

REPORT

IMPACT

8102

SHAKESPEARE  
773B

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**“SHAKESPEARE’S  
WORK IS FOR  
THE PEOPLE,  
IT ALWAYS  
HAS BEEN.”**

“He mirrors the world around him, challenges expectations and helps us see ourselves more clearly. Students need this. In a world of gratification, navel-gazing, online absorption and media control, Shakespeare can show our students how to think more clearly and find their voice. Then they can use that voice to contribute to the world around them.”

Jane Vaughan, Railway Town Public School,  
Broken Hill, NSW

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# 80,877

## STUDENTS AND TEACHERS REACHED

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# 794

SCHOOLS EXPERIENCED A BELL SHAKESPEARE  
PROGRAM OR PERFORMANCE

# 53,679

STUDENTS AND TEACHERS IN  
METROPOLITAN AREAS

# 27,198

STUDENTS AND TEACHERS IN REGIONAL AREAS

# 30

REGIONAL TEACHERS  
RECEIVED YEAR-LONG  
MENTORSHIPS

# 720

INDIVIDUALS PARTICIPATED  
IN OUR HEARTS IN  
A ROW PROGRAM

# 3

JOHN BELL SCHOLARSHIP  
RECIPIENTS FROM REGIONAL  
AREAS OF AUSTRALIA

# 1,572

STUDENTS WATCHED OUR LIVE STREAMED PRODUCTION  
OF ROMEO AND JULIET FOR SCHOOLS

# 12

STUDENTS PARTICIPATED IN OUR  
WORK EXPERIENCE PROGRAM

# 419

PERFORMANCES DELIVERED TO  
STUDENTS ACROSS AUSTRALIA

# 89%

FEDERAL ELECTORATES  
REACHED

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OUR PROGRAMS WERE DELIVERED IN EVERY STATE AND TERRITORY

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# INTRODUCTION



## FROM THE EXECUTIVE DIRECTOR

It is my pleasure to present our 2018 Impact Report. In the following pages you will read about the power of our programs to provide transformative experiences for students, teachers, young artists and community members of all ages and backgrounds.

This year we were thrilled to reach 80,877 students and teachers through programs that included in-school performances, Masterclasses, Artist in Residence programs, Women in Shakespeare, the John Bell Scholarship and our renowned Juvenile Justice program. It was another incredibly strong year full of moving stories, some of which we have included in this report.

I feel very proud of what we've achieved and would particularly like to acknowledge the important role of our extraordinary family of donors and our partners who together with Government make our programs possible. Their vision and generosity inspire us each and every day.

A handwritten signature in black ink, appearing to read 'Gill Perkins'.

Gill Perkins  
Executive Director



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## FROM THE ARTISTIC DIRECTOR

Shakespeare's work is full of beautiful language, ideas and poetry. He also challenges us to examine and question our present, and imagine our future.

Presenting Shakespeare to all Australians is at the heart of what we do, and it's our mission at Bell Shakespeare to do this in ways that transcend physical, socio-economic and cultural boundaries, and that speak to all Australians.

Nowhere is this more integral than in the programs we deliver that support learning – which we believe to be of huge importance.

I'd like to congratulate and thank all the teaching artists, teachers, students and communities whose passion for Shakespeare's work has been so inspirational in 2018.

A handwritten signature in black ink, appearing to read 'Peter Evans'.

**Peter Evans**  
Artistic Director

# THE PLAYERS: IN-SCHOOL PERFORMANCES

## 2018 HIGHLIGHTS



### “IT EXCEEDED EXPECTATIONS.

Our experience with Bell Shakespeare in the past has been wonderful. I saw the way the students started engaging — they were enraptured. Some were literally watching with their jaws open. It was an absolutely delightful experience!”

Anna Brown, Mandurah Baptist College WA

Live performances that make Shakespeare’s work engaging and interactive.

The Players bring engaging, interactive and innovative Shakespeare performances to primary and secondary students across Australia. Shakespeare’s original text is interspersed with modern commentary, sparking ideas about the plays, characters, themes and their contemporary relevance. Each 50-minute performance includes a post-show Q&A session with the actors.

