

# 2016 ANNUAL REPORT

BELL  
SHAKESPEARE  
THEATRE



## BELL SHAKESPEARE 2016 ANNUAL REPORT

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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 more than 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 custodians 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.



Romeo And Juliet



## OUR VISION

We perform work that is timeless and borderless.

Our mission is to present Shakespeare's work in schools, theatres and communities across Australia.

## 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.

## WE VALUE

**ENRICHMENT** Engagement, inspiration, stimulation, and growth.

**POTENTIAL** Cohesion, compassion, inclusion, and human connection.

**IMAGINATION** Curiosity, ingenuity, reinvention, and transformation.

**COURAGE** Risk, ambition, drive, and success

**EXCELLENCE** Quality, professionalism, precision, and clarity





# ARTISTIC REPORT



Stepping into John Bell's shoes as solo Artistic Director is an extraordinary privilege, and my first year at the helm of this Company has been a year of wonderful challenges and unexpected rewards.

In 2016 we commemorated 400 years since Shakespeare's death. It was a well-timed opportunity for me to reflect on his immeasurable influence on our lives and culture. His works have impacted how we speak and feel, and have moved us time and again. To present two of Shakespeare's most well-known and well-loved works to Australian audiences in this auspicious year was an absolute pleasure.

*Romeo And Juliet* was one of the first of Shakespeare's plays I fell in love with, so I was delighted to present it as our first work in 2016. With Kelly Paterniti and Alex Williams in the title roles, we created a production that echoed the history of the work through period costuming, whilst being performed in a timeless space.

Our national tour for 2016 was *Othello*, performed at 27 venues throughout Australia. *Othello* is a powerful work and it requires a powerful ensemble at its heart. Led by Ray Chong Nee as Othello, Yalin Ozucelik as Iago, and Elizabeth Nabben as Desdemona this production garnered some of the strongest responses we have ever elicited from audiences. For such a dark play the positivity was remarkable. The correspondence was astounding, and we were, as ever, so grateful to receive it.

We were thrilled to co-produce our third production in 2016 with Griffin Theatre Company. *The Literati* saw many creative partnerships reunited; writer Justin Fleming and director (and Artistic Director of Griffin Theatre Company) Lee Lewis, reignited the spark they started with our 2012 production *The School For Wives*. Kate Mulvany, who performed

in our 2014 production of *Tartuffe*, led a wonderful cast in this new re-titled translation of Molière's *Les Femmes Savant*. The production perfectly combined the vision of both Bell Shakespeare and Griffin Theatre Company – to create classical work for Australian audiences, and to present new Australian writing. It was one of the highlights of our year to take our audience on an unforgettable journey into Kings Cross to Griffin's iconically intimate stage.

New Australian writing also influenced our education programme, with three works written by Australian writers and theatre practitioners Joanna Erskine, Matt Edgerton and James Evans, and performed in schools throughout Australia. Our Actors At Work performances are just one jewel in our extraordinary education crown.

Our production of *A Midsummer Night's Dream* for school audiences was directed by Associate Director James Evans and wowed young audiences in Sydney, Perth and Melbourne. Directed as a 90-minute version with eight actors, this production is one we are particularly proud of as we continually hear how much schools value our youth oriented, affordable and accessible productions to complement their in-school study and exploration of the texts.

In April to mark the 400 years since Shakespeare's death we presented a weekend of nation-wide activities as part of our year-long celebration of his work. From an *Othello* book-hunt to a free outdoor workshop in Melbourne, and performances at the State Library of NSW, it was a huge weekend of festivity and tribute.

This Company is truly rewarding to lead, and the people I am privileged to work with are a large component of that. At the end of 2016 we said goodbye to our longstanding Chairman Ilana Atlas, who has left an indelible impact on both the Company and the people she has supported in her role as Chairman. The future is very bright and we can't thank Ilana enough for her significant support, advice and encouragement during a time of enormous change and consolidation for Bell Shakespeare.

A handwritten signature in black ink, appearing to read 'Peter Evans', with a stylized flourish at the end.

**Peter Evans**  
Artistic Director  
May 2017



# CHAIRMAN'S REPORT



I am delighted and honoured to present my first Annual Report as Chairman of the Bell Shakespeare Board.

I look forward to leading the Company through the next phase of its development as we secure our future with our Infinite Space capital campaign, to ensure our future success both in building a headquarters and growing reserves to continue to present strong programmes to Australians nationwide.

I have watched Bell Shakespeare's growth from afar for many years, and joining the Board in 2014 was a privilege. The opportunity to lead this unique company is an exciting one, at a momentous time in our history. We have completed our first year under the direction of Artistic Director, Peter Evans, since John Bell stepped away at the end of 2015. It was a significantly successful year at the box office with both productions exceeding their box office targets, in particular *Othello* which played to audiences all over Australia.

As always we are incredibly grateful to our private and corporate supporters, who support our inspiring community and education initiatives. We also received our first capital campaign contributions, toward the redevelopment of Pier 2/3 our new home, with construction anticipated to conclude in 2019. We are very grateful to our audiences and donors alike for their continued loyalty and patronage.

Our ongoing success also relies on the continued support of the Commonwealth Government through the Australia Council for the Arts and the Department for Communications and Arts, and the NSW State Government through Create NSW.

We acknowledge the tremendous support and encouragement we receive through these bodies and in particular from the Federal Arts Minister The Hon. Mitch Fifield, and the NSW Minister for the Arts, The Hon. Don Harwin.

I would also like to pay tribute to Ilana Atlas, who stepped down as Bell Shakespeare Chairman at the end of 2016. Her leadership has contributed significantly to the ongoing sustainability of the Company. It has been a pleasure working with her.

The Board is very proud of the entire Bell Shakespeare team – every person at Bell Shakespeare contributed to the successes in 2016.

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



**Anne Loveridge**  
Chairman  
May 2017



# EXECUTIVE REPORT



Theatre is a risky and challenging business. Most theatre companies, including Bell Shakespeare, are dependent on a matrix of revenue streams. Box office, government, corporate and private support ensures that we can continue to present our ambitious mainstage and education programme to audiences across Australia.

It's not just the tight operating model that makes theatre risky. For Bell Shakespeare it is the programme we produce each year that presents our greatest challenge. A programme focused on presenting classical works of scale, from a single writer, that we then pick up and move around this vast country. It is a considerable undertaking, but that is our commitment – to present these works nationally.

In many respects we began 2016 embracing our greatest risk as Bell Shakespeare founder, John Bell AO, stepped away from the Company. Peter Evans, as sole Artistic Director, put together a programme that celebrated the enduring genius of Shakespeare and Bell Shakespeare's pivotal role in the creative landscape of Australia. I am proud to say that 2016 was an incontrovertible success.

We presented two of Shakespeare's most loved works, *Romeo And Juliet* and *Othello* alongside a co-production with Griffin Theatre Company of Molière's *The Literati* and reached almost 77,000 Australians.

Our education programme continued to shape young minds and create unforgettable experiences, with 13,271 teachers and students attending our schools' production of *A Midsummer Night's Dream* at Sydney Opera House, Arts Centre Melbourne, and for the first time, The Octagon Theatre at the University of Western Australia.

Bell Shakespeare is an expert at delivering education experiences that go beyond the day-to-day, including a programme that specifically supports teachers. In 2016, our Regional Teacher Mentorship initiative hosted 30 teachers from regional, remote, and rural Australia. This new programme delivers four days of specialist training with an ongoing mentoring programme to support teachers across the year. The teachers' experience will lead to thousands of students reaping the rewards of this initiative, experiencing Shakespeare's work in a way that is practical, innovative and inspiring. Our education programme in 2016 reached a total of 82,000 students and teachers face to face.

In 2016 we also announced that for the first time in the Company's history, Bell Shakespeare will establish permanent headquarters. Our move to Pier 2/3, and the carefully re-purposed heritage-listed finger wharf as part of Walsh Bay, will be a significant game changer for the Company. For the first time we can house the Company under one roof, positively impacting the way we operate and the opportunities we can provide. Alongside this exciting news we have launched our capital campaign: Infinite Space.

