

SHAKESPEARE  
773B

# 2015 ANNUAL REPORT





Cover image: *As You Like It*  
This page: *The Tempest*



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# WE ARE BELL SHAKESPEARE

Shakespeare's work explores human experience at its limits. It was never just meant to be read. We believe the only way to truly appreciate his work is to see it brought to life through live performance.

We believe Shakespeare and other great works are not stuck in the past, but that they are the key to exploring our present and imagining our future. We value the beauty of Shakespeare's ideas, language and imagery. His work becomes our lens, helping us find modern perspectives on timeless truths.

These plays are not static. They're constantly adapting, 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 25 years, bringing classic theatre to Australia, looking for new ways to educate, collaborate and recreate.

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

We show our respect and acknowledge the Traditional owners of the lands on which we perform throughout the year: the many tribes of this great country. We pay respect to their Ancestors and Elders past, present and future.



As You Like It

## VISION

The Bell Shakespeare vision is to create theatre that allows audiences of all walks of life to see themselves reflected and transformed through the prism of great writing.

## OUR VALUES

We are daring so we value **courage**.

**Enrichment** feeds our minds.

We believe in the **potential** of our people, our company, our customers and ourselves.

We value **imagination** because it's the heartbeat of our creativity.

We have always believed in the quality and **excellence** of our work

## OUR ARTISTIC GOALS

To prove that Shakespeare and the great works are not an end in themselves but a means by which we can explore our most heartfelt concerns and our collective aspirations.

To acknowledge our historical background and embrace our cultural future: to find the point at which our past and future intersect and to hold the gaze of this defining moment.

To value the transcendent beauty and complexity of Shakespeare's ideas, language and imagery: to identify the poetry of our times.

To use Shakespeare as Australians – as a vehicle for self-scrutiny and recognition: to make work that is of us, for us and about us.

To create work that challenges received artistic conventions and tests the elasticity of our practice.

To embody the strongest social values in everything we do.



# ARTISTIC REPORT



2015 was a year of triumph and change. We celebrated 25 years of Bell Shakespeare, honouring the vision John Bell had in 1990 which we continue to hold as our guiding artistic principle to this day; to share Shakespeare's work with Australians in a way that celebrates his great insight into humanity, as well as reflecting the continued relevance and beauty of the words in modern Australia.

Artistically the year was challenging and gratifying. We opened *As You Like It* at the beginning of the year, which I directed, to much audience acclaim. Zahra Newman took on the role of one of Shakespeare's smartest women with zeal, and the ensemble cast rocked and sang their way across the stage every night of the Sydney, Melbourne and Canberra season.

John chose to direct *The Tempest* as his final play whilst Artistic Director at Bell Shakespeare; fitting given this is acknowledged as the final play Shakespeare wrote. The production was also punctuated with a beautiful soundtrack and marvellous performances. The season sold out weeks before it closed and audiences in this Sydney only production embraced John's work with the zeal he deserved.

2015 also saw us take our largest production ever to 28 regional cities throughout Australia. If ever we were going to stage a touring production of *Hamlet*, this dual celebratory year was going to be it. The risk paid off in spades with many cities selling out and Josh McConville's performance as Hamlet recognised by audiences and reviewers alike as a performance for the ages.

Our schools-only production of *Romeo And Juliet*, directed by Associate Director James Evans, also sold out in both Sydney and Melbourne. Directed as a 90-minute version with eight actors, this production is one we are particularly proud of as we hear year in and year out how much our schools value us putting on youth oriented, affordable and accessible productions to complement their in-school study and exploration of the texts.

The Players – two groups of four actors who take our education programmes on the road – achieved a significant year with 999 schools visited and 82,315 teachers and students entertained through our programmes.

We celebrated the year by producing two exhibitions that explored the significance of Shakespeare's work. The first was a retrospective of posters from the last 25 years, on display at the Sydney Opera House Western Broadwalk while *The Tempest* was in season. The other was a significant exhibition which took the vivid imagery of his fictional and historical worlds and the language he created and was interpreted by 14 notable Australian artists, including Euan Macleod, Nicholas Harding and Wendy Sharpe.

The resulting works presented a diverse collection that was toured to Melbourne, Canberra and Sydney. Tamara Dean's *A Midsummer Night's Dreamscape* print, depicted the spellbound lovers as they sleep in the play's woodland setting. *A Woman Is A Dish For The Gods* – an oil painting on linen by Ken Done – represents Cleopatra in the artist's signature bright and vibrant style. Meanwhile, Garry Shead's oil on board *Romeo And Juliet* sensually captures the play's ballroom scene where the star-crossed pair first meets.

We also undertook a co-production with Sydney Symphony Orchestra of *Romeo & Juliet*. John Bell directed excerpts from the play, as world renowned conductor Simone Young wove music from Prokofiev's thrilling ballet score through the performance.

John announced in 2014 that last year would be his final year with the Company, so it was a year of celebrating his legacy, as well as emotional farewells. I have been honoured to work with someone who changed the artistic landscape of Australia in his time as the Founding Artistic Director of Bell Shakespeare, and I take on the role of Artistic Director sombrely – this is an incredibly rewarding Company to steer and I look forward to taking it into the future.

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

**Peter Evans**  
Artistic Director  
April 2016

# CHAIRMAN'S REPORT



2015 was a significant and successful year for Bell Shakespeare. The Company was led by our Co-Artistic Directors, John Bell and Peter Evans and our General Manager, Gill Perkins.

We celebrated 25 years of Bell Shakespeare and said a bittersweet farewell to John Bell, our Founding Artistic Director. We have all been the beneficiaries of John's big, brave, audacious idea – to make Shakespeare relevant and meaningful to all Australians through our Company, Bell Shakespeare. Our 25th anniversary was the opportunity to celebrate everything the Company has become and everything that John has achieved. It was a wonderful moment to see John receive the keys to the City of Sydney in a ceremony hosted by Lord Mayor Clover Moore, just as it was a privilege to be part of our 25th anniversary Gala and witness the appreciation for, and gratitude to, John from Bell Shakespeare family and friends.

Over the years we have challenged ourselves to constantly improve what we offer to our audiences, our students and teachers and our supporters. That includes excelling in theatre production and touring, extending our outreach programmes to further enrich lives, broadening

our education programme to build an interest in both Shakespeare and theatre in young audiences, and widening our appeal towards new audiences with our mainstream shows. That we achieved improvement across all these dimensions in 2015, whilst also posting a modest operating surplus, are great achievements.

It was a wonderful year in terms of ticket and donor revenue and we are very grateful to our audiences and donors alike for their continued loyalty and patronage. Our ongoing success also relies on the long term support of the Australian Federal Government through the Australia Council for the Arts and the Ministry of the Arts, and the NSW State Government through Arts NSW.

We acknowledge the tremendous support and encouragement we receive through these bodies and in particular from the Federal Arts Minister the Honourable Mitch Fifield, the Attorney General and former Minister for the Arts, the Honourable George Brandis and the NSW Minister for the Arts Troy Grant.

We also acknowledge the generous support of all our corporate sponsors, donors and supporters. We rely on your generosity more and more and appreciate that you are so enthusiastic about what we do.

Peter Evans, our Artistic Director, is to be congratulated for another tremendous year in 2015 – on the stage, in education and leading the Company. We thank him for his contribution to the smooth leadership transition and his energy, enthusiasm and commitment for the future. There were too many artistic and Company highlights to mention, but suffice to say that 2015 was a year we will never forget for the celebration, and also the sadness we all feel at not having John Bell walk in the door every day.

We pay tribute to Gill Perkins, our General Manager, whose leadership has contributed significantly to the ongoing sustainability of the Company – in performance and financially. It has been a pleasure working with her. The Board is very proud of the Bell Shakespeare team – every person at Bell Shakespeare contributed to the successes in 2015.

Finally, thank you to all my Board and Committee colleagues. You are generous with your support and committed to Bell Shakespeare. It is a pleasure to work with you.

We are very excited about the future of the Company with Peter as our Artistic Director and look forward to reporting on our plans for the Company's future next year.

A handwritten signature in black ink that reads "Ilana Atlas". The signature is fluid and cursive, with a small dot at the end.

**Ilana Atlas**  
Chairman  
April 2016

# EXECUTIVE REPORT



2015 was an outstanding and pivotal year for Bell Shakespeare. An unforgettable 12 months, our significant national programme of activity was complemented by a range of special events, public talks and artistic collaborations as we celebrated our past, our present and our future. It was incredibly inspiring to see so many people join us for our 25th anniversary year, as we farewelled founder and Co-Artistic Director John Bell, and looked to our future with enthusiasm and confidence.

A notable increase in earned revenue saw more than 71,168 people attend our 2015 season, comprising *As You Like It*, *The Tempest* and *Hamlet*, along with two unique versions of *Romeo And Juliet*. The first, our schools specific production, performed seasons at Sydney Opera House and Arts Centre Melbourne to some 12,871 students. The second, in collaboration with Sydney Symphony Orchestra, brought together the artistic talents of Director John Bell and Conductor Simone Young for four special concerts combining Prokofiev's soaring music and Shakespeare's beautiful language.

Both *As You Like It* and *The Tempest* enjoyed very strong seasons with outstanding casts assembled for each production. Our most challenging national tour to date *Hamlet*, featuring the extraordinary Josh McConville in the lead role, toured to 28 venues across Australia, sometimes into theatres that had never before presented a professional production of this play. Our commitment to regional and remote venues and audiences nationally was roundly rewarded by the endless positive feedback we received from all over Australia.

Bell Shakespeare is an expert at delivering performance in education, and our primary and secondary schools programme saw our Players company present two secondary school works and a newly developed primary programme, *Just Macbeth! (Abridged)*, all three of which were enthusiastically received by students in every state and territory of Australia and to some of the most remote communities and the tiniest of schools. Sincere thanks must go to the Federal Government for its continued support of our education activity, to our many committed donors, and of course to our corporate partners BHP Billiton and Foxtel for their support.

Our free events throughout 2015 included a retrospective of Bell Shakespeare production posters exhibited at Sydney Opera House on the Western Broadwalk; a fitting celebration of our 25 years of work. *The Art of Shakespeare* saw us collaborate with some of Australia's best visual artists to create an exhibition celebrating Shakespeare's enduring legacy in a visual medium. This exhibition toured to Parliament House (Canberra), Sofitel Melbourne on Collins (Melbourne) and Sydney Opera House, (Sydney). I thank our host venues for their support and enthusiasm in helping to present this rich body of work and to the Bell staff who learned a considerable amount about touring art exhibitions!