In 2018 we toured three plays nationally: *The Wonderful World of Will* (Years 3–6), *Shakespeare Is Dead* (Years 7–9) and *Macbeth: The Rehearsal* (Years 9–11), written by Head of Education, Joanna Erskine. We delivered 419 performances to schools across every state and territory in Australia.

Image left: Alma Public School © Elizabeth Carr  
Image right: The Players © Clare Hawley

## IMPACT

**91%**

of teachers would recommend in-school performances to other schools

**90%**

of teachers said our in-school performance program made Shakespeare more accessible for students

**80%**

of teachers said that the program improved students’ understanding of the language and themes of the plays

**79%**

of teachers said that the program provided their students with an experience of Shakespeare and/or live performance that they otherwise may not have had

We would like to give special thanks to our National Schools Partner:

**foxtel**

## OUR REACH



### STUDENTS

41,724

SECONDARY

10,644

PRIMARY

### PERFORMANCES

291

METROPOLITAN

128

REGIONAL

### "TWO OF OUR PAST STUDENTS RETURNED TO VISIT THEIR TEACHERS.

These students were in Year 7 at the local high school. They had just started a unit of work on Shakespeare. They said that because of their experience in primary school they were the only students in their high school class who didn't feel lost and anxious as they embarked on reading the text."

Robyn Floyd, Bankstown West Public School, NSW

419  
PERFORMANCES  
TO 52,368  
STUDENTS



# STUDENT MASTERCLASSES

## Active learning inspiring deeper understanding.

Student Masterclasses provide students with an active, on their feet experience of Shakespeare. Led by dynamic Teaching Artists, students speak the language aloud, play with text, decode and mine Shakespeare's language for meaning, and question character motivations and ideas presented. Students gain new and deeper insights, confidence and understanding of Shakespeare's plays.

Student Masterclasses delivered took the form of:

- Tailored workshops on a range of Shakespeare plays to suit student needs
- Immersive Shakespeare Workshops for primary schools with Teaching Artists in the roles of Shakespeare characters
- Activated Shakespeare program for senior students, allowing them to direct professional Bell Shakespeare actors in scenes to influence meaning, and encourage critical debate.
- Regional Access Workshop tour providing complimentary workshops to regional schools to prepare them for viewing *Julius Caesar*.

## 2018 HIGHLIGHTS

5,133 students participated in a variety of Student Masterclasses including tailored workshops based on individual schools' needs, immersive Shakespeare workshops with Teaching Artists in character for primary schools, Activated Shakespeare programs for senior students and Regional Access Workshops delivered alongside our *Julius Caesar* national tour.



Image left: Student Masterclass at Auburn Girls High School, NSW © Kate Gardner

**"IT ALLOWED THE STUDENTS TO TAKE OWNERSHIP OF THE PLAY, AND IT VALIDATED THEIR OWN THINKING."**

Jennifer Fletcher, St Charbel's College, NSW

**"IT TRANSFORMED THE IDEAS IN A WAY THAT STUDENTS UNDERSTOOD AND FOUND ENTERTAINING."**

Aurora College, NSW



## OUR REACH



### SCHOOLS

104

### STUDENTS

3,414

METROPOLITAN

1,719

REGIONAL

### MASTERCLASSES

92

METROPOLITAN

61

REGIONAL

Of a total 153 Masterclasses, 8 were subsidised through private support, for schools who wouldn't otherwise have the opportunity.

Image left: Student Masterclass © Kate Gardner

"FEEDBACK FROM MY STUDENTS INCLUDED 'AWESOME', 'SO MUCH FUN', 'I GET IT NOW' AND 'CAN WE DO THIS AGAIN?'"