Infinite Space is not just about establishing our physical base, but also about providing for the future. It's important that we have the reserves we need to meet our ambitious plans. We are thankful to the State Government for supporting this landmark arts precinct; to the Commonwealth Government for their continued support of our national endeavours and to our donors for their continued belief in our vision.

On behalf of all the staff at Bell Shakespeare I thank our Board of Directors 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.



We also pay special tribute to the outstanding work of Ilana Atlas as the outgoing Chairman of Bell Shakespeare and her 13 years on the Board. Ilana's contribution to Bell Shakespeare is incalculable. Her good counsel and guidance have brought us to this place – a place of strength and stability. We can't thank her enough for her commitment. We welcome Anne Loveridge as the new Chairman of Bell Shakespeare from 1 January 2017 and look forward to working with her to take the Company forward.

I would also like to thank my continually inspiring colleagues across all areas of our operations – the administrative team, our actors, writers and creative teams and theatre workers across the country. They each worked with such passion and creativity to

deliver our 2016 programme and for that, I thank them all.

It is my pleasure to report an end of year surplus of \$839k which we will use to rebuild our reserves and ensure the Company's ongoing sustainability. Peter and I, with the full support of the Board, look forward to steering the Company forward.



**Gill Perkins**  
General Manager  
May 2017



The Literati



# ROMEO AND JULIET

Violence rumbles through the streets with two families at war. From such angry beginnings flame the fire of passion and forbidden love.

## SYDNEY OPERA HOUSE

20 February– 27 March

## CANBERRA THEATRE CENTRE

1 April – 9 April

## ARTS CENTRE MELBOURNE

14 April – 1 May

Total number of performances	71
Total paid attendance	\$1,411,133
All Attendance	25,651
Hearts In A Row attendance	95 attendees

*"This is a vigorous, entertaining and entirely accessible version of the great romantic tragedy."*

DAILY REVIEW

*"In this, the year of the quadricentennial commemoration of Shakespeare's death, this production of Romeo And Juliet does the Bard proud."*

AUSTRALIAN STAGE

*"Bell Shakespeare's first production under the sole Artistic Directorship of Peter Evans is a resounding success."*

THE MUSIC

## CREATIVE TEAM

By **William Shakespeare**

Director **Peter Evans**

Designer **Anna Cordingley**

Lighting Designer **Benjamin Cisterne**

Composer & Sound Designer **Kelly Ryall**

Fight & Movement Director **Nigel Poulton**

Voice Coach **Jess Chambers**

## CAST

**Cramer Cain**

**Justin Stewart Cotta**

**Michelle Doake**

**Michael Gupta**

**Angie Milliken**

**Kelly Paterniti**

**Hazem Shammam**

**Tom Stokes**

**Damien Strouthos**

**Jacob Warner**

**Alex Williams**



Romeo And Juliet



# THE LITERATI

In partnership with **Griffin Theatre Company**  
It's sassy, it's silly, it's Sydney.

## **SBW Stables Theatre**

27 May– 16 July

## **Riverside Parramatta**

27 July – Sat 30 July

Total number of performances	<b>62</b>
Total paid attendance	<b>\$218,142</b>
All Attendance	<b>5514</b>

*"The Literati is exceptional entertainment made doubly pleasurable at this intimate scale. Don't miss it."*

SYDNEY MORNING HERALD

*"It's a gloriously funny production."*

SUNDAY TELEGRAPH

*"This path-breaking collaboration between Bell Shakespeare and Griffin has got off to a marvellous start – don't miss it. Recommended."*

STAGE NOISE

## **CREATIVE TEAM**

By **Justin Fleming**

After **Molière's *Les Femmes Savantes***

Director **Lee Lewis**

Designer **Sophie Fletcher**

Co-Composers & Sound Designers

**Max Lambert and Roger Lock**

Lighting Designer **Verity Hampson**

## **CAST**

**Kate Mulvany**

**Miranda Tapsell**

**Caroline Brazier**

**Gareth Davies**

**Jamie Oxenbould**



The Literati





Othello



Othello

# OTHELLO

A violent exploration of the thin line that separates love and jealousy, *Othello* is a relentless journey of vicious passion.

## ORANGE CIVIC THEATRE, ORANGE

8 & 9 July

## ARTS CENTRE MELBOURNE, MELBOURNE

12 – 23 July

## ALBURY CONVENTION AND PERFORMING ARTS CENTRE, ALBURY

26 July

## HER MAJESTY'S THEATRE, BALLARAT

28 July

## WANGARATTA PERFORMING ARTS CENTRE, WANGARATTA

30 July

## WEST GIPPSLAND ARTS CENTRE, WARRUGAL

2 August

## FRANKSTON ARTS CENTRE, FRANKSTON

4 August

## ULUMBARRA THEATRE, BENDIGO

6 August

## ALBANY ENTERTAINMENT CENTRE, ALBANY

11 August

## MANDURAH PERFORMING ARTS CENTRE, MANDURAH

13 August

## STATE THEATRE CENTRE OF WESTERN AUSTRALIA, PERTH

17 – 20 August

## THEATRE ROYAL, HOBART

25 – 27 August

## CASULA POWERHOUSE ARTS CENTRE, CASULA

2 September

## LAYCOCK STREET THEATRE, GOSFORD

5 & 6 September

## CIVIC THEATRE NEWCASTLE, NEWCASTLE

8 & 9 September

## ILLAWARRA PERFORMING ARTS CENTRE, WOLLONGONG

13 – 17 September

## WAGGA WAGGA CIVIC THEATRE, WAGGA WAGGA

20 September

## BATHURST MEMORIAL ENTERTAINMENT CENTRE, BATHURST

22 September

## CAPITOL THEATRE, TAMWORTH

24 September

## THE GLASSHOUSE, PORT MACQUARIE

28 September

## THE EVENT CENTRE, CALOUNDRA

1 October

## GLADSTONE ENTERTAINMENT CENTRE, GLADSTONE

4 October

## RIVERWAY ARTS CENTRE, TOWNSVILLE

6 October

## REDLANDS PERFORMING ARTS CENTRE, CLEVELAND

8 October

## THE ARTS CENTRE GOLD COAST, GOLD COAST

11 October

## CANBERRA THEATRE CENTRE, CANBERRA

14 – 22 October

## SYDNEY OPERA HOUSE, SYDNEY

25 October – 4 December

Total number of performances **252**

Total paid attendance **\$1,358,815**

All Attendance **23,538**

Hearts In A Row attendance **138 attendees**

## CREATIVE TEAM

By **William Shakespeare**

Director **Peter Evans**

Designer **Michael Hankin**

Lighting Designer **Paul Jackson**

Composer & Sound Designer **Steve Toulmin**

Assistant Director & Fight Director **Nigel Poulton**

Voice Coach **Jess Chambers**

## CAST

**Ray Chong Nee**

**Joanna Downing**

**Alice Keohavong**

**Edmund Lembke-Hogan**

**James Lugton**

**Huw McKinnon**

**Elizabeth Nabben**

**Yalin Ozucelik**

**Michael Wahr**

## UNDERSTUDY

**Timothy Dashwood**

*"Outstanding performances from Yalin Ozucelik as the dastardly Iago and Ray Chong Nee as the increasingly naïve general, Othello"*

ARTSHUB

*"Evans has captured the roller coaster of emotions in this web of deceit and manipulation"*

BROADWAY WORLD



# A MIDSUMMER NIGHT'S DREAM

## SCHOOLS ONLY PRODUCTION

### SYDNEY OPERA HOUSE, PLAYHOUSE

Co-presented with Sydney Opera House  
1–19 August

### ARTS CENTRE MELBOURNE, PLAYHOUSE

Presented in partnership with Arts Centre Melbourne  
23–26 August

### UNIVERSITY OF WESTERN AUSTRALIA, OCTAGON THEATRE

Co-presented with University of Western Australia  
7–9 September

*“Amazing. The students were enthralled by the performance and enthusiastically discussed all aspects of the production. You have created a new generation of Shakespeare fans.”*

PERTH MODERN SCHOOL, WA

*“Flawless... The 90-minute production was met with a resounding cheer and the students came away thoroughly impressed. One particular comment from a student was that he didn't realise ‘Shakespeare was so funny’.*

PINJARRA SENIOR HIGH SCHOOL, WA

Total number of performances **44**

Total paid attendance **\$295,410**

All Attendance **14,290**

Hearts In A Row attendance **98 attendees**

## CREATIVE TEAM

By **William Shakespeare**

Director **James Evans**

Set & Costume Design **Teresa Negroponte**

Lighting Designer **Verity Hampson**

Sound Designer **Nate Edmondson**

Movement Director **Nigel Poulton**

Original Production Director **Peter Evans**

## CAST

**Jack Crumlin**

**Felix Gentle**

**Emily Havea**

**Rhys Keir**

**Abbie-lee Lewis**

**Owen Little**

**Jess Loudon**

**Eleanor Stankiewicz**



A Midsummer Night's Dream

# ACTORS AT WORK

Established by John Bell in 1990, Actors At Work brings Shakespeare to life in schools across Australia. Four dynamic actors illuminate the classic plays, creating a greater understanding of how engaging Shakespeare can be.

