

2

0

BELL
SHAKESPEARE
LIBRARY

ANNUAL REPORT

2

1



CONTENTS

We Are Bell Shakespeare	02
Chair’s Report	04
Artistic and Executive Directors’ Report	06
2021 in review	08
2021 Season	10
The Players	16
Education	18
Additional activities	22
Development	24
Our Supporters	25
Board of Directors and Staff	32
Directors Details & Meeting Notes	33
Corporate Governance	36
Summary Financial Indicators	38
Government Support	40
Financial Report	42

WE ARE BELL SHAKESPEARE

We ensure Shakespeare’s work lives and breathes in theatres, schools and communities throughout Australia, where his words can be truly appreciated.

We value the beauty of Shakespeare’s ideas, language and imagery. His work helps us find modern perspectives on timeless truths.

We believe Shakespeare and other great works are not stuck in the past. They are the lens through which we can explore and question the present and imagine the future.

These plays are not static. They’re constantly helping us make sense of who we are, where we’ve been, and where we’re going. And we’re not static either.

We’ve been travelling the country for more than 30 years, bringing classic theatre to Australia, looking for new ways to inspire, imagine and ignite.

Shakespeare and the other classic plays we present challenge our beliefs and urge us to see ourselves in a new light. Their ability to discover the things that make us human inspires us to make work that challenges preconceptions and encourages new interpretations and contemporary parallels — work that speaks to every age.

ACKNOWLEDGEMENT

Bell Shakespeare acknowledges the First Peoples of the lands and waters on which we rehearse, perform and work across Australia. We recognise their continuous connection to Country, community and culture and pay our respects to Elders past and present. We honour the sharing of traditional stories; stories that have been passed down through generations.

OUR VISION

To be Australia’s national Shakespeare Company reaching audiences in every corner of the country and across our region; delivering an exceptional program of work that is both timeless and borderless.

OUR MISSION

- To use Shakespeare and classical works as a means by which we tell universal stories, acknowledge and reflect on our past, explore our present, and contemplate our future;
- To perform and share Shakespeare’s works with audiences in theatres, schools and communities nationally;
- To support a culturally rich society and to contribute to that with respect and integrity;
- To embody the strongest social values in everything we do.

OUR VALUES

- CURIOSITY**
Our strong desire to know or learn is part of our DNA, our heritage, and our future. We are curious about the changing world around us.
- IMAGINATION**
We value imagination because it’s the heartbeat of our creativity. We encourage ingenuity, reinvention, and transformation. We believe that through imagination, we create.
- COURAGE**
We are daring so we value courage. Without an element of risk, you hinder the possibility of vast and unexpected reward. As an ambitious and driven Company, we tackle all challenges with willingness and enthusiasm to succeed. We believe that without risk, there is no reward.
- RESPECT**
We treat all people with dignity; we respect language as a means of expression, we honour and value all cultures and backgrounds and bring people together to engage critically, creatively, and constructively. We champion inclusion.

CHAIR'S REPORT



Philip Crutchfield QC

2021 once again tested the resilience of the Company and our people – our artists, arts workers and staff. The year started so affectingly with John Bell's intoxicating performance of *One Man In His Time*, a beautiful rumination on the world created and performed by John and which included scenes and speeches from some of Shakespeare's most significant works. We restarted our education activity and delivered a number of previously postponed celebratory events and activities as we were able to gather once again, and the world began to open up. In addition, we realised the second year of our Speak The Speech podcast, as hosted by Associate Director James Evans and which included interviews with Michael Chaney AO, Ben Elton, Paula Arundell and Kyle Morrison.

Peter assembled a group of artists and designers to explore and develop works for future presentation with a focus on the history plays, prior to heading into rehearsals for our national tour of *A Midsummer Night's Dream*. We were in the final week of rehearsals when, in response to spiraling Covid-19 cases, Greater Sydney went into lockdown and our touring Company was effectively trapped.

Our administrative staff moved back to remote working and commenced the rather demoralising process of cancelling or refunding tickets and rescheduling performances. We were again incredibly moved that so many of our patrons chose to donate the price of their tickets in support of the Company. Our tour of *A Midsummer Night's Dream* was temporarily suspended whilst options were explored to see if it were possible to realise at least some of our 26-venue national tour. I am delighted to say that after several weeks and the persistence of the administrative team, the *Dream* Company departed NSW and, following a period of quarantine in Northern Territory, were able to deliver performances in NT, QLD and Tasmania. I acknowledge the remarkable mental and physical fortitude of our artists and staff, many of whom were separated from family and friends for extended periods across this time. I also celebrate and thank the audiences in those three jurisdictions who came out in significant numbers to experience this terrific production directed by Peter Evans.

At the time of the NSW lockdown our Players companies – two teams of three artists who visit schools across the country – were working in other states and territories and so were able to continue their program for a considerable time without issue. We were proud to reach some 48,577 students face to face with our Players program in 2021 and I congratulate everyone involved in realising this impressive number despite the challenges.

It was with considerable disappointment that we again we had to postpone our production of *Hamlet* which was to have played seasons in Sydney, Melbourne and Canberra. Having incurred further and significant pre-production costs and without the means to recoup that investment through box office revenue, we were incredibly grateful to both the NSW and Commonwealth governments whose Covid related packages of support were made available to the Company in 2021, without which we would have sustained significant operating losses. Critically, this

assistance allowed us to retain the skills and expertise of our team through 2021 and support our contract artists and arts workers, ensuring that we were sufficiently staffed and ready to meet the opportunities as they became available. We delivered as much activity as we reasonably could online via various platforms to remain connected to our national audience through extended periods of lockdown.

With our move to new premises at Walsh Bay Arts Precinct anticipated at the end of 2021, the Company has been in capital fundraising mode for the past 5 years, and alongside careful cost management, had been building its Infinite Space Reserve. These funds are specially earmarked to support the move to our new premises and to activate our studio spaces where we can create new work, extend our education offering, and enhance and expand digital capture and dissemination.

The Neilson Foundation, who have been supporting the Company's education program and work in Juvenile Justice for many years, made a donation to our campaign of \$3 million dollars, the largest single gift Bell Shakespeare has ever received. This astonishing generosity gives the Company a solid foundation as it establishes itself in its new home at Walsh Bay. We are extremely proud to formally name our flexible studio The Neilson Nutshell. The Board and staff extend their sincere gratitude to the Neilson family for their philanthropic leadership and of course to our many generous donors whose unfailing support of the Company across many years, and particularly through the last 24 months, is so appreciated by us all.

With the critical Commonwealth and NSW governments' additional Covid related support, some ticket revenue, and generous donations to our annual operations, our financial position at the end of 2021 resulted in an operating surplus of \$1.017 million. We have been able to strengthen our total accumulated funds and reserves to mitigate the impact of future risks and challenges by \$4.842 million. This amount includes contributions from:

**GOVERNMENT SPECIFIC COVID RELATED SUPPORT OF
\$1.653 MILLION**

**BEQUESTS OF
\$1.071 MILLION**

**INFINITE SPACE CAPITAL CAMPAIGN FUNDRAISING REVENUE
\$3.513 MILLION**

As we move out of the pandemic, fit out our new premises and establish and activate our studio spaces, we will need to draw down on our reserves across the coming period. All additional surpluses generated and accumulated are reinvested back into the Company in support of our future artistic and education ambitions, programs and activity.

On behalf of the Board, I extend my sincere thanks to our government partners; the NSW Government through Create NSW, the Commonwealth Government through the Australia Council and the Commonwealth Department of Education. I also extend my sincere thanks to our corporate partners; Wesfarmers Arts,

Teachers Mutual Bank and La Trobe Financial and our many Company partners who support us in myriad ways and enable the Company to reach communities across Australia each year. Your flexibility and generosity throughout 2021 has been much appreciated. I honour and thank our Trusts and Foundations for their support and acknowledge our extended family of donors whose financial support alongside many personal messages across the past 12 months buoyed us all.

And finally, I extend sincere thanks to our outgoing Board directors, and in particular former Chair Anne Loveridge who together with Jane Caro AM, Alden Toevs, Gene Tilbrook, and Adrian Piccoli have collectively given so much to this incredible Company. I extend sincere thanks to Peter Evans and Gill Perkins for their leadership. Their calm stoicism is admired by all of us. I also thank the remarkable staff and artists of the Company who have patiently and loyally waited out the frustrations of the pandemic and enabled us to continue delivering our work. I also thank my Board and Board Subcommittee colleagues. We all remain determined to continue delivering on John Bell AO's original vision of ensuring that the timeless and universal stories of Shakespeare are available for all Australians.

Philip Crutchfield QC
Chair Bell Shakespeare

ARTISTIC & EXECUTIVE DIRECTORS' REPORT

With tentative optimism we kicked off 2021 with John Bell's beautiful solo show, *One Man In His Time*; a reflection and meditation on Shakespeare's body of work and John's career directing and performing these plays across his lifetime. The production enjoyed sell out seasons in Sydney and Canberra and was warmly received after a considerable live performance hiatus.

Peter Evans & Gill Perkins © Richard Hedger



Following *One Man In his Time* and as Melbourne began to reopen in the early part of 2021, we were able to deliver the third of our Bell Debates held at the Meat Market in North Melbourne and which included guest debaters; Nyadol Nyuon, Julia Banks, Jamila Rizvi, Julian Burnside and Jane Caro. As well as an invited audience, the debate was also streamed live attracting an online audience of some 653 people nationally.

2021 saw the recommencement of a key component of our national education program, The Players, and we were delighted to welcome back our 2020 team of actors to deliver this season, following school closures the previous year. Our two teams in combination reached every state and territory of Australia, albeit at reduced levels due to border closures across the country. further 556 through online engagement.

Regrettably, many other aspects of our national touring activity were adversely affected when travel limitations were implemented for Sydneysiders in late June. This aligned with the final week of rehearsals of our national touring production, *A Midsummer Night's Dream*, and ahead of the planned opening in Orange, NSW. We made the decision to make final preparations for the show to tour nonetheless, shifting our technical rehearsal to the Concourse Theatre in Chatswood in the hope that we might be able to deliver some part of our national tour when borders lifted. After attempts to enter WA, VIC and TAS, we secured travel exemptions for the company to travel to the Northern Territory where they quarantined for 14 days, picking up our touring dates across NT, QLD and Tasmania and delivering a sizable part of our national tour. Audiences were strong across these three states and territories, and we played to a total audience of 5,513 people across 15 performances.

The remount of our 2020 production of *Hamlet*, scheduled for performances in the second half of 2021 across Sydney, Canberra and Melbourne also fell victim to shuttered theatres and closed state borders and had to be postponed, dealing another significant blow to the cast, crew and creative team. We made the decision to support our freelance workforce as best we could and extend our thanks to state and federal government agencies and to our loyal donors for their continued support through such challenging times for the live performance sector. Retaining our *Hamlet* company, we were able to redeploy our artists and technical staff in support of a number of key functions and events delivered online and continued the creative development of a number of future projects.

Many of our education programs and activities which in a normal year have national reach and impact were also curtailed. This included our John Bell Scholarship program, Artist In Residence activity, Juvenile Justice work, Regional Teacher Mentorship and work experience opportunities for students. We worked hard to supplement our face-to-face activity with digital alternatives as and where possible. This included the second year of the Bell Shakespeare Shorts Festival – a film festival for primary and secondary aged students who create their own responses to Shakespeare's work; Speak The Speech – our Podcast series hosted by Associate Director James Evans, and our inaugural Teachers Conference which was delivered via Zoom and included guest speakers John Bell, Dr David McInnis, and Charlie Thompson and was attended by 97 teachers throughout Australia including teachers from as far afield as Penguin, Tasmania and Wyalkatchum, Western Australia.

We were able also to focus our energies on redeveloping the Company website with the express aim of delivering a smoother customer experience and creating a Shakespeare Hub; a dedicated portal to provide Shakespeare related resources and content for students and teachers.

Construction of our new premises at Pier 2/3 continued throughout 2021, slowing at times due to Covid related delays. Whilst access to the site was limited, design finalisation and tenancy fit out meetings were able to go ahead, largely conducted online in the second part of the year. Our original tenancy commencement date was pushed into early 2022 allowing us to pack up and farewell our Cleland Bond and Argyle premises ahead of year end.

In another difficult year for our industry, there were some truly wonderful moments for Bell Shakespeare. One high point was the incredible generosity of the Neilson Foundation whose donation of \$3 million to our Infinite Space campaign is the largest single gift received in the Company's history. This extraordinary support will allow us to establish ourselves in our new home and plan for future activations at the Walsh Bay Arts Precinct. We acknowledge the vision and generosity of the Neilson Family who have demonstrated such commitment to Bell Shakespeare and to so many of our colleague companies. We also extend our heartfelt thanks to our remarkable family of donors whose messages of support together with their unerring generosity has resulted in the Company ending the year with a strong balance sheet and the ability to plan for an expanded future program.

We particularly acknowledge the commitment and determination of the live performance industry's largely freelance workforce who stared into a second year of volatility and cancelled performances across the sector. The support of the NSW and Commonwealth governments through 2021, in combination with the support of our donors, trusts and foundations and corporate partners, meant we could provide support for our artists, staff, and arts workers, protecting livelihoods and our strong future. We thank them all.

We also extend sincere thanks to the entire Bell Shakespeare team including our Board of Directors and in particular outgoing Chair, Anne Loveridge who gave so much time, energy and enthusiasm to the Company. We also thank long-standing directors, Jane Caro AM, Gene Tilbrook, Alden Toevs and Adrian Piccoli and thank them for their incredible contribution to the Bell Shakespeare over many years.

Peter Evans, Artistic Director

Gill Perkins, Executive Director

2021 IN REVIEW

63,338

PEOPLE ENGAGED WITH A BELL SHAKESPEARE PERFORMANCE, PROGRAM OR EVENT EITHER IN PERSON OR ONLINE

412

TOTAL LIVE PERFORMANCES DELIVERED IN THEATRES, SCHOOLS AND COMMUNITIES ACROSS AUSTRALIA

134

MAINSTAGE PERFORMANCES CANCELLED DUE TO THE PANDEMIC

69%

OF FEDERAL ELECTORATES REACHED THROUGH OUR LEARNING AND OUTREACH PROGRAMS

53,035

STUDENTS AND TEACHERS ENGAGED WITH BELL SHAKESPEARE PROGRAM OR PERFORMANCE EITHER ONLINE OR IN PERSON

121,855

SOCIAL MEDIA ENGAGEMENTS

52,965

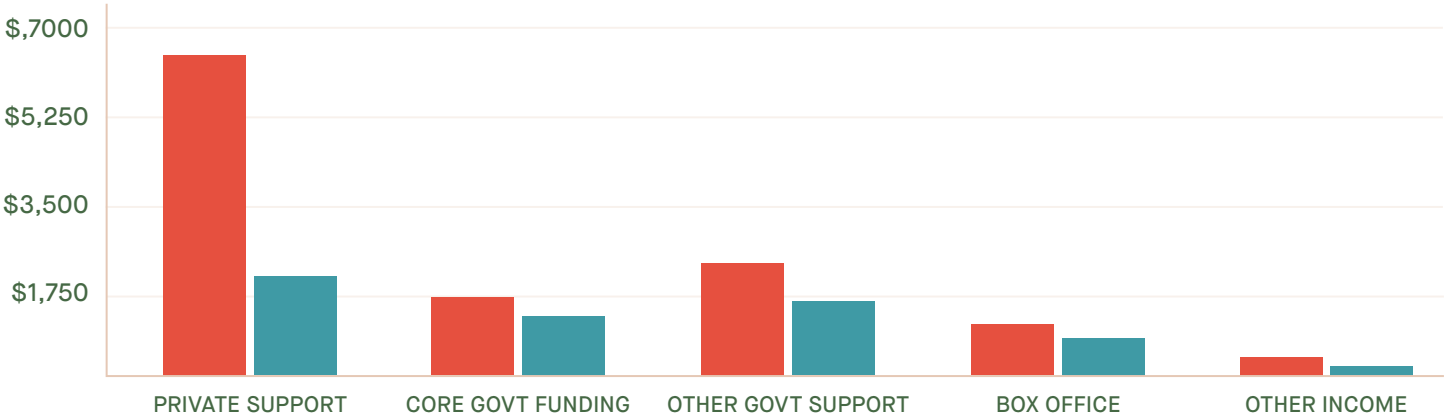
SOCIAL MEDIA FOLLOWERS

152,248

VISITORS TO BELLSHAKESPEARE.COM.AU

SOURCES OF INCOME 2021 VS. 2020

2021 2020



A Midsummer Night's Dream © Brett Boardman



ONE MAN IN HIS TIME

In this personal, funny and moving solo show, Bell Shakespeare’s Founding Artistic Director John Bell shared his humour, wit and a lifetime of experience walking beside one of the greatest writers to have ever lived. Originally planned for 2020 as a celebration of the Company’s 30th anniversary, but postponed due to Covid, this was an “*absolutely fascinating*” (Limelight) insight into John Bell’s life and his relationship with Shakespeare.