Jodi Kerslake, Treetops Montessori School, WA

153  
MASTERCLASSES  
WITH 5,133  
STUDENTS

# ARTIST IN RESIDENCE

## School-wide immersion through Shakespeare.

Artist in Residence programs enable our Teaching Artists to take up residence in a school community for one to two weeks or up to a full term of activity. They are designed in partnership with each school to be intensive units of study, whole school celebrations of Shakespeare or even fully staged productions of Shakespeare plays.

Residencies meet multiple student needs including increasing literacy levels, self-confidence, self-expression, critical and creative thinking, public speaking and communication skills. Engaging with schools for extended periods can enable us to build teacher capacity and deepen student engagement, participation and even attendance.

## 2018 HIGHLIGHTS

In 2018 we were able to deliver Artist in Residence programs in five regional and remote schools. We visited Yipirinya School (NT) thanks to the generosity of the Bill and Patricia Ritchie Foundation; Maningrida College (NT) and Leigh Creek Area School (SA) thanks to the Thyne Reid Foundation; Boggabilla Central School (NSW) thanks to the Scully Fund; and Hay War Memorial High School (NSW).

It was our sixth year working with Yipirinya School, an Indigenous school near Alice Springs. Teaching Artists Felix Jozeps and Abbie-lee Lewis worked with primary and secondary students exploring *A Midsummer Night's Dream*. The students loved the story of the Mechanicals and the Fairies and performed it in a showcase at the end of the residency.

Image right and top right: Artist in Residence, Boggabilla Central School, NSW © Peter Green



We would like to give special thanks to the following foundations for their support:



**BILL & PATRICIA  
RITCHIE FOUNDATION**

**SCULLY FUND**

## OUR REACH



### “THERE WAS ONE MOMENT THAT REALLY STOOD OUT FOR ME WITH A PARTICULAR STUDENT.

It was before he was about to perform. He was hiding behind some curtains and I just told him that he could do it, and he took a deep breath, nodded at me, came out from behind the curtain and performed his scene. It's small moments like these that I know what we're doing out there is so important. Letting the students know that somebody believes in them.”

Abbie-lee Lewis, Teaching Artist,  
Yipirinya School Residency

## RESIDENCIES

# 11

Of a total 11 residencies, 5 were made possible thanks to private support.

## STUDENTS

# 1,699

METROPOLITAN

# 440

REGIONAL

### “I COULD NAME EVERY STUDENT THAT SURPRISED ME, SHOWED GROWTH, OR IMPRESSED ME WITH THEIR RESILIENCE AND WILLINGNESS TO TRY EVEN THOUGH THEY MAY HAVE BEEN SCARED.

One of the quietest students in the class ended up playing Bottom. I had not yet heard him talk but he put up his hand and volunteered. And he really changed in that class. He walked out with confidence. The other students embraced him when he re-entered as Bottom after waking up from his ‘dream’ about being a donkey. All the kids hugged him and started chanting ‘Bottom, Bottom!’ and he beamed!”

Felix Jozeps, Teaching Artist,  
Yipirinya School residency

# 2,130 STUDENTS REACHED OVER 11 PROGRAMS

# JUVENILE JUSTICE



## 2018 HIGHLIGHTS

### “HONESTLY, I’VE NEVER SEEN THREE YOUNG MEN LISTEN AND RESPOND SO INTENTLY.

One young man sat listening to a retelling of *Macbeth*. It was like watching a 5-year-old hear a fairy-tale for the first time. It was magic. Another highlight was seeing the staff and guards get involved. In the moved synopsis I played Macbeth to a female guard’s Lady Macbeth, and the boys loved seeing people they’ve built closer relationships with also interacting with the text.”

Paul Reichstein, Teaching Artist,  
Acmena Juvenile Justice Centre, Grafton, NSW

### Transformative learning through Shakespeare for young detainees.

Our renowned Juvenile Justice program gives young men and women in detention an empowering experience using a Shakespeare play as a focus to develop literacy, vocabulary, confidence, self-expression, self-reflective skills, teamwork, empathy and critical and creative thinking. Practical workshops culminate in a performance by detainees for an invited audience of staff, fellow detainees, friends and family of the participants.

