



**QUEENSLAND
SHAKESPEARE
ENSEMBLE**



ANNUAL REPORT

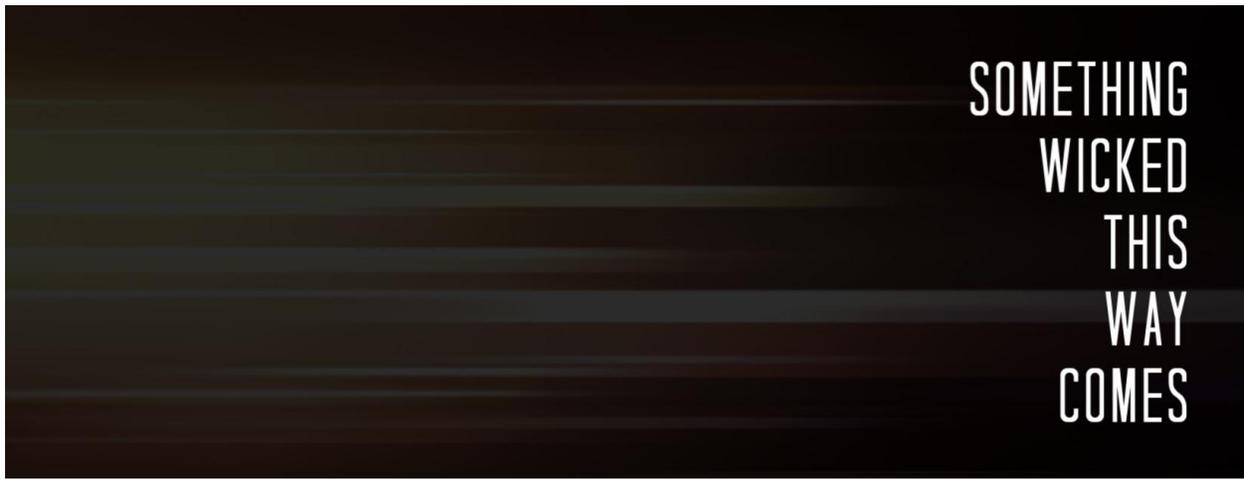
2020



TABLE OF CONTENTS

INTRODUCTION	2
PRESIDENT’S REPORT	3
GENERAL MANAGER’S REPORT	4
ARTISTIC DIRECTOR’S REPORT	6
MACBETH IN THE DARK	8
DARE TO SHARE	10
TRAINING	11
SHAKESPEARE BEYOND	13
SHAKESPEARE’S SHORTS	18
EDUCATION	20
ANNUAL APPEAL	22
THANK YOU	23

INTRODUCTION



Since its inception in 2001, the Queensland Shakespeare Ensemble has gained a reputation for energetic, accessible and unique productions, world-class training and a commitment to community through projects such as the renowned Shakespeare Prison Project.

Mission Statement

We use Shakespeare as a platform for positive change.

QSE's Vision

The Queensland Shakespeare Ensemble exists to bring the language of Shakespeare to communities. QSE strives to strengthen the connections between and within communities by:

- sharing epic and eternal stories with a live audience
- creating evocative, engaging experiences in communities
- making Shakespeare accessible to all
- giving a voice to the marginalised
- reflecting the contemporary human condition
- developing an Ensemble of Artist managers
- inspiring a collaborative artistic and business environment

Acknowledgment of Country

Queensland Shakespeare Ensemble acknowledges the traditional custodians of the land on which we work and play - the Turrbal and Jagera people. We pay our respects to their Elders, both past and present, and to all Aboriginal and Torres Strait Islander people. We acknowledge that sovereignty was never ceded.

PRESIDENT'S REPORT



Lisa Durnian

In this time of pandemic, 2020 proved to be one of the most challenging years for QSE. Lockdowns and social distancing measures meant that QSE programs, training, workshops, and performances could not proceed as normal. True to form, the company responded to the year in a most creative fashion, adapting to these challenges by delivering workshops online and creating the QSE's first radio play, yet still continuing to strengthen its links with the community and QSE partners. 2020 is a testament to the leadership of General Manager Rebecca Murphy and Artistic Director Rob Pensalfini but is also the result of the developing expertise of the Core Ensemble members in their respective portfolios.

2020 also saw changes and challenges for the Management Committee. We farewelled our former President, Beck Hurst, and on behalf of the company, the Committee thank her for her guidance and experience over the last few years. We welcomed long-time QSE member Kylii Davies as Treasurer and new general member Katie Hail-Jares to join myself and continuing secretary, Isaac Holtby, on the Committee. Despite never being all together in the same room, we managed to develop a strong working relationship through our Zoom meetings and frequent email exchanges. Our focus this year was to continue to oversee the finalisation of processes introduced in 2019 to respond to measures required by Government and meet the Association's legislated responsibilities. We are particularly appreciative of the efforts by respective Finance Portfolio holders during this process.

I wish to thank my committee colleagues for their support and enthusiasm during the year and to the Company for their support and collegiality over the last three years during my time as Treasurer and President. It's been a wonderful experience and I wish QSE and the incoming Committee the very best for 2021 and the future.