VENUES & DATES	
Sydney Opera House	11-14 March
Canberra Theatre Centre	14-15 April
CAST	
John Bell	John Bell
CREATIVES	
Artistic Director	Peter Evans
Lighting Designer	Ben Cisterne
CREW	
Stage Manager	Eva Tandy
Head of Production	Ben Howlett
Deputy Production Manager	Slade Blanch

TOTAL PERFORMANCES	7
TOTAL ATTENDANCE	2,514



“We left in the glow of having communed with one who has burrowed deep beneath the mountain of Shakespeare’s work, weighed every word, and then imparted both his wisdom and his lyricism.” **SYDNEY MORNING HERALD**



One Man In His Time © Brett Boardman



A MIDSUMMER NIGHT'S DREAM

Our national tour production for 2021, directed by Peter Evans, was a fast-paced, physical and funny production brimming with magic, mirth and mayhem.

Originally scheduled to visit 26 venues around Australia over five months, plans were disrupted after Covid-19 outbreaks prompted lockdowns and travel restrictions across many parts of the country. Although the scale of our national tour made it challenging, the Company worked hard to reschedule performances wherever possible, while prioritising the health and safety of artists, crew, staff and audiences.

After more than eight weeks of cancellations, postponements and rescheduling, the cast and crew spent two weeks quarantining at the Howard Springs facility in the Northern Territory, before performing their first shows in Darwin. Ultimately, audiences in eight venues across Australia were able to see this beautiful production.

VENUES & DATES		
Orange Civic Theatre		cancelled
Wagga Wagga Civic Theatre		cancelled
Griffith Regional Theatre		cancelled
Dubbo Regional Theatre		cancelled
Arts Centre Melbourne		cancelled
Albany Entertainment Centre		cancelled
Bunbury Entertainment Centre		cancelled
State Theatre Centre of WA, Perth		cancelled
Lighthouse Theatre, Warrnambool		cancelled
Ulumburra Theatre, Bendigo		cancelled
Mildura Arts Centre		cancelled
West Gippsland Arts Centre		cancelled
Westside Performing Arts Centre, Shepparton		cancelled
Wangaratta Performing Arts Centre		cancelled
Darwin Entertainment Centre, NT	2 Sep 2021	
Araluen Arts Centre, Alice Springs	cancelled	
Mackay Entertainment Centre, QLD	8 Sep 2021	
Cairns Performing Arts Centre, QLD	11 Sep 2021	
Pilbeam Theatre, Rockhampton, QLD	14 Sep 2021	
GECC, Gladstone, QLD	16 Sep 2021	
Redlands Performing Arts Centre, QLD	18 Sep 2021	
Theatre North, Launceston, TAS	24 Sep 2021	
Theatre Royal, Hobart, TAS	28 Sep – 2 Oct 2021	
Glasshouse, Port Macquarie	cancelled	
Lismore	cancelled	
Nowra	cancelled	
Sydney Opera House	cancelled	

TOTAL PERFORMANCES	15
TOTAL ATTENDANCE	5,513
TOTAL CANCELLED PERFORMANCES	80



CAST	
Bottom/Egeus	Jane Montgomery Griffiths
Demetrius/Snout/Fairy	Michael C. Howlett
Hermia/Snug/Fairy	Abbie-lee Lewis
Oberon/Theseus/Flute	Kyle Morrison
Puck	Ella Prince
Titania/Hippolyta/Quince	Imogen Sage
Helena/Starveling/Fairy	Gabrielle Scawthorn
Lysander/Mechanical/Fairy	Jacob Warner

CREATIVES	
Director	Peter Evans
Assistant Director	Janine Watson
Designer	Teresa Negroponte
Associate Designer	Aleisa Jelbart
Lighting Designer	Benjamin Cisterne
Composer & Sound Designer	Max Lyandvert
Movement & Fight Director	Nigel Poulton
Voice & Text Coach	Jess Chambers
Dramaturg	James Evans

CREW	
Touring Company Manager	Sara Holt
Deputy Stage Manager	Maree Delvecchio
Assistant Stage Manager	Julia Orlando
Head Electrician	Christopher Payne
Head Mechanist	Hayley Stafford
Head of Audio	Jonathan Gardner
Head of Costume	Sara Kolijn
Costume Assistant	Sally Andrews
Stage Management Secondment	Rebecca Thorman

Set built by	Thomas Creative
Lighting supplied by	Chameleon
Freight provided by	ATS

A Midsummer Night's Dream images © Brett Boardman



HAMLET

After the disappointment of cancelling *Hamlet* in 2020 shortly after opening, we were thrilled to be back in the rehearsal room, preparing to remount this beautiful, acclaimed production. It was therefore with considerable disappointment that we again had to cancel the season due to restrictions associated with the pandemic.

VENUES & DATES		
Sydney Opera House, 7 Aug - 4 Sep		cancelled
Arts Centre Melbourne, 9 - 19 Sep		cancelled
Canberra Theatre Centre, 24 Sep - 2 Oct		cancelled

CAST		
Hamlet	Harriet Gordon-Anderson	
Gertrude	Lucy Bell	
Rosencrantz / Marcellus	Jeremi Campese	
Ghost / Player King / Gravedigger	Tony Cogin	
Laertes / Player	Jack Crumlin	
Horatio	James Evans	
Player Queen / Second Gravedigger / Osric	Melissa Kahraman	
Claudius	James Lugton	
Guildenstern / Barnardo	Jane Mahady	
Polonius	Robert Menzies	
Ophelia	Rose Riley	

CREATIVES		
Director	Peter Evans	
Designer	Anna Tregloan	
Lighting Designer	Benjamin Cisterne	
Composer & Sound Designer	Max Lyandvert	
Video Designer	Laura Turner	
Movement, Intimacy & Fight Director	Nigel Poulton	
Assistant Movement & Fight Director	Tom Royce-Hampton	
Voice & Text Coach	Jess Chambers	
Dramaturg	James Evans	

CREW		
Stage Manager	Eva Tandy	
Assistant Stage Manager	Ruth Hollows	
Head Electrician	Matt Quince	
Head Mechanist	Bob Laverick	
Deputy Head Mechanist	Adam Crome	
Head of Audio & AV	Jonathan Gardner	
Costume Supervisor	Renata Beslik	
Costume Assistant/Cutter/Dresser	Sally Andrews	

TOTAL ATTENDANCE	0
TOTAL CANCELLED PERFORMANCES	54



IN-SCHOOL PERFORMANCES

THE PLAYERS

The Players is Bell Shakespeare’s flagship in-schools performance program, where two teams of three actors tour to primary and secondary schools across every state and territory with engaging, entertaining and interactive performances of Shakespeare’s plays.

Performances take the form of 50-minute interactive shows interspersing Shakespeare’s original text with illuminating modern commentary and analysis. Live performances are followed by Q&A sessions with The Players, and all shows are supported by comprehensive learning resources complete with pre- and post-show classroom activities to extend the experience and give teachers curriculum support.

After a short rehearsal period, the tour commenced in March 2021. Due to ongoing uncertainties around touring the first term of activity was restricted to Sydney, Greater Sydney and regional NSW. This allowed The Players to deliver rolled over activity from 2020 and reduced the risk of interstate touring and border restrictions.

Performances were also adapted to account for social distancing requirements and additional sanitisation processes. Scripts were even adapted to reflect the ongoing situation. Despite the new processes, schools were unanimously positive in hosting live performance in their schools once again. Teachers in particular praised the value of live performance, which became even more important following such an extended period of online learning.

Despite COVID-19 once again cutting our planned touring short, we were able to reach many areas including:

- NSW

Sydney, Greater Sydney, Blue Mountains, Central Coast, Southern Highlands, Goulburn, South Coast, Far South Coast, Ballina, Casino, Tamworth, Armidale, Jindabyne, Cooma, Yass, Coffs Harbour, Port Macquarie, Bowraville, Parkes, Dubbo, Bathurst, Orange, Mudgee, Broken Hill, Cobar, Eden, Batemans Bay, Moruya, Wilcannia, Bourke, Nyngan;
- ACT

Canberra and surrounds;
- VIC

Mallacoota;
- TAS

Hobart, Launceston, Devonport, Burnie, Penguin;
- WA

Perth and surrounds, Bunbury, Geraldton, Mingenew;
- QLD

Brisbane, Gold Coast, Yeppoon, Rockhampton, Mackay;
- NT

Darwin, Katherine;
- SA

Adelaide and surrounds, Murray Bridge, Naracoorte, Bordertown, Kangaroo Inn, Mount Gambier.

FLOOD-AFFECTED SCHOOLS TOUR

Covid-19 was not the only challenge faced in 2021. Our planned tour to the Port Macquarie-Hastings region of NSW was impacted when it experienced devastating flooding in March. The Players were re-routed and safely returned to Sydney, and we worked with affected schools to reschedule booked activity later in the year. We were thrilled to be able to instead visit affected schools in June, including schools in Wauchope, Bowraville, Port Macquarie, and Nambucca Valley, including a special performance at the historic Bowraville Theatre.

FAR WEST NSW TOUR

The Players spent one week touring to schools in Far West NSW including primary and secondary schools in Broken Hill, Wilcannia, Nyngan, Cobar and Bourke. Many students in this geographically isolated region have little to no experience of live performance, teachers have few resources available, and literacy levels are significantly lower than in other regions of NSW. There is a high population of Indigenous students, including at Wilcannia School where Indigenous students comprise 95% of the student population. All performances in this week were provided to schools free of charge.

We have worked with teachers at a number of the schools visited as part of the Regional Teacher Mentorship, and so it was wonderful to connect these two impactful programs for students and teachers.

FAR SOUTH COAST NSW TOUR TO BUSHFIRE-AFFECTED TOWNS

Due to be delivered in 2020, we were finally able to tour schools in the bushfire-affected region of far south coast NSW. With all performances delivered free of charge, we visited primary and secondary schools in Eden, Ulladulla, Moruya, Batemans Bay, Quaama and were even able to reach Mallacoota in Victoria. These communities have now been doubly-affected by bushfires and Covid-19’s impact on tourism and employment. This was a special week as we performed for many schools who had not had any prior engagement with Bell Shakespeare or our programs. Many schools noted that they would have no means of affording travel for excursions to performances, and so they appreciated the Players touring to them.

In addition to school performances, an evening community performance was delivered in Mallacoota with adults and children in the audience. For a community that suffered unimaginably with the impact of the 2020 bushfires, it was a moving and life-affirming experience for both Players and the community itself.

THE PLAYERS

William Bartolo
Nicola Bowman
Caitlin Burley
Eleni Cassimatis
Jake Fryer-Hornsby
Ryan Hodson

JUST ROMEO AND JULIET!

Originally by William Shakespeare
Messed around with by Andy Griffiths
Adapted by Joanna Erskine
Directed by Sophie Kelly

SUCH SWEET SORROW

By Joanna Erskine
Directed by Julia Billington

MACBETH: THE REHEARSAL

By Joanna Erskine
Directed by Huw McKinnon



Moruya Public School © Jennifer McGrath



The Players © Clare Hawley



Wilcannia Central School © Emma White

TOTAL PERFORMANCES	412
TOTAL SCHOOLS	282
TOTAL ATTENDANCE	48,577
REGIONAL STUDENTS	23,691
METRO STUDENTS	24,886
PRIMARY STUDENTS	12,562
HIGH SCHOOL STUDENTS	36,015

EDUCATION

2021 saw continued challenges for our education program due to the Covid-19 pandemic. While we were not able to reach all of Australia, thankfully many programs were able to safely return to schools, including The Players program.

The joy of the return to live performance and face-to-face arts learning was palpable – for students, teachers and artists. For those we could not reach, digital resources further supported schools via the Bell Shakespeare Shorts Festival, the National Teacher Conference, digital programs, and the launch of the Shakespeare Hub.



Fool For Hire by David Remm, Bowral High School NSW



Meridah by Christmas Island District High School



The Writer's Room by The McLean, McAlary, and Buhagiar families

BELL SHAKESPEARE SHORTS FESTIVAL

The 2021 Bell Shakespeare Shorts Festival provided another year of creative activity for students across the country whilst in-person learning was impacted. 34 films were submitted with winners announced via an online ceremony on 27 October.

The winning films came from right across Australia including Christmas Island WA, Bowral NSW, Gladstone QLD, ACT and Geelong VIC.

Judges were Peter Evans, Hilary Bell, Geraldine Hakewill, Kyle Morrison and 2020 winner, Chris Tan.

The 2021 winners were:

TOP SECONDARY FILM

Fool For Hire – David Remm, Bowral High School NSW

TOP PRIMARY FILM

The Writers' Room – The McLean, McAlary and Buhagiar Families, NSW

EXCELLENCE IN PERFORMANCE

Hamlet – Director Elliot Broome, Performed by Yesie Lin Viota, The University High School, Parkville VIC

and

The Writers' Room – The McLean, McAlary and Buhagiar Families, NSW

Honourable Mention

Giulia Gets The Talk – Elisheba Femia, Beacon Hill NSW

EXCELLENCE IN DIRECTION

Violent Ends – Max Cadzow-Smith & Sam Parker, Gladstone QLD

EXCELLENCE IN STORYTELLING

MacBook – Perform Australia, Fyshwick ACT

CREATIVE VISION PRIZE

Fool For Hire – David Remm, Bowral High School NSW

Honourable Mention

Changelings – Epiphany Arts (Inner West Youth Theatre), Annandale NSW

COMMUNITY SPIRIT PRIZE

We are such stuff as dreams are made on – The Geelong College VIC

and

Meridah – Christmas Island District High School WA

JOHN BELL SCHOLARSHIP

The John Bell Scholarship is an opportunity for aspiring performers from regional schools across Australia to audition spend a week training with Bell Shakespeare.

