

# ANNUAL REPORT 2014



**SHAKESPEARE  
TTEB**







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## 2014 PHOTOGRAPHY CREDITS

Co-Artistic Directors: Pierre Tousaintte  
*The Winter's Tale*: Michelle Mossop  
*Henry V*: Michelle Mossop  
*Tartuffe*: Lisa Tomasetti  
*The Dream*: Lisa Tomasetti  
*Macbeth*: Lisa Tomasetti



# ARTISTIC REPORT

Our mainstage season began in Sydney in March with John Bell's production of *The Winter's Tale* at Sydney Opera House; a whimsical interpretation of a rarely seen work that is often considered Shakespeare's 'difficult' play. With Helen Thomson and Myles Pollard in the roles of Hermione and Leontes, this production played to strong and receptive houses.

*"Beautiful! That's all I really need to say about this original interpretation of The Winter's Tale"*

**Canberra Critics' Circle**

Damien Ryan returned to Bell Shakespeare with *Henry V*, our second production for the year, which was a cleverly inventive ensemble piece reaching audiences in seven States and Territories during its six month tour. Touching down in 32 performing arts centres across the country, this piece connected strongly with audiences and went on to be acknowledged with several Sydney Theatre and Green Room Awards.

*"It's epic stuff and Ryan's flawless production handles it beautifully."* **Daily Telegraph**

Fitting with our remit of reimagining the classics, we presented Molière's comedy *Tartuffe* at Sydney Opera House in July. Translated and adapted by Justin Fleming and directed by Peter Evans this was the first time Bell Shakespeare had presented the play.

*"The cheerful success of Justin Fleming's version in a lively production by Peter Evans, is a considerable achievement."*

**The Australian**

An adapted version of *A Midsummer Night's Dream* was produced in Melbourne for seasons at the Arts Centre Melbourne, Canberra and Wollongong. Created for a cast of 8, *The Dream* was universally well received for its simplicity, clarity and vision.

*"There's a lovely, playful vibe to Peter Evans' condensed production of The Dream... it generates the sort of sublime comic acting, unusual in Shakespearean performance, where you get a sense of comedy as a protean force, wrestled into being before your eyes."* **The Age**

Once again our Players company of eight actors demonstrated their capacity to wow students both in school and at the

theatre with our flagship in-schools performance programme Actors At Work, playing to 80,000 students all over Australia, and our in-theatre production of *Macbeth*, playing seasons at Sydney Opera House and Arts Centre Melbourne to 17,000 students.

We were delighted to collaborate with the Australian Chamber Orchestra in the presentation of a re-worked version of *Intimate Letters*, previously presented as a pop up performance at Pier 2/3 in 2012.

Work produced through the Mind's Eye research and development arm of Bell Shakespeare continued to be explored with Jane Bodie's *Savage*, responding to themes within *The Tempest*, receiving a reading at the National Play Festival, and *#TrueRomansAll* being staged in the streets of Melbourne by Pop Up Playground.

An additional highlight in 2014 was the creation of *Shakespeare Unbound*, a collection of 12 specially filmed scenes from Shakespeare's most famous and studied plays. Providing a pathway into Shakespeare's works for students and teachers, this series was commissioned by the ABC for their online education portal, ABC Splash, and filmed in partnership with production company In The Thicket.

Student workshops, masterclasses, teacher professional development opportunities, a juvenile justice programme, artist development opportunities, primary and high school performance programmes and artist residencies in schools, make up our national Learning programme, which reaches every state and territory and some of the most remote parts of Australia. In addition, 2014 saw us pilot a schools festival in Canberra, bringing together six schools in the ACT region to each perform part of *Macbeth* on a professional stage, guided by arts educators and in collaboration with Canberra Theatre Centre.

Supporting emerging artists and providing pathways for career development remains a priority for the Company and in 2014 our Director-in-Residence Susanna Dowling assisted throughout the year with our mainstage programme and education activity as well as supporting the work emerging from our creative development arm, Mind's Eye.



**John Bell**  
Co-Artistic Director



**Peter Evans**  
Co-Artistic Director



# CHAIRMAN'S REPORT

2014 was one of the most significant years in the history of Bell Shakespeare. In October, John Bell announced that he will be leaving the Company he founded 25 years ago at the end of 2015, handing the leadership to his Co-Artistic Director, Peter Evans. As one of John's many legacies, Bell Shakespeare will continue to make Shakespeare and other classics part of Australia's cultural landscape.

John forged a courageous path when he decided to make the works of Shakespeare and the classics accessible and meaningful to all Australians. This ambitious vision was driven by a passion for Shakespeare and a belief that his works enrich and broaden our lives. 25 years later Bell Shakespeare is a national theatre company that annually stages productions for 68,000 Australians and education and community programmes for 70,000 students.

The outpouring of admiration and respect at the time of the announcement was overwhelming. That will continue through our 25th year as we farewell John and pay tribute to his contribution to theatre and education as an actor, director, Artistic Director and founder of Bell Shakespeare. As I said at the time of the announcement, it is ironic that it is difficult to find the words to convey our love, appreciation and gratitude to John. So, I simply say thank you and promise that Bell Shakespeare will continue to live on with the same ambition and success.

The Board is very appreciative to John and Peter for the seamless transition of leadership of Bell Shakespeare through 2015. The Company is looking forward to working with Peter as it moves into the next stage in its history.

In October 2014 we announced the appointment of Gill Perkins to the role of General Manager. After 18 years in various roles with the Company, Gill understands Bell Shakespeare deeply and the whole Company is delighted to be working with her in her new role.

Our 2014 season opened with John Bell directing the rarely performed *The Winter's Tale* at the Sydney Opera House. It was a critical and box office success. *The Dream* delighted audiences in Canberra, Melbourne and Wollongong and Damien Ryan's thrilling *Henry V* reached even further across 32 centres nationally. *Henry V* won a number of awards – wonderful accolades for a show that had to be staged in 32

different venues. Peter Evans' production of a new translation of Molière's *Tartuffe* by Justin Fleming was a sharply satirical hit with critics and audiences in Sydney.