Bell Shakespeare's permanent premises took a significant step forward in 2015 with the NSW Government's confirmed commitment to the redevelopment of the Walsh Bay precinct and Bell Shakespeare's future home at Pier 2/3. This was extremely exciting and long awaited for news and we spent much of the year planning for our future home and the significant capital campaign that will underpin this eventual move.

2015 also marked a year where the arts were considerably shaken by changes to Government funding which served to galvanise the creative industries in a reiteration of the interconnectedness of our sector. To create art in any medium requires sustained investment to enable experimentation, exploration and sometimes failure. Bell Shakespeare places considerable importance on its support and engagement of independent artists and on artistic collaboration through its creative development arm, Mind's Eye, and stands ready, as always, to share its resources. We are able to leverage our Government investment through private and corporate support and we were happy to enjoy an increase in contributed revenue in 2015, up by 12% on 2014 figures, due in part to a groundswell of support for our reimagined community and education initiatives, along with a successful and celebratory fundraising gala.

On behalf of all the staff at Bell Shakespeare I thank our Board of Directors, chaired by Ilana Atlas, for their guidance, expertise and passion. We are extremely fortunate to have such a committed and generous group steering the best interests of the Company.

I thank my ever inspiring colleagues at Bell Shakespeare who worked so tirelessly across all areas of the organisation to deliver our 2015 programme with grace and passion, sending John off with the appropriate amount of pomp and ceremony. And of course to John – thank you for your original vision, your resilience and your wonderful camaraderie.

It is my pleasure to report an end of year surplus of \$222,000 which we use to strengthen our reserves and ensure the Company's ongoing sustainability as Peter and I plan for our future with the full support of the Board to guide us.



Gill Perkins  
General Manager  
April 2016



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**184** NUMBER OF **MAINSTAGE PERFORMANCES**

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**DONOR  
EVENTS  
HOSTED:**

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**7**

**22,507**

NUMBER OF TIMES THE WORD

***“THOU”***

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**WAS SAID ON STAGE**

**25%**

INCREASE IN  
**SOCIAL  
MEDIA  
FOLLOWERS**

**SCHOOLS VISITED:**

**999**

**PEOPLE ATTENDED A  
MAINSTAGE PRODUCTION:**

**71,168**

# 2015 IN NUMBERS

**3,4000**  
**FLOWERS**  
INDIVIDUALLY AFFIXED TO  
**88** METRES OF ROPE  
FOR AS YOU LIKE IT

**82,315**

**STUDENTS AND TEACHERS  
REACHED ACROSS AUSTRALIA  
THROUGH OUR EDUCATION PROGRAMME**

**112** ARTISTS  
CREATIVES  
STAGE CREW  
**180**  
**NEW**  
INDIVIDUAL  
**DONORS**  
EMPLOYED IN 2015 ON OUR IN-THEATRE SHOWS

# JOHN BELL'S FINAL BOW

In 1990, with nothing more than a passion for Shakespeare, a vision of how it should be performed for Australians, and the generous support of the late Anthony Gilbert AO, John Bell founded Bell Shakespeare. For 25 years he forged his own path amongst Australian arts organisations to make Shakespeare accessible to modern audiences. That commitment and innovation has been the driving force behind a Company that has reached more than 2.5 million Australians since.

It was with great sadness that we said goodbye to John as he stepped away from Bell Shakespeare at the end of 2015 to take on other artistic projects. We are proud that he will always be our Founding Artistic Director and will forever be honoured and welcomed back by Bell Shakespeare staff, Board, donors, supporters and audience members.

In 2015 John took to the stage in Peter Evans' *As You Like It* playing Jaques, the character who delivers the iconic Seven Ages of Man speech. John's final directorial role for the Company was the hugely successful *The Tempest*, which enjoyed a critically acclaimed, sold out, seven-week season at Sydney Opera House. John also directed excerpts from *Romeo & Juliet* in collaboration with Sydney Symphony Orchestra, featuring his daughter Lucy Bell. For International Women's Day event *All About Women*, John joined Germaine Greer for a lively discussion of Shakespeare's women. Throughout the year filmmaker Simon Target shadowed John for an ABC documentary about his life, *One Man Show: The John Bell Story* and in October John was honoured with the Keys to the City of Sydney by Lord Mayor Clover Moore.

It was a wonderful year full of celebration and acknowledgment of all that John has contributed.

*I shall miss walking side-by-side with the Bard on a daily basis; my life has been immeasurably enriched by maintaining a daily conversation with one of the greatest minds of all time—questioning, probing, researching and giving his words breath. If I had my life again, I would choose no other course. I can think of no greater privilege than the opportunity to devote one's life and energy to the works of Shakespeare.*

*And for that I am grateful to all who have made it possible.*

**John Bell AO**





Clockwise from top:  
John Bell as Shylock, *The Merchant Of Venice* (1991/1992);  
Richard III, *Richard III* (2002); King Lear, *King Lear* (2010);  
Falstaff, *Henry 4* (2014); and as Macbeth with Anna Volska, *Macbeth* (1994).

Opposite John Bell with Lord Mayor of Sydney Clover Moore receiving the keys to the city, 2015.

# AS YOU LIKE IT

## Sydney Opera House

21 February – 28 March 2015

## Canberra Theatre Centre

7 – 18 April 2015

## Arts Centre Melbourne

23 April – 10 May 2015

Total number of performances	75
Total paid attendance	\$985,146
All Attendance	18,532
Hearts In A Row attendance	146 attendees

## SYNDICATE MEMBERS

2015 was the inaugural year for Bell Shakespeare offering an exclusive production syndicate for an exciting new production. Members received incomparable access to the rehearsal room to witness the creative process and behind-the-scenes action that contributed to the final production. The support these Syndicate Members gave played a pivotal role in bringing the production to life

Ilana Atlas	David Craig
Beau Deleuil	Lachlan Edwards
David Friedlander	Alden Toevis

*"Newman bounces with vim and vigour. She makes things happen... Overwhelmingly, it's Newman's show."*

THE AUSTRALIAN

## CAST

Rosalind **Zahra Newman**  
Orlando **Charlie Garber**  
Oliver **Dorje Swallow**  
Celia **Kelly Paterniti**  
Touchstone **Gareth Davies**  
Audrey/Amiens **Abi Tucker**  
Phebe/Lord/Forest Lord **Emily Eskell**  
Silvius/Charles/Lord/Forest Lord **George Banders**  
Jaques/Le Beau **John Bell**  
Adam/Corin **Tony Taylor**  
Duke Senior/Duke Frederick **Alan Dukes**

## CREATIVE TEAM

Director **Peter Evans**  
Set Designer **Michael Hankin**  
Costume Designer **Kate Aubrey-Dunn**  
Lighting Designer **Paul Jackson**  
Lighting Realiser (Melbourne) **Tom Warneke**  
Musical Director & Composer **Kelly Ryall**  
Associate Sound Designer **Nate Edmondson**  
Movement Director **Scott Witt**  
Directing Secondment **Joanna Pidcock**

*"John Bell, is exceptional as Jaques, the melancholy lord, and delivers with elegant simplicity one of Shakespeare's most famous speeches, The Seven Ages of Man."*

THE HERALD SUN



As You Like It

# THE TEMPEST

Sydney Opera House

19 August – 18 September 2015

Total number of performances	34
Total paid attendance	\$701,256
All Attendance	13,051
Hearts In A Row attendance	65 attendees

*"John Bell's reading of Shakespeare's late romance shimmers with light, fills the air with music and reaches into the heart with the most wonderful simplicity."*

THE AUSTRALIAN

*"John Bell leaves the company he founded on a high"*

SYDNEY MORNING HERALD

*"Julie Lynch's design is one of the stars of this production"*

DAILY REVIEW

*"a crowd-pleaser, big on atmosphere and colour and deceptive in its simplicity."*

DAILY TELEGRAPH

## CAST

Prospero **Brian Lipson**  
Miranda **Eloise Winestock**  
Caliban/Bosun **Damien Strouthos**  
Ferdinand **Felix Gentle**  
King Alonso **Maeliosa Stafford**  
Gonzalo **Robert Alexander**  
Antonio/Stephano **Hazem Shammass**  
Sebastian/Trinculo **Arky Michael**  
Ariel **Matthew Backer**

## CREATIVE TEAM

Director **John Bell**  
Set & Costume Designer **Julie Lynch**  
Lighting Designer **Damien Cooper**  
Composer **Alan John**  
Sound Designer **Nate Edmondson**  
Movement Director **Scott Witt**



The Tempest

# HAMLET

10-11 July **Orange Civic Theatre NSW**  
14-25 July **Arts Centre Melbourne, VIC**  
27-28 July **Her Majesty's Theatre, Ballarat VIC**  
29-30 July **Whitehorse Performing Arts Centre, Nunawading VIC**  
1 August **Mildura Arts Centre VIC**  
6 August **Albany Entertainment Centre WA**  
8 August **Bunbury Entertainment Centre WA**  
12-15 August **State Theatre Centre of Western Australia, Perth WA**  
18-19 August **Dubbo Regional Theatre NSW**  
21-22 August **Newcastle Civic Theatre NSW**  
24 August **Laycock Street Theatre, Gosford NSW**  
26-27 August **The Glasshouse, Port Macquarie NSW**  
29-31 August **NORPA, Lismore NSW**  
2 September **Empire Theatre, Toowoomba QLD**  
4 September **Pilbeam Theatre, Rockhampton QLD**  
7 September **Mackay Entertainment Centre, QLD**  
9 September **Riverway Arts Centre, Townsville QLD**  
12-14 September **Darwin Entertainment Centre NT**  
17 September **Araluen Arts Centre, Alice Springs NT**  
22 September **Princess Theatre, Launceston TAS**  
24-26 September **Theatre Royal, Hobart TAS**  
29 September **West Gippsland Arts Centre, Warragul VIC**  
1 October **The Capital, Bendigo VIC**  
3 October **Warrnambool Entertainment Centre, VIC**  
6 October **Frankston Arts Centre, VIC**  
8 October **Griffith Regional Theatre, NSW**  
10 October **Wagga Wagga Civic Theatre, NSW**  
13-24 October **Canberra Theatre Centre, ACT27**  
October – 6 December **Sydney Opera House, NSW**

Total number of performances **121**  
Total paid attendance **\$1,708,122**  
All Attendance **42,709**  
Hearts InA Row attendance **225 attendees**

## CAST

Hamlet **Josh McConville**  
Ophelia **Matilda Ridgway**  
Claudius/Ghost **Sean O'Shea**  
Gertrude **Doris Younane**  
Horatio **Ivan Donato**  
Laertes/Francisco/Guildenstern **Michael Wahr**  
Polonius/Gravedigger/Norwegian Soldier **Philip Dodd**  
Polonius/Gravedigger/Norwegian Soldier **David Whitney** (Sydney season)  
Reynaldo/Rosencrantz/Osric/Gravedigger **Robin Goldsworthy**  
Marcellus/Voltemand/Player Queen **Julia Ohannessian**  
Bernardo/Cornelia/Player King/Fortinbras **Catherine Terracini**