Bell Shakespeare artists auditioned 72 students from across the country for the John Bell Scholarship, working with each student on their chosen Shakespeare monologue, via online and in person auditions.

From a shortlist of 12 students, three winners were selected. The judging panel included Founding Artistic Director John Bell and Artistic Director Peter Evans.

THE THREE WINNERS OF THE 2021 JOHN BELL SCHOLARSHIP WERE:

AIMEE CLIFTON

Blue Mountains Grammar School NSW

GRIFFIN MCLAUGHLIN

Elizabeth College, Hobart TAS

SCARLETT QUAIN

Blue Mountains Grammar School NSW



The winning students from 2021 will join the 2020 winners as a combined group of seven, in the first week of *The Comedy of Errors* rehearsals in 2022 at Pier 2/3.



Regional Teacher Mentorship © Clare Hawley

REGIONAL TEACHER MENTORSHIP

The Regional Teacher Mentorship is a one-year, fully-funded mentorship for 30 teachers from regional and remote schools across Australia, supported by the Australian Government Department of Education and Teachers Mutual Bank.

As part of the mentorship, teachers undertake four intensive days of training and skills-building at Bell Shakespeare HQ in Sydney, before returning to their schools to receive one-on-one mentoring, further online group training, and in-school Bell Shakespeare programs where possible. The program focuses on not just building innovation in the teaching of Shakespeare, but on developing the recipients' entire teaching practice, with powerful impact on confidence, knowledge, innovation and ability to deliver teaching content via active learning.

Through the mentorship we work with teachers at various stages of their careers, from early career teachers to those with 30+ years of teaching experience. These teachers face a wealth of challenges from lack of access to professional development and resources, geographic isolation, student disengagement, and other community pressures such as drought and mining closures. We train teachers to use Shakespeare as a vehicle for achieving high academic and social outcomes for students and how to positively impact the wider school community in doing so.

In 2021 we trained three groups of teachers, including one group that had been due to work with us in 2020.

Unfortunately, once again Covid-19 had a significant impact on our ability to deliver this program which so crucially relies on transporting teachers from interstate to Sydney for in-person training. Despite the significant challenges, we were thrilled to deliver three successful in-person programs to a total of 32 teachers.



Regional Teacher Mentorship © Clare Hawley

EDUCATION

NATIONAL TEACHER CONFERENCE ARTIST IN RESIDENCE

Our inaugural conference was delivered on 15-16 May via Zoom to great success. With a diverse mix of speakers, workshops, presentations and screenings, 97 teachers from right across the country registered.

It was a new challenge for us and a big learning curve, but one that was extraordinarily well-received by teachers. Artistic Director Peter Evans officially welcomed teachers from our digital studio.

Presenters included Dr David McInnis from the University of Melbourne, Voice & Text Coach Jess Chambers, teacher and hip-hop artist Charlie Thomson (AKA The Educator), Ann Caro, James Evans, Huw McKinnon and Abbie-lee Lewis. Teachers viewed a screening of the documentary *Kings of Baxter*, and a special Q&A session with John Bell AO was facilitated by Joanna Erskine, with John answering teacher questions from across the country.



Ann Caro



Charlie Thomson



David McInnis



James Evans

Bell Shakespeare teaching artists delivered long-form Shakespeare programs in a number of schools across NSW and Tasmania in 2021 via our Artist in Residence program. Designed to impact the entire school from students to teachers, these residencies address a range of student needs including increasing literacy levels, self-confidence, self-expression, critical and creative thinking, public speaking and communication skills.

Including a range of fully-funded programs for schools experiencing socio-economic challenges, as well as paid programs, students and teachers benefited greatly from deep immersion in Shakespeare’s plays.

Highlights included:

- YEOVAL CENTRAL SCHOOL NSW**
Jack Crumlin and Julia Billington delivered a one-week fully funded residency (supported by the Scully Fund) at this small K-12 school located one hour from Orange. With the school experiencing great challenges from drought, Covid-19, geographic isolation and even mouse plagues, the residency brought joy in learning to students and teachers alike. It was an incredibly positive and moving week for students, teachers and our teaching artists. They ended the week with a workshop for all 95 students K-12, in the school hall.
- CROWN & PACKER FAMILY FOUNDATIONS RESIDENCIES – WESTERN SYDNEY NSW**
We completed ten-week residencies at three Western Sydney schools – Heckenberg Public School, Punchbowl Public School and Auburn Girls High School. All three schools have students from Culturally and Linguistically Diverse Backgrounds, with little to no prior experience with Shakespeare. Over the ten weeks our amazing teaching artists developed student literacy skills, vocabulary, confidence, teamwork, creative thinking and of course, their knowledge of Shakespeare.
- REECE HIGH SCHOOL – DEVONPORT TAS**
Resident Artist in Education Huw McKinnon and Teaching Artist Jessica Paterson spent one week with Reece High School, delivering an intensive program comprising student workshops and teacher training. Reece High School has participated twice in the Regional Teacher Mentorship program, and it was wonderful to extend their engagement and learning with this in-person program.

We also continued the delivery of annual residencies at Loreto Normanhurst and Sydney Grammar School.

HSC SHAKESPEARE SEMINARS & THE UNIVERSITY OF SYDNEY

We delivered three HSC Shakespeare Seminars in partnership with the University of Sydney.

The sessions were designed to directly link to HSC modules and give students the edge in upcoming exams by providing two perspectives – academic and dramatic. Delivered by Zoom in 2021, the sessions gave students rich content, supported by performance.

Resident Artist in Education Huw McKinnon facilitated the seminars in conversation with key academics, presenting three plays on the HSC curriculum. This allowed a number of schools from across regional and metropolitan NSW to engage in the live seminar from their own devices, ensuring they received specialist HSC content despite Covid-19 challenges. Delivered from the digital studio we set up in our rehearsal room in The Rocks, this year The Players were able to be part of the seminars and perform key scenes and soliloquies throughout. 190 students from across NSW registered.

Seminars included:

- *Richard III / Looking For Richard* – with Dr Huw Griffiths
- *The Merchant of Venice* – with Prof Liam Semler
- *The Tempest / Hag-Seed* – with Prof Emerita Penny Gay

SHAKESPEARE HUB

As part of the redevelopment of bellshakespeare.com.au in 2021 we launched the Shakespeare Hub, a comprehensive library of online Shakespeare resources about William Shakespeare, his plays, language and history. Currently twelve of Shakespeare’s plays are on the Shakespeare Hub, prioritised by curriculum demand.

The Shakespeare Hub also includes information about William Shakespeare’s life, Elizabethan and Jacobean England, Shakespeare’s language, literary techniques in his work with examples, famous phrases in Shakespeare, and information about how Shakespeare represented the human condition on stage.

Launching the Shakespeare Hub required six months of content creation undertaken by Bell Shakespeare teaching artists and Head of Education Joanna Erskine, and the Company worked with website developer Northmost to create a new digital platform that would be accessible for teachers and students. Not just designed for students, members of the general public can also access the Shakespeare Hub for information about Shakespeare’s plays, fulfilling Bell Shakespeare’s vision of lifelong learning.

To the Bell Shakespeare Company

I just want to thank you all for the workshop and performance your company put on in Mallacoota. For a town that was severely impacted by fires in Mallacoota a year ago (a quarter of the towns houses lost including mine) and then impacted by Covid, this town has been through a very challenging time to say the least.

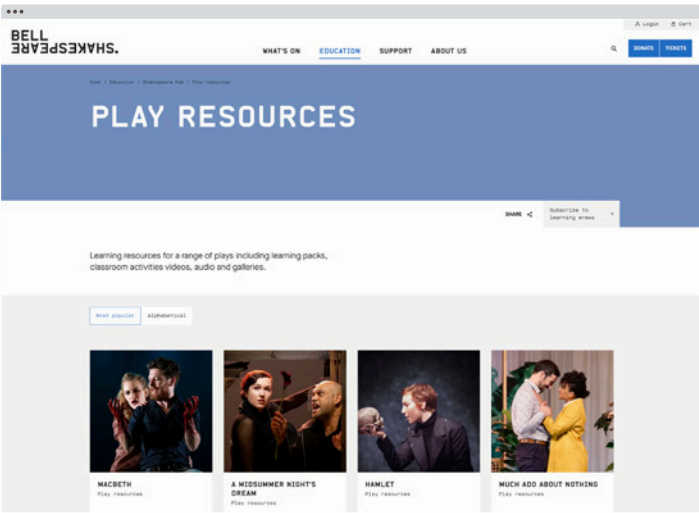
Many friends of mine who have children in Mallacoota have really struggled with the combination of these two major events. To have Bell Shakespeare come and lift the town with such an enjoyable, accessible and dynamic show was something very special. To see a room full of adults and kids totally engaged in the show was exactly what we needed. People were buzzing with excitement.

This idea was sparked off by an interview I heard with John Bell on Radio National about making Shakespeare accessible. Not being up with Shakespeare at all myself, the way it was presented by John got me interested.

As a musician myself I do relate to what a good performance is, which includes intention, honesty and a real commitment to the art form and connecting with the audience. Not that I get it all the time but it’s what I aim for. The three actors delivered this in spades, they were totally engaging, dynamic and professional and left the whole room buzzing and the Q&A after the show was just as good. I have no doubt that if Bell Shakespeare were to return to Mallacoota they would have a full house again.

On behalf of the Mallacoota community and from the bottom of our hearts, we are truly grateful. A BIG THANK YOU to all the admin, the sponsors and the actors who gave their all.

Justin Brady, resident of Mallacoota VIC



ADDITIONAL ACTIVITIES

PLAY IN A DAY

Play In A Day is Bell Shakespeare’s lively script reading series celebrating rarely read classics. Supported by our Play in a Day Patrons Kimberly Cartwright and Charles Littrell, we welcomed guests to our rehearsal room to enjoy these lively script readings.

The actors are cast the day before and have just one day with the director before standing, script-in-hand, in front of the audience.

Play In A Day launched in 2021 with two works from Shakespeare’s contemporary Thomas Middleton – *Women Beware Women*, and *The Revenger’s Tragedy*.

WOMEN BEWARE WOMEN
BY THOMAS MIDDLETON
25 MARCH

Director Heather Fairbairn

Isabella	Harriet Gordon-Anderson
Livia	Helen Thomson
Hippolito	Toby Schmitz
Fabritio	James Evans
Bianca	Violette Ayad
Leantio	Richard Pyros
Mother	Danielle King
Guardiana	Madeleine Jones
The Ward	Jack Crumlin
The Duke of Florence	James Lugton

THE REVENGER’S TRAGEDY
BY THOMAS MIDDLETON
6 MAY 2021

Director Priscilla Jackman

Vindice	Toby Schmitz
Hippolita	Nikki Shiels
Lussurioso	Yalin Ozucelik
Ambitioso	Richard Pyros
Supervacuo	Damien Strouthos
Spurio/Junior	Ray Chong Nee
Duke	David Roberts
Duchess	Helen Thomson
Gratiana/Antonia	Tina Bursill
Castiza/Officer	Jana Zvedeniuk

ONLINE EVENT SERIES

In August 2021, when Covid-19 restrictions paused our work on stages, we continued to provide supporters with their Shakespeare fix via a series of special online events including:

AUSTRALIA’S GREATEST SHAKESPEARE FAN QUIZ 18 AUGUST 2021

Hosted by Associate Director James Evans, this online quiz covered Shakespeare’s words, works and productions of his plays, testing the participants’ knowledge of topics.

PLAY IN A DAY – HAMLET, THE FIRST QUARTO 25 AUGUST 2021

This special Play In A Day online reading of *Hamlet: The First Quarto* was performed by our *Hamlet* cast.

SPECIAL SCREENING OF RICHARD 3 28 AUGUST 2021

An exclusive screening for our supporters of the archival recording of Bell Shakespeare’s critically acclaimed 2017 production of *Richard 3*, directed by Artistic Director Peter Evans.



Women Beware Women © Richard Hedger



The Revenger’s Tragedy © Richard Hedger

SPEAK THE SPEECH

2021 saw the continuation of our podcast Speak The Speech, with season 2 continuing our celebration of some of Shakespeare’s greatest speeches with renowned artists and thinkers.

Host James Evans, our Associate Director, is joined in each episode by a special guest to examine some of the most powerful language Shakespeare ever wrote and investigate how the words and ideas are brought to life on stage more than 400 years later.

SEASON TWO GUESTS:

Ben Elton
Nigel Poulton
Jane Montgomery Griffiths
Anna Tregloan
Huw McKinnon
Yalin Ozucelik
Michael Chaney AO
Paula Arundell
Penny Gay
Gabrielle Scawthorne
Kyle Morrison
Grace Truman



Ben Elton



Grace Truman



Gabrielle Scawthorne



Paula Arundell

BELL DEBATES - MELBOURNE

In 2021 we were finally able to deliver the third and final debate in the Bell Debates series in Melbourne, following debates held in Sydney and Canberra in 2020.

In front of a live audience, two teams debated the topic ‘the better part of valour is discretion’, from *Henry IV, Part 1*. The event was also live streamed. As ever, the topic demonstrated the capacity for Shakespeare’s words to spark thought and discussion about our world today and our common humanity. Debaters included Jamila Rizvi, Nyadol Nyuon, Julia Banks, Toby Halligan, Jane Caro AM and Julian Burnside AO QC. The moderator was Philip Crutchfield QC.



Nyadol Nyuon © Tiffany Garvie



Julian Burnside AO QC © Tiffany Garvie

DEVELOPMENT

Although 2021 marked the second year of the pandemic, it was deeply moving that our donors and partners continued to demonstrate strong support for Bell Shakespeare. We were exceedingly grateful for their commitment to ensuring the sustainability of our company despite another year of ongoing cancellations and disrupted schedules.

This was also the final year of fundraising for the Infinite Space Campaign. We were thrilled to receive the largest single gift in this company’s history, \$3 million from Neilson Foundation. The Neilson Foundation has supported Bell Shakespeare’s education program for many years, and it was an honour to be able to recognise their generosity by naming our new studio theatre, The Neilson Nutshell. In addition, we welcomed Michelle Zhang to our family of supporters, whose first ever gift to Bell Shakespeare prompted the naming of the Michelle Zhang Costume Workshop. We acknowledge and recognise all 143 donors to the Infinite Space Campaign over the last few years. We are overjoyed to have exceeded our fundraising target of \$4m by 69%, the impact of which is that we have the resources to not only fit out our new premises, but also to activate it in our initial years of operation.

During 2021, the development team continued to engage supporters through special initiatives such as the Melbourne Debate ‘The better part of valour is discretion’, a private online screening of *Richard 3*, a great Australian Shakespeare quiz, play readings and other virtual events. Participants responded generously, both financially and through their all-important moral support. We thank each and every individual who contributed financially and otherwise during the year.

We particularly welcome the 262 new donors to the Bell Shakespeare family, along with extending warm thanks to our major funding partners; Neilson Foundation, Crown Resorts and Packer Family Foundations, Scully Fund, WeirAnderson Foundation, La Trobe Financial, Wesfarmers Arts, Teachers Mutual Bank, King and Wood Mallesons, EY and the University of Sydney.

Finally, we extend our heartfelt appreciation to our loyal, annual supporter base. To each and every donor or partner whose vital contribution, whether large or small, monetary or in-kind, played a critical role in ensuring our ongoing sustainability – some of whom have been with Bell Shakespeare over many years. We couldn’t achieve all we do without you.



