

Kentucky Shakespeare

Arts Programming Overview + Teaching Artist(s) Bio

Kentucky Shakespeare serves communities through the Kentucky Shakespeare Festival in Central Park, education programs for schools, public performances, and community outreach programs. Currently in its 62nd season, the Kentucky Shakespeare Festival in Central Park is the longest-running free, non-ticketed Shakespeare festival in the United States. As the most comprehensive in-school arts education provider in the Commonwealth, Kentucky Shakespeare serves schools throughout the region with interactive educational programming directly tied to academic standards, helping impact student achievement. Our many community programs explore conflict resolution, empathy building, and communication, for all ages, in a range of settings from preschools to senior centers.

PERFORMANCES: Kentucky Shakespeare Festival in Central Park, Shakespeare in the Parks tour, Shakespeare in the Libraries tour, Indoor productions during the year EDUCATION PERFORMANCE AND WORKSHOP TOUR 22-23: Two-Actor Twelfth Night, Shakespeare Alive!, Hamlet Spring Tour, Voice of Social Change: Ira Aldridge, Living History: We the People, Living History: Kentucky History, Bard Buddies, Fairy Tales from Around the World, Hip-Hop Shakespeare, Conflict Resolution and Anti-Bullying, Acting Fundamentals, Stage Combat, Staging Shakespeare, Renaissance Dance, Discovering Shakespeare, Mathematics of Shakespearean Design, and Voices of Young Women CAMPS AND CLASSES: Camp Shakespeare, Shakespeare Off the Page, Stage Combat, Improv COMMUNITY PROGRAMS: Shakespeare with Veterans, Juvenile Justice Arts Program, Shakespeare with Immigrants and Refugees, Survivorship Shakespeare, Community Residencies.

In 2021-2022 we held 165 public performances, including our festival in Central Park, multiple parks tour performances, libraries, and indoor productions, serving 70K+.

EDUCATION OUTREACH WORK:

Pre-COVID 2019: 366 total venues (258 schools, 41 libraries, 32 community organizations, 6 arts/theatre venues), in 160 zip codes, 97 counties, 5 states. Throughout COVID we have kept our full education team on staff and employed, performing our programs virtually and in-person. In the 2021-2022 season we returned to fully in-person, serving just over 38,000 students in-person in 54 counties (45 Kentucky, 8 Indiana, 1 West Virginia) at 132 Schools, 21 Libraries, and 17 Community Organizations through 562 performance and workshop hours.

Shakespeare Behind Bars - This program started as a program of KY Shakespeare and our Producing Artistic Director facilitates it. We have been awarded the NEA Shakespeare in American Communities Grant for the fourth year in a row, facilitating a year-round programming at the Clark County Regional

Juvenile Detention Center in Jeffersonville, Indiana, in addition to the adult program at Luther Lockett Correctional Complex in LaGrange, KY.

For 2022 summer season welcomed back pre-show performances with over 60 community groups and individuals performing before the mainstage productions in the park. Groups booked for 2022 include returning groups AMPED, Redline Performing Arts, Allegro Dance, and our own Shakespeare with Veterans and Gilda's Club. We also welcomed many new groups this past summer, including Eyakkam Dance and Ville Casaneras.

Kentucky Shakespeare has a long history of community programming for out-of-school hours for young people and their families, including annual programs with the Louisville Free Public Library, Community Centers, Backside Learning Center, Gilda's Club, and Down Syndrome of Louisville, plus centers with incarcerated youth.

In 2022 we launched our new program Community Creates. During four 25-30 hour residencies, our artist facilitators worked with Imagine Blind Players, Down Syndrome of Louisville, LaNita Rocknettes, and Louisville Youth Group (LGBTQ+ teens). Through theatre exercises, ensemble-building, and creating a safe and brave space for participants, the groups explored themes in Shakespeare's *The Tempest*, including forgiveness, isolation, colonization, justice, and redemption to tell their own stories. Each group presented the culmination of their work on our stage in summer 2022.

Teaching Artist(s) Bios(s)

Kentucky Shakespeare's full-time arts programming staff include the following staff, artist educators, and contract artists, plus others.

