

Belvoir Annual Report 2010

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Toby Schmitz & Robin McLeavy in *Measure for Measure*. Photo: Heidrun Lühr.

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The Belvoir Story

**One building.
Six hundred people.
Thousands of stories.
One dream.**

When the Nimrod Theatre building in Belvoir Street, Surry Hills, was threatened with demolition in 1984, more than 600 people – ardent theatre lovers together with arts, entertainment and media professionals – formed a syndicate to buy the building and save this unique performance space in inner-city Sydney.

Over 25 years later, this space, known as Belvoir St Theatre, continues to be the home of one of Australia's most celebrated theatre companies – Belvoir. Under the artistic leadership of Ralph Myers and General Manager Brenna Hobson, Belvoir engages Australia's most prominent and promising playwrights, directors, actors and designers to realise an annual season of work that is dynamic, challenging and visionary. As well as performing at home, Belvoir regularly takes to the road, touring to major arts centres and festivals both nationally and internationally.

Both the Upstairs and Downstairs stages at Belvoir St Theatre have nurtured the talents of many renowned Australian artists: actors including Geoffrey Rush, Cate Blanchett, Catherine McClements, Deb Mailman and Richard Roxburgh; writers such as Tommy Murphy, Jonathan Gavin, Lally Katz and Kate Mulvany; directors including Benedict Andrews, Wesley Enoch, Rachael Maza Long and former Belvoir Artistic Director Neil Armfield.

Belvoir's position as one of Australia's most innovative and acclaimed theatre companies has been determined by such landmark productions as *The Diary of a Madman*, *The Blind Giant is Dancing*, *Cloudstreet*, *Measure for Measure*, *Keating!*, *Parramatta Girls*, *Exit the King*, *The Alchemist*, *Hamlet*, *Waiting for Godot*, *The Sapphires*, *Who's Afraid of Virginia Woolf?* and *Stuff Happens*.

Belvoir receives government support for its activities from the Federal Government through the Major Performing Arts Board of the Australia Council and the State Government through Arts NSW.

Core Values and Principles

- **Belief in the primacy of the artistic process**
- **Clarity and playfulness in storytelling**
- **A sense of community within the theatrical environment**
- **Responsiveness to current social and political issues**
- **Equality, ethical standards and shared ownership of artistic and company achievements**
- **Development of our performers, artists and staff**

Mission

To produce theatrical works from a shared vision that question and affirm our culture, extend and develop our artists and provide audiences with experiences of imaginative daring and emotional depth.

Chair's Report

Louise Herron



Continuum has a lovely definition: a gradual transition from one condition to a different condition, without any abrupt changes.

It would have been hard to imagine, even five years ago, a post-Neil Belvoir. But as the

number of plays directed by people other than Neil increased, as our education and Indigenous work flourished, as we changed to Brenna Hobson as General Manager, as our Board evolved and our physical home and theatre were made secure, we got the sense that a post-Neil Belvoir was achievable.

Neil has been endlessly gracious and caring about Belvoir and the transition to Ralph, which has been a three-year process:

- In the first year, 2009, we came to terms with Neil's decision and selected Ralph Myers as Neil's successor. Ralph's appointment was universally well received as bold, exciting and generation-changing.
- 2010 was Neil's last season. Meanwhile Ralph planned and launched his 2011 season. We ended the year with a cracking party at the Town Hall to thank Neil. It is hard to imagine how our collective appreciation could have been more appropriately and deeply expressed.
- Now in 2011, Ralph has assumed the role of Artistic Director and it feels as if we are achieving the continuum.

Ralph's season launch was full of his unique energy and freshness. No abrupt change but without missing a beat, we adopted the new chair logo and returned, from Company B Belvoir, to the name 'Belvoir'. Ralph has gathered a stunningly able group of associates, some new and some already

with the company, including Simon Stone (Resident Director), Eamon Flack (Associate Director – New Projects) and Anthea Williams (Literary Manager). The gardening analogy he used at the launch seemed particularly apt: he feels he has been handed a well-cared-for garden that he is going to tend, fertilise and harvest for our collective pleasure. I have every confidence he will.