## UNDERSTUDIES

Hamlet **Scott Sheridan**  
Ophelia **Julia Ohannessian**

## CREATIVE TEAM

Director **Damien Ryan**  
Designer **Alicia Clements**  
Lighting Designer **Matt Cox**  
Composer & Sound Designer **Steve Francis**  
Fight and Movement Director  
& Assistant Director **Nigel Poulton**  
Design Assistant **Elizabeth Gadsby**

*"McConville's performance is one of the most complete and vital we've seen in a locally made production in recent years."*

SYDNEY MORNING HERALD

*"This is a fine effort from a masterful director with some wonderful leads. It's a great introduction for youngsters first coming to the text, and a refreshing interpretation for the rest of us."*

DAILY TELEGRAPH



# ROMEO AND JULIET

SCHOOLS ONLY PRODUCTION

Co-presented with Sydney Opera House

20 July –14 August 2015

Presented in partnership with Arts Centre Melbourne

Tuesday 18 –21 August 2015

Total number of performances	43
Total paid attendance	\$375,612
All Attendance	16,100

*"Thank you for what you do. As a Shakespeare lover, I especially appreciate the way you give young people a very positive experience of his plays."*

NEWCASTLE GRAMMAR SCHOOL, NSW

*"A fabulous opportunity for low socio-economic schools. Some of my students had never been to a play before and most had not entered the Opera House."*

ALBION PARK HIGH SCHOOL, NSW

*"Excellent performance that was exceptionally well targeted to our Year 9 group. It was fast paced, funny and dramatic."*

OAKS FLAT HIGH SCHOOL, NSW

## CAST

Romeo/Chorus **Sam Plummer**

Juliet/Chorus **Amy Hack**

Lord Capulet/Friar **Cameron Moore**

Lady Capulet **Lucy McNabb**

Nurse/Prince **Anna Cheney**

Benvolio **Alice Keohavong**

Tybalt/Paris **Jake Lyall**

Mercutio/Lord Montague **Shiv Palekar**

## CREATIVE TEAM

Director **James Evans**

Set & Costume Designer

**Renee Mulder**

Lighting Designer **Nicholas Rayment**

Composer and Sound Designer **Nate Edmondson**

Movement Director **Scott Witt**

*"It was the best R and J I have ever seen."*

LA SALLE ACADEMY, LITHGOW NSW



Romeo And Juliet

# ACTORS AT WORK

Actors At Work is our annual tour of performances into schools and communities, breathing life into Shakespeare for youth across Australia. Each year our two teams of four actors travel around the nation performing 50-minute productions that provide insight and reveal the humanity still apparent in Shakespeare's plays today.

Interspersing original text with modern commentary, the performers illuminate the classic plays, breaking down preconceived notions students might have of what Shakespeare can be.

## THE PLAYERS

Anna Cheney, Amy Hack, Alice Keohavong, Jake Lyall,  
Lucy McNabb, Cameron Moore, Shiv Palekar, Sam Plummer

## MIDSUMMER MADNESS

By **Matt Edgerton & Joanna Erskine**

Charting the course of Shakespeare's hilarious romantic comedy from start to finish, *Midsummer Madness* is the perfect introduction to Shakespeare for junior students.

130 performances in 2015

## MACBETH: UNDONE

By **Matt Edgerton & Joanna Erskine**

*Macbeth: Undone* exposes the inner workings of the Scottish play, delving deep into action and consequence, responsibility and blame. Designed for senior students, *Macbeth: Undone* follows the journey of Shakespeare's great power couple from ambition to destruction.

180 performances in 2015

## JUST MACBETH! (ABRIDGED)

By **Andy Griffiths**

Adaptation by **Joanna Erskine**

A perfect introduction to Shakespeare for primary students, *Just Macbeth! (abridged)* is a really silly version of Shakespeare's great big gory tragedy starring Andy, Lisa, Danny and Jen from Andy Griffiths's Just! Series of books, packed into a new pocket-sized play.

106 performances in 2015



# 25TH ANNIVERSARY GALA

In 1990 John Bell had an idea. With a small group of artists and the vision and generosity of the late Anthony Gilbert AO and other founding members, he established a Company whose mission would be to keep the classics alive, make them our own, and share them with all Australians.

25 years on, Bell Shakespeare has achieved this and so much more. In 2015, to celebrate all of the Company's achievements as well as a new future under incoming Artistic Director Peter Evans, we hosted a gala celebration that honoured the legacy of John's work, whilst also raising funds to ensure we continue his good work as he leaves the Company.

Those in attendance were wooed by Paul Kelly singing the sonnets from his forthcoming album *Seven Sonnets and a Song*, guided through the night by Bell Shakespeare Writing Fellow, Kate Mulvany and Associate Director, James Evans, and entertained with performances by John Bell and former Bell Shakespeare Actors.

## Opera Point Marquee, Sydney Opera House

Friday 27 November 2015

Total number of tickets sold	269
Number of volunteer staff	17
Number of raffle tickets sold	637
Number of auctioned items sold	64
Number of children supported by the funds raised	3,150



Paul Kelly. Photo credit Jamie Williams

# THE ART OF SHAKESPEARE

When planning Bell Shakespeare's 25th anniversary, Co-Artistic Directors John Bell and Peter Evans kept coming back to the vivid imagery Shakespeare created, and how over the last 400 years his language has inspired artists of all disciplines to imagine other worlds.

To celebrate this, the Company invited high profile Australian artists to join *The Art of Shakespeare*, a celebration of our best Australian visual artists and a reflection of Shakespeare's enduring body of work.

## ARTISTS

Sophie Cape *I Am In Blood Stepp'd In So Far*

Lucy Culliton *My Kingdom For A Horse (Reno)*

Tamara Dean *A Midsummer Night's Dreamscape*

Ken Done *A Woman Is A Dish For The Gods*

Joe Furlonger *Unto These Yellow Sands*

Peter Godwin *Where Be Your Gibes Now?*

Nicholas Harding *It's The Same With Men*  
(*Wildflower, Cactus And Dogs*)

Alan Jones *Leave The Rest To Me*

Mathew Lynn *Unmannerly Breech'd With Gore*  
(*Lady Macbeth*)

Euan Macleod *Storm/King Lear*

Luke Sciberras *Bottom!*

Wendy Sharpe *The Witches*

Garry Shead *Romeo And Juliet*

Ann Thomson *La Sonnambula*

## VENUES

**Preview Sydney Opera House, Sydney**

11 August

**Sofitel Melbourne on Collins, Melbourne**

2 September – 1 October 2015

**Australian Parliament House, Canberra**

8–25 October 2015

**Sydney Opera House, Sydney**

2–15 November 2015



# NURTURING THE ART

## WRITING FELLOWSHIP

Bell Shakespeare's Writing Fellowship, supported by the Intersticia Foundation, is an opportunity for a mid-career Australian playwright to take up a residency within Bell Shakespeare for a period of two years, enabling them to benefit from the practical resources Bell Shakespeare can offer as a major arts organisation, together with the specialised skillset of its artistic leaders and networks.

In January 2015, we were delighted to welcome Kate Mulvany as our Writing Fellow for a two-year period. Kate has been given unlimited access to the Company and is fully supported in her endeavours.

Kate is an award-winning actor, playwright, dramaturg, screenwriter and writing mentor. She has previously appeared in Bell Shakespeare productions of *Tartuffe*, *Macbeth* and *Julius Caesar*. Her plays include *Masquerade*, *Medea* and *The Seed*.

## WORK IN DEVELOPMENT

In 2015, in addition to *The Art of Shakespeare* which supported visual artists, we also shared our resources in support of a number of new works at various stages of development. Our commitment to the sector sees us work in collaboration to support new writing, creative development and the exploration and presentation of cross art-form work and ideas. In 2015 we were delighted to share our resources in support of the independent works *Lake Disappointment*, *Edmund: The Beginning* and *Fugue*.



*The Tempest*

# ARTISTIC ADVISORY PANEL

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:

Jane Caro (Chair)	Corporate audience members and sponsors
John Bell AO	Founding Artistic Director
Lyndsay Connors	Education, community and regional audiences
Campion Decent	Industry peers and theatre community
Peter Evans	Artistic Director
Fran Kelly	Media and broadcasting
Hugh Mackay AO	Broader social and cultural influences
David Malouf AM	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.



Production poster  
retrospective exhibition

# SHARING SHAKESPEARE AT EVERY AGE

Education has been at the core of our activities since the inception of Bell Shakespeare in 1990. 25 years on, we have one of the most impactful Learning programmes in the country.

We focus significant energies on school activities, including taking our Actors At Work performances into schools, masterclasses, immersive workshops for primary schools, teacher professional development, artist in residence programmes and more. In 2015 we saw a 5% increase on the previous year in engagement, reaching 82,315 students and teachers throughout Australia. More than 38% of those who engaged with our learning programme are in regional and remote locations in Australia.

Activity	Participants
AAW Primary	14249
AAW Secondary	40573
Student Masterclass	2663
Primary Immersive Workshops	441
<i>Romeo And Juliet</i> (Sydney)	11640
<i>Romeo And Juliet</i> (Melbourne)	5213
<i>As You Like It</i>	1134
<i>The Tempest</i>	2196
<i>Hamlet</i>	1901
Artist in Residence	955
Regional Access Workshops	1245
Regional teacher Scholarship	12
National Teacher Forums	60
Other Professional Learning	33



## HEARTS IN A ROW

2015 was a significant year for our original outreach programme, Hearts In A Row, which provides individuals from disadvantaged schools and charitable groups with the opportunity to see a Bell Shakespeare theatre production in one of the country's most iconic performing arts venues, including Sydney Opera House, Canberra Theatre Centre, and Arts Centre Melbourne.

In 2015 we celebrated 10 years of the programme, and were particularly delighted to welcome back guests from The Wayside Chapel and Wesley Mission, both of whom have attended Hearts In A Row performances every year since the programme started in 2005.

In total 19 groups (5 community groups and 14 schools) attended 18 performances, and we are hugely grateful to our donors who make this programme possible.

## JUVENILE JUSTICE

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 self-reflection and personal development, the arts educators this year focused on *A Midsummer Night's Dream* and *Macbeth*, enabling them to address particular relationships and behaviours pertinent to the detainee group. Young men and women at the Frank Baxter and Juniperina Juvenile Justice Centres participated in the programme, beginning with an Actors At Work performance followed by a series of workshops, culminating with a performance in front of their peers, teachers and family members.