Teaching Artists focus on plays that address particular relationships, themes, moral dilemmas and behaviours pertinent to the detainee group. We work with these disenfranchised young people to teach them that playing a role, staging a play and Shakespearean content in itself is challenging, but it is a challenge they can meet, conquer and be proud of. Exploring personal choices and challenges through these classic stories and characters can have a powerful and deeply moving impact on participants.

This year we returned to the Frank Baxter Juvenile Justice Centre in NSW, as well as expanding to regional centres in NSW (Acmena Juvenile Justice Centre) and Victoria (Malmsbury Juvenile Justice Centre).

The 2017 documentary *Kings of Baxter* by Grumpy Sailor Productions, which follows the challenges and triumphs of our Teaching Artists and participants during a residency at Frank Baxter Juvenile Justice Centre, continued to win awards in 2018 including the Supreme Jury Prize for Best Film and Best Director at the 2018 Melbourne Documentary Film Festival.

Another highlight during 2018 was the opportunity to work with UTS Shopfront on evaluating the current program with a view to informing strategic scoping including recommendations for current delivery and future growth.

Image above: Production still from *Kings of Baxter* produced by Grumpy Sailor Productions

We would like to give special thanks to the following foundations for their support:



**BILL & PATRICIA  
RITCHIE FOUNDATION**

**SCULLY FUND**

# OUR REACH

## “IN OUR FINAL SESSION, WE EXAMINED ALTERNATE CHOICES THAT MACBETH COULD HAVE MADE.

Choices that may have avoided the play's tragic consequences. A student commented that when Lady Macbeth suggested the murder of Duncan, her husband should have said; ‘...I’m finding myself another woman.’ This student remained behind after the session to thank us and tell us that he thought *Macbeth* was a ‘ripper of a story’, and that it was ‘a barrel of laughs’. To have a student enjoy the residency to this degree and have the insight to recognise an alternate pathway that Macbeth could have taken to avoid his fate was very exciting.”

Zach Jones, Teaching Artist, Acmena Juvenile Justice Centre, Grafton, NSW

This program was made possible thanks to private support.

# 90

STUDENTS

# 3

CENTRES

## CENTRES

FRANK BAXTER JUVENILE JUSTICE CENTRE, KARIONG, NSW

ACMENA JUVENILE JUSTICE CENTRE, GRAFTON, NSW

MALMSBURY JUVENILE JUSTICE CENTRE, VIC

## “THIS IS SOMETHING THEY WOULD NEVER GET TO EXPERIENCE OR SEE IN THEIR HOME LIVES.

To be honest I wasn't sure how it would be received but to my surprise it has been received very well — but that also has a lot to do with your facilitators, the way they engaged with practical activities. The highlight for me was very simple, seeing them turn up every day by their own choice to continue the program. Watching them try something new and well out of their comfort zone and having a laugh with the Teaching Artists.”

Tyson Donohoe, Acmena Juvenile Justice Centre, Grafton, NSW

# 90 STUDENTS REACHED AT 3 CENTRES

# WOMEN IN SHAKESPEARE

## Exploring strong female characters in Shakespeare.

The Women in Shakespeare program uses drama to explore and rewrite female characters' stories in Shakespeare. It is delivered in ten-week residencies to culturally and linguistically diverse young women. Often they come from homes where they or their parents have had limited or interrupted education and experience low levels of literacy. Sometimes they face household responsibilities that distract them from study.

Using a Shakespeare play as a basis, the female characters are studied in their original context with a focus on societal pressures and expected roles and responsibilities. Drama workshops include robust discussion and critical and creative thinking exercises. Halfway through the residency students are taught playwriting and creative writing skills. Then they work in groups to write a new scene in which the Shakespeare character is reimagined. Students give the characters new narratives with more power and agency than they may have originally had in Shakespeare's text. The new scenes are performed for an invited audience.

Outcomes focus on highlighting female roles in society, encouraging student self-expression and critical thinking, teamwork and empathy through understanding characters, promoting problem solving and literacy skills.