2010 was not without challenges, the most notable has been planning the move away from the parity system under which all artists and administrative staff at Belvoir are paid the same hourly rate. As I reported last year, the NSW Government has committed to funding half of the cost of the move away from parity (\$320,000 per year) for five years. The Commonwealth Government was able to commit to one year's funding for the shift; we are continuing to work with them and expect to secure additional ongoing funding for this purpose. More on this issue in Brenna's report, along with our significant decision to replace B Sharp with Belvoir-produced work in our Downstairs Theatre.

We were delighted by The Balnaves Foundation's three-year commitment to us. Their significant donation will be used to present Indigenous theatre in both theatres. We are ever grateful to our corporate partner Optus and our major sponsors including Baker & McKenzie, UXC and Ernst & Young. Our government partners are also very important.

Special thanks to our growing number of loyal donors, including an unexpected and most welcome bequest. The donors to the Creative Development Fund and the Chair's Group, as well as all our other donors, allow us to give Ralph freedom to shape Belvoir's theatrical works. These donations provide financial support for activities that we could not fund from our normal operating budget.



Ralph, Neil and Belvoir artists gather for the Season 2011 media call. Photo: Heidrun Löhr.

There were a number of changes to the Board in 2010. We were sad to see Mary Vallentine's six-year term end. Mary brought a deep understanding of arts administration, as well as her discipline and incisive candour. We wish her every success in her role as CEO of the Melbourne Recital Centre. In determining the most appropriate people to be nominated for Board positions, we look at the skills required on the Board. As a result we made four appointments in 2010:

- Rob Brookman (previously General Manager of the Sydney Theatre Company) and Rachel Healy (previously Director of Performing Arts at the Sydney Opera House) for their arts administration skills and knowledge of theatre in particular;
- Anne Britton (Administrative Appeals Tribunal) boosts our government relations and, together with Gail Hambly, assisted Brenna on the parity negotiations with the Media Entertainment and Arts Alliance;
- Frank Macindoe (JB Were) will help the company with new sponsorships, through his corporate contacts.

I would also like to thank the other very active and expert members of the board: Michael Coleman who chairs the Finance sub-committee; Andrew Cameron for his endless ideas and generosity; Peter Carroll for his representation of artists; Gail Hambly who has worked intensely with Brenna on the move away from parity and the Belvoir staff representative whose input is always welcome.

Artistically, it was a most successful year, as described in more detail in Brenna's report. It is enormously satisfying to think of what was achieved: new works, new directors and co-productions staged, touring (including to South Korea!) and the crescendo of *The Diary of a Madman*. What a triumph. It is with pleasure that we present the resulting accounts, showing a modest surplus for 2010.

My sincere thanks to Brenna, Ralph, Neil, Richard Drysdale (Finance), Katy Wood (Development) and all other members of staff and artists that made 2010 such a success. We are well pleased with the continuum which, without you, would not have been possible. We are in good shape.

Louise

Artistic Director's Report

Neil Armfield



So now I face the bitter-sweet duty of delivering my final Artistic Director's report. It feels a little odd and anachronistic given that I've been out of my office for a few months (I had a dream where I went

back and it had been gyrocked over – totally inaccessible!) and the incumbents are clearly powering along... However, a duty is a duty.

The year began with the impressive Belvoir debuts of three significant young directors. First there was Lee Lewis' elegant production of Polly Stenham's excoriating black comedy *That Face*. Tough, bitter and painfully tender, Susie Porter delivered one of her great stage performances releasing Martha's full, catastrophic energy onto her tenacious, damaged, children – wonderfully realised by Emily Barclay making her second Belvoir appearance, and Kenji Fitzgerald making his first.

Next was Matt Lutton's uncompromising world premiere production of Tom Holloway's *Love Me Tender*. Coming straight to Belvoir from the Perth International Arts Festival, on Adam Gardner's diamond of green Australian turf, under mist and smoke and rain, a brilliant cast stood simply and told Tom's epic, poetic tale of fathers, daughters, fire and sacrifice. Particularly memorable were Arky Michael and Kris McQuade as a rapt, bewildered chorus, and Belinda McClory enacting an utterly fearless dance of pre-teen sexuality.