Hearts In A Row recipients



*Macbeth: Undone* performed at Frank Baxter Juvenile Justice Centre

## SHARING SHAKESPEARE

During our 25th anniversary year we launched our greater outreach initiative – Sharing Shakespeare, combining Hearts In A Row with two of our most impactful Learning programmes, Actors at Work and Student Masterclasses. Through these programmes we took the work of Shakespeare to students that might not have the opportunity otherwise. Sharing Shakespeare was launched in June with a special event in our rehearsal room in Sydney. We were delighted to be joined by some of our long-term supporters, as well as some of our deserving Hearts In A Row recipients, such as The Wayside Chapel, The Big Issue and Cabramatta High School, who all shared inspiring stories about their experiences with us.

Thanks to the support of our 2015 Sharing Shakespeare donors we were able to provide a free or subsidised programme to a total of 2,228 individuals from across five states, including 1,602 students from regional and remote schools in Victoria, New South Wales and Tasmania. Over 400 individuals were given the opportunity to visit some of Australia's most iconic cultural spaces through generously donated funds; more than 1,200 students witnessed a performance in their school, and almost 600 primary and secondary children had a dedicated Arts Educator deliver a Masterclass tailored to their needs.

## SUPPORT AT EVERY STAGE

It's the committed support of our sponsors that ensures we are able to take our Learning programmes out on the road and share Shakespeare with:

### **BHP Billiton** (Leading Partner)

In 2015 BHP Billiton supported our Learning programme to tour to regional and remote communities across their areas of operation including; New South Wales (Camden and Muswellbrook); Northern Territory (Groote Eylandt); Queensland (Mt Isa, Julia Creek, Dajarra and Blackwater); South Australia (Roxby Downs); and Western Australia (Rockingham, Newman, Exmouth, Kalgoorlie, Collie, Boddington and Port Hedland).

They also supported Actors At Work performances across 18 schools for 2,418 students (and 30 parents), supported Artist in Residence programmes across 6 schools for 400 students and 24 teachers and enabled 40 staff across two cities to attend *As You Like It* and 110 staff across three cities to attend *Hamlet*

### **Foxtel** (Major Partner)

Foxtel is a long time supporter of Bell Shakespeare and in 2015 they sponsored Actors At Work performances for schools supported by their community partner AIME in Warrawong, NSW and Geelong, Victoria. They also provided tickets for 30 students from schools supported by their community partner AIME to attend the *Romeo And Juliet* in Melbourne and Sydney, along with a post-show Q&A with the director and cast.

### **Australian Unity** (Major Partner)

Through Australian Unity's support we were able to visit 7 retirement village across New South Wales and Victoria and perform our Actors At Work productions.

### **Wesfarmers Arts** (Supporting Partner)

Wesfarmers Arts sponsored Actors at Work performances for schools in Port Kennedy and Calista, WA as well as supporting our national tour of *Hamlet* to Perth.

We also thank our Company Partners for their ongoing support and generosity: Aesop, BJ Ball Papers, Flourish, Fresh Catering, Gilbert & Tobin, Google, The Governor's Table, Hotel Hotel, Hungerford Hill, Parker & Partners, Sofitel Melbourne on Collins, Special T Print and Sydney Harbour Foreshore Authority. Thanks also go to our Media Partners: Avant Card, the Daily Telegraph, Fairfax Media, the Sunday Telegraph and TimeOut.

## LEARNING & DEVELOPMENT

In 2015 we increased our work in the corporate learning and development space. Our most significant partnership was with Telstra who ran a personal presence workshop for 44 of Telstra's "The Dynamic" cohort, providing career and personal development opportunities for this group of high-performing post-graduates.

Held across two sessions, the first session saw participants exploring practical techniques for communicating with confidence, investigating effective leadership styles, the themes explored in Shakespeare's works and how they can be applied to modern workplaces, finding their own unique voice to communicate with confidence.

Participants were then provided with a task to be undertaken six weeks later on the *As You Like It* stage in the Fairfax Studio, Arts Centre Melbourne. They prepared a 3–5 minute speech about their vision for the organisation, and had to include at least one of Telstra's five core values. Individual feedback was provided regarding each participant's presentation style, and advice for how to continue developing their personal style.

Following this half-day session, the group was invited to a private dining suite within Arts Centre Melbourne to unwind before being treated to premium tickets to that evening's performance of *As You Like It*.



Actors At Work



Professional Development

# CORPORATE GOVERNANCE PRINCIPLES

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

## **1. Lay Solid Foundations For Management and Oversight**

During 2015 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 development of the 2016–2020 strategic plan for delivery to the Australia Council.

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 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. Philip Crutchfield was appointed to the Board in 2015.

## **3. Promote Ethical and Responsible Decisionmaking**

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 2015 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 both the 2013–2017 and 2016–2020 strategic plans 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.



# BOARD OF DIRECTORS 2015

Ilana Atlas (Chairman)

John Bell AO

Jane Caro

Philip Crutchfield QC

Peter Evans

Graham Froebel

Kathryn Greiner AO

Greg Hutchinson AM

Anne Loveridge

Gene Tilbrook

Alden Toevs

Janet Whiting AM

Helen Williams AO

# ADMINISTRATION 2015

Co-Artistic Director

**John Bell AO**

Co-Artistic Director

**Peter Evans**

General Manager

**Gill Perkins**

Deputy General Manager

**John Henderson**

Executive Assistant

**Natasha Soonchild**

Associate Artist

& Resident Artist in Education

**James Evans**

Writing Fellow

**Kate Mulvany**

Head of Operations

**Patrick Buckle**

Production Manager

**Daniel Murtagh**

Casting & Company Manager

**Alex Souvlis**

Touring Coordinator

**Eva Tandy**

Production Assistant

**Lauren Makin**

Finance Manager

**Jeanmaree Furtado**

Personnel Manager

**Susan Howard**

Bookkeeper

**Sally Stevenson**

Administrative Coordinator

**Charmaine Sleishman**

Head of Education

**Joanna Erskine**

Education Manager

**Caitlin Brass**

Education Coordinator

**Michael Mitchell**

Head of Marketing

**Fiona Hulton**

National Publicist

**Jane Davis**

Box Office Manager

**Jesse Sturgeon**

Marketing & Ticketing Coordinator

**Justin Jefferys**

Graphic Designer

**Nathanael van der Reyden**

Head of Development

**Zoë Cobden-Jewitt**

Philanthropy Manager

**Sarah Jackson**

Corporate Development Manager

**Amelia Lawrence**

Development Coordinator

**Kate Gardner**

# THANK YOU TO OUR PARTNERS

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## LEADING PARTNER



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## MAJOR PARTNERS



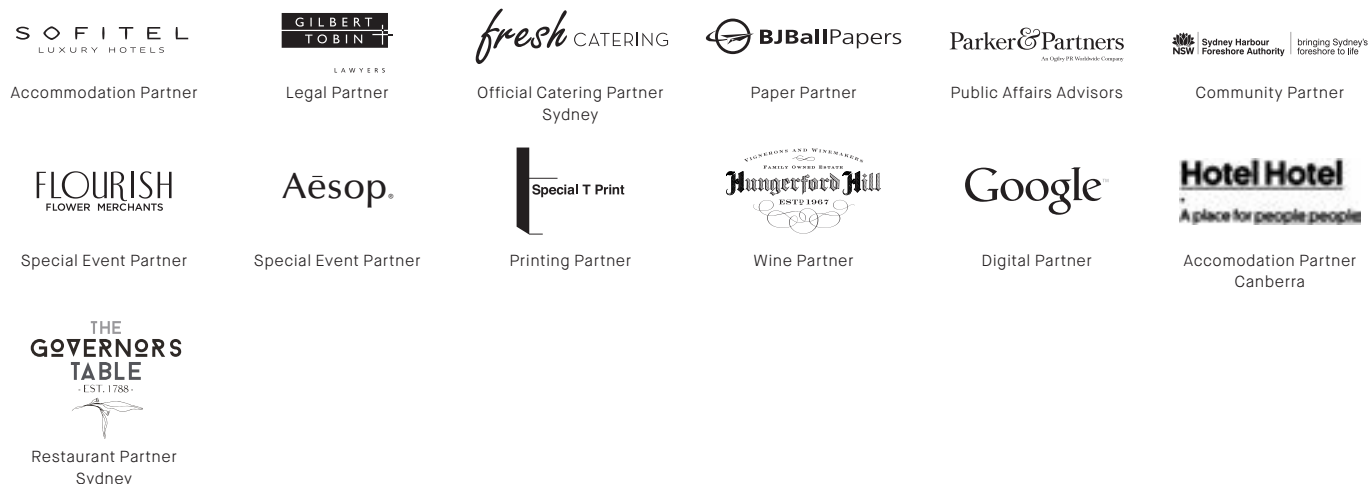
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## SUPPORTING PARTNERS



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## COMPANY PARTNERS



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## MEDIA PARTNERS



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## CORPORATE MEMBERS



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## GOVERNMENT PARTNERS



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## INDUSTRY PARTNERS



# THANK YOU TO OUR DONORS

Whose support enables us to bring the magic of Shakespeare to audiences across Australia.

## Founding Benefactor

The late Anthony Gilbert AM

## Life Members

John Bell AO OBE

Tim Cox AO & Bryony Cox

Martin Dickson AM

& Susie Dickson

Virginia Henderson AM

David Pumphrey

## SUPPORTING CAST

We are incredibly grateful for every dollar our Supporting Cast donors contribute towards our essential operating costs, ensuring that we're able to focus our efforts on finding new ways to educate, collaborate and recreate.