Our Actors at Work programme continued strongly in 2014 with two teams of four Players taking *Such Sweet Sorrow* and *Hamlet: Out of Joint* to high schools and *Double Trouble* to primary schools across the country. More than 77,000 students across every state saw a Bell Shakespeare performance this year, an experience that for many will be their first taste of theatre.

As ever, we thank the generous support of our corporate partners and donors. Thank you to all. A particular thank you must go to our leading partner BHP Billiton and major partners Foxtel, Australian Unity, Wesfarmers Arts and Visa.

Some new partners joined us in 2014 and we look forward to long relationships with Hungerford Hill, CBRE, Google and Fresh Catering. We're also immensely grateful for the support we receive from a number of trusts and foundations.

Our efforts in engaging support were productive in 2014 with 162 new donors coming on board to maintain the Hearts In A Row, Supporting Cast and education programmes, as well as the Company broadly through the 2014 Bell Shakespeare Gala, Shakespeare's birthday events and end of financial year campaigns. We are incredibly grateful for your contribution.

Finally, a thank you to the staff and Board of Bell Shakespeare, whose commitment to securing the future of Bell Shakespeare for generations to come remains unwavering.

  
**Ilana Atlas**  
 Chairman





## GENERAL MANAGER'S REPORT

2014 was another substantial year for Bell Shakespeare and a time of some change.

Bell Shakespeare's mainstage artistic offering of *The Winter's Tale*, *Henry V*, *Tartuffe*, and *The Dream* was well received by audiences and critics, with a significant number of nominations received from Sydney Theatre Critics and Green Room Awards. Across Australia more than 68,000 people enjoyed a Bell Shakespeare performance at one of 32 venues.

There were challenges at the box office with this more adventurous programme, and the lower than anticipated season package sales resulted in high dependency on our single ticket campaigns to achieve box office targets. Whilst revenue was up relative to 2013, we nonetheless recorded a loss.

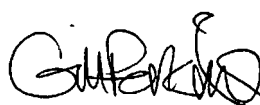
\$1.6 million was generated through philanthropy, resulting in a 5.5% increase on the previous year's income. A significant contributor to this result was a 16% increase in individual donors, as well as seven new trusts and foundations joining the existing 12 organisations that support our education and artistic programmes.

Corporate sponsorship continued to be a challenging environment, however we were delighted to bring on three new partners to complement our suite of supporters; Hungerford Hill as Bell Shakespeare's official wine sponsor;

Fresh Catering for our hospitality; and Google as our digital partner. The Development team also introduced a Corporate Membership programme, which saw CBRE join as the first Corporate Member.

The year closed with founder, John Bell, announcing his intention to step away from Bell Shakespeare at the end of 2015, handing over the reins to Peter Evans, who has been Co-Artistic Director for two years.

In a year of extraordinary output, I would particularly like to thank the small and committed staff, outgoing General Manager Bronwyn Edinger, our many talented artists and arts workers, our corporate partners and private donors and of course, our audiences – in every part of Australia. Special thanks must also go to our Chair, Ilana Atlas, whose generosity and support has been invaluable, and to all our Board members for their unwavering commitment to the Company.



**Gill Perkins**  
General Manager



*The Dream* 2014

# LEARNING

Education has been at the core of our activities since the foundation of Bell Shakespeare in 1990. 25 years on, we have one of the most impactful Learning programmes in the country. The Australian Major Performing Arts Group's (AMPAG) 2014 figures demonstrate that Bell Shakespeare's influence in this sphere is unmatched, with our activities reaching 90% of Federal electorates. Overall, we reached 77,552 students and 256 teachers face-to-face in every state and territory throughout 2014, along with another 51,054 people online.

Through our delivery of interactive workshops and residencies, dedicated performances for students in theatres and schools, training scholarships, professional learning, and online resources, our impact ranges from providing students with their very first opportunity to witness a live performance to empowering teachers with innovative and proven strategies for teaching classic texts.

## IN SCHOOLS

The 2014 Players completed a national Actors At Work tour, delivering 369 performances at 294 venues and reaching a total audience of 45,548 people.

The Players delivered three Actors At Work productions in 2014:

*Double Trouble* for primary school students presented Shakespeare's greatest characters and took students on a journey through some of his best-loved tales.

*Such Sweet Sorrow* for early high school classes investigated the Montague and Capulet feud in an abridged version of *Romeo And Juliet*.

A new production in 2014, *Hamlet: Out of Joint*, for senior high school students, delved into the recesses of Hamlet's mind as his world spirals around him.

95 Masterclasses and Immersive Workshops were delivered by our arts educators throughout 2014, to bring Shakespeare off the page for 2,932 students at 46 schools in locations, including Dungog High School in NSW, Blue Gum School in ACT, and New Town High School in TAS.

We delivered 20 Artist In Residence programmes in 2014, providing students and teachers alike with an exclusive and highly practical creative learning experience tailored specifically to them. The Artist in Residence programme consistently produces exceptional results in participating schools, including improved self-expression and creativity, increased school attendance rates, decreased levels of aggression and increased team working skills.

## IN THEATRES

In addition to our in-school programmes, we feel it is vitally important that all students have the opportunity to experience live theatre and visit some of the country's leading performing arts venues, including Canberra Theatre Centre, Arts Centre Melbourne and Sydney Opera House. Throughout 2014, 22,615 students from 294 schools were able to see one of our mainstage productions.

A fast-paced 90-minute version of *Macbeth* was co-presented with Sydney Opera House and Arts Centre Melbourne from July to August. A total of 19,740 students from 229 schools saw the production and, with support from the Australian Government Department of Education and Training, we were able to provide disadvantaged schools across New South Wales and Victoria with half-price tickets.

Bell Shakespeare's founder and Co-Artistic Director John Bell opened the 2014 season with an enchanting production of *The Winter's Tale*. A total of 461 students from 7 schools saw the production. Of these, 27 regional students were able to visit the Sydney Opera House to see the play.

