from one or more provinces excluding an applicant’s home province/territory (“Application Guidelines”). Thus, organizations whose 2018 programming includes a minimum of one theatrical production receive a value of 1 in the “local showcase” column while a value of 1 may appear in the “national showcase” column for organizations whose programming includes a minimum of one theatrical presentation.</p>	1	1
3	<i>Co-Productions</i>		
	<p>Co-productions enable theatre organizations to exhibit and benefit from the artistic assets of other creative entities. Here, value assignments reflect the geographic origin(s) of co-production partners. Organizations who co-produced with one or more Ottawa-based partners during 2018 secure a value of 1 in the “local” column. Likewise, co-productions involving one or more non-Ottawa partners necessitate a 1 in the “national” column. Any combination of local and nonlocal partners earns the given organization a 1 in both columns while an absence of co-productions earns a 0 in both columns.</p> <p>Notably, only performances which include the select Ottawa-based theatre organization as an “active” co-producer qualify for this category.³⁴ Should the select Ottawa-based theatre organization function as an inactive co-producer, the performances are instead categorized as a presentation and evaluated as part of indicator two.</p>	1	0

³⁴ For an organization to be considered an “active” co-producer, it must contribute substantial “creative, financial and human resources” (“co-production”) to an artistic project.

4	<i>Geographic Region(s) Served</i>		
	<p>Ottawa’s municipal cultural development plans recognize the geographic region(s) served by an artistic showcase as a defining characteristic of the entity, noting that artistic showcases contribute extensively to community vitality (Arts and Heritage 10; “Arts Plan” 6, 12, 31). As an independent municipality, the city of Ottawa and all arts organizations operating within must enrich the lives of local populations. Simultaneously, the city’s role as Canada’s capital encourages all Ottawa-based arts organizations to entertain audiences from across Canada.</p> <p>Thus, the LNHS Scorecard assesses each organization’s self-stated stakeholders and 2018 performance locations to determine the communities for whom an organization serves as a showcase.</p> <p>Because all Ottawa-based professional English-language theatre organizations engage in regular performance activities within city limits, each receives a baseline value of 1 in the “local showcase” column. If a select organization had a hand in and received credit for developing, producing, or co-producing any performance which took to the stage outside of Ottawa during 2018, the organization receives an additional value of 1 in the “national showcase” column.</p>	1	0
5	<i>Location for the Premier of Scripts and/or Productions in Development</i>		
	<p>Building upon indicator four, this marker examines whether the intended and actual premier locations of play texts and/or productions listed as “in development” in 2018 appear localized to Ottawa or whether premiers occurred elsewhere during the year.</p> <p>Presenting houses without any play development programs automatically accrue a score of 0 in both columns. If an organization explicitly states their intention to premier a script or production in Ottawa <i>or</i> if the organization’s self-description and ideal audience implies a preference for local premiers, the organization receives a 1 in the “local showcase” column. Conversely, explicit or implied non-Ottawa premiers earn organizations a 1 in the “national showcase” column. Hybridity (meaning a value of 1 in both columns) reflects an organization’s intention to premier a minimum of one script and/or production both in Ottawa and outside city limits.</p>	1	0

Financial Support for Theatre Practitioners			
6	<i>Grants or Other Financial Assistance Given</i>		
	<p>To support the work of geographically diverse theatre practitioners, many Ottawa-based professional theatre organizations offer grants or other financial support programs benefiting theatre artists or other professional practitioners. When selecting funding recipients, organizations often assess the demographic identity, intended audience, or location of applicants. Specifying the community or communities that applicants must represent in this way enables organizations to position themselves as supporters of those same communities. This indicator therefore classifies organizations as local and/or national artistic showcases according to geographic communities indicated as potential beneficiaries in each organization's recipient selection criteria.</p> <p>A value of 1 under "local showcase" indicates that the given organization specifies a commitment to the Ottawa theatre ecosystem in its selection criteria while a value of 1 in the "national showcase" column suggests that selection criteria favour nonlocal communities. A value of 1 may appear in both columns if criteria specify a commitment to both local and national communities. Finally, a 0 appears in both columns if the given criteria do not emphasize any geographic community.</p>	1	0
Relationships			
7	<i>Professional Network Membership</i>		
	<p>Membership in or support of a formal network or association speaks to local or national leanings as each entity provides tangible and intangible benefits for one or more distinct communities. While service organizations like the Ottawa Arts Council operate with the intention of bettering Ottawa's local arts community ("Our Impact"), the Canadian Association of Fringe Festivals serves the geographically diverse audiences and artists involved in the Fringe Festival community ("About CAFF").</p> <p>Based on the objectives and stated beneficiaries of each network in which an organization holds member status, a value of 1 in the "local" and/or "national showcase" column reflects the communities directly or indirectly impacted as a result of an organization's network membership.</p>	1	1

8	<i>Promotion of Arts and Culture Colleagues</i>		
	<p>Thanks to their established presence within the Ottawa cultural environment, professional theatre organizations help support other cultural entities' activities. As such, this indicator considers whether Ottawa-based professional English-language theatre organizations "showcase" local cultural entities, national entities, or a combination of both local and national cultural producers in any promotional activity <i>excluding</i> theatrical productions, presentations, and co-productions. Examples of promotional activities considered within this indicator include offering ad space in show programs, jointly developing events, and facilitating financial or in-kind donations and sponsorships.</p> <p>A value of 1 in either the "local" or "national" column indicates that the Ottawa-based theatre organization in question promoted one or more local and/or nonlocal cultural entities in 2018.</p>	1	0
9	<i>Willful Association and Community</i>		
	<p>Social media (Facebook, Twitter, and Instagram) posts provide insight into the relationships purposefully cultivated by Ottawa-based theatre organizations. <i>Excluding</i> those regarding shows programmed as part of an organization's 2018 offerings, social media posts serve to showcase artistic activities involving local or nonlocal theatre practitioners while simultaneously allowing organizations to cultivate relationships with existing or potential co-production or presentation partners. In addition, organizations may employ social media as a tool for communicating and fostering relationships with geographically diverse artists and audiences.</p> <p>Any non-zero number of posts promoting Ottawa-based practitioners or performances neither produced nor presented by the organization in question necessitates a value of 1 in the "local showcase" column. Conversely, a non-zero number of posts advocating for externally sourced performances or practitioners warrants a value of 1 in the "national showcase" column.</p>	1	1
Subtotal for Perceived Local-National Showcase Orientation		Local	National
		9/9	4/9

Practiced Local-National Showcase Orientation			
Artistic Offerings			
10	<i>Source of Play Texts Produced by the Organization</i>		
	<p>The process of selecting and producing a play text positions theatre organizations as direct showcases of the local and/or nonlocal artists involved in the script's development.</p> <p>Reflecting the three most common production-script relationships, the geographic origin of a play text is determined according to one of three sets of criteria. The geographic origin of new texts depends on the "home" of the playwright(s) and location where the text underwent the majority of its development. Adaptions or translations of existing texts are classified according to where the development (writing, translation, dramaturgy, etc.) process transpired and unmodified productions of existing scripts are classified according to the playwright's artistic hometown and location of the script's premier.</p> <p>A value of 1 in the "local showcase" column signifies that the play text(s) produced by an organization in 2018 involved at least one Ottawa-based artist in the development process. Meanwhile, play texts developed by non-Ottawa artists generate a value of 1 in the "national showcase" column and play texts developed by both local and nonlocal artists signal a state of hybridity with a value of 1 appearing in both columns.</p>		<p>0</p> <p>1</p>

Practitioner Presence			
11	<i>Local and/or National Theatre Artists/Practitioners in Productions</i>		
	<p>According to the Canada Council for the Arts, theatrical production activities must be “rooted in” and reflective of the communities with which they engage (“Artistic Institutions”). As the Canada Council considers both arts producers and consumers members of the “local arts community,” organizations may utilize the inherent localness of theatrical productions to cultivate “local showcase” identities based not on local arts practitioner engagement, but on the exhibition of nonlocal arts practitioners for the benefit of local arts consumers. To prevent a reliance on such assumptions when assessing showcase identities, Indicator 11 therefore evaluates the primary employment location of all practitioners involved in theatrical productions.</p> <p>Should a theatre organization engage local theatre artists or practitioners <i>excluding</i> full and part-time administrative/programming staff in its 2018 production activities, a 1 appears in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any production activities similarly earns the organization a value of 1 in the “national showcase” column. Practitioners without a clear geographic origin are excluded from analysis.</p>	1	1