GENERAL MANAGER'S REPORT

2020. Not one we're likely to forget, right? While COVID-19 threw more than a few curveballs, the Ensemble responded to the challenges with creativity, humour, resilience, and a continuing commitment to building community and using Shakespeare as a platform for positive change.

We made the decision early on to cancel our mainstage season of *Much Ado About Nothing*. Although disappointing, this decisive and early decision-making created space to consider a new, more COVID-safe venture. Hence *Macbeth in the Dark* was born. This audio production was created remotely and made available on a pay what you can basis via the QSE website. Financially this project didn't make up for the loss of our mainstage season; however, it allowed us to continue engaging with our artists and had the added advantage of broadening our reach – attracting listeners and excellent reviews from all over Australia and internationally.



Rebecca Murphy

We were fortunate to have run a number of our training courses prior to any lockdowns. And with some rescheduling, we were able to run our Theatre of the Oppressed Intensive and brand-new Shakespeare Scene Study course later in the year. We took our Advanced Training sessions online and ran a series of zoom based Shakespeare for Kids workshops. I would particularly like to acknowledge the work of our facilitators (Rob, Frances, Liliana), who transitioned to online teaching – adapting to new technology while always maintaining the integrity of the content. And our Training Coordinator, Angus, and Finance Officer, Ellen, for their work scheduling, rescheduling, and re-budgeting courses.

Through Shakespeare Beyond we were able to connect with a broad group of people in a myriad of ways. Among many other projects, we also ran our second Shakespeare Prison Project in a women's prison. With multiple starts and restarts, it is a testament to the 2020 SPP team's tenacity and care that in December, a lively production of *A Midsummer Night's Dream* was performed to an audience of friends, families, SQCC staff, and members of the general public by a group of enthusiastic participants.

Behind the scenes we updated the QSE website, streamlined booking processes for training, re-introduced and rehearsed a new *Shakespeare's Short* ready for 2021, updated important company documents including our Company Agreements and Respectful Workplace Policy, and ran another successful Annual Appeal.

As always, the change of year saw a change in the makeup of our Ensemble. At the end of 2020 were thrilled to welcome Rebekah Schmidt and Meg Bennett. And, we said farewell to Education Manager Frances Marrington and Core Ensemble Member Ellen Hardisty. Frances' dedication and creativity in the Education portfolio throughout 2020 allowed us to continue connecting with students and educators in new and meaningful ways during lockdown. A Core Ensemble member since 2017, Ellie shared many memorable performances with QSE audiences, including her hilarious yet heartbreaking Rosencrantz in *Rosencrantz & Guildenstern Are Dead*. Off stage, Ellie's detail-orientated work in the Finance portfolio has been invaluable to the running of the Ensemble over the last few years. We express our thanks to these artists and wish them success and joy in their future endeavours.

All of the above was and continues to be made possible by the support of our Committee, Production Teams, Donors, Partners, Volunteers, Apprentices, and Associate Artists. We are not naïve enough to believe that the challenges of 2020 are behind us entirely, but thanks to work done by our Core Ensemble and our broader community in 2020 and years before, we look forward with optimism.



ARTISTIC DIRECTOR'S REPORT

The great global events of 2020 were both a challenge and an opportunity for the Performing Arts, and it was no different for QSE. We were fortunate to be able to hold almost all of our public training programs in person and to continue to meet remotely throughout the year. However, a couple of our training workshops and our outdoor performance in Roma Street Parkland (in what would have been its fourteenth year) had to be cancelled. The Shakespeare Prison Project, running for the second time in a women's prison, stalled several times due to prison shutdowns, but eventually produced a joyous and remarkable *Midsummer Night's Dream* in December, just six months behind the original schedule.



Rob Pensalfini

While many other companies simply went 'dark' during the lockdowns of the winter and spring 2020, QSE went 'into the dark', making a virtue of necessity, and not only produced an internet audio production, *Macbeth in the Dark*, but took the time to develop plans, policies, and procedures to strengthen our practice and operations in the coming years. With community lockdown at its most strict after Easter, *Dare to Share* went in-house and on-line, with Core Ensemble members and Apprentices sharing their work with one another from their respective homes via Zoom.

Not to be deprived of the opportunity to share their work with a live public audience that the previous decade of Apprentices had enjoyed, the 2020 Apprentices put together their own selection of scenes and speeches, with some guidance from Core Ensemble members, which they shared as *Dare to Share: Torn Apart* in November.

We established an Advisory Board for the first time in 2020, an informal brains trust of leaders in arts practice, arts education and training, community building, and creative business from all over the world. The board aims to meet at least once a year as a group, and moreover its members make themselves available to QSE on an ad hoc basis to advise on a variety of organisational and operational matters.

The 2020 board consisted of Paul Bishop, Brent Blair, Julian Boal, Lynne Bradley, Margi Brown Ash, Tricia Clark-Fookes, David Demke, Avril Duck, Michael Futcher, Alain Guillemin, Helen Howard, Annette Kerwitz, Kristin Linklater (until her passing in May), Baz McAlister, Des Power, Curt Tofteland, and Sally Vickery.