### \$50,000+

Tom & Elisabeth Karplus

### \$25,000+

Atlas D'Aloisio Foundation

Mr Neil Sinden

& Mrs Rachel Sinden

Mr Alden Toevs & Ms Judi Wolf

### \$10,000+

Robert Albert AO & Libby Albert

Susan Burns

Anne & David Craig

Beau Deleuil

Martin Dickson AM

& Susie Dickson

Lachlan Edwards

Vic & Katie French

Bill Hayward OAM & Alison Hayward

John Hindmarsh AM

& Rosanna Hindmarsh OAM

Dr Gary Holmes

& Dr Anne Reeckmann

Dr Kimberly Cartwright

& Mr Charles Littrell

Ms Anne Loveridge

Mr Robert Maple-Brown AO

& Mrs Sue Maple-Brown AM

Brian & Helen McFadyen

Andrew Michael

Sam Sheppard

Andrew Sisson

### \$5,000+

Peter Arthur

Ilana Atlas & Tony D'Aloisio

John Bell AO OBE & Anna Volska

Warwick & Lida Bray

Philip Chronican

Robert & Carmel Clark

Tim Cox AO & Bryony Cox

Mrs Amy Crutchfield

& Mr Philip Crutchfield QC

Belinda Gibson & Jim Murphy

Kathryn Greiner AO

Greg Hutchinson AM

& Lynda Hutchinson

Dr Sue Kesson

Michael Kingston

Marcus & Jessica Laithwaite

Julie & Michael Landvogt

Jill Morrison

David & Jill Pumphrey

Kenneth Reed AM

Diane Sturrock

Gene Tilbrook

Dick & Sue Viney

Sally White OAM

Janet Whiting AM

Anonymous (2)

### \$1,000+

Aesop

Bill & Kate Anderson

Mr Terrey Arcus AM

& Mrs Anne Arcus

Megan & David Armstrong

Australia-Britain Society,  
Southern Highlands Committee

Dr Margaret Barter

Helen Baxter

Paul Bedbrook

Dr David Bennett AC QC

& Justice Annabelle Bennett AO

Berg Family Foundation

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Graham Bradley AM

& Charlene Bradley

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Jan Burnswoods

John & Alison Cameron

John Cauchi AM SC

& Catherine Walker PSM

Yola & Steve Center

Jenny & Stephen Charles

Dr Diana Choquette

Kevin Cosgrave

Professor A T Craswell

Ms Patsy Crummer

Joanne & Sue Dalton

Darin Cooper Foundation

Antony de Jong & Belinda Plotkin

Jane Diamond

Michael Diamond AM MBE

John & Ros Dowling

Diane & John Dunlop

Dr & Mrs B Dutta

Elizabeth Evatt AC

Audette Exel AO

Professor PJ Fletcher AM

Ryissa Fogarty

Foxtel

David & Jo Frecker

David Friedlander

Graham Froebel

Justin & Anne Gardener

Jennifer Giles

Colin & Sharon Goldschmidt

Louise Gourlay OAM

Peter Graves

Mark & Patricia Grolman  
 Mark & Danielle Hadassin  
 Mr Peter Hall  
 Steven & Kristina Harvey  
 Catherine Parr & Paul Hattaway  
 Jan Hayes  
 The Hon Peter Heerey AM QC  
 Jane Hemstritch  
 Linda Herd  
 In memory of Armon Hicks Jnr  
 Michael Hobbs  
 Ken & Lilian Horler  
 Mike & Stephanie Hutchinson  
 Vincent Jewell  
 Cam & Caroline Johnston  
 François Kunc & Felicity Rourke  
 Kate Lazar  
 Owen Lennie  
 Richard & Elizabeth Longes  
 Ms Danita Lowes & Mr David Fite  
 Carolyn Lowry OAM  
     & Peter Lowry OAM  
 Hon Ian MacPhee AO  
 Maple-Brown Abbott Limited  
 Peter Mason AM & Kate Mason  
 Ms Ann McLaren  
 Dr Alana Mitchell  
 Patricia Novikoff  
 Tom & Ruth O'Dea  
 Kathy Olsen & Bruce Flood  
 Pieter & Elizabeth Oomens  
 Rebel Penfold-Russell OAM  
 In honour of Penelope Pether  
 Bob Richardson  
 Mr Andrew Roberts  
 Bridget & Peter Sack  
 Elisabeth & Doug Scott  
 Tim & Lynne Sherwood  
 Alan & Jenny Talbot  
 David & Jenny Templeman  
 Robert & Kyrenia Thomas  
 Mr Michael Thompson  
 In honour of Alden Toevs  
 C. Tooher  
 Wesfarmers Arts  
 Mr Alexander White  
 George M Wilkins  
 Helen Williams AO  
 Frank Zipfinger  
 Anonymous (7)

## **\$500+**

Rachelle Bramley  
 Christopher Brown  
 Geraldine Bull  
 Jane Caro & Ralph Dunning  
 George Clark  
 Christine & Michael Clough  
 Zoë Cobden-Jewitt & Peter Jewitt  
 Darren Cook  
 Russ & Rae Cottle  
 S Ford & C Curtis  
 Joanne & Sue Dalton  
 Michael & Roslyn Dunn  
 Richard & Harriett England  
 Jean Finnegan  
 Jeanmaree Furtado  
 Jinnie & Ross Gavin  
 Deena Shiff & Dr James Gillespie  
 Adele Gordon  
 Richard & Anna Green  
 Elizabeth M Hamilton  
 Michael Happell  
 Craig Hassall AM  
 Joe Hayes & Jacinta O'Meara  
 Ian & Sue Hobson  
 Julia & Nick Holder  
 Susan Horwitz  
 Reverend William  
     & Mrs Rosemary Huff-Johnston  
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 Susan Hurley & Robert Nason  
 Peter Jopling AM QC  
 Mathilde Kearny-Kibble  
 Dame Leonie Kramer AC DBE  
 Jane Kunstler  
 Margaret Lederman  
 Jane Hansen & Paul Little AO  
 Cheryl Lo  
 Linda Lorenza  
 Peter Los  
 Jodie & Brendan Lyons  
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 Gilbert & Sarah Mane  
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 Family Foundation  
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 Elizabeth Muir  
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 Ruth & Steve Ormerod  
 J & K Preedy  
 Rodney & Donna Ravenscroft  
 Jonathon & Elizabeth Redwood  
 Mary & Michael Regan  
 Clear Pastoral Company  
 Greg J Reinhardt  
 Rodney & Racquel Richardson  
 Annabel Ritchie  
 Trudie Rogers  
 David Rolph  
 Seaborn Broughton & Walford  
     Foundation  
 Penelope Seidler AM  
 Zara Selby  
 Ms André Harkness  
     & Mr Richard Sewell  
 Justice Anthony Sherlock  
     & Mrs Heather Sherlock  
 George & Sabrina Snow  
 Jeremy Stoljar  
 Helen Swift & Les Neulinger  
 Robin Syme AM & Rosemary Syme  
 Anne B Udy  
 Deanne Weir & Jules Anderson  
 Honourable Justice  
     Anthony Whealy  
 Alexander G White OAM  
 Evan Williams AM & Janet Williams  
 David & Kristin Williamson  
 Capt W Graham Wright RAN ret.  
 Isobel & George Yuille  
 Leon Zwier  
 Anonymous (9)

## **Bequestor**

Mr Irwin Imhof

## **In-kind support**

Helen Bauer  
 Andy & Jill Griffiths

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

# SHARING SHAKESPEARE

We would like to thank our Sharing Shakespeare donors whose support provides those disadvantaged in our community with free or subsidised access to Hearts In A Row experiences, Actors At Work performances and Student Masterclass.

## \$10,000+

Robert Albert AO & Libby Albert  
Atlas D'Aloisio Foundation  
Louise Christie  
Martin Dickson AM  
& Susie Dickson  
John Hindmarsh AM  
& Rosanna Hindmarsh OAM  
Greg Hutchinson AM  
& Lynda Hutchinson  
Jane Hansen & Paul Little AO  
Ms Anne Loveridge  
Nick & Caroline Minogue  
Mrs Roslyn Packer AO  
Annie and John Paterson  
Foundation  
Stephen & Robbie Roberts

## \$3,000+

Ilana Atlas & Tony D'Aloisio  
Graham Bradley AM  
& Charlene Bradley  
Christine & Michael Clough  
Sally Collier  
Kevin Cosgrave  
Russ & Rae Cottle  
Ms Amy Crutchfield  
& Mr Philip Crutchfield QC  
Richard & Harriett England  
Richard Evans  
David & Jo Frecker  
Vic & Katie French  
Kathryn Greiner AO  
Mark & Danielle Hadassin  
Joe Hayes & Jacinta O'Meara  
In memory of Armon Hicks Jnr  
Sofia Capodanno & Hayden Hills  
Julia & Nick Holder  
Peter Jopling AM QC  
Peter Los  
The Alexandra & Lloyd Martin  
Family Foundation  
Sheila McGregor  
Richard McHugh SC  
The Pace Foundation  
Rebel Penfold-Russell OAM

David & Jill Pumphrey  
Rodney & Racquel Richardson  
Margaret S Ross AM  
George & Sabrina Snow  
Gene Tilbrook  
David Watkins  
Anonymous

## \$1,500+

Paul Bedbrook  
John Bell AO OBE & Anna Volska  
Dr David Bennett AC QC  
& Justice Annabelle Bennett AO  
Catherine & Phillip Brenner  
Elizabeth Bryan  
John & Janet Calvert-Jones  
Michael & Michelle Cameron  
Jane Caro & Ralph Dunning  
Tim Cox AO & Bryony Cox  
Graham Froebel  
Chris & Tony Froggatt  
Jinnie & Ross Gavin  
Belinda Gibson & Jim Murphy  
Deena Shiff & Dr James Gillespie  
Michael Happell  
Meredith Hellicar  
Sally Herman  
Susan Horwitz  
Julian Knights  
François Kunc & Felicity Rourke  
Ian Low  
Jodie & Brendan Lyons  
Ian & Debora McGill  
Deborah Page AM  
Jim & Sally Peters  
Beverley Price  
Heather Ridout AO  
Warren Scott  
Deborah Thomas  
Julie White  
Helen Williams AO  
Anonymous (2)

## \$500+

The staff of Bell Shakespeare  
Pamela Berriman  
Professor Robyn Ewing AM  
Michael Fogarty  
Justin & Anne Gardener  
In honour of Owen Giles  
Lesley Harland  
Bruce C Hartnett  
Linda Herd  
Jennifer Ledger & Bob Lim  
Fiona McWhinnie  
Linda Notley  
Helen O'Neil  
Harry & Joe Traucki  
Susan Rutter  
M & P Slaytor  
Fiona Smith  
Titia Sprague  
Suzanne & Ross Tzannes AM  
Dr Sharon Wallace  
John O Ward  
Anonymous

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

# TRUSTS AND FOUNDATIONS

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  
Collier Charitable Fund  
Crown Resorts Foundation  
Ian Potter Foundation  
Intersticia Foundation  
James N Kirby Foundation  
Limb Family Foundation  
Packer Family Foundation Limited  
Robert Salzer Foundation  
Rowley Foundation  
Scully Fund  
Vincent Fairfax Family Foundation  
Weir Anderson Foundation