12	<i>Local and/or National Theatre Artists/Practitioners in Curated Presentations</i>		
	<p>To fully embrace the city’s role as the national capital, municipal cultural planning documents encourage Ottawa-based theatre organizations to present performances which highlight the country’s wealth of artistic talent (Arts and Heritage 6). These same documents simultaneously encourage Ottawa-based theatre organizations to present performances developed by other local arts organizations so as to emphasize uniquely local cultural assets (“Arts Plan” 7, 12-3, 27 31). This indicator therefore analyzes the presence or absence of Ottawa-based practitioners in curated theatrical presentations to comment on organizations’ proven commitment to acting as showcases of local and/or national cultural producers when actively selecting presentations.</p> <p>Organizations engaging local theatre artists or professionals <i>excluding</i> full and part-time administrative/programming staff in their curated presentation activities receive a one in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any curated presentation activities similarly earns organizations a value of one in the “national showcase” column. Practitioners without a clear geographic origin are again excluded from analysis.</p>	1	1

13	<i>Local and/or National Theatre Artists/Practitioners in Non-Curated Presentations</i>		
	<p>Unlike curated theatrical presentations which require organizations to directly select productions or producing companies, organizations have little-to-no say in the performances offered through non-curated presentations and may instead facilitate non-curated presentations to benefit the producer(s), local arts consumers and other stakeholders, and/or the presenter.</p> <p>Ottawa’s municipal cultural plans indicate that venue accessibility for Ottawa-based producers marks a key indicator in the city’s move towards local-oriented artistic showcase hybridity (“Arts Plan” iii, Arts and Heritage 19). The presence or absence of local and/or national theatre producers in venue rentals and other non-curated presentations therefore provides valuable insight into organizations’ proven dedication to serving as showcases both for and of Ottawa-based theatre stakeholders.</p> <p>If the non-curated presentation(s) offered by the chosen theatre organization involve one or more Ottawa-based theatre practitioners, a value of 1 appears in the “local showcase” column. In contrast, a value of 1 in the second column indicates the involvement of one or more nonlocal theatre practitioners. As with previous indicators, practitioners without a clear geographic origin are excluded from analysis.</p>	0	1
14	<i>Theatre Artists and Practitioners in Residence</i>		
	<p>Residency programs and internship opportunities allow theatre organizations to aid in the development of emerging or recognized theatre practitioners while simultaneously “showcasing” the talent and potential of any resident practitioners. Hence, the region from which any residents and/or interns originate provides insight into the local and/or national showcase identity cultivated by the given theatre organization. Although full and part-time staff may be considered “resident artists,” they are excluded from analysis as their artistic contributions are inherently showcased by the organization.</p> <p>Any non-zero number of residencies or intern positions held by Ottawa-based practitioners or artists necessitates a value of 1 in the “local showcase” column while a non-zero number of resident and/or intern positions occupied by externally sourced artists or practitioners indicates the organization’s intention to serve as a national showcase and earns a value of 1 in the second column.</p>	1	0

15	<i>Leadership of Workshops Offered by the Organization</i>		
	<p>Workshops offered by Ottawa’s professional English-language theatre organizations present enrichment opportunities for local arts producers and consumers alike. Depending on the content and objectives of workshops or similar development activities, organizations may elect to involve exclusively local, exclusively national, or both local and national arts practitioners as instructors. As these instructors actively “showcase” knowledge reflective of their own communities for the benefit of the Ottawa arts community, the geographic origin of instructors demonstrates organizations’ position on the local-national continuum when exhibiting theatre practitioners for the direct benefit of local arts stakeholders.</p> <p>Should a workshop or other development event hosted, facilitated, or developed by an Ottawa-based theatre organization feature one or more local instructors, a value of 1 appears in the “local showcase” column. Similarly, workshops led by one or more nonlocal instructors earn the organization a 1 for “national showcase” undertakings. Unlike indicators 11-14, workshops led by theatre practitioners employed by the organization in question are included in the analysis as they contribute to the local arts ecosystem both through their work with the chosen organization and as independent theatre practitioners.</p>	1	0
Subtotal for Practiced Local-National Showcase Orientation		Local	National
		4/6	4/6
Total for Great Canadian Theatre Company		13/15	8/15
Percent Local Showcase vs. Percent National Showcase		62%	38%

Note: Citations for all information referenced in the second column of this appendix can be found under the “Primary Sources” heading of the works cited. In the works cited, each citation appears as [Roman Numeral]. [MLA citation]. Finally, it must be stated that although each roman numeral corresponds to a single primary source, sources may be referenced several times in this appendix and others.

Appendix 15: National Arts Centre – English Theatre Data Sheet

National Arts Centre – English Theatre		Relevant Data
Perceived Local-National Showcase Orientation		
Self-Described Showcase Identity		
1	<i>Mission or Mandate, Vision, and Values</i>	
	<p>The mission or mandate, vision, and values of a theatre organization illustrate the entity’s intended beneficiaries and resulting desired identity as a local, national, or hybrid artistic showcase.</p> <p>Statements including the word “local” or suggesting that an organization’s operations directly impact Ottawa-based arts stakeholders correspond to a score of 1 in the “local showcase” column. Conversely, statements featuring the words “national,” “Canadian,” or any permutations thereof earn the organization a score of one in the “national showcase” column. Should an organization explicitly state or imply a dedication to both local and nonlocal arts stakeholders, then a 1 may be awarded in both columns to signify a hybrid showcase state.</p> <p>As the expression “artistic showcase” refers to an entity whose operations highlight the work of theatre practitioners (<i>showcase of</i>) and/or engage or otherwise benefit audiences and other arts consumers (<i>showcase for</i>), organizations may receive a score of 1 for the presence of statements directed towards either stakeholder group.</p>	<p>In its mandate, the National Arts Centre self-identifies as a hybrid showcase, noting that the organization “is ... dedicated primarily to developing and showcasing the performing arts in the National Capital Region and across Canada” (CCXCVIII).</p> <p>The English Theatre division of the National Arts Centre is described as “a home for many of Canada’s most exciting artists” (CCXCIX p. 1) and “also a home for local artists and arts organizations” (CCC p. 15). Drawing from local and national sources, the English Theatre division is “committed to nurturing [Canada’s] cultural ecology” (CCCI) as a showcase of Canada’s best artists (CCXCIX p. 3) that also serves as a “national stage for the performing arts, and... a catalyst for performance, creation and learning across the country” (CCC p. i).</p> <p>Through their arts education programs, the English Theatre division of the National Arts Centre strives to strengthen arts education in “communities across Canada” by partnering with local artists, organizations, and educators (CCXCIX p. 47). Doing so would allow the organization to serve as a showcase <i>for</i> and <i>of</i> the communities in which arts education programs are offered, including Ottawa.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, Registered Charity Information Return pages, social media profiles of the organization, annual reports and/or strategic plans if applicable.</p>		

Programming Commitments	
2	<p><i>Programming Model</i></p> <p>Interpreting the guidelines provided by the Canada Council for the Arts and the Department of Canadian Heritage, this indicator considers organizations’ tendencies towards producing or presenting theatrical works.</p> <p>According to the Canada Council, a production-oriented programming model indicates a preference for Ottawa-based arts stakeholders due to the necessary commitment to a local or regional community (“Artistic Institutions”). In contrast, Canadian Heritage considers a presentation-oriented programming model indicative of a predilection for exhibiting national artists and other practitioners due to the required inclusion of performances and play texts originating from one or more provinces excluding an applicant’s home province/territory (“Application Guidelines”). Thus, organizations whose 2018 programming includes a minimum of one theatrical production receive a value of 1 in the “local showcase” column while a value of 1 may appear in the “national showcase” column for organizations whose programming includes a minimum of one theatrical presentation.</p> <p>“English Theatre presents eight to ten plays each year. Some of these shows are presentations of touring works, some are co-productions, and some are produced in-house” (CCCII). However, “NAC English Theatre does not produce premiere productions on [its] stages” (CCCIII). The 2018 programming lineup for English Theatre includes a total of nine shows: six presentations and three (co-)productions, thus categorizing the organization as a hybrid producer-presenter.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, archived season/show programs and programming lineups, Registered Charity Information Return pages, Canada Council for the Arts grant recipient announcements, Canadian Heritage grant recipient announcements, theatre reviews and related articles.</p>	