In August we staged Co-Artistic Director Peter Evan's production of Molière's classic playful comedy *Tartuffe*. A total of 300 students from 9 schools saw this wickedly funny production at the Sydney Opera House, including 29 students from two regional schools.

Our 2014 national touring production was an incredibly exciting new interpretation of *Henry V*, directed by Damien Ryan. Over six months, *Henry V* toured to every state and territory in Australia, delivering 116 performances in 32 venues. A total of 889 students from 25 schools across Canberra and Sydney saw the production.

## IN COMMUNITIES

For the 12th year running, Bell Shakespeare offered students in regional and remote parts of Australia the opportunity to audition for the **Regional Performance Scholarship**. Two winners were chosen out of a competitive field of around 100 students: Daniel Hair from Holy Spirit College, Mackay QLD and Jack Richardson from Ballarat Clarendon College, Ballarat VIC. The Scholarship offered Daniel and Jack the opportunity to travel to Bell Shakespeare HQ in Sydney for a week of workshops, backstage tours, rehearsal observations and live theatre.

As part of our efforts to increase access to creative arts opportunities for young audience members, we piloted the **Bell Shakespeare Schools Festival** in 2014 in partnership with Canberra Theatre Centre. On 4 and 6 of November three schools converged on the Playhouse stage at Canberra Theatre Centre each night to perform their 30 minute sections of *Macbeth* in succession, presenting audiences with the entire play in three vastly different interpretations.

Following a successful pilot of the **Bell Shakespeare Juvenile Justice** programme across 2010-2011, the Bill & Patricia Ritchie Foundation generously pledged their support towards the delivery of the programme for three consecutive years (2013-2015). Using Shakespeare as a vehicle for reflection and recognition, the arts educators focus on plays that address particular relationships and behaviours pertinent to each detainee group. 15 young girls at the Juniperina Juvenile Justice Centre and 17 young men at the Frank Baxter Juvenile Justice Centre participated in the programme, beginning with an Actors At Work performance followed by a series of workshops focused on the same play, culminating with a performance in front of their peers, teachers and family members.



## PROFESSIONAL LEARNING

With the support of the Vincent Fairfax Family Foundation, our 8th **Regional Teacher Scholarship** programme provided a dozen teachers from regional and remote schools with the opportunity to travel to Sydney in March for an intensive weekend of training and mentoring.

13 teachers from metropolitan and regional areas joined us in our Argyle Rehearsal room in March for intensive workshops, during our **Shakespeare Weekender**. The Department of Education subsidised the **National Teacher Forum: Shakespeare in the Primary Classroom** in November, which involved 35 primary teachers from every state and territory.

**Unravelling Macbeth** was held at Arts Centre Melbourne in May for 17 local teachers, exploring approaches on how to break down the text for their students in order to prepare them for their attendance at our schools dedicated production of *Macbeth*.

To finish up the year, we offered our popular **Actor Training** courses at our rehearsal room in Sydney, attended by 16 early career and experienced actors.

## DIGITAL

We are constantly exploring new ways to educate, inspire and engage with students beyond the stage and away from their desks, and were thrilled to launch several new digital initiatives in 2014.

On 23 April 2014, the world celebrated **William Shakespeare's 450th birthday**, and Bell Shakespeare marked the occasion with a new Google Australia partnership that included six days of live and interactive Shakespearean activity.

In another exciting partnership, ABC Splash and Bell Shakespeare created ***Shakespeare Unbound***, a series of premium video resources available for Australian schools and starring some of Bell Shakespeare's most loved and renowned actors. Composed of twelve scenes from six of Shakespeare's most famous plays the videos are paired with commentaries from the director and cast that unpack the meaning of the work in a way that is relevant for students.



*Macbeth* 2014

# CORPORATE PARTNERSHIPS

Despite an ongoing challenge for sponsorship across the arts sector, 2014 was a successful year for corporate partnerships at Bell Shakespeare. We deepened our relationships with existing partners as well as engaging new cash and contra partners aligned with the operational needs of the company in areas such as strategic consulting, communications, print, hotels and catering.

Major Partner **BHP Billiton** continued to support our Learning programme through tours to regional and remote communities across their areas of operation. In 2014, BHP Billiton's support enabled Bell Shakespeare's national education programme to travel to Camden and Muswellbrook in New South Wales; Moranbah, Dysart, Capella, Emerald, Blackwater and Cloncurry in Queensland; Rockingham, Port Hedland, Collie, Newman and Kalgoorlie in Western Australia; Roxby Downs, Maree and Woomera in South Australia; and Timboon in Victoria. Thanks to this support Bell Shakespeare has an unrivalled reach across Australia.

**Foxtel** sponsored Actors at Work performances for schools in Ballarat and Darwin, as well as providing tickets for 30 students to attend the *Macbeth* in-theatre schools show in both Melbourne and Sydney, while **Australian Unity** enjoyed six retirement village performances across New South Wales and Victoria. Through Australian Unity we also engaged with their community partner Big Brothers Big Sisters Victoria, to provide a workshop for their mentors and students around a

performance of *The Dream* at Arts Centre Melbourne.

**Wesfarmers** celebrated its centenary with events in Sydney and Melbourne featuring bespoke performances by Bell Shakespeare (in addition to several of their other arts partners), and continued to support a work experience programme for two Western Australia-based young people around the Perth production of *Henry V*.

2014 saw the launch of our Corporate Membership programme, with **CBRE** becoming our inaugural Corporate Member. The scheme enables member companies access to bespoke corporate hospitality and ticketing opportunities. CBRE are also undertaking a sustainability study in partnership with Bell Shakespeare, to complete a life-cycle assessment of a touring production in order to improve the up and downstream environmental impacts of our national touring programme. This study is not only an Australian first, but also a global first in touring theatre sustainability.

**Hungerford Hill** joined as our new wine partner, reflecting owner James Kirby's long term support of Bell Shakespeare, alongside new Sydney catering partner, **Fresh Catering**. To celebrate Shakespeare's 450th birthday, **Google** aligned with us for digital celebrations that saw videos hosted on its platforms internationally. Media partnerships continued strongly with **Avant Card** and **The Australian**.