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 2016 PLAYERS;

Jack Crumlin

Felix Gentle

Emily Havea

Rhys Keir

Abbie-lee Lewis

Owen Little

Jess Loudon

Eleanor Stankiewicz

## BOTTOM'S DREAM

By Joanna Erskine

Years 1-4

Bottom has had a most rare vision.

He's just woken up in the forest after a strange dream involving fairies, magic flowers and donkey ears. Was it just a dream, or was it real? In this show students took his hand and help him piece together his journey through key scenes, playing with Shakespeare's language and characters along the way. This is *A Midsummer Night's Dream* through the eyes of one of Shakespeare's greatest clowns.

## SUCH SWEET SORROW

By Matt Edgerton & Joanna Erskine

Years 7-9

Love, hate, revenge, joy, brawls, weddings, life and death – it's fair to say that *Romeo And Juliet* has it all. This show follows these rebellious teens from youthful innocence to tragic conclusion in an interactive experience that kept students on the edge of their seats, from first sight to final breath.

## HAMLET: OUT OF JOINT

By Joanna Erskine & James Evans

Years 10-12

Something is rotten in the state of Denmark. Madness, murder and revenge combine in one of the greatest works in literary history. *Hamlet: Out of Joint* is designed for senior students and combined critical analysis of the text with entertaining stagings of the key scenes and soliloquies. The perfect complement to classroom study of the play, provoking rigorous discussion and rich debate upon return to the desks.

Actors At Work is proudly supported by Foxtel, our National Schools Partner.





# 2016 SPECIAL EVENTS

## IN CONVERSATION

In 2016 we hosted six In Conversation events across Sydney, Melbourne, and Canberra. These production-focused events featured actors from *Romeo And Juliet*, *The Literati*, and *Othello*, in panel sessions discussing the production, rehearsal process, and acting and theatre generally.

The In Conversation events are free and are an opportunity for audiences to engage at a deeper level with the productions we present.

## IN THE REHEARSAL ROOM

Bell Shakespeare is very grateful for the extraordinary support we receive from private and corporate supporters, and trusts and foundations. These are an opportunity to thank our supporters, and take them behind the scenes on our productions.

This year we hosted four In The Rehearsal Room events, providing an exclusive sneak peek preview of our mainstage and education productions during the rehearsal period. Guests met the cast and creatives, heard from the director about the influences and process to date, and were the first general public audience to see excerpts or elements from the production

## SHAKESPEARE 400

This year we commemorated 400 years since Shakespeare died – and the astounding impact he has had on our lives. On April 23 and 24 we presented and participated in a series of activities that celebrated, explored and cherished Shakespeare and his works.

- Australia's Biggest Outdoor Shakespeare Workshop
- The Great *Othello* Book Scavenger Hunt
- The State Library of NSW Shakespeare Day
- The University of Melbourne Shakespeare lecture series



In The Rehearsal Room: *A Midsummer Night's Dream*

## 2016 GALA

To celebrate the Company's achievements as well as our first year under Artistic Director Peter Evans, we hosted a gala celebration that honoured the legacy of Shakespeare's influence, whilst also raising funds to ensure we can continue to present his works to Australians everywhere.

Those in attendance were guided through the night by Bell Shakespeare Associate Director, James Evans, and entertained with performances by The Players, as well as Fight Director Nigel Poulton and Timothy Dashwood.

At the gala we also launched our Infinite Space capital campaign, raising funds for our new headquarters at Pier 2/3 (to be completed in 2019) and ensuring the Company's ongoing financial sustainability.

## FESTIVAL OF DANGEROUS IDEAS

As part of Sydney Opera House's Festival of Dangerous Ideas, we presented a collaboration that brought the courtroom session from *The Merchant Of Venice* to life, focussing on contemporary dilemmas of mercy, justice and the law. It featured philosopher A.C. Grayling, academic Germaine Greer, Australia's longest serving judge Michael Kirby, South Sudanese child soldier turned lawyer, Deng Adut, and John Bell.





# NURTURING THE ART

## WRITERS FELLOWSHIP

Bell Shakespeare's Writers Fellowship, supported by the Intersticia Foundation, is an opportunity for a midcareer Australian playwright to take up a residency within Bell Shakespeare for a period of two years. It enables 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 2016, we were delighted to welcome Jada Alberts as our Writers Fellow for a two-year period, joining Kate Mulvany who began her two-year fellowship in 2015.

Kate and Jada have been given unlimited access to the Company and are fully supported in their endeavours. Jada has worked as an actor and writer, and been the recipient of the 2013 Balnaves Foundation Indigenous Playwright's Award. In 2014 her debut work *Brothers Wreck* was part of the main stage season at Belvoir to much critical acclaim.

Kate is an award-winning actor, playwright, dramaturg, screenwriter and writing mentor. She has previously appeared in Bell Shakespeare productions of *The Literati*, *Tartuffe*, *Macbeth* and *Julius Caesar*. She is also the dramaturg for the 2017 production of *Richard 3*, in which she performed the title role.



Intersticia Foundation trustees with Writers Fellow Kate Mulvany, Head of Development Zoë Cobden-Jewitt and Artistic Director Peter Evans.

# 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)  
Peter Evans  
Rebecca Huntley  
Fran Kelly  
Benjamin Law  
Sandra Levy AO  
Nakkiah Lui

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.





# SHARING SHAKESPEARE AT EVERY AGE

## EDUCATION AT ALL AGES & STAGES

Education has been at the core of our activities since the inception of Bell Shakespeare in 1990. Many years on, we have one of the most powerful theatre education programmes in the country. Education is, and always will be, at the core of what Bell Shakespeare does.

In 2016 we continued to take our Actors At Work performances into schools nationally, present masterclasses and immersive workshops for primary and secondary schools, and deliver vital teacher professional development.

Our Artist in Residence programme saw us working in such diverse communities as Leigh Creek in remote SA, Moree in far north NSW, supported by Scully Fund; Cooma in southern NSW; and our fourth consecutive year working with Indigenous students at Yipirinya School in Alice Springs, NT, supported by the Bill & Patricia Ritchie Foundation. We once again delivered our Women in Shakespeare programme to Western Sydney girls schools, reimagining Shakespeare's female characters in modern contexts, supported by the Weir Anderson Foundation.

Our Juvenile Justice programme was presented for the fifth time thanks to the Bill & Patricia Ritchie Foundation who continued their patronage for the fourth consecutive year. This year our arts educators worked at Frank Baxter and Reiby Juvenile Justice Centres using Shakespeare as a vehicle for self-reflection, and to explore a deeper understanding of decision-making and consequences.

One of our greatest ambitions, to provide regional teachers with strategies to inspire their young charges with Shakespeare's work as well as develop their own knowledge and confidence, came to fruition with the launch of the Regional Teacher Mentorship. We welcomed our first cohort of 30 teachers, from all corners of Australia, to Bell Shakespeare HQ for four days of sharing, inspiring and upskilling. All teachers have reported significant increase in participation in their classes since completing the mentorship, and in their own teaching ability.