The artists of QSE were led in 2020 by our Core Ensemble: Sarah Doyle, Leah Fitzgerald-Quinn, Ellen Hardisty, Liliana Macarone, Rebecca Murphy, Rob Pensalfini, John Siggers, and Angus Thorburn (Sarah, Leah and Angus – all former Apprentices – in their first year in the Core Ensemble). Alongside us worked a phenomenally energetic and insightful group of Apprentices: Meg Bennett, Tom Coyle, Brontë Larsson, Georgia Politakis, Kate Rohde, Izzie Ross and Will Summers. As always, our work onstage was supported and facilitated by tireless work offstage, not only of the Core Ensemble members in their business portfolios, but by a team of production staff managed by long-time company member, Kylii Davies, and Associate Artist and former Core Ensemble member Frances Marrington heading the Education portfolio.

MACBETH IN THE DARK

QSE's first foray into the world of audio drama, *Macbeth in the Dark*, was born of COVID. Unable to proceed with the planned outdoor production of *Much Ado About Nothing*, the Core Ensemble decided to put our skills to work in another medium, reviving the largely lost art of the Radio Play, and chose Shakespeare's infamous Macbeth as the ideal vehicle. Originally an idea for a live low-lighting and audio-focused black box version of Macbeth, an idea we'd been throwing around for several years, *Macbeth in the Dark* explored what happens when everything but the audio is removed from Shakespeare.

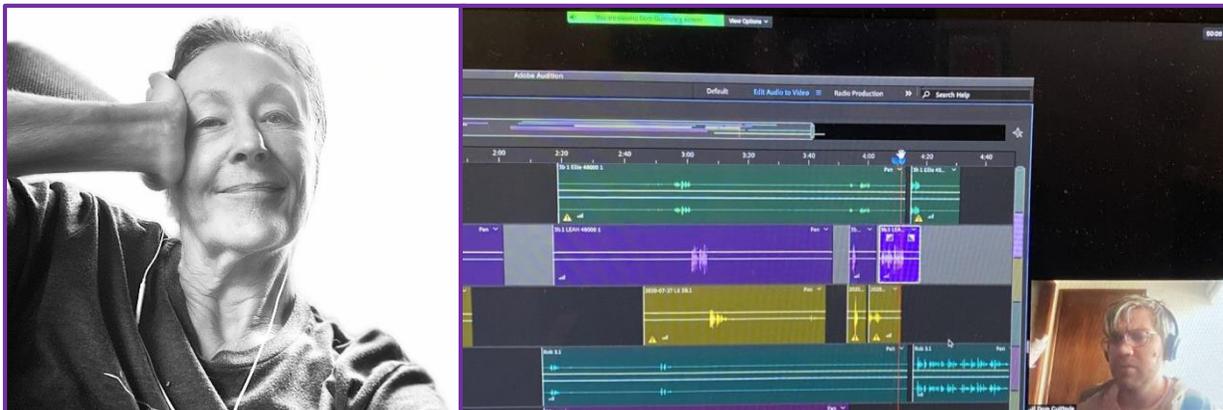
Directed by Kate Wilson, who has a long career as an actor both on stage and in voice recording, as well as being a much loved and respected director and acting/voice teacher, the eight members of the Core Ensemble plus two Associate Artists rehearsed and recorded each in our home studios (huddled under doonas, in wardrobes, or in cars), spread from Toowoomba to Melbourne.

This production went beyond the traditional Radio Play while still remaining true to the basic tenets of that genre. In order to get both high-quality recordings and maintain the immediacy and spontaneity of live acting, we each recorded our own parts on smartphones while interacting with our scene partners via Zoom with headphones in. Incidental music was written and recorded in a similar way, with musicians each adding/recording their own parts to be mixed by me as Musical Director. The final product was painstakingly created by Kate with Dom Guilfoyle, who magically made us sound like we were all in the same room.

Macbeth in the Dark was made available globally via the QSE website for a donation of \$5 or over, and is still available for download today.

Creating *Macbeth in the Dark* allowed us to consolidate our voice and text skills, and further develop our specificity of communication, having nothing but our voices at our disposal. We believe that the process has imparted long-lasting benefits to all the artists involved that will be evident in our future work.





The final product was painstakingly created by Kate Wilson [left] with Dom Guilfoyle [right], who magically made us sound like we were all in the same room.

QSE Member Ellen Hardisty all ready in her Home Studio to record lines for *Macbeth in the Dark*.



Our Season Launch Party for 2021 doubled as a live listening party where we listened to *Macbeth in the Dark* as a collective audience.