Tartuffe 2014



# PHILANTHROPY

2014 was a year of positive growth for philanthropy, with over \$1.6 million received from 640 individuals and 19 trusts and foundations. Our number of donors increased by 16% over the year, compared to the 5.5% increase achieved in 2013, and we were pleased to welcome 162 new individual supporters to the Bell Shakespeare donor family.

## FOUNDATIONS AND TRUSTS

Joining a list of long term funders, support from trusts and foundations increased with seven new supporters, and contributions totalling almost \$600,000 – most of which was directed towards a number of our creative and education initiatives. One new foundation welcomed to the fold was Gandel Philanthropy, who supported a six-week Artist In Residence at Lynall Hall Community School in Victoria, which caters for students who may struggle in the mainstream schooling.

We continue to place increased focus on this area and aim to secure multiyear funding where possible, with trusts and foundations aware of the long-term impact and tangible results that we are able to achieve with their increased investment and ongoing support.

## HEARTS IN A ROW

Support of Hearts In A Row in 2014 gave 591 deserving recipients, from 28 school and community groups, the opportunity to see a Bell Shakespeare mainstage production in Canberra, Melbourne and Sydney. Although income fell slightly below target, almost \$160,000 was contributed towards Hearts In A Row and our wider Learning programme from 66 donors, including eight new contributors.

Hearts In A Row continues to provide incredible opportunities for recipients to visit some of Australia's most iconic cultural spaces to see a live performance – many for the very first time – and imbues them with a sense of community and culture.

## SUPPORTING CAST

Contributing directly towards our essential operating costs, our Supporting Cast donors remain the backbone of Bell Shakespeare, with donations in 2014 reaching over \$600,000 – their highest level in a number of years. This growth links

directly to improved efforts by the team to increase donor stewardship and opportunities for engagement, particularly through improved communications and events that provide the chance for current and prospective donors to be involved in all areas of our work.

In only its second year, our end of financial year appeal was highly successful in attracting new donors, with 52% joining us for the first time to support Actors At Work opportunities for disadvantaged schools and our wider Learning Programme.

## SPECIAL EVENTS

In celebration of **Shakespeare's 450th birthday** on 23rd April, 74 guests were delighted to hear John Bell and Anna Volska present a selection of Shakespeare's sonnets at the Sofitel Melbourne on Collins. On Monday 10 March we delivered our inaugural **Learning Showcase** on the set of *The Winter's Tale* at Sydney Opera House. In addition to a number of invitations to Actors At Work performances, behind the scene events, mainstage performances and script readings, there was also an increased number of private events during the year, including two events generously hosted by donors Charles Littrell and Kimberly Cartwright. As we began to look towards 2015 and our final year with John as our Co-Artistic Director, 2014 closed with two special **In Conversation** evenings in December for supporters in Sydney and Melbourne.

The highlight of the year was the **Bell Shakespeare 2014 Gala**, held on Friday 14 November in the Harbourside Room at the Museum of Contemporary Art, overlooking our Sydney home – Sydney Opera House. 141 guests were entertained by performances inspired by our 2015 season, including some of our 2014 Players delivering an extract from *Hamlet: Undone*; Zahra Newman providing a taste of what to expect from *As You Like It*, and John Bell taking to the stage with his favourite lines from *The Tempest*. Almost \$250,000 was raised from the night, which included an auction of Bell Shakespeare community engagement experiences to be given to those who would usually not have the means to take part.

Our most heartfelt thanks goes to all supporters listed on pages 16–18, whose generous contributions throughout 2014 have made them an integral part of our journey.



*The Dream* 2014



*The Winter's Tale* 2014



# CORPORATE GOVERNANCE

Below is an update on the Board's progress regarding its compliance with the eight Good Practice Governance Principles promulgated by the Australia Council's Major Performing Arts Panel:

## 1. LAY SOLID FOUNDATIONS FOR MANAGEMENT AND OVERSIGHT

During 2014 the Board continued to operate in line with the principles and practices set out in the Company's Corporate Governance Policy. The focus of Board meetings was the regular review and monitoring of progress towards achieving its strategic goals as outlined in the 2013–2017 strategic plan.

The Audit and Risk Committee complemented the strategic role of the Board in dealing with the financial position of the Company, risk management and in making appropriate recommendations to the Board on these matters.

The Nominations and Remuneration Committee continues to make recommendations on any new appointments to the Board, as well as on the remuneration of senior executives and regarding succession planning.

## 2. STRUCTURE THE BOARD TO ADD VALUE

The tenure of Board directors is limited by the Company's constitution to two terms of three years each.

Anne Loveridge was appointed to the board in 2014.

## 3. PROMOTE ETHICAL AND RESPONSIBLE DECISION MAKING

The Bell Shakespeare Company's Governance Framework is informed by the Company's constitution. Section 8 of that document sets out the Board's powers of delegation to committees and management. Each of the Board committees has its own charter. Roles and responsibilities of all personnel are clearly defined and documented within position descriptions, letters of appointment and contracts. Decision-making also takes place within the context of the Company Risk Management Plan.

The Company adheres to all legislative requirements and the Board ensures that all decisions are made in an ethical and responsible manner.

## 4. PROMOTE DIVERSITY

The Board has approved a diversity policy which is reviewed annually, in conjunction with management. As part of this review, management provides a report to the board on the effectiveness of the policy.

## 5. SAFEGUARD INTEGRITY IN FINANCIAL REPORTING

A primary aim of the Board is to grow and maintain the financial reserves underpinning the Company's future activities at a level of at least 20% of annual operating costs. The ratio as at 31 December 2014 was approximately 20% (in 2013 it was 25%; 2012: 40%; 2011: 35%).

The Audit and Risk Committee reviews major financial issues such as the budget, annual audit, risk management and investment policy, as well as overseeing the format and

content of all forms of financial reporting.