Regional Teacher Mentorship

## JOHN BELL SCHOLARSHIP

Nurturing new talent was central to John Bell's personal vision when he founded Bell Shakespeare in 1990. To honour his legacy and impact on the arts in Australia, we were proud in 2016 to announce our regional student scholarships programme in his name; the John Bell Scholarship.

The programme finds talented young people from all across Australia and gives them unprecedented access to Bell Shakespeare, kick-starting their arts career, and continues our vision to truly represent all Australians on stage.

We launched a fundraising campaign promoting the initiative in 2016, and thanks to the incredible generosity of our donors, we were able to audition an incredible **179** students across the country from which three talented winners were chosen:

**Joel Loum Okumu** – St Francis Xavier's College, Hamilton NSW

**Evelina Singh** – Emmanuel College, Carrara QLD

**Nikhil Singh** – Bray Park State High School QLD

Nikhil, Evelina and Joel joined the Company for one week at Bell Shakespeare HQ in Sydney during February 2017, observing rehearsals, performing for Bell Shakespeare cast and crew, participating in acting masterclasses with John Bell, and other artists, receiving career advice and mentoring, as well as visiting various cultural institutions and seeing several theatre performances.

## INFINITE SPACE

In 2019, Bell Shakespeare will move to Pier 2/3, a heritage-listed finger wharf in the heart of the Walsh Bay Arts Precinct, and our first permanent home in the history of the Company. In 2016, we launched the Infinite Space capital campaign that will raise the funds to make it all possible.

We'll have the freedom and infrastructure to collaborate, experiment and take our work to stages and schools across Australia, as well as within Pier 2/3.

The Infinite Space capital campaign will also build financial reserves to safeguard Bell Shakespeare for years to come.





## SHARING SHAKESPEARE

At Bell Shakespeare we believe it's important that Shakespeare's timeless works are made as accessible as possible, regardless of an individual's background, financial means, or place of residence. Our Sharing Shakespeare initiative is how we achieve this vision, which includes our original outreach programme, **Hearts In A Row**, and two of our most powerful learning initiatives – **Student Masterclasses** and **Actors At Work**.

Thanks to the 189 donors, 2016 was another incredibly strong year for Sharing Shakespeare. We subsidised 21 **Actors At Work** performances for 2,609 students. These students wouldn't otherwise have been able to access these 50-minute productions which provide a unique opportunity for school students to enjoy a live performance, the support learning outcomes and deliver to students across Australia a high-quality, live arts experience.

This programme also ensured we were able to deliver four **Student Masterclasses** in three deserving regional schools in Tasmania and New South Wales. All three schools were co-educational, with student numbers ranging between 100 to 300, and Indigenous students forming up to 68% of the school populations.

**Hearts In A Row** provides individuals from socio-economically diverse backgrounds with the opportunity to see a Bell Shakespeare production in an iconic Australian venue. Participants receive a complimentary programme and a pre-show talk delivered by one of our Arts Educators who will demystify the plot, provide insight into the performance and prepare them for the theatrical experience that lies ahead.

In 2016, we welcomed guests from all walks of life to join us in the theatre, from regional schools such as Murrumburrah High School who travelled nearly four hours to see *Romeo And Juliet*, to local community groups caring for some of the most marginalised in our society, including The Big Issue and the Asylum Seekers Centre. For many recipients, it was their first ever experience of a live performance.

We were also delighted to offer Hearts In A Row experiences in Perth for the first time, welcoming North Lakes and Balga Senior High Schools to our dedicated schools production of *A Midsummer Night's Dream* at the Octagon Theatre at the University of Western Australia thanks to Wesfarmers.



Hearts In A Row Guests







# 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 2016 the Board continued to operate in line with the principles and practices set out in the Company's Corporate Governance Policy. 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.

Lachlan Edwards was appointed to the Board in 2016.

## 3. Promote Ethical and Responsible Decision making

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

## 4. Promote diversity

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

## 5. Safeguard integrity in Financial Reporting

A primary aim of the Board is to grow and maintain the financial reserves underpinning the Company's future activities at a level of at least 20% of annual operating costs. The ratio as at 31 December 2016 was approximately 35% (in 2015 it was 22%; 2014: 20%; 2013: 25%). 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.



*A Midsummer Night's Dream*



*Romeo And Juliet*



# BOARD OF DIRECTORS 2016

**Ilana Atlas** (Chairman, departed December 2016)

**Anne Loveridge** (Incoming Chairman)

**Jane Caro**

**Philip Crutchfield** QC

**Lachlan Edwards**

**Peter Evans** (Artistic Director)

**Kathryn Greiner** AO

**Greg Hutchinson** AM

**Gene Tilbrook**

**Alden Toevs**

**Janet Whiting** AM

**Helen Williams** AO

## ADMINISTRATION 2016

**Peter Evans**

Artistic Director

**Gill Perkins**

General Manager

**John Henderson**

Deputy General Manager

**James Evans**

Associate Director

**Kate Mulvany**

**Jada Alberts**

Writers Fellows

**Imogen Gardam**

Artistic Administrator

**Joanna Erskine**

Head of Education

**Patrick Buckle**

Head of Operations

**Daniel Murtagh**

Production Manager

**Alex Souvlis**

Casting and Company Manager

**Eva Tandy**

Assistant Company Manager

**Charlotte Barrett**

Company Manager

**Caitlin Brass**

Education Company Manager

**Andrew Hutchison**

Technical Supervisor

**Jeanmaree Furtado**

Finance Manager

**Susan Howard**

Personnel Manager

**Sally Stevenson**

Bookkeeper

**Karina Kilpatrick**

Administrative Coordinator

**Zoë Cobden-Jewitt**

Head of Development

**Amelia Lawrence**

Corporate Development Manager

**Olivia Wynne**

Major Gifts & Philanthropy Manager

**Kate Gardner**

Development Executive

**Alexa Woldan**

Corporate Partnerships Executive

**Fiona Hulton**

Head of Marketing

**Jesse Sturgeon**

Box Office Manager

**Justin Jefferys**

Marketing & Communications Executive

**Nathanael van der Reyden**

Graphic Designer

**Michael Mitchell**

Education Marketing Coordinator

**Julia MacNamara**

Marketing Assistant

# THANK YOU TO OUR DONORS

Whose support enables us to bring Shakespeare to audiences across Australia.

## Founding Benefactor

The late Anthony Gilbert AM

## Life Members

Ilana Atlas

John Bell AO OBE

Tim Cox AO & Bryony Cox

Martin Dickson AM

& Susie Dickson

Graham Froebel

Virginia Henderson AM

David Pumphrey

## INFINITE SPACE

Thank you to all of those who have donated to our Infinite Space capital campaign, helping us build a future for Bell Shakespeare where the possibilities are infinite... starting with our new permanent headquarters at Pier 2/3 from 2019.