3	<i>Co-Productions</i>
	<p>Co-productions enable theatre organizations to exhibit and benefit from the artistic assets of other creative entities. Here, value assignments reflect the geographic origin(s) of co-production partners. Organizations who co-produced with one or more Ottawa-based partners during 2018 secure a value of 1 in the “local” column. Likewise, co-productions involving one or more non-Ottawa partners necessitate a 1 in the “national” column. Any combination of local and nonlocal partners earns the given organization a 1 in both columns while an absence of co-productions earns a 0 in both columns.</p> <p>Notably, only performances which include the select Ottawa-based theatre organization as an “active” co-producer qualify for this category.³⁵ Should the select Ottawa-based theatre organization function as an inactive co-producer, the performances are instead categorized as a presentation and evaluated as part of indicator two.</p> <p>In 2018, English Theatre partnered with Vancouver’s Kidd Pivot and Electric Company Theatre alongside a number of other Canadian theatre and dance companies to co-produce <i>Betroffenheit</i> (CCCIV). Apart from English Theatre, all other co-producers hail from outside of Ottawa.</p> <p>English Theatre also co-produced <i>Twelfth Night</i> with Calgary-based company Old Trout Puppet Workshop. Although English Theatre played an active role in the show’s development, <i>Twelfth Night</i> ran exclusively in Calgary and therefore did not impact Ottawa-based stakeholders save for those contracted to aid in the show’s development (CCC p. 21).</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, archived season/show programs and programming lineups, theatre reviews and related articles.</p>	

³⁵ For an organization to be considered an “active” co-producer, it must contribute substantial “creative, financial and human resources” (“co-production”) to an artistic project.

4	<i>Geographic Region(s) Served</i>
	<p>Ottawa’s municipal cultural development plans recognize the geographic region(s) served by an artistic showcase as a defining characteristic of the entity, noting that artistic showcases contribute extensively to community vitality (Arts and Heritage 10; “Arts Plan” 6, 12, 31). As an independent municipality, the city of Ottawa and all arts organizations operating within must enrich the lives of local populations. Simultaneously, the city’s role as Canada’s capital encourages all Ottawa-based arts organizations to entertain audiences from across Canada.</p> <p>Thus, the LNHS Scorecard assesses each organization’s self-stated stakeholders and 2018 performance locations to determine the communities for whom an organization serves as a showcase.</p> <p>Because all Ottawa-based professional English-language theatre organizations engage in regular performance activities within city limits, each receives a baseline value of 1 in the “local showcase” column. If a select organization had a hand in and received credit for developing, producing, or co-producing any performance which took to the stage outside of Ottawa during 2018, the organization receives an additional value of 1 in the “national showcase” column.</p> <p>The NAC’s motto, which extends to English Theatre, is “Canada is our Stage” (CCCV p. i). Along with the organization’s “national role in Canadian theatre” (CCC p. 13) and commitment to “sharing a production’s original direction and design with a new local cast,” (CCC p. 21) this motto suggests that the Centre acts as a showcase for audiences both in Ottawa and across the country. Further, the organization’s strategic plan notes that by operating out of the National Capital Region, the organization serves as a powerful showcase of Canadian art that is accessible to Ottawa residents and Canadians alike (CCXCIX p. 11).</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, Registered Charity Information Return pages, social media profiles of the organization, archived show programs and programming lineups, annual reports and/or strategic plans if applicable.</p>	

5	<i>Location for the Premier of Scripts and/or Productions in Development</i>	
	<p>Building upon indicator four, this marker examines whether the intended and actual premier locations of play texts and/or productions listed as “in development” in 2018 appear localized to Ottawa or whether premiers occurred elsewhere during the year.</p> <p>Presenting houses without any play development programs automatically accrue a score of 0 in both columns. If an organization explicitly states their intention to premier a script or production in Ottawa <i>or</i> if the organization’s self-description and ideal audience implies a preference for local premiers, the organization receives a 1 in the “local showcase” column. Conversely, explicit or implied non-Ottawa premiers earn organizations a 1 in the “national showcase” column. Hybridity (meaning a value of 1 in both columns) reflects an organization’s intention to premier a minimum of one script and/or production both in Ottawa and outside city limits.</p>	<p>“The Collaborations” play and performance development program offers artists from across Canada an opportunity to develop plays in collaboration with English Theatre (CCCVI). Although English Theatre is located in Ottawa, development may occur anywhere in Canada and shows developed as part of this program premiere “on stages across the country” (CCCIII). For clarity, it should be noted that the previous passage refers to premiers for texts and/or performances that have undergone development and refinement through The Collaborations and not the initial premier location of the original texts and/or performances.</p> <p>For its intention to support premieres of newly developed texts and/or performances on stages anywhere in Canada, including Ottawa, English Theatre receives a score indicating a hybrid showcase identity.</p> <p>When examining the actual premier location of shows developed through the program, English Theatre again receives scores in both the “local” and “national showcase” columns. Part of the Collaborations since 2015 (CCCVI), the newly refined <i>Up To Low</i> premiered on the NAC stage in 2018 after first premiering in Ottawa three years prior (CCCVII, CCCVIII). An example of a nonlocal premier, <i>DR. SILVER: A Celebration of Life</i> returned to Toronto stages in 2018 after first premiering in 2016 (CCCIX).</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, archived season/show programs and programming lineups, annual reports and/or strategic plans if applicable.</p>		

Financial Support for Theatre Practitioners	
6	<i>Grants or Other Financial Assistance Given</i>
	<p>To support the work of geographically diverse theatre practitioners, many Ottawa-based professional theatre organizations offer grants or other financial support programs benefiting theatre artists or other professional practitioners. When selecting funding recipients, organizations often assess the demographic identity, intended audience, or location of applicants. Specifying the community or communities that applicants must represent in this way enables organizations to position themselves as supporters of those same communities.</p> <p>This indicator therefore classifies organizations as local and/or national artistic showcases according to geographic communities indicated as potential beneficiaries in each organization’s recipient selection criteria.</p> <p>A value of 1 under “local showcase” indicates that the given organization specifies a commitment to the Ottawa theatre ecosystem in its selection criteria while a value of 1 in the “national showcase” column suggests that selection criteria favour nonlocal communities. A value of 1 may appear in both columns if criteria specify a commitment to both local and national communities. Finally, a 0 appears in both columns if the given criteria do not emphasize any geographic community.</p>
	<p>The National Creation Fund financially supports Canadian artists who are “likely to have a national or international impact” (CCCX) with their work. In providing this support to artists and arts organizations from “across the country,” including Ottawa, (CCCX) NAC English Theatre reaffirms its self-stated identity as a hybrid showcase.</p> <p>As an interesting note, the only theatre or interdisciplinary works that received funding in 2018 were developed by artists originating from outside of Ottawa (CCCXI, CCC p. 16).</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, Registered Charity Information Return pages, grant criteria prepared by funding bodies (e.g., Ontario Arts Council), annual reports and/or financial statements if applicable.</p>	