DARE TO SHARE

QSE's *Dare to Share* series is not so much a production, as an opportunity to continue our training and exploration in the presence of an audience, the final and arguably most important member of the theatrical ensemble. Each year, *Dare to Share* encapsulates a different theme which informs the selection of monologues and scenes that we practise over the next two months. This year, the Apprentices and members of the Core Ensemble were challenged with performing texts by characters of the opposite gender to which they identified with. *Dare to Share: X* was the name of our intended showcase for the audience to see our training progress and what we discovered through our explorations of the opposite sex and crossed gender roles on stage. Unfortunately, the COVID-19 Pandemic rendered our creative intentions moot as we were forced into lock-down and all hopes of performing live were hanging in the balance.

As an attempt to make the best of a bad situation, the Ensemble reconvened over Zoom and continued our Advanced Training with one-on-one sessions run by our Artistic Director, Rob Pensalfini. This culminated in a private Zoom version of *Dare to Share* where we presented monologues and sonnets to a close-knit audience of friends and family, still retaining the cross-gender themes that we starting to play with.



In the latter half of the year, the 2020 Apprentices banded together to create their own *Dare to Share* and present the live showcase that they were deprived of due to COVID-19. *Dare to Share: Torn Apart* stitched together monologues, duologues and ensemble scenes that all explored the personal conflicts and dynamics of Shakespeare characters in their quests to seize power and control for themselves. They were also provided with Directorial assistance from Core Ensembles members Rebecca Murphy, Liliana Macarone and Rob Pensalfini, who also provided live music to welcome the audience into the space.



TRAINING

QSE believes that theatre is at its most powerful when actors work with clarity, honesty, vulnerability and generosity of self. The Ensemble’s training programs centre on engaging the whole actor (body, mind, voice and spirit) with the words, while keeping a connection to scene partners and the audience.

As a company, QSE started off the year as we always do, with our Annual Stradbroke Island Training Intensive, undertaken by the Company’s Apprentices and Core Ensemble members. This training week serves as an opportunity for the new mix of people to grow together as a Company, as well as kick off our three-month Advanced Company Training Program that culminates in our showcase of *Dare to Share*.

Despite the devastating effects COVID-19 had on Theatre as a whole, we were fortunate enough to run nearly all of our scheduled public training workshops with a bit of manoeuvring; we sadly had to cancel our Young Actors’ Shakespeare Intensive Workshop for High School students. 2020 also saw the introduction of our latest workshop, Shakespeare Scene Study. For this long weekend workshop, participants were assigned a short scene from a Shakespeare play, which they were to learn off by heart before paired with another participant. Over the course of the long weekend, each pair slowly began to work on their scene, analysing different aspects of the text and applying their new learnings on the training floor. In its debut year, Shakespeare Scene Study sold out and was met with largely positive feedback. We hope to continue this success in 2021.

Training Programs 2020

All workshops were facilitated by Rob Pensalfini, except for Speaking Shakespeare in Your Own Voice which was facilitated by Rebecca Murphy.

FEBRUARY TRAINING WEEKENDS	
Linklater Voice I & II 8th – 9th & 10th – 11th of February	Speaking Shakespeare In Your Own Voice 22nd – 23rd of February
SEPTEMBER-OCTOBER INTENSIVES	
Theatre of the Oppressed 28th of September – 2nd of October	Shakespeare Scene Study 3rd – 5th of October
NOVEMBER	
Advanced Linklater 7th of November	



Training Scholarships

QSE has scholarships available for our training programs in Voice, Text and Theatre of the Oppressed open to Aboriginal or Torres Strait Islander artists, teachers and community workers. We unfortunately were unable to offer any scholarships this year.

Training Feedback

“Overall, I developed a greater sense of freedom in and ownership of my voice. I found myself connecting to the imagery much more easily and focusing on my experiences during the exercises.”

- Georgia, *Linklater* Participant

“As an emerging artist this course allowed me to play and explore my theatrical weaknesses within a safe environment ... This course allowed me as an artist to understand that emotional vulnerability is a technique that should be welcomed within the rehearsal space rather than shunned.”

- Isabella, *Speaking Shakespeare in Your Own Voice* Participant

“Having been involved in music for years, I feel inspired to do more TO training and create some community theatre based projects.”

- Natalie, *Theatre of the Oppressed (TO)* Participant

“My perspective on acting from an ideological perspective has changed because of the three day workshop. My analysis of Shakespeare's texts became far deeper than it has ever been. It deepened so quickly.”