## 2018 HIGHLIGHTS

In 2018 we delivered the program at Bankstown Girls High School which has an enrolment of 690 girls, of which 96% come from language backgrounds other than English.



Image left and right: Bankstown Girls High School

We would like to give special thanks to the following foundation for its support:

**WeirAnderson**  
FOUNDATION



## OUR REACH



# 28

STUDENTS

# 20

WORKSHOPS

**“WHAT THIS GROUP OF GIRLS  
ACHIEVED IN A COUPLE OF  
MONTHS WAS OUTSTANDING.**

There were cliques in the class when we first started but by the end everyone had worked together in some way and were open and supportive of each other. Watching them rehearse and perform their own interpretations of a Shakespeare play and character cemented their journey, from day one not being able to answer one question, to jumping up and performing and speaking Shakespeare text. Not just in front of each other but for Bell Shakespeare guests and a Year 8 class.”

Jorjia Gillis, Teaching Artist,  
Bankstown Girls High School residency

# 28 STUDENTS AND 20 WORKSHOPS OVER A TEN-WEEK RESIDENCY



# JOHN BELL SCHOLARSHIP

Opening doors to the theatre industry for young Australians.

The John Bell Scholarship gives over 100 young people aged 16-18 years old from regional and remote Australia a one-on-one audition masterclass with a Bell Shakespeare artist. Three students are selected for a life-changing week of training, observation and mentorship in Sydney at Bell Shakespeare HQ with some of Australia's leading artists.

## 2018 HIGHLIGHTS

The three John Bell Scholarship recipients spent one week in the *Antony and Cleopatra* rehearsal room observing our Artistic Director Peter Evans, cast and crew in action. During the week they received specialist training and masterclasses, attended the theatre, and undertook backstage tours including one at Sydney Opera House. After training from Associate Director James Evans, the recipients performed their monologues for an audience including their families, *Antony and Cleopatra* cast, crew and creatives, and Bell Shakespeare staff.

## WHERE ARE THEY NOW?

One of our 2018 scholarship recipients Kuda Mapeza received her first professional casting in the Australian production of *Harry Potter and the Cursed Child*.

## RECIPIENTS

**Kuda Mapeza** Emmanuel College, Carrara, QLD

**Niamh Corcoran** St Philip's College, Alice Springs, NT

**Abu Kebe** Wagga Wagga High School, Wagga Wagga, NSW



Image left: John Bell Scholarship © Clare Hawley  
Image right: Work Experience © Clare Hawley

**“THIS IS A WEEK THAT HAS NOT ONLY INCREASED MY PASSION FOR ACTING BUT ALSO HELPED ME WANT TO WORK HARDER.**

The scholarship program is incredible for any young students passionate about drama and acting. By far, one of the best experiences of my life.”

Abu Kebe, Wagga Wagga High School, NSW

# WORK EXPERIENCE

## Access all areas.

The second year of our Work Experience program brought together 12 outstanding students from across Australia to Bell Shakespeare HQ in Sydney. Students were given access to all departments of the Company, giving them insight into the many roles in a working theatre company. Students participated in discussions, developed group work, and presented their ideas for Bell Shakespeare's future to staff. Students saw *Julius Caesar* at Sydney Opera House, after which they were invited for a special backstage tour by the Stage Management team.

## 2018 HIGHLIGHTS

A highlight of the week was a trip to Bell Shakespeare's Canal Road production premises, where they learnt to make stage blood as used in *Julius Caesar*.