The Players © Emma White



The Players © Jennifer McGrath



Melbourne Debate © Tiffany Garvie

OUR SUPPORTERS

THANK YOU TO OUR DONORS

FOUNDING BENEFACTOR

The Late Anthony Gilbert AM

PRINCIPAL BENEFACTOR

La Trobe Financial

LIFE MEMBERS

Ilana Atlas AO
John Bell AO OBE
Tim Cox AO & Bryony Cox
Susie Dickson and The Late Martin Dickson AM
Graham Froebel
Virginia Henderson AM
David Pumphrey

INFINITE SPACE

Thank you to our Infinite Space capital campaign donors who are helping us build a future for Bell Shakespeare.

“I could be bounded in a nutshell and count myself a king of infinite space...”

Hamlet, Act 2, Scene 2

THE VISIONARIES

Neilson Foundation
Ilana Atlas AO & Tony D’Aloisio AM
Dr Kimberly Cartwright & Charles Littrell
Lachlan & Rebecca Edwards
La Trobe Financial
Low Family Foundation
Dr Anne Reeckmann & Dr Gary S Holmes*
Ruth Ritchie
Alden Toevs & Judi Wolf
Michelle Zhang

THE DREAMERS

Kevin Cosgrave
Susie Dickson and
The Late Martin Dickson AM**
Kathryn Greiner AO
Anne Loveridge
Nick & Caroline Minogue**
Julia Ritchie
Anonymous (1)

THE NOBLES

Dr Brett Archer
Keith Bayliss & Holly Mitchell*
Andrew & Catherine Caro
Philip Crutchfield QC & Amy Crutchfield*
Diane & John Dunlop**
Shannon Finch
Natalie Hickey
Justice François Kunc & Felicity Rourke
Joe Hayes & Jacinta O’Meara
Linda Herd
Greg Hutchinson AM & Lynda Hutchinson
Sarah Lowe
Bruce Meagher & Greg Waters
Dr Alana Mitchell*
Peter & Felicia Mitchell
Serow-Neijts Family
Kenneth Reed AM**
Alice Tay & Warwick Gresty

Helen Williams AC
Anonymous (1)

WE HAPPY FEW

Special thanks to our We Happy Few giving circle who supported us in the early days and have come together to support the Infinite Space capital campaign.

Sandra & Bill Burdett AM
Tim Cox AO & Bryony Cox
Michael S Diamond AM MBE
Jim Dominguez CBE AM & Sue Dominguez
Bill Hayward OAM & Alison Hayward
Virginia Henderson AM
Timothy Pascoe AM & Eva Pascoe
Lady Potter AC CMRI
David & Jill Pumphrey**
Charlie Shuetrim AM & Sandy Shuetrim
George & Sabrina Snow
Ezekiel Solomon AM
Anonymous (1)

DEDICATIONS

We would like to thank our donors who supported our move to Pier 2/3 in 2022 by dedicating a seat in The Neilson Nutshell and a Seedling in The Seed.

THE NEILSON NUTSHELL: SEAT PLAQUE

Colin Adams & Richard Adams
Fiona Archer
George & Billinda Auld
Rob & Lyn Backwell
Jock Baird
Sally Basser
Keith Bayliss & Holly Mitchell*
Katherine A Brazenor

Dr John Brookes
Matthew Brown & Julie Alt
Jan Burnswoods
Rick Burrows & Robyn Powell
Jane Caro AM & Ralph Dunning
Di Challenor
Professor Frances Christie
Robert & Carmel Clark**
Tim Cox AO & Bryony Cox
Philip Crutchfield QC & Amy Crutchfield*
Joanne & Sue Dalton
Darin Cooper Foundation
Diane & John Dunlop**
Lachlan & Rebecca Edwards
Mr Graham Evans

Richard Fisher AM & Diana Fisher
Kathryn Greiner AO
Joe Hayes & Jacinta O’Meara
Meredith Hellicar
Linda Herd
Alison & Bill Herd
Natalie Hickey & Christopher Fox
John Hindmarsh AM &
Rosanna Hindmarsh OAM**
Amanda Hing
Mathilde Kearny-Kibble
Dr Sue Kesson*
Dinah Kimbell
Justice François Kunc & Felicity Rourke
John Lewis

Simone Liosatos
Anne Loveridge
Maryam Master & James Evans
Greg McAnulty
Stephen McNamara
Frances Muecke & Dr Stephen Meucke
Dr Alana Mitchell
Peter & Felicia Mitchell
Kathy Olsen & Bruce Flood*
Matthew Paliaga
Roslyn Packer ac*
Dr Susan Pugh &
 Professor Michael Bennett*
David & Jill Pumphrey**
Dr Anne Reeckmann & Dr Gary Holmes*
Crispin Rice
Jacqui Scheinberg
Penelope Seidler AM
Lynette Shelley
Sam Sheppard*
Diane Sturrock
Susan Viney**
S & G White
John Wilson & Robyn Pitt
Anonymous (1)

ARTISTIC DIRECTOR'S CIRCLE

Thank you to our 2021 Artistic Director's Circle members who are passionate about the process of making theatre and are supporting and observing this year's mainstage and education seasons.

Katherine A Brazenor
Darin Cooper Foundation
Lachlan & Rebecca Edwards
Shannon Finch
David & Deborah Friedlander
Kathryn Greiner AO
Linda Herd
Low Family Foundation
Andrew Price
Sam Sheppard

LEGACY GIFTS

We remember and honour those who have generously supported Bell Shakespeare through a bequest.

The late Brian Timothy Carey
The late Anthony Gilbert AM
The late Catherine Guy
The late Mary Elizabeth Maltby
The late Carina Grace Martin
The late Elizabeth Pamela Roberts
The late Barbara Wright
Anonymous (1)

THE SEED: SEEDLING DEDICATIONS

George & Billinda Auld
W & G Bairstow
Trupti Bapat
Bell Shakespeare Development Team 2022
Matthew Brown & Julie Alt
Tim & Margaret Cavanough
Di Challenor
Professor Frances Christie
Kathryn Clancy
George Clark**
Lachlan & Rebecca Edwards
Katherine Grace
Linda Herd
Susan Howard-Bowmer
Dr Rebecca Huntley
Ann Kemeny
Dr Sue Kesson*
Carolyn Lowry OAM & Peter Lowry OAM
Diane Matthews
Felicity & Andy McLean
Matthew Paliaga
Roslyn Packer ac*
Rosemary Palmer
David & Jill Pumphrey**

LEGACY CIRCLE

We honour and thank our supporters who have notified us that they intend to leave a gift in their will, allowing us to plan for the future with confidence and continue to touch the lives of millions of Australians

Rick Burrows
Linda Herd
Dr David Howell & Sarah Howell
Bruce & Natalie Kellett
Jane Kunstler
Diane Matthews
Dr Alana Mitchell*

Dr Anne Reeckmann & Dr Gary Holmes*
Crispin Rice
Fiona Sawyers
Susan Viney**
Prof Robert White

** Supporting for 20+ years
* Supporting for 10+ years

Dr Anne Reeckmann & Dr Gary Holmes *
David & Jenny Templeman **
Anonymous (32)

ANNUAL GIVING

\$50,000+
Philip Crutchfield QC & Amy Crutchfield*
Tom & Elisabeth Karplus**
Dr Anne Reeckmann & Dr Gary Holmes*
Sally White OAM

\$20,000+
Robert Albert AO & Libby Albert**
Dr Kimberly Cartwright & Charles Littrell
Louise Christie*
Bill Hayward OAM & Alison Hayward
John Hindmarsh AM &
 Rosanna Hindmarsh OAM**
Low Family Foundation
Sue Maple-Brown AM*
Annie & John Paterson Foundation
Neil & Rachel Sinden
Andrew Sisson AO
Alden Toevs & Judi Wolf
Weir Anderson Foundation

\$10,000+
Susan Burns*
Canny Quine Foundation
Michael & Christine Clough
Martin Dickson AM & Susie Dickson**
Jane Hansen AO & Paul Little AO
Linda Herd
Justice François Kunc & Felicity Rourke
The Alexandra &
 Lloyd Martin Family Foundation
Anne Loveridge
Nick & Caroline Minogue**
Roslyn Packer ac*
Kenneth Reed AM**
Diane Sturrock
Gene Tilbrook
Trikojus Education Fund
Maya vanden Driesen

\$5,000+
Dr Brett Archer
Fiona Archer
Di Challenor
Robert & Carmel Clark**
Kevin Cosgrave
Darin Cooper Foundation
Diane & John Dunlop*
Lachlan & Rebecca Edwards
Rebecca Finkelstein & Michael Sirmay
Jinnie & Ross Gavin
Dr Sue Kesson*
J R Nethercote
Omnia Aqua
Lady Potter AC CMRI
Dr Susan Pugh &
 Professor Michael Bennett
David & Jill Pumphrey**
Viorica Samson
Jacqui Scheinberg
Jann Skinner*

Dick & Sue Viney**
Peter Wilson & James Emmett
Anonymous (3)

\$2,500+
Paul Bedbrook
Janet C Binns
Dr John Brookes
Jan Burnswoods*
Darren Cook
Dr Jean Finnegan & Peter Kerr*
Belinda Gibson & Jim Murphy
Sharon Goldschmidt
The Hon Peter Heerey AM QC &
 Sally Heerey**
Natalie Hickey
In memory of Armon Hicks Jnr*
David Howell & Sarah Howell
Vincent Jewell**
Adrian Lotrean & Jerome Tse
Luke Merrick
Dr Alana Mitchell*
Judith Musgrave Family Foundation
Catherine Parr & Paul Hattaway**
Eva Pascoe & Timothy Pascoe AM
John B Reid AO & Lynn Rainbow Reid AM
Dr Tim Turner
Anonymous (6)

\$1,000+
Acumenta
Colin Adams & Richard Adams
Dr Margaret Barter
Sally Basser
Berg Family Foundation
Matthew Brown & Julie Alt
Virginia Brown
The Hon J C Campbell QC & Mrs Campbell
John Cauchi AM SC & Catherine Walker PSM
Jenny & Stephen Charles
Christopher Doyle & Co.
George Clark**
Russ & Rae Cottle
Jason Craig
Professor A T Craswell**
Joanne & Sue Dalton
In memory of Robin Delahunty
Mark Dempsey & Jodi Steele
Michael S Diamond AM MBE
Larry & Ashlyn Diamond
Dr Antonio Di Dio
Dr & Mrs B Dutta**
Louise Einfield & Bruce Hartnett AM
Elizabeth Evatt ac*
Shannon Finch
Richard Fisher AM & Diana Fisher
Jeanmaree Furtado & Scott Wilson
Rodney Garrett QC
Mary-Jane Gething
Jennifer Giles**
David Gordon & Vicki Biggs
Richard & Anna Green*

Kathryn Greiner AO
Alexandra & Fred Grimwade
Mark & Patricia Grolman
Steven & Kristina Harvey
Paul Hayes QC & Rachel Broderick
Jane Hemstritch
Lilian Horler & the late Ken Horler AM QC**
Maureen Horne
Mike Hutchinson*
Iphygenia Kallinikos
George & Karen Janko
Anthony Kemeny
Mike Kendall
Julie & Michael Landvogt
Owen Lennie*
Catherine Livingstone AO &
 Michael Satterthwaite
Richard & Elizabeth Longes
Carolyn Lowry OAM & Peter Lowry OAM
Hon Ian MacPhee AO & Julie MacPhee*
Maple-Brown Abbott Limited
Diane Matthews
In memory of Helen McFadyen**
Banjo McLachlan & Paul Mahony
Dr Diana Milliner & Robert Milliner
Marjorie Ann Moffatt
Naylor-Stewart Ancillary Fund
Patricia Novikoff
Kathy Olsen & Bruce Flood*
Meredith Paynter
Gill Perkins & Family
J & K Preedy
Dr Susan Pugh &
 Professor Michael Bennett*
Bill & Katharine Ranken
Mary & Michael Regan**
Greg J Reinhardt AM**
Bob Richardson
Jennifer Royle
Diane & David Russell
Keiko Schmeisser
Warren Scott & Pamela Williams
Wendy Shelton
Lynne Sherwood & the Late Tim Sherwood
Jann Skinner
Geoffrey Starr
Shirley Sullivan
Patrick Szetho
Alice Tay & Warwick Gresty
David & Jenny Templeman*
Mike Thompson
Nicholas Walter and Lisian Teh
Annie & Anthony Whealy QC
Annabel White
Janet Whiting AM & Phil Lukies
George M Wilkins**
Helen Williams AC
Anonymous (12)

\$500+

Rob & Lyn Backwell
Helen Baxter
John Bell AO OBE & Anna Volska*
Alice Bedlington
Amanda Bishop
Dr Neal Blewett
Stephen Booth & Zorica Rapaic
Mignon Borgas & Noel Borgas
Dawn Brown
Rick Burrows
Andrew & Catherine Caro
Jane Caro AM & Ralph Dunning
Pip & Tim Christian
Professor Frances Christie
Coles Danziger Foundation
Frances Cook
The Crumlin Family
Daryl & Nola Daley
Jane Diamond*
Roslyn & Michael Dunn**
Elaine Evans
Peter FitzSimons AM & Ms Lisa Wilkinson
Professor PJ Fletcher AM
F J Gale*
Justin & Anne Gardener**
Leigh & Adele Gordon
Janette Gordon-Clark*
Bindi Throsby Gove
Brett Grehan
Alison Hammond
Lesley Harland**
Cam Johnston & Caroline Johnston OAM**
Angela Jones
Mathilde Kearny-Kibble
Bruce & Natalie Kellett
Paul King
Krysia Kitch
Professor Roger Layton &
Dr Marilyn Layton
Melissa Lea
Cheryl Lo
Peter Lockwood
Dr Linda Lorenza
Robin Low
Leo Ma
Maryam Master & James Evans
Hugh Mackay AO & Dr Shelia Mackay**
Lisa McKay & Philip Ryan
Stephen McNamara
Simone Menz
Terje Mirlieb
Liz Nield
J Norman**
Alice Oppen OAM
Rosemary Palmer
John Vincent Parker
Brandon Pincombe
Debra Reinecke & Stuart Le May
Declan & Carmen Roche
Trudie Rogers

Professor David Rolph
Fiona Sawyers
Elisabeth & Doug Scott
Penelope Seidler AM
Carolyn Spiers
Helen Swift & Les Neulinger*
Robin Syme AM & Rosemary Syme*
Leonie Thiele
Sally Troy & John Kalish
Suzanne Tzannes & Ross Tzannes AM
Judith Wheeldon
Dr Peter White
Christine Williams
Peter Willis sc & Eleneth Woolley
Anonymous (12)

**Supporting for 20+ years
*Supporting for 10+ years



The Players © Emma White

OUR SUPPORTERS

In 2021 we give special thanks to Neilson Foundation for their generous donation of \$3 million – the largest single gift Bell Shakespeare has ever received.