Relationships	
7	<p><i>Professional Network Membership</i></p> <p>Membership in or support of a formal network or association speaks to local or national leanings as each entity provides tangible and intangible benefits for one or more distinct communities. While service organizations like the Ottawa Arts Council operate with the intention of bettering Ottawa’s local arts community (“Our Impact”), the Canadian Association of Fringe Festivals serves the geographically diverse audiences and artists involved in the Fringe Festival community (“About CAFF”).</p> <p>Based on the objectives and stated beneficiaries of each network in which an organization holds member status, a value of 1 in the “local” and/or “national showcase” column reflects the communities directly or indirectly impacted as a result of an organization’s network membership.</p>
	<p>Regular member of PACT (XI). As regular members, organizations have access to a “supportive network of [their] peers from coast to coast to coast” (XII) from which they may draw resources, knowledge, practitioners, and performances among other benefits. In this regard, PACT membership stands to benefit both local and national arts communities.</p> <p>Member of PACT Region 4 - Ontario, outside of Toronto (XIII). Like regular membership, regional membership connects organizations with their peers in a similar geographic area to facilitate meaningful exchanges and collaboration. Membership in this regional network potentially enables the NAC English Theatre to showcase for local stakeholders and serve as a showcase of nonlocal practitioners hailing from other Ontario communities.</p> <p>“Category ‘A’” PACT caucus member (CCCXII). PACT caucuses function similarly to the regular membership in that organizations are connected with other organizations who “self-identify as being similar in mandate or artistic practice” (XVI). Caucuses are not limited by geographic origin and so it is expected that membership in such a network would enable English Theatre to showcase for local arts consumers using a mix of local and nonlocal materials and practitioners.</p> <p>Alongside a Company of Fools and GCTC, NAC English Theatre hosted PACTcon 2018 (XIX). This event “provides the best opportunity to meet and connect with colleagues from across the country” (XX) and begin laying the foundations for future collaborations. As the event was hosted in Ottawa for the benefit of other Ottawa-based organizations and those hailing</p>

		<p>from elsewhere, it is considered an opportunity to showcase local and nonlocal theatre organizations while serving as a showcase for local and nonlocal theatre stakeholders.</p>
<p>Examples of primary sources containing relevant information: Official websites of professional networks, social media/blog posts by the organization, reports prepared by community organizations, social media posts made by community members directed towards the chosen organization, annual reports prepared by professional networks if applicable.</p>		

8	<i>Promotion of Arts and Culture Colleagues</i>	
	<p>Thanks to their established presence within the Ottawa cultural environment, professional theatre organizations help support other cultural entities' activities. As such, this indicator considers whether Ottawa-based professional English-language theatre organizations "showcase" local cultural entities, national entities, or a combination of both local and national cultural producers in any promotional activity <i>excluding</i> theatrical productions, presentations, and co-productions. Examples of promotional activities considered within this indicator include offering ad space in show programs, jointly developing events, and facilitating financial or in-kind donations and sponsorships.</p> <p>A value of 1 in either the "local" or "national" column indicates that the Ottawa-based theatre organization in question promoted one or more local and/or nonlocal cultural entities in 2018.</p>	<p>The National Arts Centre is home to the 1 Elgin restaurant. Although not technically part of English Theatre, the restaurant receives program space in many programs for English Theatre shows, thus promoting the local and imported chefs working at 1 Elgin (CCCXIII) who are considered arts and culture workers according to the City of Ottawa's extended definition <i>Renewed Action Plan</i> (Arts and Heritage 6, 21).</p> <p>The programs for English Theatre performances further serve as an opportunity to promote arts and culture producers by including a section listing the upcoming performances offered by the National Arts Centre's Orchestra, French Theatre, and Dance departments. As a part of the National Arts Centre's programming, these performances are excluded from analysis despite not technically being associated with English Theatre.</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, archived season/show programs, social media/blog posts by the organization, social media posts made by other arts and culture entities directed towards the chosen organization, event or fundraiser programs if applicable.</p>		

9	<i>Willful Association & Community</i>
	<p>Social media (Facebook, Twitter, and Instagram) posts provide insight into the relationships purposefully cultivated by Ottawa-based theatre organizations. <i>Excluding</i> those regarding shows programmed as part of an organization’s 2018 offerings, social media posts serve to showcase artistic activities involving local or nonlocal theatre practitioners while simultaneously allowing organizations to cultivate relationships with existing or potential co-production or presentation partners. In addition, organizations may employ social media as a tool for communicating and fostering relationships with geographically diverse artists and audiences.</p> <p>Any non-zero number of posts promoting Ottawa-based practitioners or performances neither produced nor presented by the organization in question necessitates a value of 1 in the “local showcase” column. Conversely, a non-zero number of posts advocating for externally sourced performances or practitioners warrants a value of 1 in the “national showcase” column.</p> <p>In support of Ottawa-based theatre practitioners and organizations, English Theatre told Odyssey Theatre to “break legs” at the premier of <i>Lysistrata and the Temple of Gaia</i> (CCCXIV), promoted the premier of <i>Raising Stanley/Life with Tulia</i> at the GCTC (CCCXV), congratulated the Ottawa-based winners of the 2018 Prix Rideau Awards (CCCXVI), congratulated Ottawa-based playwright Hannah Moscovitch on her Drama Desk Award nomination (CCCXVII), and encouraged Ottawa-based performers to audition for the remake of <i>West Side Story</i> (CCCXVIII).</p> <p>A supporter of Canadian Artistic Directors, English Theatre congratulated the new Toronto-based Artistic Director of Soulpepper Theatre (CCCXIX), introduced followers to the new Vancouver-based Artistic Director of Arts Club Theatre Company (CCCXX), and introduced the new Toronto-based Artistic Director of the Luminato Festival (CCCXXI).</p> <p>As a showcase for Ottawa audiences, English Theatre asked local theatregoers if “anyone was planning” to attend the Broadway run of <i>Harry Potter and the Cursed Child</i> (CCCXXII), encouraged local audiences to see <i>The Angel and the Sparrow</i> at Montreal’s Segal Centre (CCCXXIII), encouraged Ottawa theatre fans to visit the Shaw and Stratford festivals in the summer (CCCXXIV), and asked whether Ottawa audiences planned to travel to Toronto to see <i>Come From Away</i> (CCCXXV).</p> <p>Examples of English Theatre promoting the work of (inter)national theatre practitioners and organizations can be seen on Facebook where English Theatre told the cast of a staged reading of a 2017 Collaborations project to “break legs”</p>

		<p>at their performance in Toronto (CCCXXVI), gave a “shout out” to the Canadian theatre companies partnering with English Theatre for their 2018-2019 season (CCCXXVII), promoted an upcoming show by Vancouver’s Kidd Pivot set to play as part of the 2018-19 NAC Dance season (CCCXXVIII), advertised the Stratford Festival’s 2018 season (CCCXXIX), promoted the work of Vancouver’s Corey Payette (CCCXXX), congratulated the 2018 nominees for Vancouver’s Jessie Richardson Theatre Awards (CCCXXXI), congratulated the nominees of Toronto’s 2018 Dora Mavor Moore Awards (CCCXXXII), promoted the Blythe Festival’s presentation of <i>The Pigeon King</i> (CCCXXXIII), encouraged followers to “stop by the NAC” to see the work of Métis visual artist Christi Belcourt (CCCXXXIV), congratulated the Segal Centre’s production of <i>Belles Soeurs: The Musical</i> for winning the Betty Mitchell Award (CCCXXXV); promoted <i>The Whale Man</i>, directed by Jillian Keiley in her home province of Newfoundland and Labrador (CCCXXXVI); and congratulated Quebec’s Stéphanie Jasmin on winning the Siminovitch Prize (CCCXXXVII).</p> <p>Finally, promoting the work of both local and national theatre practitioners, English Theatre advertised for a pop-up shop featuring plays written by Canadian playwrights, including some from Ottawa (CCCXXXVIII); tagged the <i>undercurrents</i> Festival in a post promoting <i>Daughter</i>, a show from Toronto (CCCXXXIX); and told followers to “support local theatre” by attending the Ottawa Fringe Festival (CCCXL).</p>
<p>Examples of primary sources containing relevant information: Facebook, Twitter, and Instagram posts authored by the chosen theatre organization, social media posts authored by other arts and culture organizations re-posted, shared, or otherwise re-distributed by the chosen theatre organization; social media posts by other arts and culture organizations commented on by the chosen theatre organization.</p>		

Practiced Local-National Showcase Orientation

Artistic Offerings

10 *Source of Play Texts Produced by the Organization*

The process of selecting and producing a play text positions theatre organizations as direct showcases of the local and/or nonlocal artists involved in the script’s development.