## RECIPIENTS

**Byron Fletcher** St Catherine's Catholic College, Singleton, NSW

**Emma Kelly** Mercy College, Mackay, QLD

**Frederick Pincombe** Glenunga International High School, SA

**Hannah Cook** Cedars Christian College,  
Farmborough Heights, NSW

**Harry Moorby** Koorringal High School, Wagga Wagga, NSW

**Isaac Silva** St Ignatius College, Riverview, NSW

**Justin Boerst** Nepean Creative and Performing Arts High School,  
Emu Plains, NSW

**Kristina Puljak** St Joseph's Catholic High School, Albion Park, NSW

**Lily Watkins** Pembroke School, Kensington Park, SA

**Ruth Steel** Fitzroy High School, VIC

**William Rees** Narrabundah College, ACT

**Zoe Castorina** Presbyterian Ladies' College, NSW



## "THANK YOU FOR AN AMAZING EXPERIENCE."

My time spent with Bell Shakespeare was definitely life changing. Being able to meet so many professionals in all facets of the theatre industry was incredibly reassuring as they are living proof that working for a theatre company is achievable which makes me feel more confident to pursue a career in the industry."

Harry Moorby, Koorringal High School, Wagga Wagga, NSW









# REGIONAL TEACHER MENTORSHIP

Year-long, inspirational training for regional teachers.

Each year we welcome 30 inspirational teachers to the Bell Shakespeare HQ in Sydney, from all corners of Australia. Teachers take part in an all expenses paid, four-day learning intensive before returning to their schools for ongoing mentorship and support from the team at Bell Shakespeare. Our Teaching Artists share active techniques and innovative strategies that are effective in the teaching of Shakespeare and more broadly.

The mentorship has a powerful ripple effect on each teacher's own students, school and communities.

## 2018 HIGHLIGHTS

We were thrilled by the achievements and connections made by participants in this year's program. All 30 RTM teachers delivered workshops for their colleagues upon returning to their schools. Five teachers welcomed The Players to their schools to perform for students and a further five received Regional Access Workshops. Three teachers encouraged students in their schools to audition for the John Bell Scholarship, with one arranging a whole day of auditions for his class at Darwin High School. A student from that class was ultimately successful in being awarded one of three available John Bell Scholarships.



Image left and right: Regional Teacher Mentorship  
© Clare Hawley

## IMPACT

**100%**

of teachers felt the Mentorship met their professional development needs.

**100%**

of teachers said it gave them new ideas for engaging their students.

**100%**

of teachers said the program re-inspired their love of teaching.

This program is only possible thanks to the generous support of Teachers Mutual Bank and the Australian Government, through the Department of Communications and the Arts.



# OUR REACH

## “THIS EXPERIENCE WILL INFLUENCE EVERY FACET OF MY TEACHING PRACTICE.

I am forever changed. I have been equipped with strategies that I am excited to implement, made professional connections that I am sure will last my teaching career, and I have come away with an emboldened understanding and appreciation of myself as a classroom teacher, but also as a person... and that's just the tip of the iceberg. I have experienced a paradigm shift. I rediscovered the importance of 'play' in the classroom and for the process of learning. I learnt that play is, rather than a distraction to learning, in fact, an authentic and invaluable way to access learning and understanding.”

Ben Murray, Bowral High School, NSW

# 30

TEACHERS

# 6

STATES & TERRITORIES

## “THE VALUE OF THE RTM IS LIMITLESS.

The introduction of teaching strategies, the networking with other like-minded teachers and the ability to take these learned skills and experiences back to a regional area and share knowledge and build and adapt upon them is invaluable.”

Anica Koprivec, Batemans Bay High School, NSW



# 30 TEACHERS ACROSS 6 STATES AND TERRITORIES

# PROFESSIONAL LEARNING FOR TEACHERS

## 2018 HIGHLIGHTS

### Building teacher capacity through specialist training.

Professional learning sessions can be delivered on demand for primary and secondary teachers at schools around Australia. These are tailored according to the group and support teachers in delivering innovative Shakespeare units for their students.

This year a number of professional learning sessions were delivered, including a specialist masterclass by Bell Shakespeare's movement director Nigel Poulton. Internationally renowned for his work in movement and stage combat with actors and dancers, Nigel delivered a full day workshop for teachers combining physical training with Shakespeare's text.

Another highlight was the opportunity to deliver workshops in Melbourne and Western Sydney for teachers who work with culturally and linguistically diverse students, both primary and secondary. These were made possible through support from Crown Resorts Foundation and the Packer Family Foundation.