Matt Wallace has served Kentucky Shakespeare's Producing Artistic Director since 2013, where he has directed productions including *Enter Ghost.*, *Twelfth Night*, *The Turn of the Screw*, *Shakespeare in Love*, *Macbeth*, *As You Like It*, *King Lear*, *Comedy of Errors*, *Othello*, *Titus Andronicus*, *Much Ado About Nothing*, *Romeo and Juliet*, *The Tempest*, *Midsummer Night's Dream*, *Hamlet*, and *Richard III*. Since 2008, Matt has been Director of Shakespeare Behind Bars Kentucky Programs and the Luther Lockett Correctional Complex program. He served as Program Director/Facilitator of the SBB Multidisciplinary Juvenile Arts Program at the Audubon Youth Development Center for several years and created the Shakespeare Beyond Bars programs at Louisville Day Treatment, Home of the Innocents, and Uspiritus. He also created and facilitated Journeymen Programs for incarcerated 18-21 year-olds at Eastern Kentucky Correctional Complex and Luther Lockett Correctional Complex, a partnership with the Department of Education and Arts for All Kentucky, the state organization on arts and disability. Awards include the Kentucky Council on Crime and Delinquency Volunteer of the Year Award for Outstanding Service and Commitment to the Kentucky Criminal Justice System.

Amy Attaway has been Associate Artistic Director in 2016. She's directed Richard III, Henry IV Part One and Part Two, Richard II, Rosencrantz & Guildenstern Are Dead, The Winter's Tale, The Taming of the Shrew and Henry V, as well as Shakespeare in the Parks tours of Hamlet, Macbeth and A Midsummer Night's Dream, and the indoor collaborations with Louisville Public Media, The War of the Worlds and Night of the Living Dead. Amy is proud to serve as director/facilitator of Kentucky Shakespeare's Shakespeare with Veterans. For Theatre [502], Amy directed numerous regional premieres as well as the world premieres. She spent five seasons as Associate Director of the Apprentice/Intern Company at Actors Theatre of Louisville and directed several commissioned works in the Humana Festival of New American Plays.

Hannah Pruitt, Director of Creative Engagement, has been with Kentucky Shakespeare since 2012 and directs Camp Shakespeare, trains our Artist Educators, creates curriculum for workshops and residencies, cultivates relationships with schools, community partners, and arts education advocates, and most recently, she created our newest Kentucky Shakespeare workshop, Voices of Young Women. She serves as a member of the Cultural Consortium and a member of the Education Committee for the Shakespeare Theatre Association. She is certified by the National Council for Mental Well-being in Mental Health First Aid for both Adults and Youth. She is working towards becoming a certified Intimacy Director with Intimacy Directors and Coordinators, Inc and has completed Levels 1 & 2 of her training. She graduated Summa Cum Laude from the University of Louisville with a BS in Theatre Arts. Kyle Ware, Director of Education, since 2014, previously served as Executive Director for Tourism Honors Academy, an academic leadership program for high school seniors in Jefferson County, championing a diverse population united by success through adversity. He is Co-Artistic Director of Think Tank Theatre, a collaborative theatre ensemble, and was a Producing Founding Artistic Director of Le Petomane Theatre Ensemble. Kyle is a graduate of the University of Louisville, holding degrees in Art, Theatre and English.

Keith McGill has been a freelance theater teacher and workshop leader for over a decade for organizations including Kentucky Shakespeare, Shakespeare Behind Bars, ArtsReach, and Walden Theatre and Actors' Theatre's New Voices playwriting program. He has also appeared in productions with various theatre organizations, such as Actors Theatre, Stage One, Louisville Repertory Theatre, and Looking for Lilith Theatre Company. He facilitates Kentucky Shakespeare's school-year program at the Clark County Juvenile Detention Center in Jeffersonville and the Shakespeare Behind Bars adult program in LaGrange.

Mollie Murk has worked with Kentucky Shakespeare for several years as an actor and teacher/facilitator recently playing Viola in Twelfth Night and facilitating the Community Creates program for LGBTQ+ youth. They also have performed at Actors Theater of Louisville (The Wolves, Dracula, Dracula: the Radio Play, and Are You There?) Hope Summer Repertory Theatre, Derby Dinner Playhouse, Know Theatre of Cincinnati, Suspend Aerial Arts, and have enjoyed teaching at Commonwealth Theatre Center, Seattle Children's Theatre, and Lookingglass Theatre Company.

Kristina Hinako recently received her B.F.A. in Acting at the University of Cincinnati's College-Conservatory of Music. She is excited to join the Kentucky Shakespeare team as an Artist Educator and

sharing her passion for theater with the community. Recent credits include Brutus in Julius Caesar (CCM), Ginny Yang in Smart People, and Dr. Livingstone in Agnes of God.