Third was Sam Strong's beautifully judged production of David Hare's exploration of the global financial crisis, *The Power of Yes*. In designer Dale Ferguson's eerie control room, on a floor littered with a thousand burst

balloons, Amber McMahon and a marvellous ensemble of men made Hare's demanding narrative explicit, vivid and funny. For me, Chris Stollery and Tony Llewellyn-Jones stood out in a field of fine performances, exquisitely lit by Danny Pettingill.

Benedict Andrews, back at Belvoir after his brilliant *Who's Afraid of Virginia Woolf?* three years earlier, took Shakespeare's notoriously difficult *Measure for Measure* and rendered it with utter modernity, clarity and perception. With Sean Bacon's CCTV projections playing across Ralph Myers' hyperreal four-star hotel room, layer upon layer was added in the illumination of this troubling masterpiece. In a wonderful cast, Toby Schmitz, Robin McLeavy, Helen Thomson, Ashley Lyons and the late Frank Whitten were all magnificent; Colin Moody gave one of the performances of a lifetime as the monstrously human Barnadine.

Some five years ago, Tommy Murphy won The Philip Parsons Young Playwright's Award; a commission for his play about memory and family. *Gwen in Purgatory* hit Belvoir Upstairs in 2010, the third year in a row that the Parsons/B Sharp commission had done so, following Kate Mulvany's *The Seed* in 2008 and Brendan Cowell's *Ruben Guthrie* in 2009. Tommy and I and dramaturg Eamon Flack had developed the play in workshops across many months with many great actors while Tommy shaped and cut and polished along the way. Finally, with Melissa Jaffer finding one of her greatest roles as Gwen, Sue Ingleton brilliant as daughter Peg, and Nat Dean, Pacharo Mzembe and Grant Dodwell all hitting aces, a truly accomplished comedy of contemporary Australia was revealed. A co-production with Brisbane's La Boite, it also toured to Geelong taking Stephen Curtis' beige, tiled Queanbeyan townhouse along with it.

Two years ago Scott Rankin and Trevor Jamieson brought their beautiful *Big hArt Ngapartji Ngapartji* to Belvoir. To commemorate the 50th anniversary of the death of the great Australian painter, they returned in 2010 with *Namatjira*. Co-directed by Scott and Wayne Blair, Trevor was at the centre, supported in a brilliant debut performance by Derek Lynch (for which he won the Sydney Theatre Best Newcomer Award) and surrounded by members of Albert Namatjira's family each night chalking the walls of Belvoir with the landscapes of the MacDonnell Ranges, and Genevieve Lacey weaving her musical textures, while at the side of the stage Robert Hannaford quietly composed his portrait of Trevor as Albert. And these two wonderful performers gave us an indelible memory. *Namatjira* won Best New Australian Work in the Sydney Theatre Awards.

And to finish the year and all my years as Artistic Director, we reprised the show that in many ways was a gateway for us as artists, and suggested (to some extent) a house style: Geoffrey Rush in my production of Gogol's *The Diary of a Madman*. This show that we created with writer David Holman in 1989 had been a major hit in its time, and Geoffrey's performance much awarded. It was amazing to see the clown Poprishchin still so alive in this incomparable actor's body, and so beautifully complemented by Yael Stone (for which she won the Sydney Theatre Award for Best Actress in a Supporting Role), the musicians Erkki Veltheim and Paul Cutlan playing Alan John's music (with Paul Charlier, Sydney Theatre Award for Best Score or Sound Design) under Mark Shelton's expressionistic lighting (Sydney Theatre Award for Best Lighting Design) in Tess Schofield's fabulous painted clothes (Sydney Theatre Award for Best Costume Design) in Catherine Martin's Fauvist attic space. *Diary* played to packed houses in Sydney (people were queuing for returns from 4am) and then went straight to a thrilling run at the Brooklyn Academy of Music in New York in early 2011.