PREMIUM COMPANY PARTNER



Hamlet Season Partner

PROGRAM PARTNERS



Perth Season Partner



Regional Teacher Mentorship Partner

GOVERNMENT PARTNERS

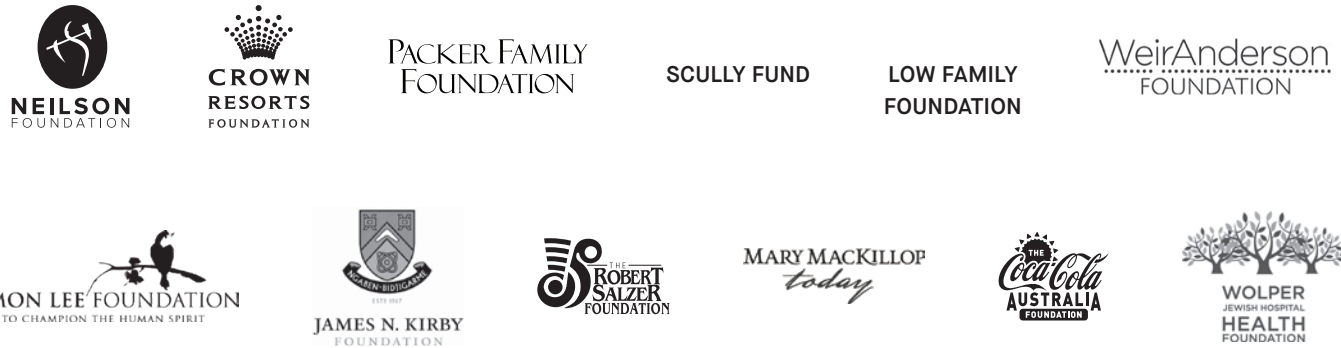


Australian Government
Department of Education

The Company is assisted by the Australian Government through the Australia Council, its arts funding and advisory body, and by the NSW Government through Create NSW.

THANK YOU TO OUR PARTNERS

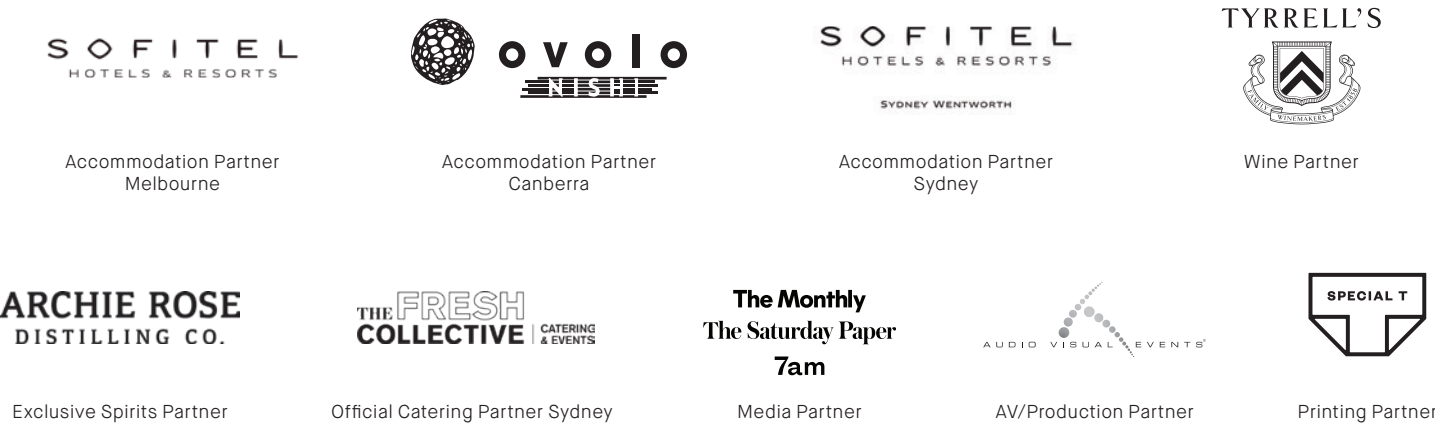
TRUSTS AND FOUNDATIONS
The following organisations, trusts and foundations support our national education and creative development programs:



COMPANY PARTNERS



SUPPORTING PARTNERS



INDUSTRY PARTNERS



BOARD OF DIRECTORS AND STAFF

BOARD OF DIRECTORS 2021

Anne Loveridge (Chair)
Sally Basser
Catherine Jane Caro AM
Philip Crutchfield QC
Lachlan Edwards
Peter Evans (Artistic Director)
Natalie Hickey
Dr Rebecca Huntley
Andrew Low
Gill Perkins (Executive Director)
Dr Adrian Piccoli
Sam Sheppard
Gene Tilbrook
Alden Toevs
Maya Vanden Driesen

ADMINISTRATION

ARTISTIC DIRECTOR
Peter Evans

EXECUTIVE DIRECTOR
Gill Perkins

ADMINISTRATION
Chief Operating Officer John Henderson
Finance Manager Pradhan Dayaram
Financial Accountant Nirali Parikh
Payroll Officer Derek-Leigh Vocea
Accounts Assistant Amanda Carter

Associate Director James Evans
Artistic Administrator Emily Stokes

Head of Education Joanna Erskine
Resident Artist In Education Huw McKinnon
Education Programs Officer Monique Johnstone (To Feb)
Education Programs Manager Natasha Massey (To July)

Head of Production Ben Howlett
Operations Manager Nick Toll (to May)
Deputy Production Manager Slade Blanch
Venue and Operations Manager Heidi Atkins
Technical Manager Todd Hawken
Company Manager Emma White
Deputy Company Manager Danielle Ironside

Head of Marketing and Development Debra Reinecke
Marketing and Communications Manager Sally Buckingham
Ticketing and Data Manager Milly Stubbs
Digital Marketing Executive Jennifer McGrath
Education Sales and Marketing Executive Elizabeth Carr
Customer Experience Coordinator Alex Reynolds
Annual Giving Manager Sytske Hillenius (To Oct)
Annual Giving Manager Lucy Matthews
Partnerships Manager Elle Hrobat
Development and Events Manager Eliza Auld
Philanthropy Coordinator Oliver Harris
Development Coordinator Felipe Cely
Marketing and Development Coordinator Haz Lugsdin

DIRECTOR DETAILS BELL SHAKESPEARE 2021

The following persons were Directors of the Company during 2021:

CATHERINE JANE CARO
BA (ENG LIT)
Director since April 2009, Retired May 2021
Author, novelist, lecturer, mentor, social commentator, columnist, workshop facilitator, media broadcaster and award-winning advertising writer. Runs her own communications consultancy. Also sits on the Board of the NSW Public Education Foundation.

PETER EVANS
Director since September 2014
Peter Evans is Bell Shakespeare’s Artistic Director. He has also directed with Sydney Theatre Company, Melbourne Theatre Company, Queensland Theatre Company, New Zealand’s Court Theatre and Red Stitch Actors Theatre among others.

ANNE LOVERIDGE
BA (HONS) FRENCH AND ECONOMICS; FCA; GAICD
Chairman from 1 Jan 2017 (Director since August 2014), Retired 31 December 2021
Non-Executive Director at National Australia Bank, Platinum Asset Management, nib Holdings Ltd, Member of CEW and IWF Australia. Former senior partner at PwC where she held various leadership roles including Deputy Chairman of PwC Australia.

GENE THOMAS TILBROOK
BSC, MBA (UWA); FAICD
Director since May 2010, Retired May 2021
Non-executive director of Orica and Woodside. From 1985 to 2009 held roles at Wesfarmers in strategy, M & A, finance and projects; including as an executive director from 2002 to 2009.

ALDEN L TOEVs
PH.D. WITH HONOURS
Director since November 2013, Retired December 2021
Former Chief Risk Officer Commonwealth Bank Group. Alden was First Manhattan Consulting Group’s lead consulting partner, Head of Mortgage Research at Morgan Stanley and Professor of Economics at University of Oregon in the United States. He is broadly involved with the arts community including the ACO, Pinchgut Opera, Synergy/TaikOZ, and Sydney Dance.

PHILIP CRUTCHFIELD
DIRECTOR SINCE JUNE 2015
Philip holds Commerce and Honours Law Degrees from the University of Melbourne and a Master of Laws from the London School of Economics and Political Science. He was admitted to the Mallesons Stephen Jaques partnership on 1 January 1996 and signed the Victorian Bar roll in November 2008. He took silk in 2009. He is a Fellow of the Australian Academy of Law, a former President of the Commercial Bar Association of Victoria, and a non-executive director of a number of listed and not for profit companies.

LACHLAN EDWARDS
Director since October 2016
Lachlan is an investment banker and a co-founder of Faraday, based in Sydney. He is a non-executive director of Hotel Property Investments which is an ASX listed REIT, a Trustee of the Historic Houses Trust of NSW (Sydney Living Museums), a non-executive director of mortgage lender Bluestone, and a Trustee of the Art Gallery of NSW. He was previously co-head of the corporate advisory business of Lazard in Australia, a Partner at Goldman Sachs JB Were, and was a Managing Director of both Goldman Sachs and NM Rothschild & Sons in London.

NATALIE HICKEY
Director since October 2017
Natalie is a commercial law barrister with expertise in intellectual property law, competition and consumer law, and media law. She has a particular interest in media and publishing. Natalie was previously a dispute resolution partner of King & Wood Mallesons from 2005 to 2013. She signed the Victorian Bar Roll in 2014.

ANDREW LOW
BEc MAsianStud SEPC F Fin FAICD
Director since January 2018
Andrew is Chairman of the Australian British Chamber of Commerce, Advance Global Australians and Cobden Reid and a director of the European Australian Business Council. He was previously Global Head of Investment Banking and Chairman, Australia for CLSA and a member of the firm’s global Management Committee. Prior to this he was Chief Executive of RedBridge Grant Samuel, Chief Operating Officer for Macquarie Capital Advisers and Head of Asia for Macquarie Capital.

SALLY BASSER
BSW (HONS 1) (UNSW), MPA (UC), GAICD
Director since May 2018
Sally is a consultant and board director with a deep interest in the arts and cultural sector. She serves on several not-for-profit sector boards including Connect Health & Community, the Australian National Academy of Music and the Australian Youth Orchestra. Prior to 2018 Sally enjoyed a successful career as a senior Commonwealth public servant, holding senior executive positions in the Social Policy Division of the Department of the Prime Minister and Cabinet and as head of the Office for the Arts from 2007 to 2017.

GILL PERKINS
Director since May 2018
Gill is Bell Shakespeare’s Executive Director and has more than 30 years’ experience working in the arts in both Australia and the UK. During her time with Bell Shakespeare she has initiated and produced a number of new works through the Company’s creative development Arm, Mind’s Eye, and overseen tours to UK, New Zealand and Asia.

DIRECTOR DETAILS CON'T

SAM SHEPPARD
BA(HONS) PSYCHOLOGY, MSC OCCUPATIONAL PSYCHOLOGY, FAHRI
Director since October 2019
Sam has almost 30 years of HR Leadership experience having held senior executive roles in a number of industries and countries. She specialises in organisational culture, leadership development and helping businesses grow through effective people strategies. Previous employers include Eastman Chemical Company (UK, US), General Electric (UK, Europe, Asia, Australia & NZ), CBA, Wesfarmers Insurance and Deloitte. Her current role is Chief People Officer Blackwoods & EGM People & Safety for the Wesfarmers Industrial & Safety Division. She is also a Board Member of the Financial Executives Institute and member of the AHRI National Certification Council.

DR REBECCA HUNTLEY
Director since July 2019
Dr Rebecca Huntley is one of Australia’s foremost researchers on social trends. She holds degrees in law and film studies and a PhD in gender studies. For nearly nine years, Rebecca was at the global research firm Ipsos. From 2006 until 2015, she was the Director of the Mind & Mood Report, Australia’s longest-running social trends report. She is the author of numerous books, and was a feature writer for Australian Vogue, a columnist for BRW and the presenter of Drive on a Friday on Radio National. She was a board member of The Whitlam Institute and an adjunct senior lecturer at the School of Social Sciences at The University of New South Wales. She chairs the Advisory Board of Parents for Climate Action and is on the Executive Board of the NSW ALP.

PROF ADRIAN PICCOLI
FACEL (NSW)
Director since February 2020, Retired December 2021
Adrian Piccoli is a Senior Client Partner with Korn Ferry leading their education practice in Australasia. He was previously the Director of the Gonski Institute for Education at UNSW. Adrian served as a Member of NSW Parliament for 19 years and as the NSW Minister for Education for 6 years from 2011 until 2017. In 2017 Adrian was made a Fellow of the Australian Council for Educational Leaders and in 2019 published his first book, 12 Ways Your Child Can Get the Best Out of School.

MAYA VANDEN DRIESEN
Director since May 2021
Maya was appointed Group General Counsel of Wesfarmers Limited in January 2015. She joined Wesfarmers in 1993 as Legal Counsel (Litigation), was appointed to the Senior Legal Counsel role for the Corporate Solicitors Office in 2009 and became General Manager Legal – Litigation in 2010 overseeing the management and conduct of all litigation and dispute matters across the Wesfarmers Group. Prior to joining Wesfarmers, Maya practised law at (firms now known as) Herbert Smith Freehills and HWLE in areas including general commercial, industrial, regulatory and insurance litigation. Maya holds Bachelor of Jurisprudence and Bachelor of Laws degrees from The University of Western

Australia and is a Graduate of the Australian Institute of Company Directors. Maya is a member of the UWA Law School's Advisory Board and has been a director of the Committee for Perth since January 2016. She sits on the Executive Committee of the GC 100, representing the General Counsel of Australia's top 100 ASX listed companies within the Association of Corporate Counsel (Australia).

DIRECTOR'S MEETINGS

Bell Shakespeare Board and Board Committee meetings held during 2021, and the number of meetings attended by each Director.

Director	No. of board meetings eligible to attend	Board	Finance, Audit and Risk	Development	Government Relations	Nomination and Remuneration
Alden Toevs	6	3				
Andrew Low	6	5	1	3	2	
Anne Loveridge	6	6	5	2		3
Gene Tilbrook	3	3	3			
Gill Perkins	6	6	6	4	2	3
Jane Caro	3	3				
Lachlan Edwards	6	6	6	4		
Natalie Hickey	6	5		3		
Peter Evans	6	6				
Philip Crutchfield	6	4		5		1
Rebecca Huntley	6	5				
Sally Basser	6	6			2	3
Sam Sheppard	6	4				3
Adrian Piccoli	6	4			1	
Maya vanden Driesen	4	4		3		



A Midsummer Night's Dream © Brett Boardman

CORPORATE GOVERNANCE PRINCIPLES

Bell Shakespeare reports on its achievements against the Essential Governance Practices for Arts Organisations as published by Australia Council for the Arts in 2021 and which form part of the Company’s National Performing Arts Partnership Agreement.

The Board of Directors is committed to the continual review of its governance practices to ensure compliance at all levels of the Company and as a registered charity adheres to the governance standards as set down by the ACNC.

PRINCIPLE 1 VISION | MISSION

The Board is tasked with establishing and delivering on Bell Shakespeare’s strategic plan encompassing its Vision, Mission and Values and delegates to the management team the authority to deliver on that plan.

BELL SHAKESPEARE VISION

To be Australia’s national Shakespeare Company reaching audiences in every corner of the country and across our region; delivering an exceptional program of work that is both timeless and borderless.

BELL SHAKESPEARE MISSION

To use Shakespeare and classical works as a means by which we tell universal stories, acknowledge and reflect on our past, explore our present, and contemplate our future;

To perform and share Shakespeare’s works with audiences in theatres, schools and communities nationally;

To support a culturally rich society and to contribute to that with respect and integrity;

To embody the strongest social values in everything we do.