## 6. RECOGNISE AND MANAGE RISK

A key component of the 2013–2017 strategic plan is to revise the risk management plan in line with the changes in risk profile. The Audit and Risk Committee is responsible for making recommendations to the Board on risk management.

## 7. ENCOURAGE ENHANCED PERFORMANCE

The Board conducts an annual self-assessment of its performance, as measured against the agreed expectations of a director.

Outside of the Board and committee structure, the Company receives extensive advice and feedback from external reference groups in the areas of artistic vibrancy and the delivery of its learning programme, for example the Artistic Advisory Panel.

## 8. REMUNERATE FAIRLY AND RESPONSIBLY

The chairman, with the approval of the Board, takes responsibility for regular performance and salary reviews for senior management staff, as well as the co-artistic directors. Base salary levels and any increments are determined by reference to experience, skill set, market place considerations and industry comparisons. The Board is kept informed of movements in senior executive salaries.

## 9. RECOGNISE THE LEGITIMATE INTERESTS OF STAKEHOLDERS

Recognising, and responding to, the interests and needs of internal and external stakeholders is a central tenet of the Company's Strategic Plan.

The Company holds an Annual General Meeting of members as required by law.

Sponsors and donors are acknowledged throughout.

# ARTISTIC SELF-ASSESSMENT

Bell Shakespeare's Artistic Advisory Panel (comprising Bell Shakespeare's artistic staff and external representatives from the broader community) meets biannually to appraise Bell Shakespeare's annual programme of work across all areas of the Company's operations. The panel looks at the artistic ambitions of the Company as a whole, and those of each individual production. They also consider the reach and impact of Bell Shakespeare nationally, educationally and within the community.

The panel is comprised as follows:

<b>Jane Caro (Chair)</b>	Corporate audience members and sponsors
<b>John Bell</b>	Co-Artistic Director
<b>Lyndsay Connors</b>	Education, community and regional audiences
<b>Campion Decent</b>	Industry peers and theatre community
<b>Peter Evans</b>	Co-Artistic Director
<b>Fran Kelly</b>	Media and broadcasting
<b>Hugh Mackay</b>	Broader social and cultural influences
<b>David Malouf</b>	Broader arts community

Each panel member is asked to report from their area of experience in relation to the stated goals for the Company as a whole and for each production. These goals are circulated prior to each meeting and then discussed at length. The discussion and feedback from this meeting is minuted and forwarded to the senior management and Board for review which informs future programming decisions.



Macbeth 2014



Tartuffe 2014



Henry V 2014

# THANK YOU TO OUR DONORS

## SUPPORTING CAST

We are extremely grateful for the generous support of our annual Supporting Cast donors, who enable us to direct funds to where they are needed most. This ensures that we are able to remain dedicated to making an impact through our performances, our creative development programme, Mind's Eye, and our unparalleled national education, training and outreach programmes, including our Creative Artists Programme.

### Founding Benefactor

The late Anthony Gilbert AM

### Life Members

Tim Cox AO & Bryony Cox

Martin Dickson AM & Susie Dickson

Virginia Henderson AM

David Pumphrey

### Stage IV \$10,000+

Robert Albert AO & Libby Albert

Atlas D'Aloisio Foundation

Mr John Bell AO OBE & Ms Anna Volska

Susan Burns

Edmund Campion

Louise Christie

Philip Chronican

Mrs Amy Crutchfield

& Mr Philip Crutchfield sc

Martin Dickson AM & Susie Dickson

Daryl & Kate Dixon

Vic & Katie French

Kathryn Greiner AO

Kate Guy

Bill & Alison Hayward

John Hindmarsh AM

& Rosanna Hindmarsh OAM

Greg Hutchinson AM & Lynda Hutchinson

Tom & Elisabeth Karplus

Kennards Hire

Ms Anne Loveridge

Mr Robert Maple-Brown AO

& Mrs Sue Maple-Brown AM

David & Jill Pumphrey

Ms Ruth Ritchie

Sam Sheppard

Mr Neil Sinden & Mrs Rachel Sinden

Andrew Sisson

Mr Alden Toevs & Ms Judi Wolf

Janet Whiting

### Stage III \$5,000+

Peter Arthur

Dr Kimberly Cartwright

& Mr Charles Littrell

Tim Cox AO & Bryony Cox

Richard & Jane Freudenstein

Mark & Danielle Hadassin

Mark Johnson

Dr Sue Kesson

Marcus & Jessica Laithwaite

In Memory of Hilary Larkum

Brian & Helen McFadyen

Bruce Meagher

Kenneth Reed

Ms Julia Ritchie

Charles & Sandy Shuetrim

Diane Sturrock

Dick & Sue Viney

Sally White OAM

Anonymous (2)