Outside of our main Upstairs season we also produced a few 'add-ons'. Downstairs Eamon Flack directed Robert Menzies in a beautifully sculpted performance of Beckett's short story *The End*. Then Wesley Enoch directed a new production (Belvoir/Black Swan State Theatre Company) of his sensational 2004/5 hit *The Sapphires* by Tony Briggs, with the irrepressible Casey Donovan and Jimi Bani leading a company that delighted audiences around Australia, Korea, and recently at London's Barbican. For three weeks Upstairs in November we ran the Version 1.0 production of Paul Dwyer's marvellous *The Bougainville Photoplay Project*.

And on 12 December there was, organised by the fantastic Belvoir staff (with a lot of help from their friends) the most phenomenal farewell party for Yours Truly, in the Lower Sydney Town Hall. Casey Bennetto wrote a suite of songs performed by Mike McLeish and the *Keating!* band, there was dancing and speeches by Governor Marie Bashir, Rachel Healy and Brenna Hobson, Alan John, David Marr, Geoffrey Rush and my dad Len Armfield. And I did my best to thank all the actors, playwrights, designers, directors, musicians, composers, stage managers, production managers, crew, general managers, literary and B Sharp directors, producers and companies, costumiers, box office and front of house managers and staff, all the administrative, financial, development, education, marketing and production staff, the Boards, audiences, agents, patrons and supporters – everyone who has helped every day across 17 years and productions numberless.

It is the most incredible organisation, Belvoir. It has been such a privilege to be part of it.

It's in fabulous hands with Ralph and Brenna and the team. And Louise.

How lucky we are to have it in our lives.

With thanks,

Neil

General Manager's Report

Brenna Hobson



As I sit down to write this reflection on 2010, 2011 is already well under way and probably at its most hectic. I'm en route from Adelaide where our Associate Director – New Projects, Eamon Flack, has just

brought to life a magical children's show produced by the Darwin Festival. And I'm heading toward the closing night of *The Wild Duck* where Ralph and I are standing in for Simon Stone, the show's director and our Resident Director, who bumps in his Malthouse Theatre/Sydney Theatre Company production of Brecht's first work, *Baal*, on Monday. In truth our feet are only just getting back to earth two weeks after our return from New York and London with *The Diary of a Madman* and *The Sapphires* respectively.

So, how to reflect on 2010? The year started with a pleasing increase in season ticket holders, and finished with a modest surplus and an investment in creative development. It was Neil's year in every way we hoped that it would be. His final season saw the staging of a new Australian work that we had commissioned through the Philip Parsons Young Playwright's Award, *Gwen in Purgatory*. As well as being a great opportunity to present a new direction in the wonderful Tommy Murphy's work, *Gwen in Purgatory* gave us the chance to renew our relationship with the Geelong Performing Arts Centre and to co-produce for the first time with Queensland's La Boite Theatre Company. Neil ended the year with *The Diary of a Madman*, a production first created in 1989 with an as-yet largely unknown Geoffrey Rush, and with Catherine Martin designing. That original production was a landmark one for Belvoir and went

on to tour to Russia. To bring it back 21 years later felt like both a perfect fit for Neil's last production and also somewhat of a risk – would the piece have the resonance it did in the different world of 1989 when our theatre was run on a shoestring and Europe was radically re-imagining itself? We needn't have worried. It went down a treat and the story of the functionary Poprishchin was just as poignant and relevant in 2010 as it was in 1989, and indeed when Gogol first penned the story in 1835.

Also in 2010 we were thrilled to welcome back Benedict Andrews with his production of *Measure for Measure* after a three-year absence. I think those of you who saw the show will agree that it was worth the wait to have him back, and we were thrilled that the show picked up Best Direction, Best Design and Best Production at the Sydney Theatre Awards.

Ngapartji Ngapartji touched many people deeply back in 2008 when it kick-started our season, so we were thrilled to welcome Trevor Jamieson back to Belvoir with *Namatjira*, which brought to life the story of Albert Namatjira. The fact that our own Artistic Associate Wayne Blair was co-director of the piece made it particularly special. Indigenous work is incredibly important to us at Belvoir so the opportunity to co-produce a major Australian tour of *The Sapphires* with our colleagues at Black Swan State Theatre Company was a welcome one. We were particularly proud when the work was invited to tour to South Korea off the back of that tour – a country which, I can assure you, loves a good musical!