Image left and right: Regional Teacher Mentorship  
© Clare Hawley

### "I HONESTLY NEVER THOUGHT ENGLISH COULD BE A PHYSICAL SUBJECT.

I just didn't think it was possible. It's amazing to discover I've been wrong all these years and I've now been given the tools to do it! This has completely changed the way I teach and approach my classrooms! I have learnt so many new ways to teach English and Drama at every year level. The value of this for me is priceless! I want to inspire my fellow teachers, I want my kids to feel as excited by Shakespeare and learning as I am now."

Katie Lee, Lavalla Catholic College, Traralgon, VIC

We would like to give special thanks to the following foundations for their support:



PACKER FAMILY  
FOUNDATION



# OUR REACH

## 244

TEACHERS

## 31

SCHOOLS

## 14

WORKSHOPS



**“TO SAY MY STUDENTS  
HAVE EMBRACED WILLIAM  
SHAKESPEARE IS AN  
UNDERSTATEMENT.**

He has become a firm fixture in their young lives. The other day I was on playground duty with my Principal and we could hear a game being played. Then we heard ‘All hail Macbeth and Banquo’. It was a great teaching moment to witness these lines being used during free play. The techniques provided by Bell Shakespeare bring learning to life. They are beautifully multi-sensory and I’ve used them in other subject areas to great effect!”

Sarah Parker, Bobin Public School, NSW

# 244 TEACHERS IN 31 SCHOOLS WITH 14 WORKSHOPS

# MAINSTAGE PRODUCTIONS

## 2018 HIGHLIGHTS

Dedicated performances and live streaming for students across Australia.

Our productions provide students with inspiring theatre experiences of Shakespeare's great works both on the mainstage and via live stream technology.

Bell Shakespeare performed three mainstage productions in 2018; *Antony and Cleopatra* in Sydney, Melbourne and Canberra, Molière's *The Misanthrope* in Sydney and *Julius Caesar* in venues right across the country. We also performed a dedicated season for schools, featuring a 90-minute production of *Romeo and Juliet* in Sydney and Melbourne. Selected schools' matinees during the year were followed by Q&As with the cast, giving students direct access to their unique insights and perspectives.

Many teachers found student engagement far greater than their expectations, including Berengarra School in Melbourne. Berengarra students face a range of challenges including behavioural and emotional difficulties, anxiety, depression and/or mental illness.

In addition we live streamed *Romeo and Juliet* from the Sydney Opera House to classrooms all around Australia, from Carnarvon and Tom Price in WA to Mount Gambier in SA, Poatina in TAS and Marni in QLD. This year we offered both a 10am and 1pm show. 30 classrooms across 25 schools viewed the 10am live stream and 16 classrooms across 13 schools viewed it at 1pm.



Image left: *Romeo and Juliet* © Clare Hawley

Image right: *Antony and Cleopatra* @ Heidrun Löhr

## IMPACT

**84%**

of students said the production met or exceeded their expectations.

**72%**

of teachers used our specially created online resources in their classroom.

## OUR REACH

### “MY STUDENTS THOROUGHLY ENJOYED THE PERFORMANCE OF ROMEO AND JULIET.

They stayed for the Q&A, which I was delighted to find included the director of the production. I was very proud of my students, who considering some of their issues, were extremely attentive and managed to ask three great questions afterwards! I thought it was a skilfully presented version of the play but also full of heart and personal connection from the actors, which was discussed in the Q&A. Overall it was a wonderful introduction to professional theatre for my students, some of whom had never been to the theatre before, let alone experienced Shakespeare!”

Gwen de Lacy, Berengarra School, Melbourne

## 20,793

students and teachers viewed in-theatre performances.

## 608

students saw a performance funded by Hearts In A Row.

## 1,552

students tuned in to a live streamed performance

## 46

CLASSROOMS

## 38

SCHOOLS



# 46 CLASSROOMS IN 38 SCHOOLS EXPERIENCED THE LIVE STREAM

# HEARTS IN A ROW

Breaking down the barriers to provide theatre experiences for all.