Anne Loveridge

Julia Ritchie

Elizabeth Story

Gene Tilbrook

Helen Williams AO

## 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

Mrs Amy Crutchfield  
& Mr Philip Crutchfield QC

Clear Pastoral Company

Julia Ritchie

Mr Neil Sinden  
& Mrs Rachel Sinden

### \$10,000+

Robert Albert AO & Libby Albert

Susan Burns

Lachlan Edwards

Vic & Katie French

Shannon Finch

David Friedlander

Jinnie & Ross Gavin

Nicholas Harding

Bill Hayward OAM  
& Alison Hayward

John Hindmarsh AM  
& Rosanna Hindmarsh OAM

Dr Gary Holmes  
& Dr Anne Reeckmann

Dr Kimberly Cartwright  
& Mr Charles Littrell

Ian & Wendy Macoun

Sue Maple-Brown AM

Lady Potter AC

Kenneth Reed AM

Sam Sheppard

Andrew Sisson

The Rowley Foundation

Mr Alden Toeves & Ms Judi Wolf

### \$5,000+

Robert & Carmel Clark

Anthony Cohen

Tim Cox AO & Bryony Cox

Tony D'Aloisio AM

Darin Cooper Foundation

Professor PJ Fletcher AM

Graham Froebel

Kathryn Greiner AO

Mark & Danielle Hadassin

Joe Hayes & Jacinta O'Meara

In memory of Armon Hicks Jnr

Mark Johnson

Peter & Elizabeth Kelly

Dr Sue Kesson

Marcus & Jessica Laithwaite

Jane Hansen & Paul Little AO

Peter Mason AM & Kate Mason

Norman O'Bryan & Sue Noy

David & Jill Pumphrey

Diane Sturrock

Peter Sturrock

Dick & Sue Viney

Wesfarmers Arts

Maureen Wheeler AO  
& Tony Wheeler AO

Sally White OAM

### \$1,000+

Maple-Brown Abbott Limited

Ashurst Australia

Helen Baxter

John Bell AO OBE & Anna Volska

Dr David Bennett AC QC  
& Dr Annabelle Bennett AO SC

Berg Family Foundation

Janet C Binns

Gail & Duncan Boyle

Dr John Brookes

Bill & Sandra Burdett

Jan Burnswoods

Rick Burrows

John & Alison Cameron



John Cauchi <sup>AM SC</sup> &  
Catherine Walker <sup>PSM</sup>  
Kevin Cosgrave  
Professor A T Craswell  
Joanne & Sue Dalton  
Antony de Jong & Belinda Plotkin  
Beau Deleuil  
M.S. Diamond <sup>AM MBE</sup>  
Jane Diamond  
Diane & John Dunlop  
Dr & Mrs B Dutta  
Elizabeth Evatt <sup>AC</sup>  
Chris Fox  
& Natalie Hickey  
Foxtel  
Justin & Anne Gardener  
Daniel Gilbert <sup>AM</sup>  
Jennifer Giles  
Colin & Sharon Goldschmidt  
Louise Gourlay <sup>OAM</sup>  
Peter Graves  
Mark & Patricia Grolman  
Steven & Kristina Harvey  
Catherine Parr & Paul Hattaway  
The Hon Peter Heerey <sup>AM QC</sup>  
Jane Hemstritch  
Linda Herd  
Ken & Lilian Horler  
Mike & Stephanie Hutchinson  
Vincent Jewell  
Robert Johanson  
Cam & Caroline Johnston  
Francois Kunc & Felicity Rourke  
Owen Lennie  
Dr A K Lethlean  
Richard & Elizabeth Longes  
Peter Los  
Anne Loveridge  
Brian & Helen McFadyen  
Mr Robert Milliner  
& Dr Diana Milliner  
Alana Mitchell  
Shirley Morris  
Patricia Novikoff  
Tom & Ruth O'Dea  
Kathy Olsen & Bruce Flood  
Pieter & Elizabeth Oomens  
Megan Quinn  
Bob Richardson  
Bridget & Peter Sack  
Tim & Lynne Sherwood  
Diane Sturrock

Alan & Jenny Talbot  
Teachers Mutual Bank  
David & Jenny Templeman  
Robert & Kyrenia Thomas  
Michael Thompson  
Gene Tilbrook  
In honour of Alden Toevs  
Alexander White  
George M Wilkins  
Helen Williams <sup>AO</sup>  
Neil Young <sup>QC</sup>  
Anonymous (9)

### **\$500+**

Bill & Kate Anderson  
Ian Barnett  
Chandu Bhindi  
Geraldine Bull  
Canto Holdings Pty Ltd  
Yola & Steve Center  
George Clark  
Michael Clough  
Zoë Cobden-Jewitt & Peter Jewitt  
Darren Cook  
Andrew & Valerie Cormack  
Annabel Dulhunty  
Michael & Roslyn Dunn  
Jane Caro & Ralph Dunning  
Jean Finnegan  
Shaun Fraser  
Jeanmaree Furtado  
Leigh & Adele Gordon  
Chris Green  
Richard & Anna Green  
Elizabeth M Hamilton  
Scott Hedge  
Dr David Howell  
& Mrs Sarah Howell  
Reverend Bill  
& Mrs Rosemary Huff-Johnston  
Mathilde Kearny-Kibble  
Sally Kincaid  
Dr Angela Kirsner  
& Dr Richard Kirsner  
In Loving Memory of  
Dr Serge Kunstler  
Margaret Lederman  
Cheryl Lo  
Linda Lorenza  
Jodie Lyons  
Carol & Rod Mackenzie  
Diane Matthews

Ian McGill  
Banjo McLachlan  
Ann McLaren  
Douglas Meagher <sup>QC</sup>  
Louise Miller  
Rupert Myer <sup>AO</sup>  
J Norman  
Ruth & Steve Ormerod  
Harry & Joe Traucki  
CMDR Warwick Potter RAN  
J & K Preedy  
Andrew Price  
Bill & Katharine Ranken  
Rodney & Donna Ravenscroft  
Jonathan & Elizabeth Redwood  
Mary & Michael Regan  
Greg J Reinhardt  
Rodney & Racquel Richardson  
Ruth Ritchie  
Annabel Ritchie  
Penelope Seidler <sup>AM</sup>  
Dr Agnes Sinclair  
Jann Skinner  
Michael Sloan  
Sydney Opera House Ladies  
Committee  
Robin Syme <sup>AM</sup> & Rosemary Syme  
Elizabeth Whitecross & Ian French  
Janet Whiting <sup>AM</sup>  
Nigel Williams  
Robyn Williams  
David & Kristin Williamson  
The Hon Ralph Willis <sup>AO</sup>  
& Mrs Carol Willis  
John Winters  
Capt W Graham Wright RAN ret  
Anonymous (4)

### **Bequestor**

Catherine Guy

### **In-kind support**

Helen Bauer  
Sam Sheppard

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 Masterclasses.

### \$10,000+

Robert Albert AO & Libby Albert  
Atlas D'Aloisio Foundation  
Louise Christie  
Martin Dickson AM  
& Susie Dickson  
Gareth Fisher & Tara Cahill  
Rosanna Hindmarsh OAM  
Anne Loveridge  
Julianne Maxwell  
Nick & Caroline Minogue  
Mrs Roslyn Packer AC  
Annie & John Paterson  
Foundation  
Wesfarmers Arts

### \$3,000+

Helen Bauer & Helen Lynch AM  
Paul Bedbrook  
Graham Bradley AM  
& Charlene Bradley  
The Calvert-Jones Foundation  
Jane Caro & Ralph Dunning  
Michael & Christine Clough  
Kevin Cosgrave  
Russ & Rae Cottle  
Anne & David Craig  
Ms Amy Crutchfield  
& Mr Philip Crutchfield OC  
Darin Cooper Foundation  
Belinda Gibson  
Chris Green  
Dr David Howell

& Mrs Sarah Howell  
Julie & Michael Landvogt  
Dr Kimberly Cartwright  
& Mr Charles Littrell  
Jodie Lyons  
The Alexandra & Lloyd Martin  
Family Foundation  
Penelope & John McBain  
Jason Murray  
Andrew Price  
Bill & Katharine Ranken  
John B Reid AO  
& Lynn Rainbow Reid  
Rodney & Racquel Richardson  
Margaret S Ross AM  
Trawalla Foundation  
Ms Andree Harkness  
& Mr Richard Sewell  
Teachers Mutual Bank  
The Pace Foundation  
Deanne Weir & Jules Anderson  
Gene Tilbrook  
Nigel Williams

### \$1,500+

Bethesda Trust  
Chandu Bhindi  
Shaun Fraser  
Jinnie Gavin & Ross Gavin  
Sally Herman  
Dr Alana Mitchell  
Holly Mitchell  
Premium Fulfilment Services  
Pty Ltd

Beverley Price  
Jonathan & Elizabeth Redwood  
Helen Williams AO  
John & Lisa Winters  
Anonymous (1)

### \$500+

Heather Adie  
Professor Robyn Ewing AM  
Lesley Harland  
Jan Hayes  
Linda Herd  
Helen O'Neil  
Paul & Jacqueline Pryor  
Scotch College  
Meegan Sullivan  
Dr Sharon Wallace  
Anonymous (3)

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.