BELL SHAKESPEARE VALUES CURIOSITY

our strong desire to know or learn is part of our DNA, our heritage, and our future. *We are curious about the changing world around us.*

IMAGINATION

we value imagination because it’s the heartbeat of our creativity. We encourage ingenuity, reinvention, and transformation. *We believe that through imagination, we create.*

COURAGE

we are daring so we value courage. Without an element of risk, you hinder the possibility of vast and unexpected reward. As an ambitious and driven Company, we tackle all challenges with willingness and enthusiasm to succeed. *We believe that without risk, there is no reward.*

RESPECT

we treat all people with dignity; we respect language as a means of expression, we honour and value all cultures and backgrounds and bring people together to engage critically, creatively, and constructively. *We champion inclusion.*

CORPORATE GOVERNANCE PRINCIPLES

PRINCIPLE 2 PERFORMANCE

In accordance with the Bell Shakespeare Board Charter, the primary role of the Board is to promote the medium and long term health and prosperity of Bell Shakespeare. The Board oversees the Company’s corporate strategy and performance, ensures the financial security of the Company, and advocates for Bell Shakespeare in all forums and with all stakeholders.

The Board of Directors adopts best practice with respect to providing an objective voice in relation to artistic decisions, management planning, and the appropriate allocation of resources to realise the Company’s artistic and strategic goals. The Board is an independent, diverse volunteer board who bring mixed and complementary skills to the organisation. Those skills are articulated in a skills matrix and ensure the Company is best placed to deliver its vision and mission. Board recruitment and succession planning is specific and considered with respect to this matrix.

There are four sub-committees of the Board: Finance, Audit and Risk; Government Relations & Education; Development; and Nominations & Remuneration. These committees meet at regular intervals across the year. Each committee is tasked with ensuring the Company’s ongoing sustainability and that its national profile and stakeholders are appropriately considered with respect to key Company decisions.

The Board has a ongoing focus on greater inclusion and diversity at board level and across all levels of the Company and acknowledges that its continued success is contingent on maintaining a diversity of voices and opinions to appropriately discharge its duties.

PRINCIPLE 3 SYSTEMS

Bell Shakespeare has implemented robust controls to ensure the integrity and safety of its financial reporting. Bell Shakespeare’s Finance, Audit & Risk Committee meet prior to each Board meeting. The committee is comprised of members who bring specific skills and financial expertise. The committee reviews and regularly updates the Company’s risk matrix and profile to address and identify financial and operational risks, assess expenditure against budget, and ensure that the Board receive the appropriate information and recommendations in relation to the annual artistic program and projected expenditure.

Bell Shakespeare’s Nomination and Remuneration Committee reviews the remuneration of the executive and artistic directors to ensure remuneration reflects both arts sector benchmarks and the size and scale of the Company. The Nom & Rem committee is also tasked with reviewing Board structure and subcommittee composition and conducts annual reviews of the sub committees to ensure their efficacy in delivering on the key strategic goals of the Company.

The Board has an approved Inclusion and Diversity Policy which is reviewed and reported on annually and which supports inclusive recruitment practices across all levels of the Company. This encompasses the Company’s public facing activity in theatres and schools nationally, administrative and production staff recruitment, and Board and sub-committee appointments. The Company has a flexible workplace policy which supports domestic responsibilities.

PRINCIPLE 4 ACCOUNTABILITY

Bell Shakespeare maintains a Risk Register which is regularly reviewed and updated to identify the Company’s key business and operational risks and their mitigation. The Finance, Audit & Risk Committee have oversight over the Company’s governance responsibilities and reports regularly to the Board. This includes the effectiveness of internal controls and information systems to ensure relevant, reliable and timely information, any litigation or claim that may have a material effect on the financial position of the Company and the maintenance of the Company’s insurance policies and risk management strategies. Bell Shakespeare’s WH&S policies are regularly reviewed and were last updated in May 2021. The Company undertakes comprehensive risk assessments of all performance related and touring activity and events and provides appropriate staff training together with inductions across each of the premises in which it works. There are robust systems for reporting incidents and injuries and a thorough WH&S report is comprehensively reported on at each Board meeting.

PRINCIPLE 5 RELATIONSHIPS

The Board articulates and models expectations for Company conduct, including compliance with relevant laws, regulations, and policies. It oversees and contributes to delivering an inclusive, positive and ethical Company culture. The Board is currently comprised of Directors based in NSW, Victoria and WA as befits a national Company and understands its leadership requirements to attend performances and activities and lend support to the Company financially.

The Board’s sub-committees are tasked with maintaining relationships with relevant key stakeholder groups and advocating for the work of the Company as defined within each committee charter. The Company has adopted a Code of Behaviour and has policies and procedures in place that support a working environment that is safe and respectful, and one that acknowledges the contribution of its employees and contract staff. The Executive and Artistic Directors are tasked with setting and delivering the culture across the organisation.

KEY PERFORMANCE INDICATORS

The following table sets out performance against KPIs set by the National Performing Arts Partnership Agreement. All KPIs were met or exceeded, except as noted below.

PRIORITY 1: ADDRESS DIVERSITY AREAS WITH PARTICULAR REFERENCE TO ARTISTS, KEY CREATIVES, PROGRAMMING AND AUDIENCES.			
MECHANISM	MEASURE	2021 TARGET	2021 ACTUALS
Audition process and selection of key creative roles for production and education programs is wide ranging and inclusive, with a focus on ATSI employment opportunities	Number of ATSI artists engaged by the Company	2	2
CALD artists actively sought and for all audition and employment opportunities	# of CALD artists employed by the Company	> 3	5
Employment equity	% of gender parity for key creative/artistic roles	25%	50%
Increase audience engagement through the activation of new and fully accessible premises at Pier 2/3	# activities that drive new audiences and support inclusion and diversity	4	0*
Increase audience diversity via face to face and digital activations, with a focus on regional and remote communities	% of positive feedback to activity following audience surveys	>60%	> 80%
PRIORITY 2: DEVELOP AND PRESENT WORKS THAT REFLECT CONTEMPORARY AUSTRALIA.			
MECHANISM	MEASURE	2021 TARGET	2021 ACTUALS
Our commissioning and creative development arm (Mind’s Eye) is appropriately resourced	# of works in creative development	2	7
New productions are produced	# of new productions realised	1	2
A public program of work is developed and presented	# of new programs conceived and delivered	2	4
PRIORITY 3 BUILD CAPACITY IN THE NEW SOUTH WALES THEATRE SECTOR. COLLABORATE WITH PARTNERSHIP ORGANISATIONS AND THOSE OUTSIDE THE FRAMEWORK. DEMONSTRATE LEADERSHIP ON SECTOR SPECIFIC CONCERNS.			
MECHANISM	MEASURE	2021 TARGET	2021 ACTUALS
Scholarships, internships and performing paid pathways for emerging artists and arts workers to support and grow the NSW theatre sector	# of emerging/recently graduated artists and arts workers employed by the company	4	8
Resource sharing with NSW performing arts sector	# opportunities to support colleague companies	3	16
Develop and grow partnerships with S2M companies	# of partnerships explored	0	0**
PRIORITY 4: DELIVER EDUCATION PROGRAMS TO NATIONAL COMMUNITIES, INCLUDING REGIONAL NSW AND/OR WESTERN SYDNEY.			
MECHANISM	MEASURE	2021 TARGET	2021 ACTUALS
Education programs and activities delivered nationally	% of positive feedback from teachers/schools	>80%	>95%
In-school Players program	# of in-schools performances nationally	>350	412
Education programs and activities, including digital delivery	# performances, workshops, seminars & residencies (regional NSW and/or Western Sydney based)	>300	111**
Expansion of digital education program and delivery mechanisms	% of positive feedback around delivery methods and impact	>60%	>80%
Archival recordings are made available to schools to meet demand	# of students viewing	>50,000	0***
PRIORITY 5: IMPROVE ACCESS AND PARTICIPATION IN THE ARTS THROUGH TOURING REGIONALLY TO PROVIDE HIGH QUALITY THEATRE TO REGIONAL AUDIENCES.			
MECHANISM	MEASURE	2021 TARGET	2021 ACTUALS
Touring production delivered nationally	% of positive feedback and audience response	>80%	>85%
National tour is delivered	# venues reached	>25	8**
Extensive national reach	% of federal electorates reached	>75%	69%**

*Not possible as the Company did not move into the Pier 2/3 premises until 17 January 2022.

**Impacted by Covid-19 restrictions

***We were unable to successfully negotiate with MEAA an appropriate arrangement and are reviewing digital dissemination in the future. This KPI is contingent on re-negotiation with MEAA and price sensitivity for schools (they were provided free of charge in 2020)

ATTENDANCE FIGURES

LOCATION	MAINSTAGE PRODUCTIONS 2021	EDUCATION PROGRAMS 2021	TOTAL 2021
METROPOLITAN			
ACT	1,052	2,600	3,652
Adelaide	–	4,762	4,762
Brisbane	–	270	270
Melbourne	–	123	123
Perth	–	3,119	3,119
Sydney	1,462	16,778	18,240
Subtotal	2,514	27,652	30,166
OTHER LOCATIONS			
NSW	–	13,223	13,223
NT	973	2,795	3,768
QLD	2,902	2,506	5,408
SA	–	1,139	1,139
TAS	1,638	4,325	5,963
VIC	–	165	165
WA	–	1,230	1,230
Subtotal	5,513	25,383	30,896
TOTAL	8,027	53,035	61,062

Other locations include Hobart and Launceston (TAS), Cleveland (QLD) and Darwin (NT)



A Midsummer Night's Dream © Brett Boardman

GOVERNMENT SUPPORT

ANALYSIS OF GRANTS AND SUBSIDIES IN 000'S

2021	Core	Touring	Education	Rent subsidy	Other Projects	TOTAL 2021	Total 2020
Australia Council Tripartite Funding	722	–	–	–	–	722	711
Create NSW – Tripartite Funding	957	–	–	–	–	957	794
Create NSW Multi Year Funding Agreement	–	–	–	117	–	117	117
Playing Australia	–	435	–	–	–	435	0
Department of Education	–	–	320	–	–	320	320
Federal JobKeeper and Cash Boost	–	–	–	–	206	206	967
Create NSW 2020 Covid-19 Rescue and Restart Funding	–	–	–	–	1,297	1,297	287
Effective Total Support	1,679	435	320	117	1,503	4,054	3,196

SUMMARY FINANCIAL INDICATORS

	2021	2021	2020	2020
	\$'000	%	\$'000	%
Assets				
Net assets	10,217	–	5,375	–
Total assets	12,744	–	7,409	–
Net Assets / Total Expenditure (KPI)	–	153.22%	–	102.52%
Income				
Performance	838	7.35%	431	7.50%
Private sector	6,339	55.62%	2,001	34.80%
Other income	166	1.46%	122	2.12%
Sub-total: Earned Income	7,343	64.43%	2,554	44.42%
Private Sector / Earned Income (KPI)	–	55.62%	–	78.35%
Government support:				
Core	1,796	15.76%	1,505	26.17%
Touring	435	3.82%	–	0.00%
Education funding	320	2.81%	320	5.57%
Other	1,503	13.19%	1,371	23.84%
Sub-total government	4,054	35.57%	3,196	55.58%
Total Income	11,397	100.00%	5,750	100.00%
Surplus				
Earned income	7,343		2,554	–
Expense	(6,668)		(5,243)	–
Earned Surplus	675		(2,689)	–
Government support	4,054		3,196	–
Net (deficit) surplus	4,729		507	–
Profitability				
Total income	11,397		5,750	–
Total expenditure	(6,668)		(5,243)	–
Profit/(Loss)	4,729		507	–
Reserves % of Expenditure	153.22%		102.52%	–

The Bell Shakespeare Company Limited

Financial report
For the year ended 31 December 2021

Contents

	Page
Corporate Information	2
Auditor’s Independence Declaration	3
Statement of Profit or Loss and Other Comprehensive Income	4
Statement of Financial Position	5
Statement of Changes in Funds	6
Statement of Cash Flows	7
Notes to the Financial Statements	8
Responsible Entities’ Declaration	22
Declaration in accordance with the Charitable Fundraising Regulation 2021 (NSW)	23
Independent Auditor’s Report	24

Corporate Information

The Responsible Entities of The Bell Shakespeare Company Limited (the “Company”) at the date of this report are:

Board Members

- Philip Crutchfield QC (Chairperson)
- Peter Evans (Artistic Director)
- Gill Perkins (Executive Director)
- Sally Basser
- Di Challenor
- Miriam Corowa
- Lachlan Edwards
- Natalie Hickey
- Rebecca Huntley
- Andrew Low
- Samantha Sheppard
- Maya vanden Driesen

Company Secretary

John Henderson

Registered Charity Street Address and Principal Place of Business

Pier 2/3
1/13a Hickson Road
Dawes Point NSW 2000

Auditor

Grant Thornton

ABN

87 050 055 251



Level 17, 383 Kent Street
Sydney NSW 2000

Correspondence to:
Locked Bag Q800
QVB Post Office
Sydney NSW 1230

T +61 2 8297 2400
F +61 2 9299 4445
E info.nsw@au.gt.com
W www.grantthornton.com.au

Auditor’s Independence Declaration

To the Responsible Entities of The Bell Shakespeare Company Limited

In accordance with the requirements of section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012*, as lead auditor for the audit of The Bell Shakespeare Company Limited for the year ended 31 December 2021, I declare that, to the best of my knowledge and belief, there have been no contraventions of any applicable code of professional conduct in relation to the audit.

GRANT THORNTON AUDIT PTY LTD
Chartered Accountants

James Winter
Partner - Audit & Assurance

Sydney, 20 April 2022

Statement of Profit or Loss and Other Comprehensive Income
For the year ended 31 December 2021

	Note	2021 \$'000	2020 \$'000
Revenue from continuing operations			
Government funding	2a	4,054	3,196
Fundraising and sponsorships		6,339	2,001
Performance revenue		838	428
Programme & merchandising revenue		17	3
	2	11,248	5,628
Other income			
Investment income		133	64
Interest income		16	58
		149	122
Total revenue and other income		11,397	5,750
Employee benefits expense		3,969	3,127
Depreciation expense		50	58
Production expenses		465	359
Venue expenses		58	121
Touring expenses		541	218
Marketing expenses		614	530
Fundraising expenses		82	56
Audit, legal and consulting expenses		32	25
Rent expense		333	293
Administration and other expenses		524	456
Total expenditure		6,668	5,243
Net surplus for the year		4,729	507
Other comprehensive income:			
Net change in fair value of financial assets		113	(13)
Other comprehensive income/(loss) income for the year		113	(13)
Total comprehensive income for the year		4,842	494

The above Statement of Profit or Loss and Other Comprehensive Income should be read in conjunction with the notes to the financial statements.

Statement of Financial Position
As at 31 December 2021

	Note	2021 \$'000	2020 \$'000
ASSETS			
Current assets			
Cash and cash equivalents	3	9,772	3,769
Other financial assets	3	-	1,225
Receivables and other assets	4	582	435
Total current assets		10,354	5,429
Non-current assets			
Property, plant and equipment	5	244	65
Financial assets	6	2,146	1,915
Total non-current assets		2,390	1,980
Total assets		12,744	7,409
LIABILITIES			
Current liabilities			
Trade and other payables	7	156	278
Deferred revenue	8	2,125	1,521
Provisions	9	235	230
Total current liabilities		2,516	2,029
Non-current liabilities			
Provisions	9	11	5
Total non-current liabilities		11	5
Total liabilities		2,527	2,034
NET ASSETS		10,217	5,375
Funds			
Issued capital		96	96
Reserves	1(n)	6,567	2,941
Accumulated funds		3,554	2,338
Total funds		10,217	5,375

The above Statement of Financial Position should be read in conjunction with the notes to the financial statements.