Other highlights included finally welcoming Lee Lewis to the Upstairs Theatre as a director with her scorching production of Polly Stenham's *That Face*. Sam Strong, then our Literary Associate, now Artistic



Neil is farewelled at the Sydney Town Hall by long-time comrade Geoffrey Rush. Photo: William Yang.

Director of Griffin Theatre Company, gave us an implausibly clear and compelling production of David Hare's gripping work about the GFC, *The Power of Yes*. While we were sorry to lose Sam, it's great to have a colleague like him at Griffin. Tom Holloway's work as a playwright is both arresting and often troubling; we were pleased to join our friends at Griffin Theatre Company in co-producing his latest work, *Love Me Tender*.

The focus of everything we do at Belvoir is, and should be, the shows that we put on stage but it would be disingenuous to play down the major changes that were happening in 2010. We announced the appointment of Ralph Myers as our new Artistic Director back in November 2009. In 2010 Ralph spent the whole year with the company assembling his artistic team and programming our 2011 season. As part of that process we were indebted both to the continuity and the continued inspiration of Eamon Flack, alongside our 2010 Associate Artists Wayne Blair, Sarah John, Susanna Dowling, Cristabel Sved and Stefan Gregory. We welcomed the enormous energy and talent of Simon Stone and more recently (to the extent that I shouldn't be announcing them in this year's report) Anthea Williams, a Literary Manager of great intellect and

passion, and our exuberant Associate Producer Tahni Froudust, who round out our Artistic and Programming team.

We decided to undertake some major structural changes, some as part of the transition to a new Artistic Director, and some because we felt that they were long overdue and because dogged appeals to government began to pay off. Belvoir's proud history of equally valuing each and every staff member's contribution to the organisation has meant that everyone has been paid the same amount per hour. While this system of parity pay has had many advantages, the fact that we were asking senior artists and staff to accept wages well below industry standard started to feel like it had outlasted its welcome. We have been working with both state and federal funding bodies to address this issue for over two years now, and we've laid the ground work for a modest but meaningful pay increase for many of our artists and staff.

We also made the much more bitter-sweet decision to move away from the B Sharp program in favour of fully producing work in the Downstairs Theatre. Belvoir has always been proud to channel a significant amount of resources into supporting the



Farewell, Neil. Photo: William Yang.

annual season of independent work that was B Sharp, and was excited by the emerging artists that came to light through that program. We'd like to say a particular thanks to our B Sharp partner, Macquarie Group Foundation, for their support over the past three years. The fact is it was little known that the artists who worked in the Downstairs Theatre were working for a cut of the box office of each show, which generally amounted to less than \$1000 total for an eight-week engagement. Now, 12 years after B Sharp's inception, the opportunities available to independent artists in Sydney have grown significantly, and we decided that the best thing we can do for these artists is to ensure that everyone, regardless of seniority, is paid an above-award wage for their work Downstairs. We're really thrilled with the range of artists and productions we've been able to program in the Downstairs Theatre in 2011.

All of that change took at leap of faith from staff members, artists and supporters alike. I'd like to particularly thank everyone who works at Belvoir for meeting each new issue and hurdle with their customary good grace, humour and irreverence. That sentiment also applies to both the Belvoir and Belvoir St

Theatre Limited Boards. The Belvoir Board in particular showed its enormous capacity for both daring and measured belief in the value of its decisions and artists this year.