## JOHN BELL SCHOLARSHIP

We are grateful for the support of our John Bell Scholarship donors whose generosity enables us to provide life changing opportunities to aspiring young actors from regional and remote communities.

### \$12,500+

Atlas D'Aloisio Foundation  
Martin & Susie Dickson  
Kathryn Greiner AO  
Mr Alden Toevis & Ms Judi Wolf

### \$5,000+

John Bell AO OBE & Anna Volska  
Anthony Cohen  
David Craig  
Neil & Rachel Sinden

### \$1,000+

John Cauchi AM SC  
Coles Danziger Foundation  
Kevin Cosgrave  
Patsy Crummer  
M.S. Diamond AM MBE  
Doherty Swinhoe  
Family Foundation  
Richard Gill AO

Linda Herd  
Bob Lim & Jennifer Ledger  
Anne Loveridge  
Hon Mr Ian MacPhee AO  
Ronan MacSweeney  
Andrew McWhinnie  
Luke Merrick  
Holly Mitchell  
Belinda Gibson & Jim Murphy  
David & Jill Pumphrey  
Mark L Robertson  
Diane Sturrock  
Susan J Viney  
Sally White OAM  
Anonymous (1)

### \$500+

Australia-Britain Society,  
Southern Highlands  
The staff of Bell Shakespeare  
Virginia Brown  
Saul Eslake & Linda Arenella  
Michael & Gabrielle Field  
Carina Martin  
Ann McLaren  
Jill Morrison  
Ann Parry  
Susan Rutter  
Helen Swift & Les Neulinger  
Suzanne & Ross Tzannes AM  
Anonymous (1)

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.



A Midsummer Night's Dream





The Literati



Othello



# THANK YOU TO OUR PARTNERS

## MAJOR PARTNERS

**FOXTEL**

National Schools Partner

  
**Wesfarmers Arts**

Perth Season Partner

 **Teachers Mutual Bank**  
We put you first

Regional Teacher  
Mentorship Partner

## COMPANY PARTNERS

**S O F I T E L**  
HOTELS & RESORTS

MELBOURNE ON COLLINS

Accommodation Partner  
Melbourne

**Aēsop.**

Special Event Partner

**Hotel Hotel**  
A place for people people

Accommodation Partner  
Canberra

**fresh** CATERING

Official Catering Partner  
Sydney

 **Special T Print**

Printing Partner

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**S O F I T E L**  
LUXURY HOTELS  
SYDNEY WENTWORTH

Accommodation Partner  
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**Parker & Partners**  
An Ogilvy & Mather Company

Public Affairs Advisors

**GILBERT TOBIN**  
LAWYERS

Legal Partner

 **Sydney Harbour Foreshore Authority** | bringing Sydney's foreshore to life

Community Partner

**THE GOVERNORS TABLE**  
- EST. 1788 -

Restaurant Partner  
Sydney

**TYRRELL'S WINES**  
EST. 1859

Wine Partner

 **ATS LOGISTICS**  
AUSTRALIAN Touring Companies

Touring Partner

## MEDIA PARTNERS

 **Fairfax Media**

**AVANTAGE**  
FRECARD MEDIA

**APN**  
OUTDOOR

**TimeOut**

## CORPORATE MEMBERS

EY

JB WERE

LAZARD

## GOVERNMENT PARTNERS

 **NSW** | **Arts NSW**

 **Australia Council for the Arts**

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

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

**Bell Shakespeare Learning** is supported by the Australian Government

## INDUSTRY PARTNERS

**AMPAS**  
AUSTRALIAN MAJOR PERFORMING ARTS GROUP

 **Live Performance Australia**

# TRUSTS AND FOUNDATIONS

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



PACKER FAMILY  
FOUNDATION

BILL & PATRICIA RITCHIE FOUNDATION

SCULLY FUND

WeirAnderson  
FOUNDATION

Collier Charitable Fund





# ATTENDANCE

LOCATION	Mainstage Productions 2016	Learning Programmes 2016	TOTAL 2016	Mainstage Productions 2015	Learning Programmes 2015	TOTAL 2015
<b>Metropolitan</b>						
ACT	8,950	2,997	11,947	10,103	3,339	13,442
Adelaide	-	4,241	4,241	-	5,325	5,325
Brisbane	403	847	1,250	-	979	979
Melbourne	11,586	6,332	17,918	9,055	7,401	16,456
Perth	3,366	5,770	9,136	3,370	3,651	7,021
Sydney	36,845	28,605	65,450	39,334	38,704	78,038
<b>Total</b>	<b>61,150</b>	<b>48,792</b>	<b>109,942</b>	<b>61,862</b>	<b>59,399</b>	<b>121,261</b>
<b>Other Locations</b>						
NSW	8,297	15,607	23,904	6,018	13,195	19,213
NT	-	711	711	1,824	1,721	3,545
QLD	2,143	1,405	3,584	1,586	644	2,230
SA	-	1,220	1,220	-	136	136
TAS	1,953	2,065	4,018	1,860	2,800	4,660
VIC	2,456	1,998	4,454	2,909	3,788	6,697
WA	900	1,239	2,139	1,095	1,475	2,570
<b>Subtotal</b>	<b>15,749</b>	<b>24,245</b>	<b>39,994</b>	<b>15,292</b>	<b>23,759</b>	<b>39,051</b>
<b>Total</b>	<b>76,899</b>	<b>73,037</b>	<b>149,936</b>	<b>77,154</b>	<b>83,158</b>	<b>160,312</b>

## Notes:

Other Locations includes 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	TOTAL 2016	TOTAL 2015
Australia Council Tripartite Funding	670				670	659
Arts NSW – Tripartite Funding	632				632	617
Arts NSW Multi Year Funding Agreement				116	116	116
Arts NSW Regional Touring Programme		148			148	144
Arts NSW Shakespeare and the new storytellers' Residencies			-		-	-
Australia Council - Development of an online platform to facilitate regional and metropolitan audience development					-	25
Playing Australia		400			400	400
Ministry for the Arts, Arts and Cultural Development Programme funding of the Education Programme in 2016 – 2019			320		320	320
	<b>1,302</b>	<b>548</b>	<b>320</b>	<b>166</b>	<b>2,286</b>	<b>2,281</b>



# SUMMARY FINANCIAL INDICATORS

	2016 \$'000	2016 %	2015 \$'000	2015 %
<b>Assets</b>				
Net assets	2,956		2,117	
Total assets	6,814		5,310	
<b>Net Assets / Total Expenditure (KPI)</b>		<b>35.23%</b>		<b>22.28%</b>
<b>Income</b>				
Performance	3,992	57.70%	4,389	58.97%
Private sector	2,650	38.30%	2,750	36.95%
Other income	277	4.00%	304	4.08%
Sub-total: earned income	<b>6,919</b>	<b>75.17%</b>	<b>7,443</b>	<b>76.54%</b>
<b>Private Sector / Earned Income (KPI)</b>		<b>38.30%</b>		<b>36.95%</b>
<b>Government support:</b>				
Core	1,302	14.14%	1,276	13.38%
Touring	548	5.95%	544	5.63%
Education funding	320	3.48%	320	3.29%
Other	116	1.26%	141	1.19%
<b>Sub-total government</b>	<b>2,286</b>	<b>24.83%</b>	<b>2,281</b>	<b>23.46%</b>
<b>Total Income</b>	<b>9,205</b>	<b>100.00%</b>	<b>9,724</b>	<b>100.00%</b>
<b>Surplus</b>				
Earned income	6,919		7,443	
Expense	(8,389)		(9,502)	
Earned loss	(1,470)		(2,059)	
Government support	2,286		2,281	
<b>Net surplus</b>	<b>816</b>		<b>222</b>	
<b>Profitability</b>				
Total income	9,205		9,729	
Total expenditure	(8,389)		(9,507)	
Profit/(Loss)	816		222	
<b>Reserves % of Expenditure:</b>	<b>-35.24%</b>		<b>-22.28%</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 2016.

