



Baltimore Shakespeare Factory

Annual Report: 2018



A Note from Tom Delise

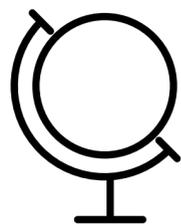
Founding Artistic Director of Baltimore Shakespeare Factory

We had a number of exciting highlights in our 2018 season that I would like to share with you. First, we added two new staff members, Ann Turiano as Managing Director (our first full-time hire!) and Bethany Mayo as Education Director. Ann has done a wonderful job instituting many improvements that have improved the efficiency and organization of the company, and Bethany is putting into place a vibrant and far-reaching education program that will become exciting to watch grow in future years.

In addition, we produced our fourth Original Shakespearean Pronunciation (OP) production, *Othello*, which makes us the only theatre company in the world that is regularly staging OP shows. In fact, BSF has now become the world leader in OP productions! *Othello* will also be featured in Eric Minton's upcoming book about Shakespeare productions across the United States.

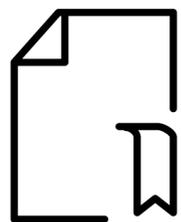
During 2018, we performed our 23rd different Shakespeare play in the march to complete Shakespeare's canon (38 plays), and we produced the third play our Shakespeare's Contemporaries series, *A Chaste Maid in Cheapside*. And due to the generosity, skill, and tireless efforts of Tom Brown, there have been remarkable improvements to our stage. By the time he is finished our stage will be a unique and beautiful stage, unsurpassed by any in the region.

Cover: Resident Company Member Dean Carlson as King John. Above: Tom Delise at The Great Hall Theater (Photo by Jamie Horrell). All photos by BSF company photographer Will Kirk unless otherwise noted.



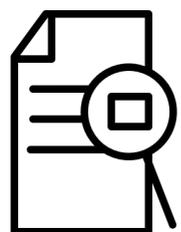
Original Pronunciation

In 2018, BSF staged our 4th O.P. production, making this tiny Baltimore company a destination for the global Shakespeare community.