### Stage II \$1,000+

Bill & Kate Anderson

Australia-Britain Society,

Southern Highlands Committee

Brett Backhouse

Dr Margaret Barter

Berg Family Foundation

Gail & Duncan Boyle

Dr Catherine Brown-Watt

Sean Buck & Peter Olive

Bill & Sandra Burdett

Jan Burnswoods

John & Alison Cameron

Jane Caro & Ralph Dunning

John Cauchi sc & Catherine Walker PSM

Yola & Steve Center

Rod & Helen Chadwick

Dr Diana Choquette

Robert & Carmel Clark

Danielle Cormack

Kevin Cosgrave

Professor A T Craswell

Joanne & Sue Dalton

Antony de Jong & Belinda Plotkin

M S Diamond

Mr & Mrs J T Dominguez

John & Ros Dowling

Diane & John Dunlop

Dr & Mrs B Dutta

Elizabeth Evatt AC

Diana & Richard Fisher

Professor PJ Fletcher AM

Ms Ryissa Fogarty

Mr Tony Foley & Mrs Sue Foley

Foxtel

David & Jo Frecker

Graham Froebel

Justin & Anne Gardener

Belinda Gibson & Jim Murphy

Jennifer Giles

Louise Gourlay OAM

Peter Graves

Mark & Patricia Grolman

Greg & Beth Hammond

Catherine Parr & Paul Hattaway

The Hon Peter Heerey AM QC

Meredith Hellicar

Jane Hemstritch

Sally Herman

Ms Yael Heynold

Josh Hill

Mr Michael Hobbs

Dr Gary Holmes & Dr Anne Reeckmann

Mr Al W Hurst III

Vincent Jewell

John Colet School

Cam & Caroline Johnston

Mr Peter Kelly & Mrs Elizabeth Kelly

The Hon Justice Francois Kunc

& F Rourke

Megan Latham

Matthew Lawrance

Kate Lazar

Owen Lennie

Ms Leticia Lentini

Valerie Linton

Richard & Elizabeth Longes

Ms Robin Low

Carolyn Lowry OAM & Peter Lowry OAM

Stuart Machin

Hon Mr Ian MacPhee AO

Maple-Brown Abbott

The Alexandra & Lloyd Martin

Family Foundation

Miss Carina Martin

Peter Mason AM & Kate Mason

Justice Jane Mathews AO

Margaret McClay

Ms Ann McLaren

Nick & Caroline Minogue



Alana Mitchell  
 Keith Bayliss & Holly Mitchell  
 Daniel Moses  
 James Murphy  
 Mr Allan J Myers AO QC  
 & Mrs Maria Myers AO  
 In honour of Alden Toevis  
 J Norman  
 Patricia Novikoff  
 Tom & Ruth O'Dea  
 Kathy Olsen & Bruce Flood  
 Helen O'Neil  
 Mr Pieter Oomens  
 & Mrs Elizabeth Oomens  
 Lady Potter AC  
 John B Reid AO & Lynn Rainbow Reid  
 Heather Ridout AO  
 Mr Andrew Roberts  
 Stephen & Robbie Roberts  
 Elisabeth & Doug Scott  
 Seaborn Broughton  
 & Walford Foundation  
 Penelope Seidler AM  
 Tim & Lynne Sherwood  
 Alan & Jenny Talbot  
 Victoria Taylor  
 David & Jenny Templeman  
 Robert & Kyrenia Thomas  
 Mr Michael Thompson  
 Gene Tilbrook  
 John Tuckey  
 Ms Jennifer Wang  
 & Prof. Shih-Chang Wang  
 Mr Alexander White  
 George M Wilkins  
 Helen Williams AO  
 Anonymous (6)

**Stage I \$500+**

Heather Adie  
 Helen Baxter  
 Pamela Berriman  
 Eva & Ivor Bitel  
 Ted Blamey  
 Rachelle Bramley  
 Virginia Brown  
 Beth Brown & Tom Bruce

Geraldine Bull  
 Rick Burrows  
 Andrew Caro  
 George Clark  
 Zoë Cobden-Jewitt & Peter Jewitt  
 Dayn Cooper  
 Ms Patsy Crummer  
 Ian Dunlop  
 Michael & Roslyn Dunn  
 Jean Finnegan  
 Helen Fisher  
 Ms Erin Flaherty & Mr David Maloney AM  
 Richard & Anna Green  
 Elizabeth Hamilton  
 Lesley Harland  
 Steven K Harvey  
 Craig Hassall  
 Linda Herd  
 Ken & Lilian Horler  
 Reverend Bill  
 & Mrs Rosemary Huff-Johnston  
 Mike & Stephanie Hutchinson  
 Jenny Jeffries  
 Mathilde Kearny-Kibble  
 James Kirby  
 Dame Leonie Kramer AC DBE  
 Julie & Michael Landvogt  
 Sarah Lawrence  
 Mr Peter Lazar AM  
 Susan & David Leaver  
 Margaret Lederman  
 Bob Lim & Jennifer Ledger  
 Carol & Rod Mackenzie  
 Elsa Masztak  
 Diane Matthews  
 Dr James McMorro  
 & Ms Lyndsay Connors  
 Mr & Mrs D R Meagher  
 Ms Karen Michael  
 Louise Miller  
 Shirley Morris  
 Elizabeth Muir  
 Dr Robert O'Connor  
 Ruth & Steve Ormerod  
 J & K Preedy  
 Beverley Price

Rodney & Donna Ravenscroft  
 Mary & Michael Regan  
 Greg J Reinhardt  
 Peter Richardson  
 Bob Richardson  
 Trudie Rogers  
 Bridget & Peter Sack  
 Mr & Mrs Max Schultz  
 Zara Selby  
 Dr Agnes Sinclair  
 Professor Dr Michael Smith  
 Helen Swift & Les Neulinger  
 Robin Syme AM & Rosemary Syme  
 Gene Tilbrook  
 Honourable Justice Anthony Whealy  
 Sylvia A Wiggins  
 Evan Williams AM & Janet Williams  
 David & Kristin Williamson  
 Peter Willis & Eleneth Woolley  
 Capt W Graham Wright RAN ret  
 Isobel & George Yuille  
 Anonymous (11)

**We would also like to thank  
 our family of donors who have  
 generously contributed up to \$500 –  
 every gift makes a difference to what  
 we are able to achieve.**

# THANK YOU TO OUR DONORS

## HEARTS IN A ROW

We would like to thank our 2014 Hearts In A Row donors whose generosity enabled us to welcome almost 600 individuals from disadvantaged schools and community groups into the theatre, many for the very first time.