Statement of Changes in Funds For the year ended 31 December 2021

	Issued Capital \$'000	FVOCI Reserve \$'000	Infinite Space Reserve \$'000	Accumulated Funds \$'000	Total Funds \$'000
Balance at 1 January 2020	96	94	2,834	1,857	4,881
Deficit for the year	-	-	-	507	507
Movement in fair value of investments	-	(13)	-	-	(13)
Total comprehensive income (deficit) for the year	-	(13)	-	507	494
Transfer to reserve	-	-	26	(26)	-
Balance at 31 December 2020	96	81	2,860	2,338	5,375
Balance at 1 January 2021	96	81	2,860	2,338	5,375
Surplus for the year	-	-	-	4,729	4,729
Movement in fair value of investments	-	113	-	-	113
Total comprehensive income for the year	-	113	-	4,729	4,842
Transfer to reserve	-	-	3,513	(3,513)	-
Balance at 31 December 2021	96	194	6,373	3,554	10,217

The above Statement of Changes in Funds should be read in conjunction with the notes to the financial statements

Statement of Cash Flows For the year ended 31 December 2021

	Note	2021 \$'000	2020 \$'000
CASH FLOW FROM OPERATING ACTIVITIES			
Receipts from fundraising and sponsorships		6,613	2,295
Receipts from government		4,516	3,663
Receipts from performances and workshops		1,131	50
Payments to suppliers and employees		(7,284)	(5,305)
Interest received		149	122
Net cash flow provided by operating activities	16	5,125	825
CASH FLOW FROM INVESTING ACTIVITIES			
Purchase of property, plant and equipment		(229)	-
Payments for investments		(118)	(72)
Net cash used in investing activities		(347)	(72)
Net change in cash and cash equivalents		4,778	753
Cash and cash equivalents at the beginning of the year		4,994	4,241
Cash and cash equivalents at the end of the year	3	9,772	4,994

The above Statement of Cash Flows should be read in conjunction with the notes to the financial statements

Notes to the financial statements for the year ended 31 December 2021

1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

BASIS OF PREPARATION

The financial statements are for The Bell Shakespeare Company Limited (the “Company”), a company limited by shares, incorporated and domiciled in Australia. The Company is a not-for-profit entity registered with the Australian Charities and Not-for-profits Commission (ACNC). The financial statements were authorised for issue in accordance with a resolution of the Responsible Entities on 20 April 2022.

The financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards - Reduced Disclosure Requirements, the Australian Charities and Not-for-profits Commission Act 2012 and its Regulations, and the Charitable Fundraising Act 1991 (NSW) and the Charitable Fundraising Regulation 2021 (NSW).

Australian Accounting Standards set out accounting policies that the Australian Accounting Standards Board has concluded would result in financial statements containing relevant and reliable information about transactions, events and conditions. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless otherwise stated.

The financial statements have been prepared on an accruals basis and are based on historical costs, modified, where applicable by the measurement at fair value of selected non-current assets, financial assets and financial liabilities.

The financial statements are presented in Australian dollars, which is the Company’s functional and presentation currency. All values are rounded to the nearest thousand dollars (\$000) unless otherwise stated.

ACCOUNTING POLICIES

(A) REVENUE

AASB 15 requires revenue to be recognised when control of a promised good or service is passed to the customer at an amount which reflects the expected consideration.

Revenue is recognised by applying a five-step model as follows:

- 1. Identify the contract with the customer
- 2. Identify the performance obligations
- 3. Determine the transaction price
- 4. Allocate the transaction price
- 5. Recognise revenue

Generally the timing of the payment for sale of goods and rendering of services corresponds closely to the timing of satisfaction of the performance obligations, however where there is a difference, it will result in the recognition of a receivable, contract asset or contract liability.

None of the revenue streams of the company have any significant financing terms as there is less than 12 months between receipt of funds and satisfaction of performance obligations. Revenue is recognised at the fair value of consideration received or receivable. Amounts disclosed as revenue are net of returns, trade allowances and duties and taxes paid.

The following specific recognition criteria must also be met before revenue is recognised.

Notes to the financial statements for the year ended 31 December 2021

Provision of services

The revenue from the provision of theatrical and educational performances is recognised upon the provision of the service to audiences at either a point in time or over time, when the performance obligation is satisfied.

Programme and merchandising revenue

Revenue from the sale of programs and merchandise is recognised upon the delivery of goods to customers.

Grant income

Grant income arising from an agreement which contains enforceable and sufficiently specific performance obligations is recognised when control of each performance obligations is satisfied.

Within grant agreements there may be some performance obligations where control transfers at a point in time and others which have continuous transfer of control over the life of the contract. Where control is transferred over time, generally the revenue is recognition based on either cost or time incurred which best reflects the transfer of control.

Where government grants are not subject to sufficiently specific performance obligations they are recognised when the funding is received.

Sponsorship

Sponsorships may have limited performance obligations and are generally accounted for in the same year as received. Certain sponsorships may have restriction clauses, and where these are sufficiently specific the amount is deferred.

Donations

Donations generally do not have sufficiently specific performance obligations and are brought to account when received.

In-kind Contributions

In-kind goods or services provided to the Company are brought to account only when their fair value is reliably measurable.

No amounts are included in the financial report for services donated by volunteers.

Investment and interest income

Investment income comprises interest, dividends and investment trust distributions. Interest income is recognised as it accrues, using the effective interest method. Dividends and investment trust distributions are recognised when the right to receive a dividend or distribution has been established.

(B) CONTRACT LIABILITIES

Productions in Progress

Where the Company has theatrical productions in progress, the practice is for the running costs for the tour of each production to be accumulated and reduced by box office income until completion, at which time the result is determined and the Company’s share brought to account. All costs with respect to uncompleted seasons are carried forward at balance date on the basis that it is reasonably expected that future revenue sufficient to absorb the costs carried forward will be derived. Where this is not the case such costs are written off in the period in which they are incurred.

No amounts have been carried forward at year end.

Performance obligation liabilities

Service contract liabilities generally represent the unspent grants or other fees received on the condition that specified services are delivered or conditions are fulfilled. The services are usually provided, or the conditions usually fulfilled within 12 months of receipt of the grant / fees.

Notes to the financial statements for the year ended 31 December 2021

Where the amount received is in respect of services to be provided over a period that exceeds 12 months after the reporting date or the conditions will only be satisfied more than 12 months after the reporting date, the liability is presented as non-current.

(C) PROPERTY, PLANT AND EQUIPMENT

Each class of property, plant and equipment is carried at cost less, where applicable, accumulated depreciation and impairment losses.

PLANT AND EQUIPMENT

Plant and equipment is measured on the cost basis less depreciation and impairment losses.

The carrying amount of plant and equipment is reviewed annually by Directors to ensure it is not in excess of the recoverable amount from these assets. The recoverable amount of property, plant and equipment is the higher of fair value less costs of disposal and value in use. Depreciated replacement cost is used to determine value in use where the assets are not held principally for cash generating purpose and would be replaced if the Company was deprived of it. Depreciated replacement cost is the current replacement cost of an item of plant and equipment less, where applicable, accumulated depreciation to date, calculated on the basis of such cost.

DEPRECIATION

The depreciable amount of all fixed assets is depreciated on a straight-line basis over the asset's useful life to the entity commencing from the time the asset is held ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

The depreciation rates used for each class of depreciable assets are:

Production and theatre equipment	33.3%
Leasehold improvements	33.3%
Office furniture and equipment	33.3%
Motor vehicles	20%

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at each Statement of Financial Position date. Asset classes carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount. Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are included in the Statement of Profit or Loss and Other Comprehensive Income.

Notes to the financial statements for the year ended 31 December 2021

(D) LEASES

At inception of a contract, the Company assesses whether a lease exists – i.e. does the contract convey the right to control the use of an identified asset for a period of time in exchange for consideration.

This involves an assessment of whether:

- The contract involves the use of an identified asset – this may be explicitly or implicitly identified within the agreement. If the supplier has a substantive substitution right, then there is no identified asset.
- The Company has the right to obtain substantially all of the economic benefits from the use of the asset throughout the period of use.
- The Company has the right to direct the use of the asset i.e. decision-making rights in relation to changing how and for what purpose the asset is used.

At the lease commencement, the company recognises a right-of-use asset and associated lease liability for the lease term. The lease term includes extension periods where the Company believes it is reasonably certain that the option will be exercised.

The right-of-use asset is measured using the cost model where cost on initial recognition comprises of the lease liability, initial direct costs, prepaid lease payments, estimated cost of removal and restoration less any lease incentives.

The right-of-use asset is depreciated over the lease term on a straight-line basis and assessed for impairment in accordance with the impairment of assets accounting policy. The right-of-use asset is assessed for impairment indicators at each reporting date.

The lease liability is initially measured at the present value of the remaining lease payments at the commencement of the lease. The discount rate is the rate implicit in the lease, however where this cannot be readily determined then the Company's incremental borrowing rate is used.

Subsequent to initial recognition, the lease liability is measured at amortised cost using the effective interest rate method. The lease liability is remeasured whether there is a lease modification, change in estimate of the lease term or index upon which the lease payments are based (e.g. CPI) or a change in the Company's assessment of lease term.

Where the lease liability is remeasured, the right-of-use asset is adjusted to reflect the remeasurement or is recorded in profit or loss if the carrying amount of the right-of-use asset has been reduced to zero.

The Company has elected to apply the exceptions to lease accounting for leases of low-value assets. For these leases, the company recognises the payments associated with these leases as an expense on a straight-line basis over the lease term.

(E) FINANCIAL INSTRUMENTS

Recognition, initial measurement and derecognition

Financial assets and financial liabilities are recognised when the Company becomes a party to the contractual provisions of the financial instrument, and are measured initially at fair value adjusted by transactions costs, except for those carried at fair value through profit or loss, which are measured initially at fair value. Subsequent measurement of financial assets and financial liabilities are described below.

Financial assets are derecognised when the contractual rights to the cash flows from the financial asset expire, or when the financial asset and all substantial risks and rewards are transferred. A financial liability is derecognised when it is extinguished, discharged, cancelled or expires.

Notes to the financial statements for the year ended 31 December 2021

Classification and subsequent measurement of financial assets

Except for those trade receivables that do not contain a significant financing component and are measured at the transaction price, all financial assets are initially measured at fair value adjusted for transaction costs (where applicable).

- 1. financial assets at fair value through profit or loss;
- 2. amortised cost; and
- 3. financial assets at fair value through other comprehensive income.

The classification depends on the purpose for which the investments were acquired. Management determines the classification of its investments at initial recognition and re-evaluates this designation at every reporting date.

Financial assets and liabilities are initially measured at fair value plus transaction costs unless they are carried at fair value through profit or loss in which case the transaction costs are recognised in the income statement.

Purchases and sales of investments are recognised on trade-date, the date on which the Company commits to purchase or sell the asset. Financial assets are derecognised when the rights to receive cash flows from the financial assets have expired or have been transferred and the Company has transferred substantially all the risks and rewards of ownership.

The fair value of financial instruments traded in active markets is based on quoted market prices at the balance date. The quoted market price used is the current bid price.

The categories of financial assets are:

Financial assets at fair value through profit or loss

A financial asset is classified in this category if acquired principally for the purpose of selling in the short term or if so designated by management. Assets in this category are classified as current assets if they are either held for trading or are expected to be realised within 12 months of the Statement of Financial Position date. After initial recognition they are measured at their fair values. Gains or losses on re-measurement are recognised in the income statement.

Financial assets at amortised cost

Financial assets are measured at amortised cost if the assets meet the following conditions (and are not designated as FVPL or FVOCI): they are held within a business model whose objective is to hold the financial assets and collect its contractual cash flows, the contractual terms of the financial assets give rise to cash flows that are solely payments of principal and interest on the principal amount outstanding. After initial recognition, these are measured at amortised cost using the effective interest method. Discounting is omitted where the effect of discounting is immaterial. The Company's cash and cash equivalents, trade and most other receivables fall into this category of financial instruments as well as long-term deposit that were previously classified as held-to-maturity under AASB 139.

Financial assets classified as fair value through other comprehensive income (FVOCI)

Investments in equity instruments that are not held for trading are eligible for an irrevocable election at inception to be measured at FVOCI. Under FVOCI, subsequent movements in fair value are recognised in other comprehensive income and are never reclassified to profit or loss. Dividend from these investments continue to be recorded as other income within the profit or loss unless the dividend clearly represents return of capital. This category was previously classified as 'available-for-sale'.

The fair value of investments that are actively traded in organised financial markets is determined by reference to quoted market bid prices at the close of business on the reporting date.

Notes to the financial statements for the year ended 31 December 2021

(F) IMPAIRMENT OF ASSETS

At each balance date the Company assesses whether there is any objective evidence that a financial asset or group of financial assets is impaired. Any impairment losses are recognised in the income statement.

The Company considers a broader range of information when assessing credit risk and measuring expected credit losses, including past events, current conditions, reasonable and supportable forecasts that affect the expected collectability of the future cash flows of the instrument.

In applying this forward-looking approach, a distinction is made between:

- financial instruments that have not deteriorated significantly in credit quality since initial recognition or that have low credit risk ('Stage 1'); and
- financial instruments that have deteriorated significantly in credit quality since initial recognition and whose credit risk is not low ('Stage 2').

'Stage 3' would cover financial assets that have objective evidence of impairment at the reporting date. '12-month expected credit losses' are recognised for the first category while 'lifetime expected credit losses' are recognised for the second category. Measurement of the expected credit losses is determined by a probability-weighted estimate of credit losses over the expected life of the financial instrument.

Where the future economic benefits of the asset are not primarily dependent upon on the asset's ability to generate net cash inflows and when the entity would, if deprived of the asset, replace its remaining future economic benefits, value in use is determined as the depreciated replacement cost of an asset. Where it is not possible to estimate the recoverable amount of an assets class, the entity estimates the recoverable amount of the cash-generating unit to which the class of assets belong.

(G) EMPLOYEE BENEFITS

ANNUAL LEAVE

Provision is made for the Company's liability for employee benefits arising from services rendered by employees to balance date. Employee benefits expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled plus related on-costs.

LONG SERVICE LEAVE

Other employee benefits payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those benefits. Expected future payments are discounted using national government bond rates at Statement of Financial Position date with terms to maturity and currency that match, as closely as possible, the estimated future cash outflows.

(H) CASH AND CASH EQUIVALENTS

Cash and cash equivalents include cash on hand, deposits held at call with financial institutions, other short-term, highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of change in value.

(I) GOODS AND SERVICES TAX (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of expense. Receivables and payables in the Statement of Financial Position are shown inclusive of GST.

Notes to the financial statements for the year ended 31 December 2021

(J) INCOME TAX

No provision for income tax has been raised as the Company is exempt from income tax under Division 50 of the Income Tax Assessment Act 1997.

(K) TRADE AND OTHER RECEIVABLES

Trade and other receivables are recognised at original invoice amounts less an allowance for uncollectible amounts and have repayment terms of 30 days. Collectability of trade receivables is assessed on an ongoing basis. Debts which are known to be uncollectible are written off. The Company makes use of a simplified approach in accounting for trade and other receivables as well as contract assets and records the loss allowance at the amount equal to the expected lifetime credit losses. In using this practical expedient, the Company uses its historical experience, external indicators and forward-looking information to calculate the expected credit losses using a provision matrix.