Reflecting the three most common production-script relationships, the geographic origin of a play text is determined according to one of three sets of criteria. The geographic origin of new texts depends on the “home” of the playwright(s) and location where the text underwent the majority of its development. Adaptions or translations of existing texts are classified according to where the development (writing, translation, dramaturgy, etc.) process transpired and unmodified productions of existing scripts are classified according to the playwright’s artistic hometown and location of the script’s premier.

A value of 1 in the “local showcase” column signifies that the play text(s) produced by an organization in 2018 involved at least one Ottawa-based artist in the development process. Meanwhile, play texts developed by non-Ottawa artists generate a value of 1 in the “national showcase” column and play texts developed by both local and nonlocal artists signal a state of hybridity with a value of 1 appearing in both columns.

To align the offerings of English Theatre with the NAC’s mandate to produce and present work from across Canada, the play texts selected for use in 2018 productions originated from and were developed both in Ottawa and other Canadian cities.

Up to Low first premiered in Ottawa in 2015 after being adapted for the stage by Ottawa native Janet Irwin (CCCVIII, CCCVII). *carried away on the crest of a wave* was written and developed in Toronto before its 2013 premiere at Tarragon Theatre (CCCXLI, CCCXLII). Finally, the majority of *Betroffenheit*’s writing and development occurred concurrently at Vancouver’s Electric Theatre Company and in various Toronto studios (CCCIV).

Examples of primary sources containing relevant information:

Archived season/show programs and programming lineups, theatre reviews and related articles, individual play texts, play and/or playwright databases, personal websites of involved artists.

Practitioner Presence	
11	<p><i>Local and/or National Theatre Artists/Practitioners in Productions</i></p>
	<p>According to the Canada Council for the Arts, theatrical production activities must be “rooted in” and reflective of the communities with which they engage (“Artistic Institutions”). As the Canada Council considers both arts producers and consumers members of the “local arts community,” organizations may utilize the inherent localness of theatrical productions to cultivate “local showcase” identities based not on local arts practitioner engagement, but on the exhibition of nonlocal arts practitioners for the benefit of local arts consumers. To prevent a reliance on such assumptions when assessing showcase identities, Indicator 11 therefore evaluates the primary employment location of all practitioners involved in theatrical productions.</p> <p>Should a theatre organization engage local theatre artists or practitioners <i>excluding</i> full and part-time administrative/programming staff in its 2018 production activities, a 1 appears in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any production activities similarly earns the organization a value of 1 in the “national showcase” column. Practitioners without a clear geographic origin are excluded from analysis.</p>
	<p>English Theatre held general auditions for the organization’s 2018 programmed productions in Ottawa, Halifax, and Toronto (CCCXLIII). This geographic variety is reflected in the company lists as shown below.</p> <p><i>carried away on the crest of a wave</i> (CCCXLI) features an Ottawa-based Assistant Director (CCXCI), Stage Manager (CCCXLIV), and Assistant Stage Manager (CCLXIV) alongside artists from across Canada such as Toronto-based Director Kim Collier (CCCXLV) and Vancouver’s Kayvon Khoshkam (CCCXLVI).</p> <p>The creative team for <i>Up to Low</i> (CCCVIII) is comprised of entirely local theatre practitioners such as Set Designer Brian Smith (XXXVII), Director Janet Irwin (LVI), Stage Manager Laurie Champagne (CCCXLIV), and Lighting Designer Martin Conboy (CCCXLVII).</p> <p>Finally, the creative team of <i>Betroffenheit</i> (CCCIV) originates from an array of Canadian and international cities including Vancouver (CCCXLVIII) and The Hague (CCCXLIX). As a touring production, <i>Betroffenheit</i> traveled with its own Stage Manager and therefore does not feature any Ottawa-based practitioners (CCCIV, CCCL).</p>
<p>Examples of primary sources containing relevant information: Archived season/show programs and programming lineups, theatre reviews and related articles, social media/blog posts by the organization, personal websites of individual theatre practitioners, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual theatre practitioners.</p>	

12	<p><i>Local and/or National Theatre Artists/Practitioners in Curated Presentations</i></p>
	<p>To fully embrace the city’s role as the national capital, municipal cultural planning documents encourage Ottawa-based theatre organizations to present performances which highlight the country’s wealth of artistic talent (Arts and Heritage 6). These same documents simultaneously encourage Ottawa-based theatre organizations to present performances developed by other local arts organizations so as to emphasize uniquely local cultural assets (“Arts Plan” 7, 12-3, 27 31). This indicator therefore analyzes the presence or absence of Ottawa-based practitioners in curated theatrical presentations to comment on organizations’ proven commitment to acting as showcases of local and/or national cultural producers when actively selecting presentations.</p> <p>Organizations engaging local theatre artists or professionals <i>excluding</i> full and part-time administrative/programming staff in their curated presentation activities receive a one in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any curated presentation activities similarly earns organizations a value of one in the “national showcase” column. Practitioners without a clear geographic origin are again excluded from analysis.</p> <p>A touring co-production co-created by companies from Macau and Toronto (CCCLI), <i>Mr. Shi and His Lover</i> travels with a complete company of artists that includes Toronto-based Stage Manager Luby Lan (CCCLII). As this show includes Canadian artists, its presentation impacts the NAC English Theatre’s identity as a local-national showcase.</p> <p>A second touring show (CCCLIII), <i>887</i> travels with a complete company of Quebecois artists and theatre practitioners led by Robert Lepage (CCCLIV). With a touring Stage Manager (CCCLIII), <i>887</i> does not engage any Ottawa-based theatre practitioners.</p> <p><i>Sal Capone: The Lamentable Tragedy of</i> (CCCLV) includes Ottawa-based Stage Manager Chantal Hayman (CCLXI) working alongside Vancouver and Toronto-based theatre practitioners such as Director Diane Roberts (CCCLVI).</p> <p><i>Silence: Mabel and Alexander Graham Bell</i> (CCCLVII) again features an Ottawa-based Stage Manager working alongside other Canadian artists. For <i>Silence</i>, Ottawa’s Caterina Fiorindi (CCCLVIII) worked as an Assistant Stage Manager to Toronto-based Stage Manager Katerina Sokyрко (CCCLIX).</p> <p>A blend of local and national theatre practitioners again appears in the crew for <i>Chasing Champions: The Sam Langford Story</i> where Ottawa-based Head Technician Jess Preece (CCCLX, CCLXXVII) complemented the work of Halifax-based Stage Manager Ingrid Risk (CCCLX).</p> <p>Finally, <i>The Hockey Sweater: A Musical</i> (CCCLXI) travelled with a complete company of theatre artists and practitioners hailing from an array of Canadian cities other than Ottawa. For example, Stage Manager Victoria Wang joined the production</p>

		from Toronto (CCCLXI) while Assistant Production Manager Brandon Hepworth joined from Québec (CCCLXI).
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Examples of primary sources containing relevant information:
Archived season/show programs and programming lineups, theatre reviews and related articles, social media/blog posts by the organization, personal websites of individual theatre practitioners, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” *Canadian Theatre Encyclopaedia*, Toronto Theatre Database), social media and professional network profiles of individual theatre practitioners, official website(s) of third-party producers presented by the organization.