# ATTENDANCE

LOCATION	Mainstage Productions 2015	Learning Programmes 2015	TOTAL 2015	Mainstage Productions 2014	Learning Programmes 2014	TOTAL 2014
<b>Metropolitan</b>						
Adelaide	–	5,325	5325	–	3,063	3,063
Brisbane	–	979	979	–	654	654
Melbourne	8,667	7,401	16,068	8,836	8,018	16,854
Perth	3,370	3,651	7,021	2,721	2,931	5,652
Sydney	35,045	38,704	73,749	31,529	34,674	66,203
<b>Total</b>	<b>47,082</b>	<b>56,060</b>	<b>103,142</b>	<b>43,086</b>	<b>52,038</b>	<b>92,426</b>
<b>Other Locations</b>						
ACT	9,728	3,339	13,067	10,326	2,698	13,024
NSW	6,018	13,195	19,213	7,278	9,854	17,111
NT	1,824	1,721	3,545	483	1,223	1,706
QLD	1,586	644	2,230	1,774	1,693	3,467
SA	–	136	136	–	556	556
TAS	1,860	2,800	4,660	1,701	2,556	4,257
VIC	2,909	3,788	6,697	3,234	1,961	5,195
WA	1,095	1,475	2,570	733	1,205	1,938
<b>Subtotal</b>	<b>25,020</b>	<b>27,098</b>	<b>52,028</b>	<b>25,533</b>	<b>19,048</b>	<b>47,254</b>
<b>Total</b>	<b>77,154</b>	<b>83,158</b>	<b>155,170</b>	<b>68,619</b>	<b>71,086</b>	<b>139,680</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 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 2015	TOTAL 2014
Australia Council Tripartite Funding	659					659	645
Arts NSW – Tripartite Funding	617					617	617
Arts NSW Multi Year Funding Agreement				116		116	101
Arts NSW Regional Touring Programme		144				144	144
Arts NSW Shakespeare and the new storytellers' Residencies			-			-	25
Australia Council - Development of an online platform to facilitate regional and metropolitan audience development					25	25	-
Playing Australia		400				400	480
Dept of Educ (formally DEEWR) Learning Initiatives in 2012 – 2015			320			320	320
Victorian Dept Education Residency			-			-	19
<b>Effective Total Support</b>	<b>1,276</b>	<b>544</b>	<b>320</b>	<b>116</b>	<b>25</b>	<b>2,281</b>	<b>2,351</b>

# SUMMARY FINANCIAL INDICATORS

	2015 \$'000	2015 %	2014 \$'000	2014 %
<b>Assets</b>				
Net assets	2,117		1,987	
Total assets	5,310		4,005	
<b>Net Assets / Total Expenditure (KPI)</b>		<b>22.28%</b>		<b>19.8%</b>
<b>Income</b>				
Performance	4,389	58.97%	4,340	61.8%
Private sector	2,750	36.95%	2,451	35%
Other income	304	4.08%	233	3.3%
Sub-total: earned income	7,443	76.54%	7,024	74.9%
<b>Private Sector / Earned Income (KPI)</b>		<b>34.90%</b>		<b>34.9%</b>
<b>Government support:</b>				
Core	1,276	13.12%	1,262	13.5%
Touring	544	5.59%	624	6.7%
Education funding	320	3.29%	364	3.9%
Other	141	1.45%	101	1.0%
<b>Sub-total government</b>	<b>2,281</b>	<b>23.46%</b>	<b>2,351</b>	<b>25.1%</b>
<b>Total Income</b>	<b>9,724</b>	<b>100.00%</b>	<b>9,375</b>	<b>100.0%</b>
<b>Surplus</b>				
Earned income	7,443		7,024	
Expense	(9,502)		(10,054)	
Earned loss	(2,059)		(3,030)	
Government support	2,281		2,351	
<b>Net surplus</b>	<b>222</b>		<b>(679)</b>	
<b>Profitability</b>				
Total income	9,724		9,375	
Total expenditure	(9,502)		(10,054)	
Profit/(Loss)	222		(679)	
<b>Reserves % of Revenue:</b>	<b>21.77%</b>		<b>21.2%</b>	

# THE BELL SHAKESPEARE COMPANY LIMITED FINANCIAL STATEMENTS

## DIRECTORS' REPORT

The Directors of The Bell Shakespeare Company Limited (the "Company") present their Report together with the financial statements of the entity, for the year ended 31 December 2015.

## PRINCIPAL ACTIVITIES

The principal activity of the Company during the financial year was the presentation of theatrical productions and learning programmes. There have been no significant changes in the nature of these activities during the year.

## VISION

The Company's vision is to be Australia's preeminent national theatre company specialising in Shakespeare and the classics.

## LONG-TERM OBJECTIVES

The Company's long-term objectives are to:

- Consolidate a national presence with a permanent home in Sydney.
- Perform a diverse theatre programme that respects and challenges Shakespeare and classic works.
- Deliver a learning programme that is the first choice for theatre knowledge/experience and is accessible for all Australians.
- Be a high performance workplace that recognises, attracts and develops talent.
- Achieve long-term financial sustainability through increased stakeholder and market engagement.

## SHORT-TERM OBJECTIVES

The Company's short term objectives are to:

- Work with all stakeholders for a permanent home at Pier 2/3, Walsh Bay, Sydney.
- Ensure a balanced and varied repertoire of work.
- Continue growing the reach of our learning activities.
- Recruit and develop an outstanding artistic and management team that works collaboratively.
- Increase our philanthropic and corporate sponsorship reach.

## STRATEGY FOR ACHIEVING SHORT AND LONG-TERM OBJECTIVES

To achieve these objectives, the Company has adopted the following strategies:

- Pursue a reserves policy of financial reserves above industry benchmark of 20% of revenue.
- Expand Learning programmes to increase the geographic and demographic reach of learning activities.
- Establish new and maintain existing positive and mutually beneficial relationships with all stakeholders.

The Company measures its performance (including any key performance indicators) by reference to financial and operating key performance indicators developed within the framework of the Company's Strategic Plan 2013 – 2017.

## DIRECTOR DETAILS

The following persons were Directors of the Company during or since the end of the financial year:

### **Ilana Rachel Atlas**

BJURIS (HONS) LLB (HONS) LLM

Chairman, Director since January 2004

Ilana Atlas is a non-executive director of ANZ Banking Group Limited, Coca-Cola Amatil Limited, Westfield Corporation Limited and Treasury Corporation of New South Wales. She is Chairman of The Bell Shakespeare Company and on the boards of the Human Rights Law Centre and Jawun. She is also a Fellow of the Senate of Sydney University.

Her last executive role was Group Executive, People, at Westpac, where she was responsible for human resources, corporate affairs and sustainability. Prior to that role, she was Group Secretary and General Counsel. Before her 10 year career at Westpac, Ilana was a partner at law firm Mallesons Stephen Jaques (now known as King & Wood Mallesons). In addition to her practice in corporate law, she held a number of management roles in the firm including Executive Partner, People and Information, and Managing Partner.

### **John Anthony Bell AO**

BA (HONS)

Artistic Director since inception July 1990  
(resigned 31 December 2015)

Performed with the Old Tote Theatre Company from 1963 to 1964. British Council Scholarship to Bristol Old Vic Drama School, UK in 1964; Associate Artist at Royal Shakespeare Company from 1965 to 1969; Company Director of the Nimrod Theatre, 1970 to 1984; Head of Acting NIDA, 1970; and freelance work as Director and Actor until 1991. Founded the Bell Shakespeare Company in 1990. In 1997 the National Trust of Australia named him as one of the 100 Australian National Living Treasures. In 2009 John was appointed as an Officer in the Order of Australia in recognition of his service to the performing arts.

### **Catherine Jane Caro**

BA (ENG LIT)

Director since April 2009

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.

### **Antony de Jong**

BSC LLB (HONS) MBA, GAICD

Director since February 2002  
(resigned 20 May 2015)

Head of Belong, Telstra Corporation. Previously, Partner with Accenture, a global technology and information services company. President of The Duldig Gallery Inc., a public museum, gallery and arts resource centre in Melbourne.

### **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.

### **Graham Charles Froebel**

BCOM LLB CA

Director since April 1998

Company Taxation Manager of Boral Limited. Previously a partner with the international accounting firm Arthur Andersen.

### **Kathryn Therese Greiner AO**

BSOCWK

Director since October 2005

Chairman and/or Director of a number of listed, private and non-profit entities.

### **Gregory Phillip Hutchison AM**

BA (HONS) MSc

Director since November 2013

Advisory Partner/Partner with strategy consulting firm Bain & Company in Europe and Asia since 1980. Voluntary roles with a range of not-for-profit organisations including current director of The Australian Charities Fund, ACF AskU, GoodStart Early Learning, ShareGift, Brandenburg Foundation, Women's Community Shelters.

### **Anne Loveridge**

BA (HONS) French and Economics

Director since August 2014

Non-Executive Director at National Australia Bank and a Member of Nominations Committee International Federation of Accountants. Until she retired from the partnership in November 2015 Anne was a Partner and Deputy Chairman at PwC Australia. Anne held various roles at PwC in UK and Australia from 1984-2015

**Gene Thomas Tilbrook**

BSC, DIPL. COMP, MBA (UWA); AMP (HBS)

Director since May 2010

Non-executive director of Orica, GPT Group and Woodside. Member of Council of Curtin University and Board of AICD. 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 Toeve**

Ph.D. with Honours

Director since November 2013

Group Executive and Group Chief Risk Officer of the Commonwealth Bank Group since 2008. In addition, he is a Director of the Centre for International Finance and Regulation. Prior to commencing with the Group, Alden was First Manhattan Consulting Group's lead consulting partner between 2000 and 2008. Former roles also include Head of Mortgage Research at Morgan Stanley and Professor of Economics at University of Oregon in the United States.

**Janet Whiting AM**

BA, LLB

Director since August 2013

Janet is a leading litigation lawyer and throughout her career has always held leading roles in both the arts and tourism sectors. Those positions, both past and present, include Director of Tourism Australia, Deputy Chair of Victorian Major Events, President Arts Centre Melbourne, Vice President Melbourne International Arts Festival, Founding Director L'Oreal Melbourne Fashion Festival, Director of St Martin's Youth Arts Theatre, Melbourne International Film Festival and National Australia Day Council. Janet is one of the preeminent litigators in Australia and widely regarded for her focus on providing strategic advice, detailed analysis and commercial solutions. Janet heads the litigation department in Melbourne for Gilbert & Tobin.

**Helen Rodda Williams AO**

BA (HONS) FAIM

Director since June 2010

Retired from the Australian Public Service where she headed five departments (Education, Tourism, Immigration, Communications and the Arts, and Human Services) and was Public Service Commissioner. Has served on a wide range of government boards and committees, including the National Library Council and the Australia Council for the Arts. Is Chair of the Migration Agents Registration Authority Board, Deputy Chair of the National Archives Advisory Council and a member of the Origin Foundation Board.