(L) TRADE AND OTHER PAYABLES

The Company’s financial liabilities include trade and other payables that represent liabilities for goods and services provided to the Company prior to the year-end and which are unpaid. These amounts are unsecured and have 30-day payment terms. Financial liabilities are initially measured at fair value.

(M) PROVISIONS

Provisions are recognised when the Company has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions recognised represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

(N) RESERVES

Reserves comprise the Financial Assets at Fair Value through Other Comprehensive Income Reserve (“FVOCI”) reserve and the Infinite Space Reserve.

In accordance with the Tripartite Funding agreement with Create NSW and the Australia Council for the Arts, the Company has agreed to use its best endeavours to obtain and maintain a minimum level of unrestricted Reserves which is that the Company’s net assets are at least 20% of the Company’s total annual expenditure. The unrestricted reserves includes accumulated funds and the Infinite Space Reserve.

Infinite Space Reserve

The Infinite Space Reserve includes funds raised to assist the Company establish new permanent headquarters at Pier 2/3 as part of the Walsh Bay Arts Precinct, and to provide for the Company’s long term financial sustainability. The Infinite Space Reserve monies are invested within the Company’s investment portfolio which includes managed funds and short-term deposits (see Note 3 and Note 6).

(O) COMPARATIVE FIGURES

Where required by Accounting Standards comparative figures have been adjusted to conform to changes in presentation for the current financial year.

Notes to the financial statements for the year ended 31 December 2021

(P) CRITICAL ACCOUNTING ESTIMATES AND JUDGMENTS

The Directors evaluate estimates and judgments incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the Company.

General

Estimates and assumptions are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Significant estimates and judgements relating to revenue

For many of the grant agreements received, the determination of whether the contract includes sufficiently specific performance obligations was a significant judgement involving discussions with several parties at the Company, review of the proposal documents prepared during the grant application phase and consideration of the terms and conditions.

Judgement is applied to determine whether the fair value of In-kind goods or services can be determined and is reliably measurable.

Impairment

The Company assesses impairment at the end of each reporting period by evaluation of conditions and events specific to the Company that may be indicative of impairment triggers. Recoverable amounts of relevant assets are reassessed using value-in-use calculations which incorporate various key assumptions.

Long service leave

The liability for long service leave is recognised and measured at the present value of the estimated cash flows to be made in respect of all employees at the reporting date. In determining the present value of the liability, estimates of attrition rates and pay increases through promotion and inflation have been taken into account.

Notes to the financial statements for the year ended 31 December 2021

2 REVENUE FROM CONTINUING OPERATIONS

	Note	2021 \$'000	2020 \$'000
Revenue from the provision of services – subject to specific performance obligations			
Government funding	(a)	2,284	1,825
Rent subsidy - Arts NSW	(a)	117	117
Performance revenue		838	428
Programs & merchandising revenue		17	3
		3,256	2,373
Other operating revenue recognised under AASB 1058 Income of Not-for-profit Entities			
Fundraising and sponsorships		6,339	2,001
Government funding (including JobKeeper and other amounts)	(a)	1,653	1,254
Total revenue from continuing operations		11,248	5,628

(a) Grant income includes the following sources of government revenue:

Commonwealth government			
Government COVID-19 stimulus funding		206	967
Australia Council for the Arts – Tripartite funding		722	719
Australia Council for the Arts – Playing Australia		435	-
Department of Education		320	320
Total Commonwealth government		1,683	2,006
NSW government			
Government COVID-19 stimulus funding		535	287
Create NSW – Tripartite funding		957	786
Create NSW – Restart funding		750	-
Create NSW – other subsidy		117	117
The estimated Sydney Opera House resident company subsidy (not previously brought to account)		12	-
Total NSW government funding		2,371	1,190
Total government funding		4,054	3,196

3 CASH AND CASH EQUIVALENTS

Cash on hand and at bank	2,958	1,386
Short term deposits	6,814	2,383
	9,772	3,769
Other financial assets		
Term Deposits – with terms expiring greater than 90 days at year end	-	1,225
	-	1,225

Notes to the financial statements for the year ended 31 December 2021

4 RECEIVABLES AND OTHER ASSETS

Receivables	547	408
Allowance for expected credit losses	-	-
	547	408
Prepayments	35	27
	582	435

5 PROPERTY, PLANT AND EQUIPMENT

Details of the Company's property, plant and equipment and their carrying amount are as follows:

	Production equipment \$'000	Office Furniture & equipment \$'000	Leasehold improvements \$'000	Motor vehicles \$'000	Total \$'000
Gross carrying amount					
Balance 1 January 2021	162	241	31	27	461
Additions	-	223	6	-	229
Disposals	-	-	-	-	-
Balance 31 December 2021	162	464	37	27	690
Depreciation and impairment					
Balance 1 January 2021	145	193	31	27	396
Disposals	-	-	-	-	-
Depreciation	17	31	2	-	50
Balance 31 December 2021	162	224	33	27	446
Carrying amount 31 December 2020	17	48	-	-	65
Carrying amount 31 December 2021	-	240	4	-	244

6 FINANCIAL ASSETS

	Note	2021 \$'000	2020 \$'000
Investments held at fair value:			
Maple-Brown Abbott Diversified Investment Trust	(a)	2,027	1,797
Bank deposits – security deposits	(b)	119	118
		2,146	1,915

(a) The Trust holds a diverse range of investments including Australian and international market equities and alternative assets. The holding is exposed to market risk.

(b) Bank deposits includes \$119k of amounts held against financial guarantees, refer to Note 12.

Notes to the financial statements for the year ended 31 December 2021

7 TRADE AND OTHER PAYABLES

	2021 \$'000	2020 \$'000
Trade creditors	131	245
Other creditors and accrued expenses	25	33
	156	278

8 PERFORMANCE OBLIGATION LIABILITIES

Deferred performance and subscriptions revenue	515	310
Deferred grant revenue		
Department of Education - Commonwealth	320	320
Australia Council for the Arts – Playing Australia	664	434
Arts NSW – Touring Grant	148	148
NSW Government subsidy	9	29
Total deferred grant revenue	1,141	931
Deferred sponsorship revenue	469	280
	2,125	1,521

9 PROVISIONS

Current:		
Annual leave	139	141
Long service leave	96	89
	235	230
Non-current:		
Long service leave	11	5
	246	235

Notes to the financial statements for the year ended 31 December 2021

10 COMMITMENTS

(a) Leases

The leases for the Company's premises at The Rocks have expired and the lease arrangements continued on a month-by-month basis.

The Company has entered into lease agreements with The Minister for the Arts for and on behalf of the Crown in Right of the State of New South Wales (Department of Planning and Environment) regarding the future leasing by the Company of premises at Pier 2/3, Walsh Bay Arts Precinct. As indicated in Note 15, the completion date and entering into a final sub-lease occurred on 17 January 2022. Lease accounting entries will be included from commencement of the lease in the 2022 financial statements.

(b) Capital commitments

Nil.

11 RELATED PARTY TRANSACTIONS

Transactions between related parties are on normal commercial terms and conditions no more favourable than those available to other persons unless otherwise stated.

During the year donations were received from certain Directors and Director-related parties and these are named amongst those private donors listed in the 2021 Annual Report.

Key Management Personnel (KMP) has been taken to comprise the directors and members of the executive management responsible for day to day financial and operational management of the Company.

Non-executive Directors act in an honorary capacity and receive no remuneration for their services.

The aggregate compensation of Key Management Personnel during the year comprising amounts paid or payable or provided for was as follows:

	2021 \$'000	2020 \$'000
Total Key Management Personnel remuneration	391	324

Shares held by Directors

All Directors are members of the Company and are issued ordinary share capital of the Company. The Directors hold the majority of shares issued by the Company.

The Constitution of the Company prohibits the distribution of income and property by way of dividend or bonus. The Constitution also prohibits the return of capital or of any other distribution to members on winding up. Hence the shares are deemed to have no financial value.

12 CONTINGENT LIABILITIES

Contingent liabilities for Bank Guarantees are as follows:

Bank guarantee – lease premises	87	87
Bank guarantee – auto-pay facility	32	31
	119	118

Notes to the financial statements for the year ended 31 December 2021

13 CONTINGENT ASSETS

Nil.

14 ISSUED CAPITAL

The Company is limited by shares, established as not-for-profit entity, incorporated under the Corporations Act 2001 and is registered with the Australian Charities and Not-for-profits Commission Act 2012.

The Constitution of the Company prohibits the distribution of income and property by way of dividend or bonus. The Constitution also prohibits the return of capital or of any other distribution to members on winding up. Hence, the issued shares are deemed to have no financial value.

15 EVENTS AFTER THE REPORTING PERIOD

On 17 January 2022, the lease commenced for Company's new home and headquarters at Pier 2/3. Under the lease which is for a period of 25 years, with an option to renew for a further 25 years, the payments over the first ten years are expected to be \$2.45m including annual rent and tenant contribution amounts. The Right of Use Asset and Lease liabilities will be brought to account in 2022.

16 CASH FLOW INFORMATION

Reconciliation of cash flow from operations with surplus:

	2021	2020
	\$'000	\$'000
Operating surplus	4,729	507
Non-cash flows in operating surplus:		
Depreciation	50	58
Distribution income reinvested	-	-
Changes in assets and liabilities:		
Decrease in trade and other receivables	(147)	249
Increase/(Decrease) in trade payables	(122)	112
Decrease in deferred revenue	603	(96)
(Decrease)/Increase in provisions	12	(5)
Net cash provided by operating activities	5,125	825

Notes to the financial statements for the year ended 31 December 2021

17 CHARITABLE FUNDRAISING AND DONATIONS DISCLOSURES

The Company undertakes fundraising appeals throughout the year; it holds an authority to fundraise under the Charitable Fundraising Act 1991 (NSW).

Additional information and declarations to be furnished under this Act are as follows:

(a) Details of aggregate fundraising income and expense from fundraising appeals

	2021	2020
	\$'000	\$'000
Donations:		
The Infinite Space Campaign	3,513	26
Supporting Cast	576	780
Sharing Shakespeare	211	155
John Bell Scholarship	161	184
Bequests	1,071	20
Subtotal - donations	5,532	1,165
Other fundraising income:		
Artistic Directors' Circle	108	50
Sponsorships (includes deferred income)	271	613
Events	46	14
Trusts & Foundations (includes deferred income)	570	369
Gross income raised by appeals	6,527	2,211
Less direct costs of fundraising appeals	(82)	(56)
Net surplus from fundraising appeals	6,445	2,155

(b) Application of funds

Funds raised through the Infinite Space Campaign and bequests are designated for securing the future of the Company. Funds raised through the John Bell Scholarship are designated for the administration of this program and for the provision of scholarships to talented regional students.

All other funds raised support the current theatrical productions and educational work of the Company.

(c) Forms of appeal

Appeals during the year included general appeals for sponsorship and donations.

Bequests are not fundraising under the Charitable Fundraising Act 1991 (NSW) and are only disclosed in this note for clarity in understanding the donations income in total.

Gross income from fundraising may include amounts from members which are not fundraising appeals under the Charitable Fundraising Act 1991 (NSW).

(d) Traders

The Company employs staff to manage and coordinate its fundraising activities and does not use commercial fundraising traders in any capacity.

Responsible Entities’ Declaration

The Responsible Entities of The Bell Shakespeare Company Limited declare that:

- 1) The financial statements and notes of the Company are in accordance with the Australian Charities and Not-for-profits Commission Act 2012 including:
 - a. giving a true and fair view of its financial position as at 31 December 2021 and of its performance for the financial year ended on that date;
 - b. complying with Australian Accounting Standards – Reduced Disclosure Requirements and the Australian Charities and Not-for-profits Commission Regulation 2013; and
- 2) there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

Signed in accordance with the resolution of the Board of The Bell Shakespeare Company Limited.



Philip Crutchfield QC
Chairperson

Sydney, 20 April 2022

Declaration in accordance with the Charitable Fundraising Regulation 2021 (NSW)

I, Philip Crutchfield QC, Chairman of The Bell Shakespeare Company Limited (the “Company”), declare that in my opinion:

- a) The Company is able to pay all of its debts as and when the debts become due and payable;
- b) The 31 December 2021 financial statements of the Company satisfy the requirements of the Charitable Fundraising Act 1991 and the Charitable Fundraising Regulation 2021;
- c) The contents of the 31 December 2021 financial statement of the Company are true and fair; and
- d) The Company has appropriate and effective internal controls.

Signed



Philip Crutchfield QC
Chairperson
Sydney, 20 April 2022



Level 17, 383 Kent Street
Sydney NSW 2000

Correspondence to:
Locked Bag Q800
QVB Post Office
Sydney NSW 1230

T +61 2 8297 2400
F +61 2 9299 4445
E info.nsw@au.gt.com
W www.grantthornton.com.au

Independent Auditor’s Report

To the Members of The Bell Shakespeare Company Limited

Report on the audit of the financial report

Opinion

We have audited the financial report of The Bell Shakespeare Company Limited (the “Registered Entity”), which comprises the statement of financial position as at 31 December 2021, the statement of profit or loss and other comprehensive income, statement of changes in funds and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and the Responsible Entities’ declaration.

In our opinion, the accompanying financial report of The Bell Shakespeare Company Limited is in accordance with the requirements of Division 60 of the Australian Charities and Not-for-profits Commission Act 2012, including:

- 1. Giving a true and fair view of the Registered Entity’s financial position as at 31 December 2021 and of its financial performance for the year then ended; and
- 2. Complying with Australian Accounting Standards – Reduced Disclosure Requirements and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

Basis for opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor’s Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Registered Entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board’s APES 110 *Code of Ethics for Professional Accountants (Including Independence Standards)* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.



Information Other than the Financial Report and Auditor’s Report Thereon

Those charged with governance are responsible for the other information. The other information comprises the Declaration in accordance with the Charitable Fundraising Regulation 2021 (NSW), but does not include the financial report and our auditor’s report thereon.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of the Responsible Entities for the financial report

The Responsible Entities of the Registered Entity are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards, the Australian Charities and Not-for-profits Commission Act 2012, the Charitable Fundraising Act 1991 (NSW), the Charitable Fundraising Regulation 2021 (NSW), and for such internal control as the Responsible Entities determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Responsible Entities are responsible for assessing the Registered Entity’s ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Responsible Entities either intend to liquidate the Registered Entity or to cease operations, or have no realistic alternative but to do so.

The Responsible Entities are responsible for overseeing the Registered Entity’s financial reporting process.

Auditor’s responsibilities for the audit of the financial report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor’s report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Registered Entity’s internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Responsible Entities.

- Conclude on the appropriateness of the Responsible Entities' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Registered Entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Registered Entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Grant Thornton

Grant Thornton Audit Pty Ltd
Chartered Accountants

James Winter

James Winter
Partner – Audit & Assurance




Sydney, 20 April 2022

BELL SHAKESPEARE'S

Level 1, 33 Playfair Street
The Rocks NSW 2000 Australia

PO Box 10
Millers Point NSW 2000 Australia

T +61 2 8298 9000
E mail@bellshakespeare.com.au

 BellShakespeareCo
 bellshakespeare
 @Bellshakespeare

BELLSHAKESPEARE.COM.AU



Australian Government
Department of Communications and the Arts