- Raphael, *Shakespeare Scene Study* Participant

SHAKESPEARE BEYOND

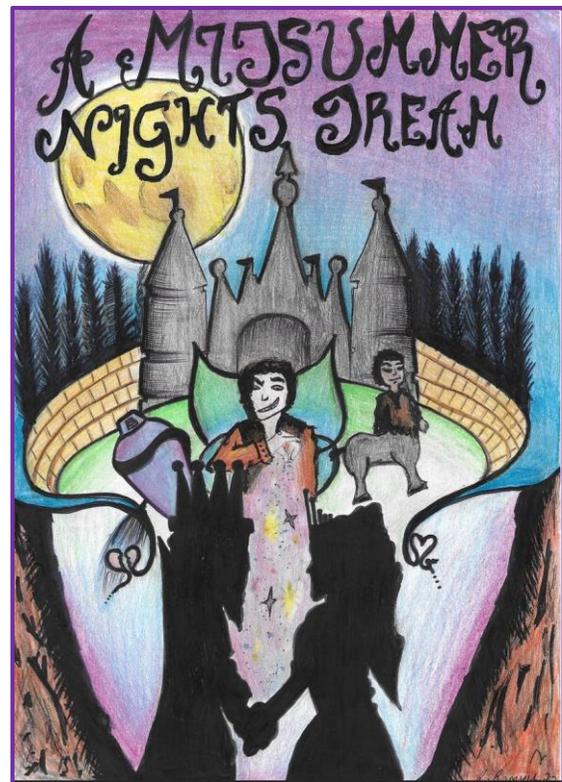
Growing from our vision to use Shakespeare as a platform for positive change, *Shakespeare Beyond* serves to engage and empower marginalised communities through theatre. From initiatives that seek to invite and involve community in our performance and training work, to programming that goes beyond traditional theatre spaces, we continue to share and collaborate with those commonly under-represented and missing in regular theatrical engagement. Programming includes: the Shakespeare Prison Project, Youth Justice Project, A Night at the Theatre, Relaxed Performances, Training Scholarships and community workshops, talks and engagement.

In 2020, the year that saw the outbreak of COVID-19 across the world, much of our Shakespeare Beyond programming was suspended. Despite this, we continued throughout the year, negotiating around the ever-changing logistics of the public health situation, to deliver a couple of special projects and continue our support of community partners where possible.

The Shakespeare Prison Project

The Shakespeare Prison Project, our second to be held in a women's facility, kicked-off with gusto in early March! The team was happy to be welcomed back at Southern Queensland Correctional Centre (SQCC) by some of the women who had worked on *The Tempest* in 2019 and to spend an initial week playing with an enthusiastic new ensemble. By week two the participants had chosen *A Midsummer Night's Dream* for the 2020 production, and with casting completed, we held our first read-through. Then came the first COVID lockdown and access to the prison was suspended.

The SPP Team continued to stay in contact with group through SQCC's Education Officer, providing materials where possible, during both this lockdown and the second suspension of the project (after only having returned for one week) in August. Eventually, after getting the greenlight in October, with only one remaining original cast member and a short 8-week turnaround, the team embarked on a whirlwind project!



Finally, in early December, a small, energetic and passionate ensemble of 8 participants, together with our SPP team, performed an abridged *A Midsummer Night's Dream* – first for prison officers and friends, and then for two socially-distanced yet enthusiastic public audiences. A Q&A followed each performance, tackling a variety of topics from technical, to personal, to socio-political, to artistry, with audience and performers sharing further conversation over cuppa and cake.

In such a difficult year, it was so wonderful to be playing a magical-comedy of dreams, love and mischief, wrought in Shakespeare's inimitable way and rendered through the tenacity and joy of this year's small ensemble. The challenges and adversity of the year made our collective achievement all the more rewarding, with audience feedback providing warm and tangible support and invaluable praise.

This year also saw our final project after many years with SQCC under SERCO management. After the transition process to management by QCS is complete, QSE hopes to continue this special work with the women at SQCC in 2021 and beyond.

THE SHAKESPEARE PRISON PROJECT 2020 TEAM

DIRECTOR Liliana Macarone

PROJECT MANAGER/ Rebecca Murphy

ASSISTANT FACILITATOR

ASSISTANT FACILITATOR John Siggers

APPRENTICE FACILITATOR Sarah Doyle

COSTUME DESIGNER Leah Fitzgerald-Quinn

PHOTOGRAPHER Morgan Roberts



Feedback on the Shakespeare Prison Project

"It was such rollicking good fun - a great choice of play to perform, and also to enjoy as an audience member. The girls were so vibrant, and engaging with them after the show was really positive and easy-going" – Andi

"As it progressed, the joy and confidence it gave the prisoners was powerful, very powerful and for an audience member, very moving to observe" – Geoff

"...I feel guilty if I have too much fun, but through the project I felt safe enough to laugh, play and have fun" – 2020 SPP Participant

"Thank you so much, you change lives in a positive was. Please keep doing what you do" – 2020 SPP Participant

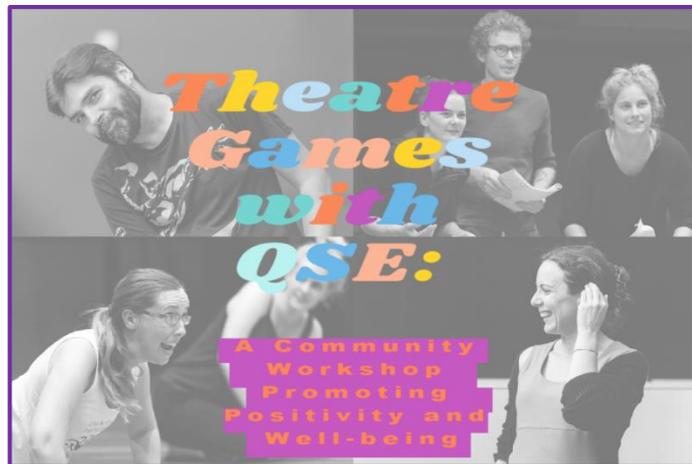


Queensland Mental Health Week

QSE was delighted to receive funding from the Queensland Mental Health Commission to run **Theatre Games with QSE!** a community workshop promoting positivity and well-being, as a part of Queensland Mental Health Week!