A unique experience for community groups and schools with socio-economic barriers, Hearts in a Row enables those who might otherwise not have the chance to experience one of our mainstage productions. The experience is enriched by an exclusive pre-performance talk from one of our Teaching Artists, providing context and points of engagement for participants.

## RECIPIENTS

### SCHOOLS

Plumpton High School, NSW  
 The John Berne School, NSW  
 Birrong Girls High School, NSW  
 Kangaroo Inn Area School, SA  
 Brauer College, VIC  
 Sale College, VIC  
 Narrabri High School, NSW  
 St Joseph's College, Echuca, VIC  
 Keira High School, NSW  
 Mortlake P-12 College, VIC  
 Maryborough Education Centre, VIC  
 Newcomb Secondary College, VIC  
 Rosehill Secondary College, VIC  
 William Ruthven Secondary College, VIC  
 Heywood and District Secondary College, VIC  
 Centennial Park School, NSW  
 Elisabeth Murdoch College, VIC  
 Oak Flats High School, NSW  
 Birchip P-12 School, VIC  
 Blayney High School, NSW  
 JJ Cahill Memorial High School, NSW  
 Punchbowl Boys High School, NSW  
 Bass High School, NSW

### COMMUNITY GROUPS

Milk Crate Theatre  
 Mission Australia  
 The Big Issue  
 Wayside Chapel



**"FOR OUR VISITORS TO BE GIVEN THE OPPORTUNITY TO SEE SUCH SHOWS IS VERY SPECIAL.**

They love being able to go and see theatre at the Opera House, and the whole experience is very special for them."

Anonymous, Wayside Chapel

## OUR REACH

Image left: Big Issue at *Julius Caesar*  
 @ Brooke Shelley  
 Image below: Hearts in a row @ Philip Sen



### 3

#### PRODUCTIONS

*Antony and Cleopatra,*  
*Romeo and Juliet,*  
*Julius Caesar*

### 2

#### VENUES

Sydney Opera House,  
 Arts Centre Melbourne

### 5

#### STATES AND TERRITORIES

### 19

#### PERFORMANCES

## 720

Students and community  
 group recipients

**"I KNOW OUR VENDORS  
 AND LADIES FROM OUR  
 WOMENS WORKFORCE  
 PROGRAM WERE VERY  
 EXCITED TO BE INVITED.**

It made them feel special and for some it was their first time at the theatre let alone the Sydney Opera House! Thank you so much for giving us this opportunity. It was great to have the talk beforehand."

Anonymous, Big Issue

# 720 PEOPLE REACHED ACROSS 5 STATES AND TERRITORIES

# THANK YOU TO OUR DONORS

We are incredibly grateful for our donors who contributed essential funds in 2018. Their vision ensures we are able to create, collaborate and educate on the mainstage and beyond.

## FOUNDING BENEFACTOR

The late Anthony Gilbert AM

## PRINCIPAL BENEFACTOR

La Trobe Financial

## ARTISTIC DIRECTOR'S CIRCLE

Jennifer Darin & Dennis Cooper  
Beau Deleuil  
Lachlan & Rebecca Edwards  
Shannon Finch  
David & Deborah Friedlander

Jinnie & Ross Gavin  
Kathryn Greiner AO  
Linda Herd  
Alden Toeves & Judi Wolf

## INFINITE SPACE

### THE DREAMERS

Special thanks to our major donors for giving us the space to dream.

Ilana Atlas & Tony D'Aloisio AM  
Dr Kimberly Cartwright & Charles Littrell  
Kevin Cosgrave  
Martin Dickson AM & Susie Dickson  
Lachlan & Rebecca Edwards  
Kathryn Greiner AO  
Anne Loveridge  
Nick & Caroline Minogue  
Dr Anne Reeckmann & Dr Gary Holmes  
Julia Ritchie  
Ruth Ritchie  
Jann Skinner  
Gene Tilbrook  
Alden Toeves & Judi Wolf  
Anonymous (1)

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