13	<i>Local and/or National Theatre Artists/Practitioners in Non-Curated Presentations</i>	
	<p>Unlike curated theatrical presentations which require organizations to directly select productions or producing companies, organizations have little-to-no say in the performances offered through non-curated presentations and may instead facilitate non-curated presentations to benefit the producer(s), local arts consumers and other stakeholders, and/or the presenter.</p> <p>Ottawa’s municipal cultural plans indicate that venue accessibility for Ottawa-based producers marks a key indicator in the city’s move towards local-oriented artistic showcase hybridity (“Arts Plan” iii, Arts and Heritage 19). The presence or absence of local and/or national theatre producers in venue rentals and other non-curated presentations therefore provides valuable insight into organizations’ proven dedication to serving as showcases both for and of Ottawa-based theatre stakeholders.</p> <p>If the non-curated presentation(s) offered by the chosen theatre organization involve one or more Ottawa-based theatre practitioners, a value of 1 appears in the “local showcase” column. In contrast, a value of 1 in the second column indicates the involvement of one or more nonlocal theatre practitioners. As with pervious indicators, practitioners without a clear geographic origin are excluded from analysis.</p>	<p>As a federal arts institution mandated to showcase “artistic excellence” (CCXCIX p. 3), the National Arts Centre does not rent its primary performance spaces to third-party presenters in the same way as other Ottawa-based arts organizations (CCC p. 2). All performances held in Southam Hall, the Babs Asper Theatre, and the Azieli Studio are curated by the Artistic Directors of each of the NAC’s artistic disciplines.</p> <p>To serve members of Ottawa’s artistic and broader community, the organization instead hosts “hundreds of events” in the Fourth Stage space and other spaces overseen by English Theatre (CCC p. 2). Because no information regarding the artists and other arts practitioners involved in these rentals to local organizations is available however, English Theatre receives a score of 0 as a local showcase.</p> <p>Conversely, English Theatre showcased three nonlocal producing companies in non-curated presentations throughout 2018. As part of the 2018 <i>undercurrents</i> Festival, English Theatre and the Ottawa Fringe Festival co-presented <i>Daughter</i>, a show produced by Toronto’s Quiptake Theatre and Pandemic Theatre (CCCLXII, CCCLXIII). Because this show was selected by the Ottawa Fringe Festival rather than English Theatre, it is here considered a non-curated presentation. English Theatre also facilitated a two-day run of <i>Snack Music</i> by SNAFU Dance Theatre from Victoria, British Columbia (CCC p. 18).</p>
<p>Examples of primary sources containing relevant information: Archived season/show programs and programming lineups, theatre reviews and related articles, social media/blog posts by the organization, personal websites of individual theatre practitioners, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual theatre practitioners, official website(s) of third-party producers presented by the organization.</p>		

14	<i>Theatre Artists and Practitioners in Residence</i>	
	<p>Residency programs and internship opportunities allow theatre organizations to aid in the development of emerging or recognized theatre practitioners while simultaneously “showcasing” the talent and potential of any resident practitioners. Hence, the region from which any residents and/or interns originate provides insight into the local and/or national showcase identity cultivated by the given theatre organization. Although full and part-time staff may be considered “resident artists,” they are excluded from analysis as their artistic contributions are inherently showcased by the organization.</p> <p>Any non-zero number of residencies or intern positions held by Ottawa-based practitioners or artists necessitates a value of 1 in the “local showcase” column while a non-zero number of resident and/or intern positions occupied by externally sourced artists or practitioners indicates the organization’s intention to serve as a national showcase and earns a value of 1 in the second column.</p>	<p>The National Arts Centre does not offer artistic residencies in the same way that smaller theatre organizations might. Instead, English Theatre invites emerging Artistic Directors to work alongside and be mentored by English Theatre Artistic Director Jillian Keiley. The two emerging practitioners selected for mentorship positions by a jury of English Theatre representatives in 2018 hailed from Ottawa and Toronto (CCCV p. 19; CCCLXIV) while the two emerging practitioners awarded mentorship opportunities through Theatre Ontario’s Professional Theatre Training Program hailed from Toronto (CCCLXV).</p>
<p>Examples of primary sources containing relevant information: Official website(s) of the organization, social media/blog posts by the organization, personal websites of individual residents or interns, theatre practitioner databases (e.g., National Arts Centre “Artist Bios,” <i>Canadian Theatre Encyclopaedia</i>, Toronto Theatre Database), social media and professional network profiles of individual residents or interns, grant result media releases from funding bodies.</p>		

15	<i>Leadership of Workshops Offered by the Organization</i>	
	<p>Workshops offered by Ottawa’s professional English-language theatre organizations present enrichment opportunities for local arts producers and consumers alike. Depending on the content and objectives of workshops or similar development activities, organizations may elect to involve exclusively local, exclusively national, or both local and national arts practitioners as instructors. As these instructors actively “showcase” knowledge reflective of their own communities for the benefit of the Ottawa arts community, the geographic origin of instructors demonstrates organizations’ position on the local-national continuum when exhibiting theatre practitioners for the direct benefit of local arts stakeholders.</p> <p>Should a workshop or other development event hosted, facilitated, or developed by an Ottawa-based theatre organization feature one or more local instructors, a value of 1 appears in the “local showcase” column. Similarly, workshops led by one or more nonlocal instructors earn the organization a 1 for “national showcase” undertakings. Unlike indicators 11-14, workshops led by theatre practitioners employed by the organization in question are included in the analysis as they contribute to the local arts ecosystem both through their work with the chosen organization and as independent theatre practitioners.</p>	<p>Although the NAC boasts an impressive annual lineup of workshops and seminars for patrons of all ages (CCC p. 17; CCXCIX p. 30), the only workshop from 2018 for which information remains is an acting workshop offered by English Theatre’s Artistic Director Jillian Keiley as part of the Culture Days celebration (CCCLXVI).</p>
<p>Examples of primary sources containing relevant information: Archived event programs, official website(s) of the organization, social media/blog posts by the organization, personal websites of workshop facilitators, annual reports if applicable.</p>		

Appendix 16: National Arts Centre – English Theatre Scorecard

National Arts Centre – English Theatre		Local Showcase	National Showcase
Perceived Local-National Showcase Orientation			
Self-Described Showcase Identity			
1	<i>Mission or Mandate, Vision, and Values</i>		
	<p>The mission or mandate, vision, and values of a theatre organization illustrate the entity’s intended beneficiaries and resulting desired identity as a local, national, or hybrid artistic showcase.</p> <p>Statements including the word “local” or suggesting that an organization’s operations directly impact Ottawa-based arts stakeholders correspond to a score of 1 in the “local showcase” column. Conversely, statements featuring the words “national,” “Canadian,” or any permutations thereof earn the organization a score of one in the “national showcase” column. Should an organization explicitly state or imply a dedication to both local and nonlocal arts stakeholders, then a 1 may be awarded in both columns to signify a hybrid showcase state.</p> <p>As the expression “artistic showcase” refers to an entity whose operations highlight the work of theatre practitioners (showcase <i>of</i>) and/or engage or otherwise benefit audiences and other arts consumers (showcase <i>for</i>), organizations may receive a score of 1 for the presence of statements directed towards either stakeholder group.</p>	1	1

Programming Commitments			
2	<i>Programming Model</i>		
	<p>Interpreting the guidelines provided by the Canada Council for the Arts and the Department of Canadian Heritage, this indicator considers organizations’ tendencies towards producing or presenting theatrical works.</p> <p>According to the Canada Council, a production-oriented programming model indicates a preference for Ottawa-based arts stakeholders due to the necessary commitment to a local or regional community (“Artistic Institutions”). In contrast, Canadian Heritage considers a presentation-oriented programming model indicative of a predilection for exhibiting national artists and other practitioners due to the required inclusion of performances and play texts originating from one or more provinces excluding an applicant’s home province/territory (“Application Guidelines”). Thus, organizations whose 2018 programming includes a minimum of one theatrical production receive a value of 1 in the “local showcase” column while a value of 1 may appear in the “national showcase” column for organizations whose programming includes a minimum of one theatrical presentation.</p>	1	1
3	<i>Co-Productions</i>		
	<p>Co-productions enable theatre organizations to exhibit and benefit from the artistic assets of other creative entities. Here, value assignments reflect the geographic origin(s) of co-production partners. Organizations who co-produced with one or more Ottawa-based partners during 2018 secure a value of 1 in the “local” column. Likewise, co-productions involving one or more non-Ottawa partners necessitate a 1 in the “national” column. Any combination of local and nonlocal partners earns the given organization a 1 in both columns while an absence of co-productions earns a 0 in both columns.</p> <p>Notably, only performances which include the select Ottawa-based theatre organization as an “active” co-producer qualify for this category.³⁶ Should the select Ottawa-based theatre organization function as an inactive co-producer, the performances are instead categorized as a presentation and evaluated as part of indicator two.</p>	0	1

³⁶ For an organization to be considered an “active” co-producer, it must contribute substantial “creative, financial and human resources” (“co-production”) to an artistic project.