Creating a piece of theatre, let alone a whole season, takes time, effort and substantial resources. In 2010 Belvoir's sponsors were right there behind us, led by corporate partner Optus and including: partners UXC Connect and Freehills; major sponsors Baker & McKenzie, Ernst & Young, Woolcott Research, The Sydney Morning Herald and Interactive Investor; associate sponsors Avant Card, Palace Cinemas, SOS Print & Media and Regents Court; event sponsors Vini, El Bulli, Yellow Tail, Bird Cow Fish, Coopers, One Earth Foods and Silver Spoon Caterers. The support we receive from our donors is also invaluable, we extend our thanks to the Foundation donors who provide much needed high-level support for creative development, the Chair's Group who support Indigenous creative development, our loyal B Keepers, Education donors and general donors. Trusts and Foundations provide us with vital funding towards our Education program. The Coca-Cola Australia Foundation, Greatorex Foundation and Teen Spirit Foundation managed by

Perpetual continue to be loyal supporters. In 2010 we also welcomed on board The Balnaves Foundation, whose generosity means that from 2011 we are able to fund Indigenous productions in both the Upstairs and Downstairs Theatres for the next three years.

Our government partners are no less significant, both in their provision of core funding and their support of specific projects. In 2010 both the Australia Council and Arts NSW supported our tour to South Korea, and Arts NSW also supported some of our regional education programs. The Australia Council continued their strong support of our various emerging artists and professional development initiatives, one of which first brought Ralph Myers into the fabric of the company.

We rounded off the year with the biggest party we've ever thrown in honour of

Neil's tenure with us. It was wonderful to be in a room with so many friends, colleagues and supporters from throughout Belvoir's history. The *Keating!* company reassembled in a truly memorable evening that featured a mini musical in Neil's honour, the signature tune of which was *Kneel Before Neil*. The slightly tongue-in-cheek nature of this song, and indeed the whole night, was perfect. Neil is the sort of leader and person who inspires enormous affection, a measure of awe and a small amount of playful mocking. I've been guilty of all three in working with him, right from the start of my professional career. So I'd like to say thanks and, in the time you aren't around, we'll miss you Neilski...

Brenna

New Artistic Director's Note

Ralph Myers



I think I'm starting to understand why Neil was Artistic Director of this company for 17 years. Every day I spend in this role I enjoy more than the last. It is a truly extraordinary company: a passionate,

committed, dedicated gang of artists and staff, an astute, critical and engaged audience, and what is probably the best theatre stage in the country.*

It is Neil who I have to thank for this inheritance. Over those 17 years, under his gentle, benign care this company grew from a trembling, delicate seedling into the robust, proud tree that it now is. I grew up watching his theatre, learning from amongst the

audience. Then, fresh from drama school, I was lucky enough to land a job here; working with him is the best education a set designer can get. He taught me to see through the eye of the audience; that we're making theatre for them, not us. So Neil, on behalf of this company and this city, thank you. Sydney owes you a great debt.

And personally – thanks. It is an extraordinary opportunity for a group of young artists to inherit a company, a theatre and an audience that is so healthy and vibrant.

We'll make the most of it, I promise.

Ralph

* With the possible exception of the Theatre Royal in Hobart!

2010 Season and Tours



Kenji Fitzgerald and Susie Porter. Photo: Brett Boardman.

That Face

6 February – 14 March

Statistics

Performances	48
Total Available Tickets	16,320
Total Audience	12,693
Box Office Income	\$428,967

Written by
Polly Stenham

Directed by
Lee Lewis

Set Designer
Brian Thomson

Costume Designer
Alice Babidge

Lighting Designer
Verity Hampson

Composer
& Sound Designer
Stefan Gregory

Voice Coach
Danielle Roffe

Fight Director
Scott Witt

Stage Manager
Luke McGettigan

Assistant Stage Manager
Amy Morcam

With
Emily Barclay
Krew Boylan
Kenji Fitzgerald
Marcus Graham
Laura Hopkinson
Susie Porter

An early contender for one of the best dramas of the year.

The Sun Herald

Company B's season-launcher is a little piece of dynamite ... punchy, elegant and psychologically astute.

Time Out Sydney



Kris McQuade, Luke Hewitt and Belinda McClory. Photo: Jon Green.



Robert Menzies. Photo: Heidrun Löhr.