Sydney Lofton is an actor, intimacy director, and teaching artist and artist educator with Kentucky Shakespeare. Sydney is a graduate from Belmont University with a BFA in Theatre Performance, and is excited to bring Shakespeare to young people in the region! Credits Include: Actor, Jane Banbury, Fallen Angels (Little Thistle Theatre Co.); María Mariposa, The Clues of the Crystal (Belmont Repertory Co.); Helen, The Trojan Women; Fighting Prawn, Peter and the Starcatcher; Aunt March, Little Women; Caetlin, The White Rose Pirates; Josephine Pearson, 36 (Belmont University). Intimacy Director, Kodachrome, Peter and the Starcatcher, The Diviners, Little Women, Robin Hood: A Musical Celebration (Belmont University); Elektra (Nashville Children's Theatre).

Carter Lishen recently graduated from The University of Southern Mississippi with a B.A. in Theatre and a B.A. in Journalism. Drawn to the catharsis and universality of Shakespeare's texts, Carter discovered his love for reading and performing Shakespeare in his acting classes and now aims to make Shakespeare part of his career for years to come. His favorite roles include Lawrence Vail in Once in a Lifetime, Daryl in Bright Star the Musical, and Snout in A Midsummer Night's Dream. Thankful for his family and friends who continuously support and encourage him, and his mentors from whom he's learned so much, Carter looks forward to his bright future as an actor and theatre artist.

Artistic Content of Programming

Kentucky Shakespeare is most comprehensive in-school arts education provider in the Commonwealth, providing interactive performances, touring productions, workshops, and residencies. Our in-school and after-school workshops and extended residencies provide targeted experiential learning built to meet community needs. Schools and organizations are able to choose from any of the lists below, or have us design one specifically for them. Workshops and residencies include performance, critical thinking/creative problem solving, and full interactivity and engagement.

Conflict Resolution and Anti-Bullying: Our professionals lead group activities focusing on affirmation, communication, cooperation, and strategies to deal positively with conflict. Students learn to identify and interrupt bullying behavior without escalation.

Hip-Hop Shakespeare: The great poets of our time pair up with the greatest writer of all time. Students explore Shakespeare's sonnets and verse alongside contemporary music to discover rhythm, poetry, and language.

Acting Fundamentals: Follow the history of acting while learning the fundamentals of the craft through group improvisational exercises led by our Artist Educator. Explore acting tools and techniques from rehearsal to performance.

Staging Shakespeare: Our signature workshop promotes teamwork and problem solving. Students work through the rehearsal process using Shakespeare's text to create their own uniquely staged, student driven performance piece

Voices of Young Women: A performance workshop featuring strong young women of Shakespeare, filled with active discussion and activities between scenes, focusing on issues still affecting young people today.

Discovering Shakespeare: Our play study workshop welcomes your students to the world of Shakespeare. We'll take the play you're studying, explore Shakespeare's language, highlight key characters and scenes, and unpack major elements and themes.

Renaissance Dance: Learn and perform the social dances of Shakespeare's day including the Pavane, Gathering Peascods, and more.

Stage Combat: Students learn how to safely perform a staged fight using hand-to-hand combat and sword play.

Program outcomes are measured through demographic surveys, artist and administrator record-keeping tracking schools served, ZIP codes served, and number of participants. Outcomes are also measured through student, teacher/administrator, and artist feedback and surveys. Our goal is to receive positive feedback from teacher surveys that they are 100% satisfied with the performance/workshop, the program engaged their students and was accessible for different learning styles, was connected to curriculum, academic standards, or content, and positive overall experience. Our objective in student post-surveys is that they are able to report what they learned, and that they were engaged during the experience.

Educational Content of Programming

All of Kentucky Shakespeare's education/outreach programming is directly tied to state and national academic standards to help impact student achievement. They are designed to foster teamwork, communication, creativity, social-emotional learning, social justice, mental health, problem-solving, critical thinking, and other key skills vital to our 21st century communities.

We assist teachers, schools, and organizations in meeting the following Academic Standards:

Arts: Structure in the Arts, Humanity in the Arts, Purposes for Creating the Arts, Processes in the Arts, Interrelationships Among the Arts.

English Language Arts: Reading and Literature, Writing and Research, Speaking and Listening, Language Development.

Social Studies: Government and Civics, Cultures and Societies, Historical Perspective

Practical Living: Personal Wellness

And the following National Arts Standards:

Creating:

Anchor Standard #1: Generate and conceptualize artistic ideas and work.

Anchor Standard #2: Organize and develop artistic ideas and work.