A half-day workshop held in the Geoffrey Rush Drama Studio, this COVID-Safe event encouraged participants to get into their bodies, be spontaneous, creative, interactive with others, and to have fun! Promoted with the support of our community partners Communitify, Group61, ARAFMI and the Red Cross, as well as the University of Queensland, resulted in a diverse group of participants, many who had never been involved in theatre before.

Drawing on games and exercises from Theatre of the Oppressed, the facilitators created and worked to maintain a safe space to allow for play and self-expression. Within this, participants explored both personal and social spaces, reflecting on health and well-being, and finding presence, inspiration, and support in community.



Led by SPP Director Liliana Macarone and assisted by Sarah Doyle, the workshop was followed by an afternoon tea where participants were able to relate and relax and, as many chose to do, reflect on their experience.

While the events of 2020 limited our in-person engagement, QSE kept in contact with our partner organisations and communities, and time was used to reflect and plan for supportive measures, stronger engagement when possible, and more accessible programming across our performance, training and community initiatives and workshops. It is with hope that we look towards a return to many of our Shakespeare Beyond projects in 2021.

Feedback on Theatre Games with QSE

"The facilitator was very inviting and caring. I forgot my mental barriers that I would normally carry around." – Shaneeza

"I was able to bring forward experiences and feelings that I can't even talk to friends about." – Rachel

"I'm feeling like I've done some hard emotional work, but in a very empowering, positive and stimulating way. I didn't think I could feel so comfortable with so many new experiences in a group of new people." – Lisa

"I was expecting it to be drama based, but it was more emotional. I feel incredible that I got to share who I was with a group of strangers." – Ayesha

"First time doing anything like this and I thoroughly enjoyed it." – Coral





SHAKESPEARE’S SHORTS

A Year That Was Not To Be...

The Ensemble had big plans for *Shakespeare’s Shorts* in 2020, with the well-loved *Midsummer Mechanicals* put on the backburner to make room for an old favourite, *Express Macbeth* (returning to the *Shorts* program after a long hiatus!). Alongside it, *Half-Hour Hamlet* and *Instant Romeo & Juliet* were to return, with a couple of new additions to the casts to reflect the changing company members:

EXPRESS MACBETH

Lady Macbeth/Witch 1 Leah Fitzgerald-Quinn
Macduff/Witch 2 Liliana Macarone
Banquo/Ross Rebecca Murphy
Macbeth/Doctor John Siggers

INSTANT ROMEO & JULIET

Juliet/Prince/Apothecary Leah Fitzgerald-Quinn
Mercutio/Friar Ellie Hardisty
Tybalt/Nurse Rebecca Murphy
Romeo/Lady Capulet John Siggers

HALF-HOUR HAMLET

Laertes/Marcellus Leah Fitzgerald-Quinn
Hamlet Ellie Hardisty
Polonius/Horatio Liliana Macarone
Ophelia/Gertrude Rebecca Murphy
Claudius/Ghost John Siggers