Robert Albert AO & Libby Albert  
 Annamila Pty Ltd  
 Atlas D'Aloisio Foundation  
 Paul Bedbrook  
 Graham Bradley AM & Charlene Bradley  
 Helen Bristow  
 Mr David Caulfield  
 Kevin Cosgrave  
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 Dorren Dempster  
 Jane Diamond  
 EY  
 Ralph & Maria Evans  
 Professor Robyn Ewing  
 Ian Fraser  
 Vic & Katie French  
 Jinnie Chowdry & Ross Gavin  
 Kathryn Greiner AO  
 Pauline Griffin  
 Kate Guy  
 Margaret Harris  
 Dr Jan Hayes

In memory of Armon Hicks Jnr  
 Sofia Capodanno & Hayden Hills  
 Mrs Rosanna Hindmarsh OAM  
 Kaye Johnson  
 Karen Johnston  
 Ilse Katz  
 Dirk & Maria Klein  
 Richard La'Brooy  
 Jennifer Ledger & Bob Lim  
 Ms Catherine Livingstone AO  
 & Mr Michael Satterthwaite  
 Jane Lowder  
 The Alexandra & Lloyd Martin  
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 Peter Mason AM & Kate Mason  
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 Peter Willis & Eleneth Woolley  
 Elizabeth & Percy Wong  
 Roger Woock & Fiona Clyne  
 Peter Woolf  
 Anonymous (4)







# THANK YOU TO OUR PARTNERS

## LEADING PARTNERS



Sustainable Communities

Regional Communities Partner

## MAJOR PARTNERS

National Schools Partner



Official Wellbeing Partner

## SUPPORTING PARTNERS



Perth Season Partner

Canberra Season Partner

## COMPANY PARTNERS

Accommodation Partner



Wine Partner



Legal Partner

Special Event Partner

Official Catering Partner Sydney

Media Partner



Outdoor Media Partner



Printing Partner



Paper Partner

Public Affairs Advisors

Special Event Partner

Digital Partner



Community Partner

## CORPORATE MEMBERS

CBRE

## COMMUNITY PARTNERS

We would like to thank the following trusts and foundations for their support, which enables us to make a genuine impact across the country.

Bill & Patricia Ritchie Foundation	Macquarie Group Foundation
Collier Charitable Fund	Mundango Charitable Trust
E B Myer Charity Fund	Scully Fund
Gandel Philanthropy	Tim Fairfax Family Foundation
Ian Potter Foundation	Vincent Fairfax Family Foundation
James N Kirby Foundation	Weir Anderson Foundation
Limb Family Foundation	

## GOVERNMENT PARTNERS



Bell Shakespeare is supported by the NSW Government through Arts NSW.



Bell Shakespeare is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



The Australian Government is proud to be associated with Bell Shakespeare through the national performing arts touring programme, Playing Australia which gives Australians across the country the opportunity to see some of our best performing arts.



Bell Shakespeare Learning Initiatives 2012 to 2015 is supported by the Australian Government Department of Education.

## INDUSTRY PARTNERS



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F +61 2 9299 4445  
E [info.nsw@au.gt.com](mailto:info.nsw@au.gt.com)  
W [www.grantthornton.com.au](http://www.grantthornton.com.au)

### **Independent Auditor's Report To the Members of The Bell Shakespeare Company Limited**

We have audited the accompanying financial report of The Bell Shakespeare Company Limited (the "Company"), which comprises the statement of financial position as at 31 December 2014, the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information and the responsible entities' declaration of the Company.

#### **Responsible Entities' responsibility for the financial report**

The Responsible Entities of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards - Reduced Disclosure Requirements, the Australian Charities and Not-for-profits Commission Act 2012, and the NSW Charitable Fundraising Act 1991 and the NSW Charitable Fundraising Regulation 2008. The Responsible Entities' responsibility also includes such internal control as the Responsible Entities determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

#### **Auditor's responsibility**

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. Those standards require us to comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error.

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In making those risk assessments, the auditor considers internal control relevant to the Company's preparation of the financial report that gives a true and fair view 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 Company's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Responsible Entities, as well as evaluating the overall presentation of the financial report.

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

### **Independence**

In conducting our audit, we have complied with the independence requirements of the Accounting Professional and Ethical Standards Board and the Australian Charities and Not-for-profits Commission Act 2012.

### **Auditor's opinion**

In our opinion:

- 1) the financial report of The Bell Shakespeare Company Limited is in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:
  - a) giving a true and fair view of the Company's financial position as at 31 December 2014 and of its performance for the 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;
- 2) the financial report agrees to the underlying records of The Bell Shakespeare Company, that have been maintained, in all material aspects, in accordance with the Charitable Fundraising Act 1991 and its Regulations for the year ended 31 December 2014; and
- 3) monies received by The Bell Shakespeare Company, as a result of fundraising appeals conducted during the year ended 31 December 2014, have been accounted for and applied, in all material aspects, in accordance with the Charitable Fundraising Act 1991 and its Regulations.

*Grant Thornton*

GRANT THORNTON AUDIT PTY LTD  
Chartered Accountants

*James Winter*

James Winter  
Partner - Audit & Assurance

Sydney, 24 April 2015

# FINANCIAL PERFORMANCE

	Notes	2014 \$'000s	2013 \$'000s
Revenue	2	9,375	9,201
Employee benefits expense		(5,355)	(5,198)
Depreciation and amortisation expense		(61)	(67)
Production expenses		(877)	(720)
Venue expenses		(1,055)	(1,029)
Touring expenses		(1,041)	(1,639)
Marketing expenses		(892)	(883)
Fundraising expenses		(103)	(138)
Audit, legal & consulting expenses		(26)	(29)
Rent expense		(313)	(324)
Administration expenses and other expenses		(331)	(542)
<b>Surplus/(Deficit) for the year</b>		<b>(679)</b>	<b>(1,368)</b>
<b>Other comprehensive income:</b>			
(Decrease)/increase in fair value of available for sale financial assets		43	138
<b>Other comprehensive income for the year</b>		<b>43</b>	<b>138</b>
<b>Total comprehensive income for the year</b>		<b>(636)</b>	<b>(1,230)</b>

The above Statement of Profit or Loss and Other Comprehensive Income should be read in conjunction with the notes to the financial statements which are available at [bellshakespeare.com.au](http://bellshakespeare.com.au)