Anchor Standard #3: Refine and complete artistic work.

Performing:

Anchor Standard #4: Analyze, interpret and select artistic work for presentation.

Anchor Standard #5: Develop and refine artistic work for presentation.

Anchor Standard #6: Convey meaning through the presentation of artistic work.

Responding:

Anchor Standard #7: Perceive and analyze artistic work.

Anchor Standard #8: Interpret intent and meaning in artistic work.

Anchor Standard #9: Apply criteria to evaluate artistic work. Connecting:

Anchor Standard #10: Synthesize and relate knowledge and personal experiences to make art.

Anchor Standard #11: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Programming success is measured through teacher and participant demographic and post performance/workshops surveys and artist and administrator observations. Numbers of students, schools/organizations, and ZIP codes served are tracked and collected.

2021-2022 participant survey data illustrates our proven impact on community life:

98% felt the community was positively impacted

95% gained a better appreciation for the arts

93% reported increased pride in their community

91% felt more connected to the community

90% felt more comfortable with the arts

80% felt more connected to family and friends

Our objective is to receive positive feedback from teacher surveys that they are 100% satisfied with the program, the program engaged their students and was accessible for different learning styles, was connected to curriculum, academic standards, or content, and positive overall experience. Our objective in student post-surveys is that they agree that they learned, share what they learned, and were engaged during the educational experience. We aim for demographic data that aligns with Louisville demographics.

Process for hiring, training, and evaluating performance/effectiveness.

Kentucky Shakespeare's roster of professional teaching artists is composed of people who have degrees in their areas of expertise, previous experience working with youth/participants in educational settings, foundational knowledge of teaching curriculum, and who are committed to accessible, engaging arts

experiences for all of our community. All artists undergo an interview process with at least three members of leadership, communication with their provided list of references, and thorough background checks. Additionally, it is a company priority to employ locally-based artists, teachers, and technicians. In the 2014-2022 seasons, 97-99% of the 100+ artists employed were Kentucky-based artists.

Our Director of Education and Director of Creative Engagement provide extensive training for our teaching artists involving accessibility for each program, classroom management and teaching strategies, connecting key academic goals of each program, and a focus on differentiation in teaching different learning styles and age ranges. They go through a period of hands-on training through our methodology of teaching and are encouraged to bring what knowledge they already have to help us both grow.

Each artist then undergoes a mentorship period as they learn our programming and prepare to bring it to a variety of communities including schools, libraries, community centers, etc. Their work is observed, given feedback regarding the effectiveness of their style, execution, and connections to goals, and finally shared with other teaching artists and Kentucky Shakespeare leadership before they are able to begin sharing their programs.

Once on tour, survey assessments are provided for teachers, students, and audience. Not only do these surveys ask questions regarding the experience but, also, connections to education standards as set forth by the Department of Education. Our leadership often observes programs to ensure effectiveness, aids in making real-time adjustments, and supports the artists as they become proficient in our programming. Artists submit Production Reports after every program to give their own feedback and ask questions. We are then able to compile those resources to confirm that our artists are fully supported as well as that our community partners are receiving the best programming possible.

As a company, we network with organizations regionally such as Kentuckiana Cultural Consortium, Arts and Culture Alliance, and Fund for the Arts to share best practices, compare trends, and learn from guest presenters. We also convene globally with Shakespeare-specific organizations with the Shakespeare Theatre Association to share research, best practices, trends, and insight to align with industry standards.

How are participants of all backgrounds and abilities included in programming?

We begin each contract and rehearsal process by asking artists to commit to these things, and we recommit to them daily:

- Creating safe, welcoming, empathetic spaces at our performances, in the community, and in the classroom;
- Anti-racist behavior, the importance of including people of all abilities, races, creeds, religions, genders, and sexual identities;
- Listening to each other, especially people who have different backgrounds and experiences;

- Learning, never being satisfied, and creating positive change.

These values shape our decision-making and how we evaluate the success of all programs.

Many of our education and outreach programs directly highlight diverse populations:

-Survivorship Shakespeare, serving youth at Gilda's Club, completing sixth year

-Shakespeare With Veterans, in seventh year, meets weekly

-As approved roster artists for Arts for All Kentucky, we lead arts inclusion programs across the state with those with disabilities.

-Our popular HIP-HOP SHAKESPEARE fuses hip-hop music with Shakespeare, culminating in student poetry.

-We commissioned Black artist Dathan Hooper to create SHAKESPEARE AND SOCIAL CHANGE: IRA ALDRIDGE, chronicling the first African American actor to portray Shakespeare's leading men.