DIRECTOR

Rebecca Murphy

SET DESIGN AND CONSTRUCTION

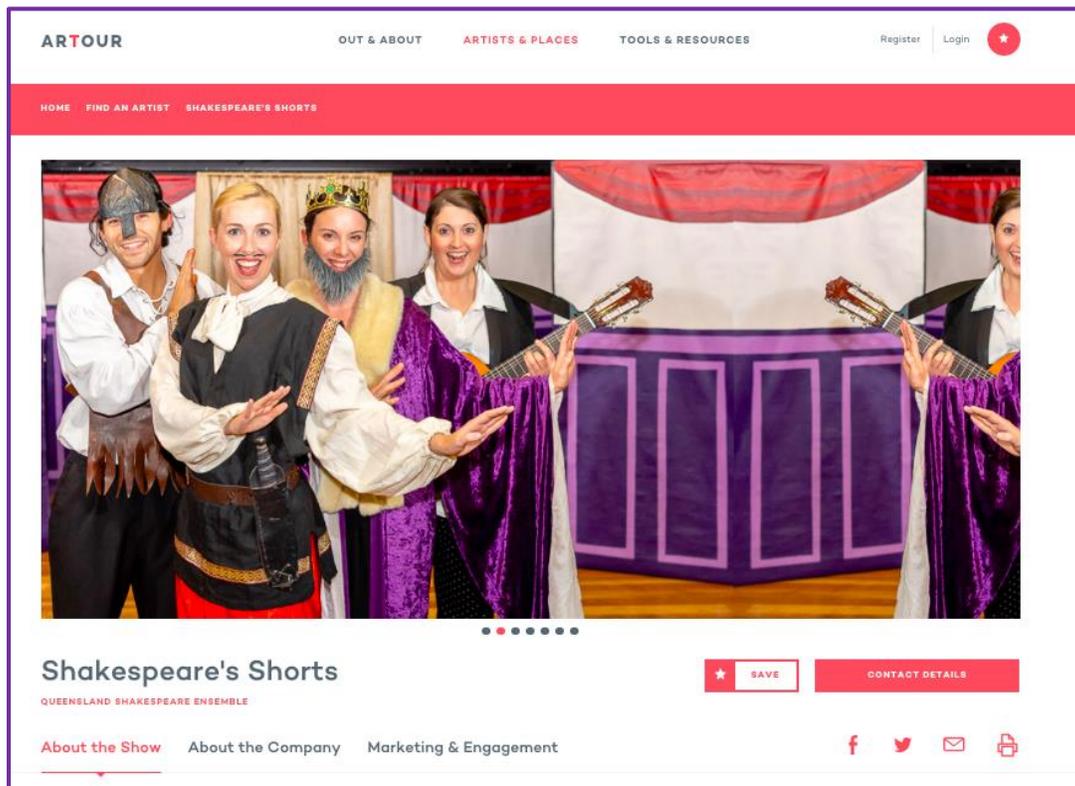
Kaylee Ganaway & James Elliott

2020 started off strong, with grand plans to rehearse up new casts, rediscover an old favourite, and perform across Brisbane’s festival scene, thanks to some strong, pre-established connections. On April 27th, we had plans to return to Mt Coot-tha Botanic Gardens to perform *Express Macbeth* and *Instant Romeo & Juliet* for the Shakespeare in the Gardens Festival, whilst over four days in May, we were scheduled to perform at the UQ Anywhere Theatre Festival. On May 9th, *Express Macbeth* was due to perform at the English Teachers’ Association Early Career Conference (ETAQ). However, one rehearsal into the year and our plans were sadly thwarted by COVID-19.

Some Light through Yonder Window...

The year wasn't a complete write off, however. The ETAQ Early Career Conference was rescheduled for September 24th and about forty-odd early career English Teachers filled the auditorium of Wynnum State High School for *Express Macbeth*. This thirty minute take on the bloody classic, spun as a tale of fun, frivolity, and madness proved a great hit, and the *Shorts* team were absolutely thrilled with the result of this long awaited performance. We hope this is just the beginning of an increased presence and success within an educational context.

As of September 2020, Shakespeare's Shorts now has a listing on the arTour website, promoting a double bill of *Express Macbeth* and *Instant Romeo & Juliet* for touring in 2021. Our aim for the coming year is the continuation of research into potential funding opportunities through arTour and Arts Council grants, in the hope that regional touring becomes financially viable for the company.



Despite the difficulties it faced in 2020, Shakespeare's Shorts remains an ever-popular staple of QSE's performance calendar. We have high hopes for the program in the coming year as things slowly return to normal, and look forward to fostering our already existing connections within the community, whilst also working to collaborate with new faces, organisations, and institutions. Shakespeare's Shorts is once again a feature of the 2021 Education Brochure aimed at teachers and students.

We look forward to seeing what 2021 and beyond brings!

EDUCATION

We have always been huge fans of teachers here at QSE, but in 2020 our admiration reached new levels. We take our hats off to all the educators who – through necessity but with incredible fortitude, pivoted on a dime to deliver engaging learning experiences online while continuing to support their students' educational journeys.

While we couldn't spend much time in schools in 2020, we worked hard behind the scenes! We took time to refine our workshop offerings – running training sessions with our full group of facilitators, continued engagement with our community through online forums and released an audio-only production of *Macbeth* (complete with an extensive range of educational extras).

'Students of Shakespeare: what – and how – we can learn from Will?'

These online forums were hosted by QSE's Artistic Director, Rob Pensalfini, assisted by our Education Manager, Franki Marrington. Sessions opened with a short introduction to QSE's approach to Shakespeare. Discussions then centred around the relevance of Shakespeare in the curriculum, to students, and to us as human beings. Teachers were encouraged to pre-submit questions and topics or raise them throughout the forum, creating a lively and informative event.

Macbeth in the Dark

In September 2020, QSE released *Macbeth in the Dark*, an exciting and atmospheric audio production of Shakespeare's great tragedy *Macbeth*. This production and its corresponding Education Pack are still available via the QSE website!