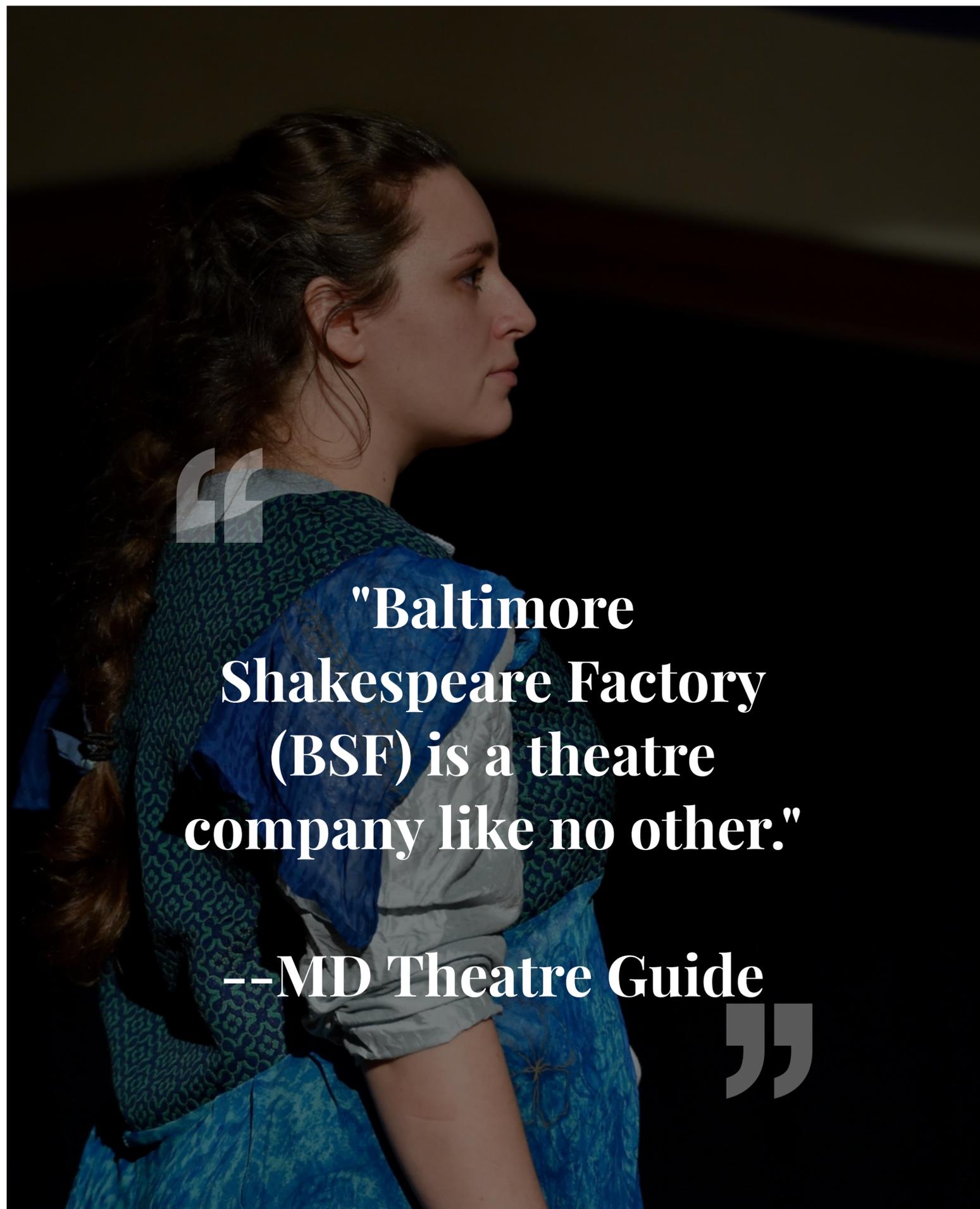
Performances

In 2018, we performed 60 shows at The Great Hall theater in Hampden



Transparency

BSF is committed to sharing our policies, procedures, and pay scales with our artists and public.



"Baltimore Shakespeare Factory (BSF) is a theatre company like no other."

--MD Theatre Guide



Resident Company Member Sian Edwards as Ariel in The Tempest.

OUR SEASON

THE TEMPEST

BSF kicked off the 2018 season with our very first Pay-What-You-Will! opening night, which has become an ongoing tradition. We are committed to creating affordable options for the Baltimore community, and we are hopeful that this will become a trusted free/low-cost option for people who would not otherwise visit our theater.

Actors in this production sharpened their audience interaction skills during a workshop with artist Leah Wallace. The company remains committed to exploring this element of Elizabethan theater, and continues to experiment with how to directly connect with our patrons during the performances.

Right: Ian Blackwell Rogers and Resident Company Member Terry O'Hara in Othello.

Far right: Thomas Brown, woodwright, taking measurements for improvements to The Great Hall stage.

OTHELLO

One of BSF's top-grossing productions of all-time, *Othello* marked our fourth foray into Original Shakespearean Pronunciation.

Author and critic Eric Minton ranked the production as #10 in his Top 25 shows of 2018, placing BSF among several large-budget and regional theatres. He also interviewed the cast and crew for his upcoming book, *The Shakespeare Canon Project*, "a journey across North America's Shakespearean landscape to see all 42 plays at 42 different theaters in one year".

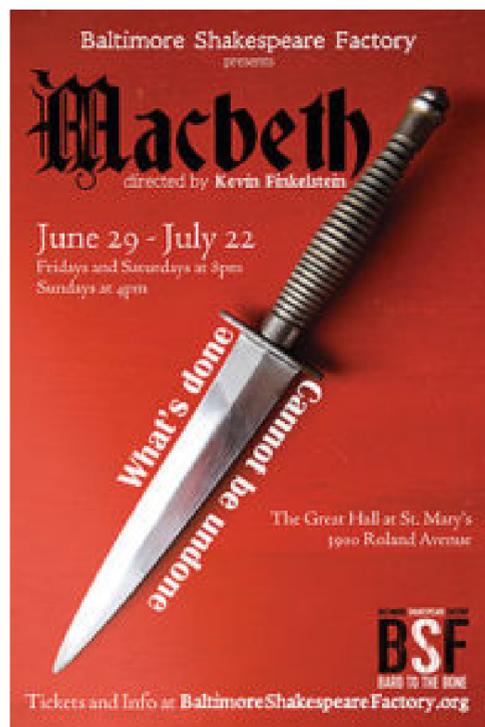


MACBETH

Mid-year, improvements to The Great Hall theatre began to take center stage. Woodwright Tom Brown's labor of love (an ongoing project) resulted in new period-appropriate décor and a stabilized balcony. The trap door was repaired, and changes to BSF's front-of-house began in earnest.

Audiences were thrilled by the music in *MacBeth*, which featured live bagpipe accompaniment.





KING JOHN

This production of *King John* was made possible by the largest ever individual donation to Baltimore Shakespeare Factory: a gift that allowed the company to host Jim Warren, formerly of the American Shakespeare Center, as a Guest Artist.

King John, an underperformed (and rarely read!) history play received critical praise and an overwhelmingly positive audience response. Named as Best Classical Revival at the BTR Sisters Annual Theatre Awards, the production was lauded for its clarity and accessibility.



A CHASTE MAID IN CHEAPSIDE

Finishing out the 2018 season was the third annual production in BSF's Shakespeare's Contemporaries Series, an artistic effort to spotlight more gems of Elizabethan and Jacobean theatre.