# FINANCIAL POSITION

	Note	2014 \$'000s	2013 \$'000s
<b>Assets</b>			
<b>Current Assets</b>			
Cash and cash equivalents	3	1,876	2,614
Trade and other receivables	4	461	601
Other current assets	4	149	127
<b>Total Current Assets</b>		<b>2,486</b>	<b>3,342</b>
<b>Non-Current Assets</b>			
Financial assets	6	1,437	1,343
Property, plant and equipment	5	66	91
Intangible assets		16	–
<b>Total Non-Current assets</b>		<b>1,519</b>	<b>1,434</b>
<b>Total Assets</b>		<b>4,005</b>	<b>4,776</b>
<b>Liabilities</b>			
<b>Current Liabilities</b>			
Trade and other payables	7	1,800	1,969
Provisions	8	188	168
<b>Total Current Liabilities</b>		<b>1,988</b>	<b>2,137</b>
<b>Non-Current Liabilities</b>			
Provisions	8	30	16
<b>Total Non-Current Liabilities</b>		<b>30</b>	<b>16</b>
<b>Total Liabilities</b>		<b>2,018</b>	<b>2,153</b>
<b>Net Assets</b>		<b>1,987</b>	<b>2,623</b>
<b>Funds</b>			
Issued Capital	13	96	96
Reserves		182	139
Accumulated Funds		1,709	2,388
<b>Total Funds</b>		<b>1,987</b>	<b>2,623</b>

The above Statement of Financial Position should be read in conjunction with the notes to the financial statements which are available at [bellshakespeare.com.au](http://bellshakespeare.com.au)



# ATTENDANCE

LOCATION	Mainstage Productions 2014	Learning Programmes 2014	TOTAL 2014	Mainstage Productions 2013	Learning Programmes 2013	TOTAL 2013
<b>Metropolitan</b>						
Adelaide	–	3,063	3,063	–	4,213	4,213
Brisbane	–	654	654	–	1,098	1,098
Melbourne	8,836	8,018	16,854	14,666	7,019	21,088
Perth	2,721	2,931	5,652	4,502	3,427	7,929
Sydney	31,529	34,674	66,203	29,230	34,976	64,207
<b>Total</b>	<b>43,086</b>	<b>52,038</b>	<b>92,426</b>	<b>48,398</b>	<b>50,734</b>	<b>99,132</b>
<b>Other Locations</b>						
ACT	10,326	2,698	13,024	9,856	2,812	9,045
NSW	7,278	9,854	17,111	3,970	10,752	14,722
NT	483	1,223	1,706	487	825	1,312
QLD	1,774	1,693	3,467	2,404	2,339	4,743
SA	–	556	556	1,177	862	2,039
TAS	1,701	2,556	4,257	1,913	2,957	4,870
VIC	3,234	1,961	5,195	624	1,299	1,923
WA	733	1,205	1,938	1,365	1,734	3,099
<b>Subtotal</b>	<b>25,533</b>	<b>19,048</b>	<b>47,254</b>	<b>21,796</b>	<b>23,580</b>	<b>45,376</b>
<b>Total</b>	<b>68,619</b>	<b>71,086</b>	<b>139,680</b>	<b>70,194</b>	<b>74,314</b>	<b>144,508</b>

## Notes:

Other Locations includes Canberra, Hobart and Darwin.

Mainstage Productions includes attendance of school students at matinee performances.

## Other access

The Company continues to expand its activities via remote community residencies and post-performance Q&A sessions on selected school performances, which have been streamed live.

Our pilot programme delivered into two Juvenile Justice centres has proved very effective and we look forward to expanding this programme.

We gratefully acknowledge the grant provided by the Australia Council in relation to extending our website to facilitate access in the regional and remote areas.

This project is ongoing.

# GOVERNMENT SUPPORT

## ANALYSIS OF GRANTS AND SUBSIDIES IN 000's

	Core	Touring	Education	Rent subsidy	Other Projects	TOTAL 2014	TOTAL 2013
Australia Council Tripartite Funding	645					645	634
Australia Council Young and Emerging Artists					–	–	20
Australia Council Professional Development					–	–	43
Arts NSW – Tripartite Funding	617					617	617
Arts NSW Multi Year Funding Agreement				101		101	117
Arts NSW Regional Touring Programme		144				144	144
Arts NSW – Canberra Festival						–	50
Arts NSW Shakespeare and the new storytellers' Residencies			25			25	–
Playing Australia		480				480	447
Dept of Educ (formally DEEWR) Learning Initiatives in 2012 – 2015			320			320	320
Victorian Dept Education Residency			19			19	25
<b>Effective Total Support</b>	<b>1,262</b>	<b>624</b>	<b>364</b>	<b>101</b>	<b>–</b>	<b>2,351</b>	<b>2,417</b>



Henry V 2014

# SUMMARY FINANCIAL INDICATORS & KPIs

	2014 \$'000	2014 %	2013 \$'000	2013 %
<b>Assets</b>				
Net assets	1,987		2,623	
Total assets	4,005		4,776	
<b>Net Assets / Total Expenditure (KPI)</b>		<b>19.8%</b>		<b>24.8%</b>
<b>Income</b>				
Performance	4,340	61.8%	4,212	62.1%
Private sector	2,451	35%	2,228	32.8%
Other income	233	3.3%	344	5.1%
Sub-total: earned income	7,024	74.9%	6,784	73.7%
<b>Private Sector / Earned Income (KPI)</b>		<b>34.9%</b>		<b>32.8%</b>
<b>Government support:</b>				
Core	1,262	13.5%	1,251	13.6%
Touring	624	6.7%	641	7.0%
Education funding	364	3.9%	345	3.7%
Other	101	1.0%	180	2.0%
<b>Sub-total government</b>	<b>2,351</b>	<b>25.1%</b>	<b>2,417</b>	<b>26.3%</b>
<b>Total Income</b>	<b>9,375</b>	<b>100.0%</b>	<b>9,201</b>	<b>100.0%</b>
<b>Surplus</b>				
Earned income	7,024		6,784	
Expense	(10,054)		(10,569)	
Earned loss	(3,030)		(3,785)	
Government support	2,351		2,417	
<b>Net surplus</b>	<b>(679)</b>		<b>(1,368)</b>	
<b>Profitability</b>				
Total income	9,375		9,201	
Total expenditure	(10,054)		(10,569)	
Profit/(Loss)	(679)		(1,368)	
<b>Reserves % of Revenue:</b>	<b>21.2%</b>		<b>28.5%</b>	













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