**Philip Crutchfield QC**

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 Senior Fellow in the Law Faculty of the University of Melbourne, a member of the Melbourne University Law School Foundation Board, Fellow of the Australian Academy of Law and President of the Commercial Bar Association of Victoria.

## DIRECTORS' MEETINGS

The number of meetings of Directors (including meetings of committees of Directors) held during the year and the number of meetings attended by each Director was as follows:

Director	No. of board meetings eligible to attend	Board	A&R committee	Development Committee	Remuneration & Nominations Committee
Ilana Rachel Atlas	7	7	–	–	4
John Anthony Bell	7	5	–	–	4
Catherine Jane Caro	7	5	–	–	–
Antony de Jong	4	4	3	–	–
Anne Loveridge	7	6	5	4	–
Graham Charles Froebel	7	6	5	–	–
Kathryn Therese Greiner	7	5	–	–	–
Gene Thomas Tilbrook	7	6	5	–	4
Helen Rodda Williams	7	4	–	–	4
Janet Whiting	7	6	–	–	–
Alden Toevs	7	5	–	4	–
Greg Hutchison	7	5	–	–	–
Peter Evans	7	6	–	–	–
Philip Crutchfield	4	3	–	–	–

The Company Secretary is John Henderson, appointed 3 December 2014.

## AUDITORS INDEPENDENCE DECLARATION

A copy of the auditor's independence declaration as required under section 60-40 of the Australian Charities and Not-for-profits Commission Act 2012 is included in page 42 of this financial report.

Signed in accordance with a resolution of the Directors (Responsible Entities).



Director

Sydney, 15 April 2016

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**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 auditor of The Bell Shakespeare Company Limited for the year ended 31 December 2015, I declare that, to the best of my knowledge and belief, there have been:

1. no contraventions of the auditor independence requirements of the Australian Charities and Not-for-profits Commission Act 2012, in relation to the audit; and
2. 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, 15 April 2016

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# STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2015

	Notes	2015 \$'000	2014 \$'000
Revenue	2	9,724	9,375
Employee benefits expense		(5,018)	(5,355)
Depreciation and amortisation expense		(47)	(61)
Production expenses		(849)	(877)
Venue expenses		(899)	(1,055)
Touring expenses		(951)	(1,041)
Marketing expenses		(821)	(892)
Fundraising expenses		(179)	(103)
Audit, legal & consulting expenses		(29)	(26)
Rent expense		(310)	(313)
Administration expenses and other expenses		(395)	(331)
<b>Surplus/(deficit) for the year</b>		<b>222</b>	<b>(679)</b>
<b>Other comprehensive income:</b>			
Net changes in fair value of available-for-sale financial assets		(92)	43
<b>Other comprehensive income for the year</b>		<b>(92)</b>	<b>43</b>
<b>Total comprehensive income/(deficit) for the year</b>		<b>130</b>	<b>(636)</b>

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 2015

	Notes	2015 \$'000	2014 \$'000
<b>Assets</b>			
<b>Current Assets</b>			
Cash and cash equivalents	3	3,023	1,876
Trade and other receivables	4	592	506
Other current assets	4	190	149
<b>Total Current Assets</b>		<b>3,805</b>	<b>2,531</b>
<b>Non-Current Assets</b>			
Financial assets	6	1,471	1,437
Property, plant and equipment	5	24	66
Intangible assets		10	16
<b>Total Non-Current assets</b>		<b>1,505</b>	<b>1,519</b>
<b>Total Assets</b>		<b>5,310</b>	<b>4,050</b>
<b>Liabilities</b>			
<b>Current Liabilities</b>			
Trade and other payables	7	1,291	1,391
Deferred grant revenue		1,709	454
Provisions	8	148	188
<b>Total Current Liabilities</b>		<b>3,148</b>	<b>2,033</b>
<b>Non-Current Liabilities</b>			
Provisions	8	45	30
<b>Total Non-Current Liabilities</b>		<b>45</b>	<b>30</b>
<b>Total Liabilities</b>		<b>3,193</b>	<b>2,018</b>
<b>Net Assets</b>		<b>2,117</b>	<b>2,063</b>
<b>Funds</b>			
Issued Capital	13	96	96
Reserves		90	182
Accumulated Funds		1,931	1,709
<b>Total Funds</b>		<b>2,117</b>	<b>1,987</b>

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 2015

	Notes	Issued Capital \$'000	Available For Sale Revaluation Reserve \$'000	Accumulated Funds \$'000	Total Funds \$'000
<b>Balance at 1 January 2014</b>		<b>96</b>	<b>139</b>	<b>2,388</b>	<b>2,623</b>
Balance at 1 January 2014		96	139	2,388	2,623
Deficit for the year		–	–	(679)	(679)
Increase in fair value of AFS		–	43	–	43
Total comprehensive income for the year		–	43	(679)	(636)
<b>Balance at 31 December 2014</b>		<b>96</b>	<b>182</b>	<b>1,709</b>	<b>1,987</b>
<b>Balance at 1 January 2015</b>		<b>96</b>	<b>182</b>	<b>1,709</b>	<b>1,987</b>
Surplus for the year		–	–	222	222
Decrease in fair value of AFS		–	(92)	–	(92)
Total comprehensive income for the year		–	(92)	222	130
<b>Balance at 31 December 2015</b>		<b>96</b>	<b>90</b>	<b>1,931</b>	<b>2,117</b>

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 2015

	Notes	2015 \$'000	2014 \$'000
<b>Cash flow from operating activities</b>			
Receipts from fundraising and sponsorships		2,834	2,545
Receipt of grants		3,236	2,496
Receipt from sales		4,855	5,086
Investment income received		–	69
Interest received		176	74
Payments to suppliers and employees		(9,954)	(10,905)
<b>Net cash flow from operating activities</b>	<b>14</b>	<b>1,147</b>	<b>(635)</b>
<b>Cash flow from investing activities</b>		–	
Purchase of property, plant and equipment		–	(36)
Purchase of intangibles assets		–	(16)
Payment for available-for-sale investments		–	(51)
Proceeds from sale of available-for-sale investments		–	–
<b>Net cash provided by/(used in) investing activities</b>		<b>–</b>	<b>(103)</b>
Net change in cash and cash equivalents		1,147	(738)
Cash and cash equivalents at the beginning of the financial year		1,876	2,614
<b>Cash and cash equivalents at the end of the financial year</b>	<b>3</b>	<b>3,023</b>	<b>1,876</b>

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 2015

## 1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES BASIS OF PREPARATION

The financial statements are for The Bell Shakespeare Company Limited 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.

The financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards - Reduced Disclosure Requirements of the Australian Accounting Standards Board and in accordance with the Australian Charities and Not-for-profits Commission Act 2012 and its Regulations.

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.

### ACCOUNTING POLICIES

#### (A) REVENUE

Revenue from provision of theatrical and educational productions is recognised upon the provision of the service to customers. Revenue from the sale of programs and merchandise is recognised upon the delivery of goods to customers.

Grants received on the condition that specified services are delivered, or conditions are fulfilled, are considered reciprocal. Such grants are initially recognised as a liability and revenue is recognised as services are performed or conditions fulfilled. Revenue from non-reciprocal grants is recognised when the company obtains control of the funds Sponsorship revenue where the company incurs an obligation to deliver an equivalent economic value directly back to the contributor, is considered a reciprocal transaction and initially recognised as a liability and revenue is recognised as services are performed or conditions fulfilled. Sponsorship that is considered non-reciprocal is accounted for similarly to donations, and recognised as income upon receipt.

Donations are recognised as revenue when the company gains control, economic benefits are probable and the amount of the donation can be measured reliably.

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) PRODUCTIONS IN PROGRESS

Where the company has theatrical productions in progress, the practice is for the running costs for the tour of each activity 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.

#### (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, Office furniture and equipment, Leasehold improvements are all depreciated using 33.3%, straight line.

Vehicles are depreciated using 20%, straight line. 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 Comprehensive Income.

#### **(D) LEASES**

Lease payments for operating leases, where substantially all the risks and benefits remain –with the lessor, are charged as expenses on a straight-line basis over the lease term.

#### **(E) FINANCIAL INSTRUMENTS**

##### **INITIAL RECOGNITION AND MEASUREMENT**

Financial instruments are initially measured at cost on trade date, which includes transaction costs, when the related contractual rights or obligations exist.

##### **CLASSIFICATION AND SUBSEQUENT MEASUREMENT**

Subsequent to initial recognition these instruments are measured as set out below.

##### **(i) Available-for-sale financial assets**

Available-for-sale financial assets comprise investments in listed and unlisted entities and any non-derivatives that are not classified as any other category of financial assets, and are classified as non-current assets (unless management intends to dispose of the investment within 12 months of end of the reporting period). After initial recognition, these investments are measured at fair value with gains or losses recognised as a separate component of equity (available-for-sale investments revaluation reserve). Where there is a significant or prolonged decline in the fair value of an available for sale financial asset (which constitutes objective evidence of impairment) the full amount including any amount previously charged to equity, is recognised in the net profit for the period. Purchases and sales of available for sale financial assets are recognised on settlement date with any change in fair value between trade date and settlement date being recognised in the available for sale reserve. On sale, the amount held in available for sale reserves associated with that asset is removed from equity and recognised in the net profit for the period.

##### **(ii) Other financial assets**

Other financial assets are reflected at fair market value and largely represent cash balances, which are not available for use.

#### **(iii) Financial liabilities**

Non-derivative financial liabilities are recognised at amortised cost, comprising original debt less principal payments and amortisation.

##### **FAIR VALUE**

Fair value is determined based on current bid prices for all quoted investments. Valuation techniques are applied to determine the fair value for all unlisted securities, including recent arm's length transactions, reference to similar instruments and option pricing models.

##### **IMPAIRMENT**

At each end of the reporting period, the entity assesses whether there is objective evidence that a financial instrument has been impaired. In the case of available-for-sale financial instruments, a prolonged decline in the value of the instrument is considered to determine whether impairment has arisen. Impairment losses are recognised in the profit or loss.

#### **(F) IMPAIRMENT OF ASSETS**

At the end of each reporting period, the entity reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is recognised in profit or loss.

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.

#### **(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) PROVISIONS**

Provisions are recognised when the entity 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.

#### **(L) 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. An allowance is made for doubtful debts where there is objective evidence that the Company will not be able to collect all amounts due according to the original terms.

#### **(M) TRADE AND OTHER PAYABLES**

Trade and other payables 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

#### **(N) COMPARATIVE FIGURES**

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

#### **(O) 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.

#### **KEY ESTIMATES**

##### **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

##### **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.

#### **KEY JUDGEMENTS**

There are no critical judgements that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities.