## 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 to perform work that is timeless and borderless.

## 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  
(resigned 31 December 2016)

Ilana 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 in 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.

### **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. Catherine runs her own communications consultancy. Also sits on the Board of the NSW Public Education Foundation.

### **Peter Evans**

Director since September 2014

Peter 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 from April 1998 (resigned 20 May 2016)  
Company Taxation Manager of Boral Limited. Graham was previously a partner with the international accounting firm Arthur Andersen.

### **Kathryn Therese Greiner AO**

BSOCWK  
Director since October 2005  
Kathryn is 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. Gregory also holds 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, and Women's Community Shelters.

### **Anne Loveridge**

BA (HONS) French and Economics  
Chairman from 1 Jan 2017  
(Director since August 2014)  
Anne is a non-Executive Director at National Australia Non-Executive Director at National Australia Bank, Platinum Asset Management, nib Holdings Ltd and a Member of Nominations Committee International Federation of Accountants, Member of CEW and IWF Australia. 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  
Gene is a 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 Toevs**

Ph.D. with Honours  
Director since November 2013  
Chief Risk Officer Emeritus and Board Risk Advisor of the Commonwealth Bank Group., Alden was First Manhattan Consulting Group's lead consulting partner, Head of Mortgage Research at Morgan Stanley and Professor of Economics at University of Oregon in the United States.

**Janet Whiting AM**

BA. LLB

Director since August 2013

Janet is a leading litigation lawyer and throughout her career has 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, President of National Gallery of Victoria, Melbourne International Film Festival and National Australia Day Council. Janet is one of the pre-eminent 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. Helen has served on a wide range of government boards and committees, including the National Library Council and the Australia Council for the Arts. She is 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.

**Lachlan Edwards**

Director since October 2016

Lachlan is the Co-Head of the corporate advisory business of Lazard in Australia, a Non-Executive Director of Hotel Property Investments which is an ASX listed REIT, and the President of the Turnaround Management Association of Australia. He has previously worked as a Partner at Goldman Sachs JBWere in Australia, a Managing Director at Goldman Sachs and NM Rothschild & Sons with both firms based in London and Sydney.



## 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	Gov't	Remuneration & Nominations Committee
Ilana Rachel Atlas	8	7	3	-		4
Catherine Jane Caro	8	7	-	-	3	-
Lachlan Edwards	2	1				
Anne Loveridge	8	4	4	4		4
Graham Charles Froebel	4	3	2	-		-
Kathryn Therese Greiner	8	7	-	-		4
Gene Thomas Tilbrook	8	4	4	-		-
Helen Rodda Williams	8	8	-	-	3	4
Janet Whiting	8	7	-	-	3	-
Alden Toevis	8	6	-	4		-
Greg Hutchison	8	6	-	-		-
Peter Evans	8	7	-	-		-
Philip Crutchfield	8	4	-	4		

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 40 of this financial report.

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



Director  
Sydney, 15 April 2017

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Sydney NSW 2000

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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 lead auditor for the audit of The Bell Shakespeare Company Limited for the year ended 31 December 2016, I declare that, to the best of my knowledge and belief, there have been no contraventions of any applicable code of professional conduct in relation to the audit.



GRANT THORNTON AUDIT PTY LTD  
Chartered Accountants



James Winter  
Partner - Audit & Assurance

Sydney, 21 April 2017

Grant Thornton Audit Pty Ltd ACN 130 913 594  
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# STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2016

	Notes	2016 \$'000s	2015 \$'000s
Revenue	2	9,206	9,724
Employee benefits expense		(4,423)	(5,018)
Depreciation and amortisation expense		(18)	(47)
Production expenses		(663)	(849)
Venue expenses		(751)	(899)
Touring expenses		(953)	(951)
Marketing expenses		(687)	(821)
Fundraising expenses		(133)	(179)
Audit, legal & consulting expenses		(45)	(29)
Rent expense		(320)	(310)
Administration and other expenses		(397)	(399)
<b>Surplus/(deficit) for the year</b>		<b>816</b>	<b>222</b>
<b>Other comprehensive income:</b>			
Net changes in fair value of available-for-sale financial assets		23	(92)
<b>Other comprehensive income/(loss) for the year</b>		<b>23</b>	<b>(92)</b>
<b>Total comprehensive income/(deficit) for the year</b>		<b>839</b>	<b>130</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 2016

	Notes	2016 \$'000	2015 \$'000
<b>Assets</b>			
<b>Current Assets</b>			
Cash and cash equivalents	3	4,584	3,023
Trade and other receivables	4	434	592
Other current assets	4	143	190
<b>Total Current Assets</b>		<b>5,161</b>	<b>3,805</b>
<b>Non-Current Assets</b>			
Property, plant and equipment	5	32	24
Financial assets	6	1,617	1,471
Intangible assets		4	10
<b>Total Non-Current assets</b>		<b>1,653</b>	<b>1,505</b>
<b>Total Assets</b>		<b>6,814</b>	<b>5,310</b>
<b>Liabilities</b>			
<b>Current Liabilities</b>			
Trade and other payables	7	1,183	1,291
Deferred grant revenue		2,458	1,709
Provisions	8	162	148
<b>Total Current Liabilities</b>		<b>3,803</b>	<b>3,148</b>
<b>Non-Current Liabilities</b>			
Provisions	8	55	45
<b>Total Non-Current Liabilities</b>		<b>55</b>	<b>45</b>
<b>Total Liabilities</b>		<b>3,858</b>	<b>3,193</b>
<b>Net Assets</b>		<b>2,956</b>	<b>2,117</b>
<b>Funds</b>			
Issued Capital	14	96	96
Reserves		113	90
Accumulated Funds		2,747	1,931
<b>Total Funds</b>		<b>2,956</b>	<b>2,117</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 2016

	Notes	Issued Capital \$'000	Available For Sale Revaluation Reserve \$'000	Accumulated Funds \$'000	Total Funds \$'000
<b>Balance at 1 January 2015</b>		<b>96</b>	<b>182</b>	<b>1,709</b>	<b>1,987</b>
Balance at 1 January 2015		96	182	1,709	1,987
Surplus for the year		-	-	222	222
Movement 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>
<b>Balance at 1 January 2016</b>		<b>96</b>	<b>90</b>	<b>1,931</b>	<b>2,117</b>
Surplus for the year		-		816	816
Movement in fair value of AFS		-	23	-	23
Total comprehensive income for the year		-	23	816	839
<b>Balance at 31 December 2016</b>		<b>96</b>	<b>113</b>	<b>2,747</b>	<b>2,956</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 2016

	Notes	2016 \$'000	2015 \$'000
<b>Cash flow from operating activities</b>			
Receipts from fundraising and sponsorships		2,599	2,834
Receipt of grants		3,695	3,236
Receipt from sales		4,560	4,855
Payments to suppliers and employees		(9,345)	(9,954)
Interest received		85	176
<b>Net cash flow from operating activities</b>	<b>15</b>	<b>1,594</b>	<b>1,147</b>
<b>Cash flow from investing activities</b>			
Purchase of property, plant and equipment		(20)	–
Payment for available-for-sale investments		(13)	–
Proceeds from sale of available-for-sale investments		–	–
<b>Net cash provided by/(used in) investing activities</b>		<b>(33)</b>	<b>–</b>
Net change in cash and cash equivalents		1,561	1,147
Cash and cash equivalents at the beginning of the financial year		3,023	1,876
<b>Cash and cash equivalents at the end of the financial year</b>	<b>3</b>	<b>4,584</b>	<b>3,023</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 2016

## 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 (ACNC). The financial statements were authorised for issue in accordance with a resolution of the Responsible Entities (the Board) on 21 April, 2017.

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.