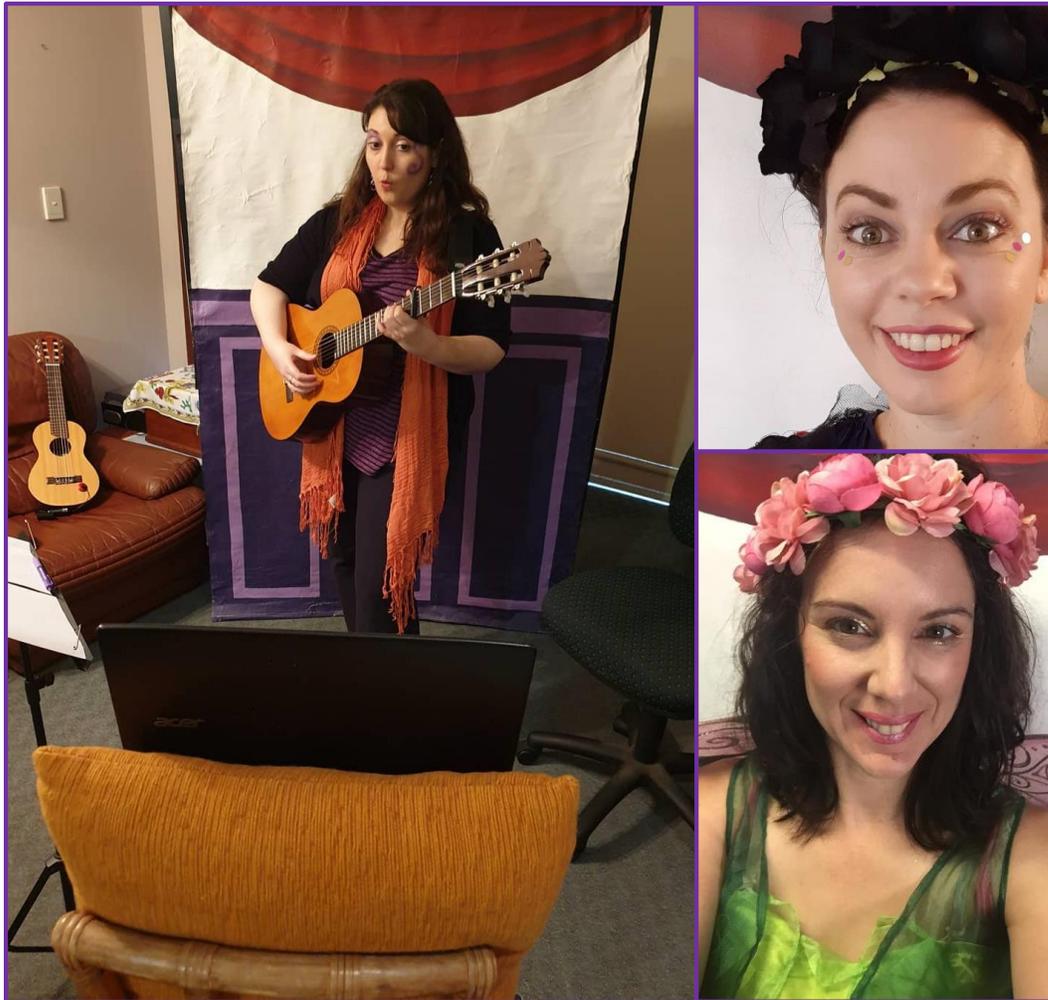
The *Macbeth in the Dark* Education Package includes:

- A downloadable audio file
- Education resources compiled by QSE's Education Officer (including Director's Notes and practical exercises for the classroom)
- PDF of rehearsal script (edited from the original text by Rob Pensalfini) and program
- Zoom Q&A with members of the creative team

“Teachers of English will be able to make ready use of it as a highly useful way to navigate the text in class. One of the tougher challenges to engage sixteen-year-olds with Shakespeare lies in the four-hundred-year-old language. The ensemble cast, headed by Rob Pensalfini as the title character, enunciate the text with admirable clarity.” – John Cox, Weekend Notes Adelaide

Workshops for Young People

Facilitators Liliana [left], Franki [bottom right], and Bec [top right] took QSE's training online with our **Shakespeare Workshops for Kids!** These workshops allowed us to maintain our presence while we were unable to go ahead with our regular training and performance schedule, increased our reach - working with young people from Queensland, interstate and overseas, and were a whole lot of fun! We were also able to occasionally get out from behind the computer screen, including presenting workshops for South Bank's Kids Collective.





ANNUAL APPEAL

In 2020 QSE ran the fourth Annual Appeal. The appeal raised over \$5,000 across the month. Unfortunately, this did not meet the project's target and was a decrease on the previous year. However, due to the ongoing struggle with COVID-19 this downturn was expected. The outpouring of support the company received across the Appeal is greatly appreciated and brings to light the unique community which surrounds QSE.



The funds raised during the Annual Appeal 2020 were in support of the Shakespeare Beyond community projects, our debut radio play *Macbeth in the Dark*, as well as in support of the company's general sustainability. The Queensland Shakespeare Ensemble would like to thank its supporters for another successful appeal and look forward to sharing our work with our community during 2021.

THANK YOU

QSE would like to thank everyone who helped make 2020 a year of endurance, persistence, ambition and passion for creative expression. This includes: the Core Ensemble, Apprentices, Management Committee, Advisory Board, Financial Members, Associate Artists, Volunteers, Patrons, Donors, Photographers, and anyone we missed. In 2021, QSE will celebrate its 20 year anniversary as a Theatre Company. Here's to a new year where we can get back out onto a real stage

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"WHERE SHALL WE
THREE MEET AGAIN
IN THUNDER,
LIGHTNING, OR IN
RAIN?"