## **2 REVENUE**

	<b>2015 \$'000</b>	<b>2014 \$'000</b>
<b>Revenue</b>		
Government grants	2,281	2,351
Fundraising	2,750	2,451
Performance revenue	4,389	4,340
Programme & merchandising revenue	94	82
Investment income	190	69
Interest income	20	74
Other income	–	8
	<b>9,724</b>	<b>9,375</b>

## **3 CASH & CASH EQUIVALENTS**

For the purpose of the Statement of Cash Flows, 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. Cash at the end of the financial year as shown in the Statement of Financial Position is made up as follows:

Cash on hand and at bank	607	776
Short term deposits	2,416	1,100
	<b>3,023</b>	<b>1,876</b>

## **4 TRADE AND OTHER RECEIVABLES**

Trade receivables	592	506
Provision for impairment	–	–
	592	506
Other – prepayments	190	149
	<b>782</b>	<b>655</b>

## 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
<b>Gross carrying amount</b>					
Balance 1 January 2015	102	266	139	27	534
Additions	–	–	–	–	–
Disposals	–	–	–	–	–
Balance 31 December 2015	102	266	139	27	534
<b>Depreciation and impairment</b>					
Balance 1 January 2015	84	244	135	5	468
Disposals	–	–	–	–	–
Depreciation	15	17	4	6	42
Balance 31 December 2015	99	261	139	11	510
<b>Carrying amount 31 December 2015</b>	<b>3</b>	<b>5</b>	<b>–</b>	<b>16</b>	<b>24</b>

## 6 FINANCIAL ASSETS

The carrying amounts presented in the statement of financial position relate to the following categories of assets:

	Notes	2015 \$'000	2014 \$'000
<b>Financial assets</b>			
AFS financial assets			
RIS Investment - Securities	6(a)	1,371	1,337
Other financial assets	6(b)	100	100
		<b>1,471</b>	<b>1,437</b>

(a) Available-for-sale financial assets comprise:

RIS Investments - Units in Investment Trust	6(c)	1,371	1,337
		<b>1,371</b>	<b>1,337</b>

- (b) Other financial assets are not considered accessible to the company for the purposes of this classification.
- (c) RIS Investments represent a part of the amount invested under the Reserve Incentive Scheme ('RIS'), an initiative of the two core Funding Bodies, the Australia Council and the NSW Ministry for the Arts. In accordance with the RIS Agreement between the company and the Funding Bodies, these funds may only be accessed with the express agreement of the Funding Bodies and under prescribed circumstances until 12 June 2018, after which date they are freed from any restrictions. RIS Funds have not been used to secure any liabilities of the Company.

## 7 TRADE AND OTHER PAYABLES

Trade and other payables recognised consist of the following:

### Current

Trade payables	125	119
Other creditors	1,166	1,272
	<b>1,291</b>	<b>1,391</b>

## 8 PROVISIONS

The liabilities recognised for employee benefits consist of the following amounts:

	2015 \$'000	2014 \$'000
<b>Current:</b>		
Annual leave	117	123
Long service leave	31	65
	<b>148</b>	<b>188</b>
<b>Non-current:</b>		
Long service leave	45	30

## 9 CAPITAL AND LEASING COMMITMENTS

### (a) Operating lease commitments

The Company's future expected minimum operating lease payments are as follows:

	Minimum lease payments due			
	Within 1 year \$'000	1 to 5 years \$'000	After 5 years \$'000	Total \$'000
31 December 2015	202	96	–	298
31 December 2014	307	949	–	1,256

The major part of the lease commitments reported above relates to the lease of rehearsal premises for the Company which expires in June 2016. Included in the amounts are lease commitments for office premises which continue on a month to month basis. A lesser part relates to the lease of office equipment which expires in May 2019; this lease carries an escalation clause which is expected to be in line with economic conditions. This note includes amounts expected to be paid within five years. No current lease extends beyond five years.

### (b) Capital Commitments

There were no capital commitments in relation to items of plant and equipment where funds have been committed but the assets not yet received.

## 10 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 2015 Annual Report.

Key Management Personnel (KMP) are those persons having authority and responsibility for planning, directing and controlling the activities of the company, directly or indirectly, including any Director (whether executive or otherwise) of that entity.

Control is the power to govern the financial and operating policies of an entity so as to obtain benefits from its activities. Key Management Personnel has been taken to comprise the Directors and members of the executive management responsible for the day to day financial and operational management of the entity.

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

	2015 \$'000	2014 \$'000
Total Key Management Personnel remuneration	<b>691</b>	<b>664</b>

### Share Issued to Directors

The interests of the Directors in the ordinary share capital of the company at the date of this report are:

<b>Shares held by directors</b>	<b>2015</b>	<b>2014</b>
John Anthony Bell	5,001	5,001
Ilana Rachel Atlas	5,000	5,000
Catherine Jane Caro	5,000	5,000
Antony de Jong	-	5,000
Graham Charles Froebel	5,000	5,005
Kathryn Therese Greiner	5,000	5,000
Gene Thomas Tilbrook	5,000	5,000
Helen Rodda Williams	5,000	5,000
Anne Loveridge	5,000	-
Janet Whiting	5,000	-
Alden Toevis	5,000	-
Peter Evans	5,000	-
John Henderson	5,000	-
Philip Crutchfield	5,000	-
Greg Hutchinson	5,000	-

The above shares are deemed to have no commercial value.

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.

### 11 CONTINGENT LIABILITIES

Estimates of the potential financial effect of contingent liabilities that may become payable:

	<b>2015</b>	<b>2014</b>
	<b>\$'000</b>	<b>\$'000</b>
Bank guarantee – lease premises	70	70
Bank guarantee – auto-pay facility	30	30
	<b>100</b>	<b>100</b>

### 12 EVENTS AFTER THE REPORTING PERIOD

No adjusting or significant non-adjusting events have occurred between the reporting date and the date of authorisation.

### 13 ISSUED CAPITAL

The company is incorporated under the Corporations Act 2001 and the Australian Charities and Not-for-profits Commission Act 2012 and is a company limited by shares. The shares are deemed to have no commercial value. 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.

## 14 CASH FLOW INFORMATION

Reconciliation of cash flow from operations with profit after income tax

	2015 \$'000	2014 \$'000
<b>Operating surplus/(deficit)</b>	<b>222</b>	<b>(679)</b>
<b>Non cash flows</b>		
Depreciation and amortisation	47	61
Distribution income reinvested	(126)	-
<b>Change in assets and liabilities</b>		
(Increase)/decrease in trade and other receivables	(75)	118
Increase/(decrease) in trade payables	(152)	(122)
Increase/(decrease) in deferred revenue	1,256	(47)
Increase/(decrease) in provisions	(25)	34
<b>Net cash provided by operating activities</b>	<b>1,147</b>	<b>(635)</b>

## 15 FUNDRAISING

The Bell Shakespeare 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

#### Donations:

Capital Fund Campaign	-	-
Young Artists Fund campaign	-	-
Supporting Cast	594	646
Sharing Shakespeare	205	150
<b>Donations – sub total</b>	<b>799</b>	<b>796</b>
Syndicates	66	-
Sponsorships	838	829
Events	489	226
Trusts & Foundations	558	600
<b>Gross income raised by Appeals</b>	<b>2,750</b>	<b>2,451</b>
Less direct costs of fundraising appeals	(180)	(103)
<b>Net surplus from fundraising appeals</b>	<b>2,570</b>	<b>2,348</b>

### (b) Application of funds

Funds raised through the Capital Fund and bequests are designated for securing the future of the company. Funds raised through the Young Artists Fund are designated to subsidise a Creative Fellowship Program. 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

### (d) Traders

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

### (e) Comparative figures and ratios

Overall breakdown of expenditure

Production expenses	5,479	5,603
Marketing/Fundraising	1,000	995
Administration	3,022	3,456
<b>Total expenditure</b>	<b>9,501</b>	<b>10,054</b>

## Fundraising Results

	2015 \$'000	2014 \$'000
Cost of fundraising/gross income from fundraising (\$)	179/2,750	103/2,451
Cost of fundraising/gross income from fundraising (%)	7%	4%
Net surplus from fundraising/ gross income from fundraising (\$)	2,570/2,750	2,348/2,451
Net surplus from fundraising/ gross income from fundraising (%)	93%	96%
Total cost of services provided/total expenditure (\$)	5,479/9,501	5,603/10,054
Total cost of services provided/total expenditure (%)	58%	56%
Total cost of services provided/ total income received (\$)	5,479/9,724	5,603/9,375
Total cost of services provided/ total income received (%)	56%	60%

## 16 COMPANY DETAILS

The registered office of the Company is:

'Cleland Bond' Level 1

7 – 33 Playfair Street

THE ROCKS NSW 2000

## **DECLARATION BY CHAIRMAN AS REQUIRED BY THE CHARITABLE FUNDRAISING ACT 1991 (NSW)**

I, Ilana Atlas, Chairman of The Bell Shakespeare Company Limited, declare that in my opinion:

- (i) The Statement of Profit or Loss and Other Comprehensive Income for the year ended 31 December 2015 gives a true and fair view of all income and expenditure with respect to fundraising appeals;
- (ii) The Statement of Financial Position as at 31 December 2015 gives a true and fair view of the state of affairs with respect to fundraising appeals;
- (iii) The provisions of the Charitable Fundraising Act 1991 (NSW) and the regulations under the Act and the conditions attached to the authority have been complied with; and
- (iv) The internal controls exercised by Bell Shakespeare are appropriate and effective in accounting for all income received and applied by Bell Shakespeare from any of its fundraising appeals.

Signed



**Ilana Rachael Atlas**

Chairman

Sydney, 15 April 2016

## **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 2015 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.



**Ilana Rachael Atlas**

Director

Dated, 15 April 2016

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## **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 2015, the statement 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 to the financial report 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 and fair presentation of the financial report in accordance with Australian Accounting Standards – Reduced Disclosure Requirements, the Australian Charities and Not-for-profits Commission Act 2012, the NSW Charitable Fundraising Act 1991 and the NSW Charitable Funding Regulation 2015. This responsibility includes such internal controls as the Responsible Entities determine are necessary to enable the preparation of the financial report to be 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 which 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 and fair presentation of the financial report 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 applicable 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 Australia 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 2015 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 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 2015; and
- 3) monies received by the Company, as a result of fundraising appeals conducted during the year ended 31 December 2015, have been accounted for and applied, in all material aspects, in accordance with the Charitable Fundraising Act 1991 and its Regulations.



GRANT THORNTON AUDIT PTY LTD  
Chartered Accountants



James Winter  
Partner - Audit & Assurance  
Sydney, 15 April 2016



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