4	<i>Geographic Region(s) Served</i>		
	<p>Ottawa’s municipal cultural development plans recognize the geographic region(s) served by an artistic showcase as a defining characteristic of the entity, noting that artistic showcases contribute extensively to community vitality (Arts and Heritage 10; “Arts Plan” 6, 12, 31). As an independent municipality, the city of Ottawa and all arts organizations operating within must enrich the lives of local populations. Simultaneously, the city’s role as Canada’s capital encourages all Ottawa-based arts organizations to entertain audiences from across Canada.</p> <p>Thus, the LNHS Scorecard assesses each organization’s self-stated stakeholders and 2018 performance locations to determine the communities for whom an organization serves as a showcase.</p> <p>Because all Ottawa-based professional English-language theatre organizations engage in regular performance activities within city limits, each receives a baseline value of 1 in the “local showcase” column. If a select organization had a hand in and received credit for developing, producing, or co-producing any performance which took to the stage outside of Ottawa during 2018, the organization receives an additional value of 1 in the “national showcase” column.</p>	1	1
5	<i>Location for the Premier of Scripts and/or Productions in Development</i>		
	<p>Building upon indicator four, this marker examines whether the intended and actual premier locations of play texts and/or productions listed as “in development” in 2018 appear localized to Ottawa or whether premiers occurred elsewhere during the year.</p> <p>Presenting houses without any play development programs automatically accrue a score of 0 in both columns. If an organization explicitly states their intention to premier a script or production in Ottawa <i>or</i> if the organization’s self-description and ideal audience implies a preference for local premiers, the organization receives a 1 in the “local showcase” column. Conversely, explicit or implied non-Ottawa premiers earn organizations a 1 in the “national showcase” column. Hybridity (meaning a value of 1 in both columns) reflects an organization’s intention to premier a minimum of one script and/or production both in Ottawa and outside city limits.</p>	1	1

Financial Support for Theatre Practitioners			
6	<i>Grants or Other Financial Assistance Given</i>		
	<p>To support the work of geographically diverse theatre practitioners, many Ottawa-based professional theatre organizations offer grants or other financial support programs benefiting theatre artists or other professional practitioners. When selecting funding recipients, organizations often assess the demographic identity, intended audience, or location of applicants. Specifying the community or communities that applicants must represent in this way enables organizations to position themselves as supporters of those same communities. This indicator therefore classifies organizations as local and/or national artistic showcases according to geographic communities indicated as potential beneficiaries in each organization’s recipient selection criteria.</p> <p>A value of 1 under “local showcase” indicates that the given organization specifies a commitment to the Ottawa theatre ecosystem in its selection criteria while a value of 1 in the “national showcase” column suggests that selection criteria favour nonlocal communities. A value of 1 may appear in both columns if criteria specify a commitment to both local and national communities. Finally, a 0 appears in both columns if the given criteria do not emphasize any geographic community.</p>	1	1
Relationships			
7	<i>Professional Network Membership</i>		
	<p>Membership in or support of a formal network or association speaks to local or national leanings as each entity provides tangible and intangible benefits for one or more distinct communities. While service organizations like the Ottawa Arts Council operate with the intention of bettering Ottawa’s local arts community (“Our Impact”), the Canadian Association of Fringe Festivals serves the geographically diverse audiences and artists involved in the Fringe Festival community (“About CAFF”).</p> <p>Based on the objectives and stated beneficiaries of each network in which an organization holds member status, a value of 1 in the “local” and/or “national showcase” column reflects the communities directly or indirectly impacted as a result of an organization’s network membership.</p>	1	1

8	<i>Promotion of Arts and Culture Colleagues</i>		
	<p>Thanks to their established presence within the Ottawa cultural environment, professional theatre organizations help support other cultural entities’ activities. As such, this indicator considers whether Ottawa-based professional English-language theatre organizations “showcase” local cultural entities, national entities, or a combination of both local and national cultural producers in any promotional activity <i>excluding</i> theatrical productions, presentations, and co-productions. Examples of promotional activities considered within this indicator include offering ad space in show programs, jointly developing events, and facilitating financial or in-kind donations and sponsorships.</p> <p>A value of 1 in either the “local” or “national” column indicates that the Ottawa-based theatre organization in question promoted one or more local and/or nonlocal cultural entities in 2018.</p>	1	1
9	<i>Willful Association and Community</i>		
	<p>Social media (Facebook, Twitter, and Instagram) posts provide insight into the relationships purposefully cultivated by Ottawa-based theatre organizations. <i>Excluding</i> those regarding shows programmed as part of an organization’s 2018 offerings, social media posts serve to showcase artistic activities involving local or nonlocal theatre practitioners while simultaneously allowing organizations to cultivate relationships with existing or potential co-production or presentation partners. In addition, organizations may employ social media as a tool for communicating and fostering relationships with geographically diverse artists and audiences.</p> <p>Any non-zero number of posts promoting Ottawa-based practitioners or performances neither produced nor presented by the organization in question necessitates a value of 1 in the “local showcase” column. Conversely, a non-zero number of posts advocating for externally sourced performances or practitioners warrants a value of 1 in the “national showcase” column.</p>	1	1
Subtotal for Perceived Local-National Showcase Orientation		Local	National
		8/9	9/9

Practiced Local-National Showcase Orientation			
Artistic Offerings			
10	<i>Source of Play Texts Produced by the Organization</i>		
	<p>The process of selecting and producing a play text positions theatre organizations as direct showcases of the local and/or nonlocal artists involved in the script’s development.</p> <p>Reflecting the three most common production-script relationships, the geographic origin of a play text is determined according to one of three sets of criteria. The geographic origin of new texts depends on the “home” of the playwright(s) and location where the text underwent the majority of its development. Adaptions or translations of existing texts are classified according to where the development (writing, translation, dramaturgy, etc.) process transpired and unmodified productions of existing scripts are classified according to the playwright’s artistic hometown and location of the script’s premier.</p> <p>A value of 1 in the “local showcase” column signifies that the play text(s) produced by an organization in 2018 involved at least one Ottawa-based artist in the development process. Meanwhile, play texts developed by non-Ottawa artists generate a value of 1 in the “national showcase” column and play texts developed by both local and nonlocal artists signal a state of hybridity with a value of 1 appearing in both columns.</p>	1	1

Practitioner Presence			
11	<i>Local and/or National Theatre Artists/Practitioners in Productions</i>		
	<p>According to the Canada Council for the Arts, theatrical production activities must be “rooted in” and reflective of the communities with which they engage (“Artistic Institutions”). As the Canada Council considers both arts producers and consumers members of the “local arts community,” organizations may utilize the inherent localness of theatrical productions to cultivate “local showcase” identities based not on local arts practitioner engagement, but on the exhibition of nonlocal arts practitioners for the benefit of local arts consumers. To prevent a reliance on such assumptions when assessing showcase identities, Indicator 11 therefore evaluates the primary employment location of all practitioners involved in theatrical productions.</p> <p>Should a theatre organization engage local theatre artists or practitioners <i>excluding</i> full and part-time administrative/programming staff in its 2018 production activities, a 1 appears in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any production activities similarly earns the organization a value of 1 in the “national showcase” column. Practitioners without a clear geographic origin are excluded from analysis.</p>	1	1

12	<i>Local and/or National Theatre Artists/Practitioners in Curated Presentations</i>		
	<p>To fully embrace the city’s role as the national capital, municipal cultural planning documents encourage Ottawa-based theatre organizations to present performances which highlight the country’s wealth of artistic talent (Arts and Heritage 6). These same documents simultaneously encourage Ottawa-based theatre organizations to present performances developed by other local arts organizations so as to emphasize uniquely local cultural assets (“Arts Plan” 7, 12-3, 27 31). This indicator therefore analyzes the presence or absence of Ottawa-based practitioners in curated theatrical presentations to comment on organizations’ proven commitment to acting as showcases of local and/or national cultural producers when actively selecting presentations.</p> <p>Organizations engaging local theatre artists or professionals <i>excluding</i> full and part-time administrative/programming staff in their curated presentation activities receive a one in the “local showcase” column. Inclusion of one or more nonlocal artists or theatre practitioners in any curated presentation activities similarly earns organizations a value of one in the “national showcase” column. Practitioners without a clear geographic origin are again excluded from analysis.</p>	1	1