- Shakespeare Behind Bars— We facilitate year-round programming at the Clark County Regional Juvenile Detention Center and the adult program Luther Lockett Correctional Complex.

We work with the advertising firm Scoppechio. Included in our aggressive marketing plans are specific targeted digital audio, social media, and geo-fencing in historically underserved Louisville ZIP codes.

Kentucky Shakespeare's summer location of Central Park, a Louisville Metro Park in Old Louisville, is situated in a very diverse neighborhood close to downtown Louisville. We will continue to remove access barriers by keeping programming free, available, and plentiful.

Our Shakespeare in the Parks tour will continue, visiting 35+ parks throughout Louisville and beyond, including many historically underserved areas. It is our goal to expand these neighborhood performances to mini-community festivals.

After piloting "Community Creates" this year, working with four community groups to facilitate artistic creation around a common theme, we plan to find ways to scale the program to include additional partner organizations.

We will further diversify our pre-show performances to represent all of our community and will continue these relationships throughout the year.

We will continue to offer free and discounted programming to schools in need.

We will continue to diversify our team onstage and off and ensure that audience members are seeing themselves represented on our stages and within our team.

How do we engage teachers and community center staff before, during, and after programming?

Kentucky Shakespeare engages teachers and staff before programming through communication in the booking process where we gather logistical information such as grades of students, number of planned attendance, the space for set up of the program, etc. We also discuss about how best we can serve their students – what goals that they have for them, are there any specific accessibility requirements that we can plan ahead for (i.e. sending along a script for an interpreter or adjusting our curriculum for students utilizing wheelchairs), and if they have any requests on the content that we cover such as a deeper focus on text analysis or anti-bullying strategies.

Before our visit, we send educators and staff links to comprehensive study guides with activities for pre and post-program engagement. These activities include content specific vocabulary, pre- and post-tests, writing prompts, summaries of plays, monologue and drama games, links to other resources for deeper engagement, etc. There are a variety of opportunities to prepare for our visit as well as how to connect the experience to what they are actively working on in their classroom or group.

After our visit, we offer surveys to teachers, staff, and students about their experiences where we ask them to share what worked for them, if we engaged the audience in satisfactory ways, how well we connected to curriculum content, what they would like to experience with us in the future, and the likelihood of bringing us back to visit with their students in the future. There are also opportunities for suggestions, constructive feedback, and praise for the teaching artists. For students specifically, we share that we always love letters, drawings, and reactions from them based on the program. We love to share those around the office, to funders, and with permission, on our social media.

How do we engage participants in the creative and learning process?

Kentucky Shakespeare centers our work around access and inclusion. Those two words are the heart of our mission and inform everything we do. We strive to remove barriers between art and audience, making art accessible by eliminating or reducing socioeconomic and geographic obstacles—frequent impediments for students in obtaining arts experiences. At least half of our education programs are currently subsidized or underwritten and provided at no cost to the schools to help ensure the underserved are served. Accessibility also informs our approach to our programming,

Inclusivity informs all aspects of our work, be it through casting—making sure our actors reflect the diverse world around us—down to the way we approach the material, with an honest “speak the speech” integrity.

We’ve always been keenly aware of the honor and responsibility we have. In many cases, Kentucky Shakespeare is not only the first theatrical experience for our audiences, but their first arts experience of any kind. We also understand we carry the responsibility and power of story, which in turn carries the power of transformation, understanding, and empathy.

Kentucky Shakespeare engages participants of all ages and backgrounds in creativity and learning by meeting them where they are, listening, and establishing relationships — empowering, facilitating their voices and stories— as opposed to “directing” participants what to do. We facilitate and encourage them to make their own creative choices, to ensure everyone knows they’re welcome and take ownership of what they create, bringing their lived experiences to the art to tell their own stories.

When possible and applicable, prior to our visits, we provide teachers/administrators a comprehensive curriculum and study guide. The guide offers students and teachers background and context on the work along with accompanying exercises, discussion topics, and engagement recommendations. They are created to appeal to students of various learning styles and correlate to state and national standards. Topics frequently include: communication, mental health, conflict resolution and relationships, empathy, problem-solving, and critical thinking. Each year, our curriculum and study guides are reviewed and refreshed to cover core content and to update materials to reflect changes in educational standards and changes in the world around us. Through student and teacher evaluations and feedback, we’ve able to reevaluate and strengthen our supplemental activities for each new show.