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

### ACCOUNTING POLICIES

#### (A) REVENUE

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

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

#### (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

	2016 \$'000	2015 \$'000
<b>Revenue</b>		
Government grants	2,286	2,281
Fundraising	2,651	2,750
Performance revenue	3,992	4,389
Programme & merchandising revenue	82	94
Investment income	149	190
Interest income	46	20
	<b>9,206</b>	<b>9,724</b>

## 3 CASH & CASH EQUIVALENTS

Cash on hand and at bank	2,089	607
Short term deposits	2,495	2,416
	<b>4,584</b>	<b>3,023</b>

## 4 TRADE AND OTHER RECEIVABLES

Trade receivables	434	592
Provision for impairment	–	–
	<b>434</b>	<b>592</b>
Other – prepayments	143	190
	<b>577</b>	<b>782</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 2016	102	266	139	27	534
Additions	–	17	–	–	17
Disposals	–	–	–	–	–
Balance 31 December 2016	102	283	139	27	551
<b>Depreciation and impairment</b>					
Balance 1 January 2016	99	261	139	11	510
Disposals	–	–	–	–	–
Depreciation	1	4	–	4	9
Balance 31 December 2016	100	265	139	15	519
<b>Carrying amount</b>					
<b>31 December 2016</b>	<b>2</b>	<b>18</b>	<b>–</b>	<b>12</b>	<b>32</b>

## 6 FINANCIAL ASSETS

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

	Notes	2016 \$'000	2015 \$'000
<b>Financial assets</b>			
AFS financial assets			
RIS Investment - Securities	6(a)	1,503	1,371
Other financial assets	6(b)	114	100
		<b>1,617</b>	<b>1,471</b>

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

RIS Investments - Units in Investment Trust	6(c)	1,503	1,371
		<b>1,503</b>	<b>1,371</b>

(b) This asset is held against the lease guarantee disclosed in Note 11.

(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 Create NSW. 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:

	2016 \$'000	2015 \$'000
<b>Current</b>		
Trade payables	135	125
Other creditors	1,048	1,166
	<b>1,183</b>	<b>1,291</b>

## 8 PROVISIONS

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

	2016 \$'000	2015 \$'000
<b>Current:</b>		
Annual leave	115	117
Long service leave	47	31
	<b>162</b>	<b>148</b>

### Non-current:

Long service leave	55	45
--------------------	----	----

## 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			Total \$'000
	Within 1 year \$'000	1 to 5 years \$'000	After 5 years \$'000	
31 December 2016	260	374	-	634
31 December 2015	202	96	-	298

The major part of the lease commitments reported above relates to the lease of rehearsal premises for the Company which expires in June 2019. 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 2016 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:

	2016 \$'000	2015 \$'000
Total Key Management Personnel remuneration	467	691

### Share held by Directors

All directors are members of the Company and are issued ordinary share capital of the Company.

The Directors hold the majority of shares issued by the company.

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

## 11 CONTINGENT LIABILITIES

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

	2016 \$'000	2015 \$'000
Bank guarantee – lease premises	84	70
Bank guarantee – auto-pay facility	30	30
	<b>114</b>	<b>100</b>

## 12 CONTINGENT ASSETS

Nil.



### 13 EVENTS AFTER THE REPORTING PERIOD

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

### 14 ISSUED CAPITAL

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

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

### 15 CASH FLOW INFORMATION

Reconciliation of cash flow from operations with surplus

	2016 \$'000	2015 \$'000
<b>Operating surplus</b>	<b>816</b>	<b>222</b>
<b>Non cash flows in operating surplus</b>		
Depreciation and amortisation	18	47
Distribution income reinvested	(110)	(126)
<b>Change in assets and liabilities</b>		
(Increase)/decrease in trade and other receivables	205	(75)
Increase/(decrease) in trade payables	(108)	(152)
Increase/(decrease) in deferred revenue	749	1,256
Increase/(decrease) in provisions	24	(25)
<b>Net cash provided by operating activities</b>	<b>1,594</b>	<b>1,147</b>

### 16 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:

Infinite Space Capital Campaign	72	-
Supporting Cast	519	594
Sharing Shakespeare	165	205
John Bell Scholarship	92	-
Bequests	100	-
<b>Donations – sub total</b>	<b>948</b>	<b>799</b>
Syndicates	78	66
Sponsorships	416	838
Events	420	489
Trusts & Foundations	789	558
<b>Gross income raised by Appeals</b>	<b>2,651</b>	<b>2,750</b>
Less direct costs of fundraising appeals	(133)	(180)
<b>Net surplus from fundraising appeals</b>	<b>2,518</b>	<b>2,570</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 John Bell Scholarship are designated for providing scholarships to talented regional students. All other funds raised support the current theatrical productions and educational work of the Company.

### (c) Forms of appeal

Appeals during the year included general appeals for sponsorship and donations

### (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

	2016 \$'000	2015 \$'000
Overall breakdown of expenditure:		
Production expenses	4,882	5,479
Marketing/Fundraising	819	1,000
Administration	2,690	3,022
<b>Total expenditure</b>	<b>8,391</b>	<b>9,501</b>

### Fundraising Results

Cost of fundraising/gross income from fundraising (\$)	133/2,651	180/2,750
Cost of fundraising/gross income from fundraising (%)	5%	7%
Net surplus from fundraising/ gross income from fundraising (\$)	2518/2,651	2,570/2,750
Net surplus from fundraising/ gross income from fundraising (%)	95%	93%
Total cost of services provided/total expenditure (\$)	4,882/8,391	5,479/9,501
Total cost of services provided/total expenditure (%)	58%	58%
Total cost of services provided/ total income received (\$)	4,882/9,206	5,479/9,724
Total cost of services provided/ total income received (%)	53%	56%

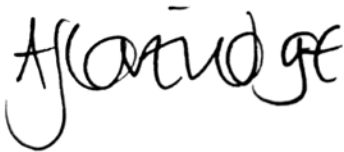
## 17 COMPANY DETAILS

The registered office of the Company is:  
Level 1, 33 Playfair Street  
Millers Point NSW 2000

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

I, Anne Loveridge, 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 2016 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 2016 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.



**Anne Loveridge**

Chairman


Sydney, 21 April 2017

**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 2016 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.



**Anne Loveridge**

Chairman

Sydney, 21 April 2017



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## **INDEPENDENT AUDITOR'S REPORT**

### **TO THE MEMBERS OF THE BELL SHAKESPEARE COMPANY LIMITED**

#### **Report on the Audit of the Financial Report**

##### **Opinion**

We have audited the accompanying financial report of The Bell Shakespeare Company Limited (the "Registered Entity"), which comprises the statement of financial position as at 31 December 2016, the statement of profit or loss and comprehensive income, statement of changes in funds and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the Responsible Entities' declaration.

In our opinion:

1. the financial report of The Bell Shakespeare Company Limited has been prepared in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012, including:
  - a) giving a true and fair view of the Registered Entity's financial position as at 31 December 2016 and of its financial performance for the year then ended;
  - b) complying with Australian Accounting Standards and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013;
2. the financial report gives a true and fair view of the financial results of fundraising appeals of The Bell Shakespeare Company Limited for the year ended 31 December 2016, and the financial statements and associated records of The Bell Shakespeare Company Limited have been properly kept during the year in accordance with the Charitable Fundraising Act 1991 and its Regulations; and
3. monies received by The Bell Shakespeare Company Limited, as a result of fundraising appeals conducted during the year ended 31 December 2016, have been accounted for and applied, in all material aspects, in accordance with the Charitable Fundraising Act 1991 and its Regulations.

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**Basis of Opinion**

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the registered entity in accordance with the auditor independence requirements of the Australian Charities and Not for-profits Commission Act 2012 ("ACNC Act") and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the "Code") that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

**Responsibilities of Responsible Entities for the Financial Report**

The Responsible Entities of the registered entity are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and the ACNC Act, the NSW Charitable Fundraising Act 1991 and the NSW Charitable Fundraising Regulation 2015, and for such internal control as the Responsible Entities determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

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

**Auditor's Responsibilities for the Audit of the Financial Report**

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

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Registered Entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Responsible Entities.
- Conclude on the appropriateness of the Responsible Entities' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Registered Entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our audit report. However, future events or conditions may cause the Registered Entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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



GRANT THORNTON AUDIT PTY LTD  
Chartered Accountants



James Winter  
Partner - Audit & Assurance  
Sydney, 21 April 2017





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