13	<i>Local and/or National Theatre Artists/Practitioners in Non-Curated Presentations</i>		
	<p>Unlike curated theatrical presentations which require organizations to directly select productions or producing companies, organizations have little-to-no say in the performances offered through non-curated presentations and may instead facilitate non-curated presentations to benefit the producer(s), local arts consumers and other stakeholders, and/or the presenter.</p> <p>Ottawa’s municipal cultural plans indicate that venue accessibility for Ottawa-based producers marks a key indicator in the city’s move towards local-oriented artistic showcase hybridity (“Arts Plan” iii, Arts and Heritage 19). The presence or absence of local and/or national theatre producers in venue rentals and other non-curated presentations therefore provides valuable insight into organizations’ proven dedication to serving as showcases both for and of Ottawa-based theatre stakeholders.</p> <p>If the non-curated presentation(s) offered by the chosen theatre organization involve one or more Ottawa-based theatre practitioners, a value of 1 appears in the “local showcase” column. In contrast, a value of 1 in the second column indicates the involvement of one or more nonlocal theatre practitioners. As with previous indicators, practitioners without a clear geographic origin are excluded from analysis.</p>	0	1
14	<i>Theatre Artists and Practitioners in Residence</i>		
	<p>Residency programs and internship opportunities allow theatre organizations to aid in the development of emerging or recognized theatre practitioners while simultaneously “showcasing” the talent and potential of any resident practitioners. Hence, the region from which any residents and/or interns originate provides insight into the local and/or national showcase identity cultivated by the given theatre organization. Although full and part-time staff may be considered “resident artists,” they are excluded from analysis as their artistic contributions are inherently showcased by the organization.</p> <p>Any non-zero number of residencies or intern positions held by Ottawa-based practitioners or artists necessitates a value of 1 in the “local showcase” column while a non-zero number of resident and/or intern positions occupied by externally sourced artists or practitioners indicates the organization’s intention to serve as a national showcase and earns a value of 1 in the second column.</p>	1	1

15	<i>Leadership of Workshops Offered by the Organization</i>		
	<p>Workshops offered by Ottawa’s professional English-language theatre organizations present enrichment opportunities for local arts producers and consumers alike. Depending on the content and objectives of workshops or similar development activities, organizations may elect to involve exclusively local, exclusively national, or both local and national arts practitioners as instructors. As these instructors actively “showcase” knowledge reflective of their own communities for the benefit of the Ottawa arts community, the geographic origin of instructors demonstrates organizations’ position on the local-national continuum when exhibiting theatre practitioners for the direct benefit of local arts stakeholders.</p> <p>Should a workshop or other development event hosted, facilitated, or developed by an Ottawa-based theatre organization feature one or more local instructors, a value of 1 appears in the “local showcase” column. Similarly, workshops led by one or more nonlocal instructors earn the organization a 1 for “national showcase” undertakings. Unlike indicators 11-14, workshops led by theatre practitioners employed by the organization in question are included in the analysis as they contribute to the local arts ecosystem both through their work with the chosen organization and as independent theatre practitioners.</p>	1	1
Subtotal for Practiced Local-National Showcase Orientation		Local	National
		5/6	6/6
Total for National Arts Centre – English Theatre		13/15	15/15
Percent Local Showcase vs. Percent National Showcase		46%	54%

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CCCXXVII NAC English Theatre. “The 2018-19 English Theatre season is live!...” *Facebook*, 3 Mar. 2018,

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CCCXXVIII NAC English Theatre. “If you loved last week’s presentation of Betroffenheit - choreographer/director Crystal Pite and playwright/actor Jonathon Young will be back again next season with a new show with NAC Dance | Danse CNA <https://nac-cna.ca/en/event/18661>.” *Facebook*, 10 Apr. 2018,

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CCCXXIX NAC English Theatre. “Take a peek at Stratford Festival’s line-up this year - it includes Shakespeare’s Coriolanus directed by Robert Lepage. Buy tickets before Jan. 31 and save up to 25% on your purchase.” *Facebook*, 22 Jan. 2018,

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CCCXXX NAC English Theatre. “Corey Payette’s latest musical, ‘Les Filles du Roi’ opened in Vancouver at The Cultch last week. In the same week, he was also awarded the Canada Council John Hirsch prize for his direction of last year’s ‘Children of God’, which he also wrote. Read more from the The Vancouver Observer!” Facebook, 22 May 2018,

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CCCXXXI NAC English Theatre. “Congratulations to the 2018 nominees of Vancouver’s The Jessie Richardson Theatre Awards! Arts Club Theatre Company Bard on the Beach Pacific Theatre Pi Theatre Touchstone Theatre Newworld Theatre Firehall Arts Centre Gateway Theatre Urban Ink & so many more.” *Facebook*, 28 May 2018,

[www.facebook.com/permalink.php?story_fbid=10156369098384534&id=34950254533&_cft__\[0\]=AZUjcIW58WCUI1kj9QaftQUVK6zukYtSglPbif-hXeHBcwg4c8AOMnBKIFX6xmhHeoK_zkDMqOQ0ZH9_DNJh1UcSZqoKlOjgdCTXO8NqlkeZmcJM8TVSxoQNqp_bUqpBYv3s1fZ_2UUoVJOIkMwNZiv8PLlGTJS5m9WpPTCOpmAMD-F7iYAI49HWTSPG_BdIhk&_tn_=%2CO%2CP-R.](#)

- CCCXXXII NAC English Theatre. “Congratulations to all of the nominees of Toronto’s 2018 Dora Mavor Moore Awards! TAPA Toronto Alliance for the Performing Arts Soulpepper Theatre Company, Outside the March, Canadian Stage, The Musical Stage Company, Buddies In Bad Times Theatre, Crow’s Theatre, Factory Theatre, Nightwood Theatre, Young People’s Theatre, Music Picnic & so many more incredible companies and artists.” *Facebook*, 1 June 2018,
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- CCCXXXIII NAC English Theatre. “Tonight onstage at the Blyth Festival - The Pigeon King is coming to Ottawa for 18/19 English Theatre Season: <https://nac-cna.ca/en/event/18797>.”
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- CCCXXXIV NAC English Theatre. “Make sure to stop by the NAC this evening to experience the stunning work of Christi Belcourt on display on the #KipnesLantern in honour of National Indigenous Peoples’ Day #IndigenousPeoplesDay.” *Facebook*, 21 June 2018,

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CCCXXXVI NAC English Theatre. Between Breaths brings the story of ‘the whale man’ to the stage - story by CBC On stage at the Resource Centre For The Arts LSPU Hall July 19-29. Directed by English Theatre Artistic Director Jillian Keiley. By Robert Chafe. Music Composed and Arranged By The Once. Also coming to the NAC next May! #NAC50.” *Facebook*, 19 July 2018,

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CCCXXXVII NAC English Theatre. “Québec video artist and set designer Stéphanie Jasmin has won the \$100,000 Siminovitch Prize in Theatre. Félicitations, Stéphanie! And to your protégé, Max-Otto Fauteux. The Siminovitch Prize for Theatre, Canada’s most prestigious theatre prize, rotates on a three-year cycle to celebrate a director, playwright or designer whose work is considered ‘transformative and influential.’” *Facebook*, 6 Nov. 2018,

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CCCXXXVIII NAC English Theatre. “If you are downtown today - come in to the NAC and take advantage of the Playwrights Canada pop up shop, open until 5pm as part of the @PACTtweets conference.” *Facebook*, 10 May 2018,

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CCCXXXIX NAC English Theatre. “A line up for a sold out show for Daughter! Great night!

#NACDaughter #undercurrents.” *Facebook*, 10 Feb. 2018,

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CCCXL NAC English Theatre. “Support local theatre - the 22nd Ottawa Fringe Festival runs from June 13–24, 2018 at downtown venues including Arts Court, La Nouvelle Scène Gilles Desjardins and the University of Ottawa. Article via Apt613.” *Facebook*, 14 June 2018,

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