This Baltimore-area premiere featured an all-female/non-binary cast, and explored gestures as a period staging condition.



*Above: Flynn Harne as Hubert in King John.
Left: Elizabeth Ung as Maudlin in Middleton's A Chaste Maid in Cheapside.*



**BY THE
NUMBERS**

Staff	4
Resident Company	15
Productions	5
Public Performances	60
Audiences	2,486
Public Support	\$35,944

Resident Company Member Valerie Dowdle as Lady MacBeth.



"Teachers in some cases have elevated Shakespeare to the point where they think it's supposed to be difficult and untouchable, and if you understand it then you're an exception. No, no, no, no. Shakespeare didn't write for the exception, he wrote for the people."

--Edward Marbury, Troy Jennings's Substitute Teacher

THE POWER OF SHAKESPEARE

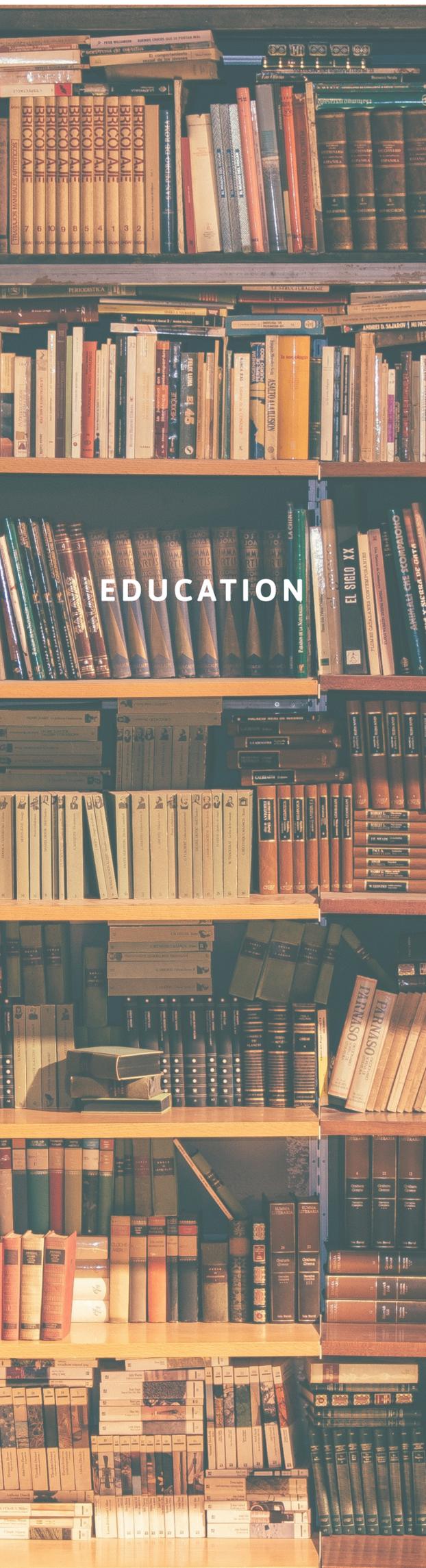
Critic Eric Minton captured the magic moment when Troy Jennings, the actor who portrayed Othello, was able to reunite with the substitute teacher who inspired him to tackle Shakespeare for the first time:

"Troy Jennings was a shy kid. He never raised his hand in class. In the ninth grade at Loch Raven High School in Baltimore, Maryland, Jennings' reputation was so entrenched that when a substitute English teacher leading the class through William Shakespeare's *Romeo and Juliet* called on Jennings to read Mercutio aloud, the other kids laughed. "You want Troy to read? He never talks. How can Troy possibly read this part?" Jennings remembers these taunts with humor, because they were the truth.

But the substitute teacher insisted. "He said, 'Troy you can do it, because as an actor it's all about becoming the character,'" recalls Jennings, who describes how the teacher passed his palm down across his face. "I've always remembered that." Jennings read Mercutio and, by his account, "did a pretty good job. It was like, you go, Mercutio! That was my first time ever really reading something out loud, and it gave me the inspiration to want to do that more."

<http://shakespeareances.com/ShakespeareCanonJournal.html>

Troy Jennings and Edward Marbury. Photo by Eric Minton.



UNIQUE OPPORTUNITIES FOR LEARNING

In the fall of 2018, BSF partnered with Notre Dame of Maryland University for a one-of-a-kind production experience. Veteran BSF actors rehearsed and performed alongside college students, and utilized BSF's unique approach to textwork during workshops with Tom Delise. *The Two Gentlemen of Verona*, presented by NDMU and BSF created a new model for teaching and activating Shakespeare's text.

BSF's STUDENT PROGRAMS

Education Director Bethany Mayo launched the 2018-2019 Education Tour with *Mini Midsummer Night's Dream*: a one-hour, three-actor version of the classic comedy that travels to schools and community groups throughout the region. Over the course of 2018, BSF's education programs served upwards of 300 students in Anne Arundel County, Baltimore City, Baltimore County, and Carroll County.

*Below: Rufus as Crab.
Right: Tynasia Southerland and
Jamie Wehr in The Two
Gentlemen of Verona with
NDMU.*



A Note from BSF's Managing Director

Baltimore Shakespeare Factory is growing—our staff, our audiences, and our programs are rapidly expanding. In the last five months of 2018, we made several notable efforts toward transparency and accountability.

The BSF board of directors approved the Baltimore Shakespeare Factory Theatre Standards, a document modeled after the Chicago Theatre Standards and designed to keep our spaces safe for all artists.

We hosted a focus group to discuss diversity at BSF, hired a diversity consultant, and are committed to making our staff, our board, and our stage look more like the city we serve.

For many years, BSF has been a well-kept secret in this city, and we are taking steps to ensure that the secret gets out, including a renewed effort toward PR and marketing, an all-digital ticketing experience, and ongoing improvements to our venue.

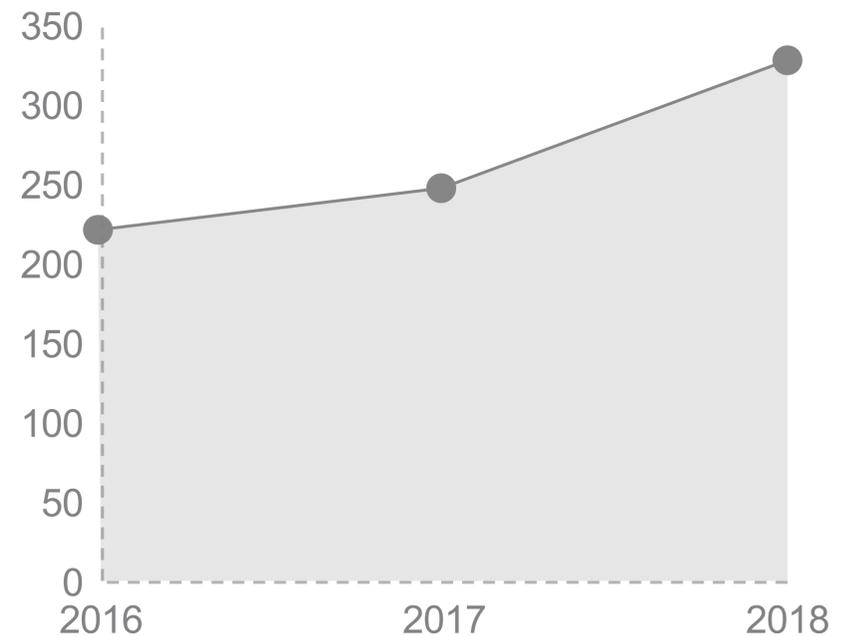
We can't wait to see what happens in 2019. Thank you for joining us on this journey, Baltimore!

--Ann Turiano

GROWTH

BSF's Shakespeare's Contemporaries Series entered its third year, and attendance showed that these pieces have staying power. In fact, audiences grew by 48% from the first production to the third.

Attendance: Shakespeare's Contemporaries Series



DIVERSITY

Since 2012, BSF has tracked data on diversity within our company. This area continues to be a priority for growth.

Gender:

Only 13.7% of Shakespeare's characters are written to be female.

Female-identified actors have played **55%** of roles at BSF since 2012.

In 2018, 38 out of 59 total roles were played by female or non-binary performers,



Zach Brewster-Geist as Prospero in The Tempest.

Race & Ethnicity:

As the company continues our efforts to increase diversity on our stage, staff, and board, it is important to acknowledge progress, however small. The following illustrates how BSF's talent pool is--slowly, but surely--growing more diverse.

Percentage of BSF performers who identify as people of color, by season:

2012	2%	2016	16%
2013	8%	2017	20%
2014	6.5%	2018	12%
2015	6%		



BALTIMORE SHAKESPEARE FACTORY

It is the objective of **Baltimore Shakespeare Factory** to recreate, as closely as is possible, the staging conditions, spirit, and atmosphere created by Shakespeare's theatre company during the Elizabethan and Jacobean periods.

Baltimore Shakespeare Factory produces five shows each year at the Great Hall at St. Mary's in Hampden. We also continue to expand our outreach into the community, offering education programs for local students and lectures and workshops for people of all ages. BSF is a proud member of the Shakespeare Theatre Association, the Hampden Village Merchants Association, and the Greater Baltimore Cultural Alliance.

BSF is a 501(c)(3) non-profit organization.

www.balTIMOREshakespearefactory.org



Kathryn Zoerb and Troy Jennings in Othello.