Love Me Tender

18 March – 11 April

Statistics

Performances	30
Total Available Tickets	10,200
Total Audience	7,762
Box Office Income	\$236,288

Written by Tom Holloway	Production Manager Sharon Custers
Directed by Matthew Lutton	Stage Manager Nell Ranney
Set & Costume Designer Adam Gardnir	Assistant Stage Manager Lydia Sarks
Lighting Designer Karen Norris	With Luke Hewitt Belinda McClory Kris McQuade Arky Michael Colin Moody
Composer & Sound Designer Kelly Ryall	

Dazzingly scripted by Tom Holloway, cannily directed by Matt Lutton.

The West Australian

Thought provoking, challenging ... with superb direction from Lutton, this play may leave you discussing the themes of the narrative for hours after you've seen it.

Australian Stage

The End

15 April – 9 May
Downstairs Theatre

Statistics

Performances	23
Total Available Tickets	1,909
Total Audience	1,871
Box Office Income	\$49,425

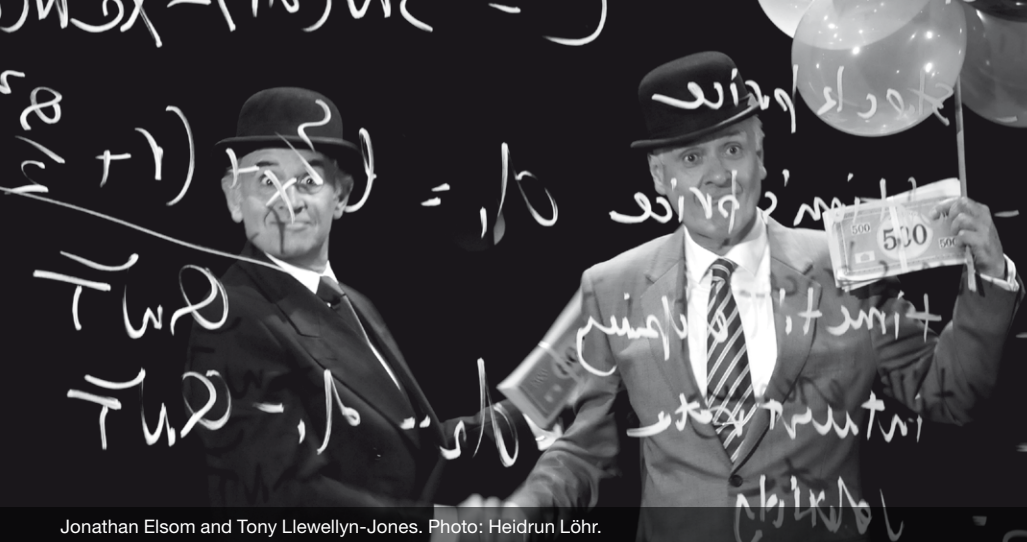
Written by Samuel Beckett	Stage Manager Luke McGettigan
Translated in collaboration with Samuel Beckett by Richard Seaver	With Robert Menzies
Directed by Eamon Flack	
Lighting Designer Teegan Lee	

Menzies squeezes every last drop of juice from the prose. Every line is a surprise and he zooms in unerringly on Beckett's punchlines.

The Sydney Morning Herald

Eamon Flack's production of *The End*, with its characteristic combination of bleakness and rich humanity, is a theatrical triumph.

The Australian



Jonathan Elsom and Tony Llewellyn-Jones. Photo: Heidrun Löhr.



Robert Menzies and Chris Ryan. Photo: Heidrun Löhr.

The Power of Yes

17 April – 30 May

Statistics

Performances	49
Total Available Tickets	15,827
Total Audience	14,364
Box Office Income	\$482,924

Written by David Hare	Voice & Accent Coach Danielle Roffe	Tony Llewellyn-Jones
Directed by Sam Strong	Movement Consultant Craig Bary	Amber McMahon
Set & Costume Designer Dale Ferguson	Stage Manager Mark Lowrey	Rhys Muldoon
Lighting Designer Danny Pettingill	Assistant Stage Manager Edwina Guinness	Luke Mullins
Composer & Sound Designer Steve Francis	With John Derum	Marshall Napier
Assistant Director Nikola Amanovic	Jonathan Elsom	Graham Rouse
	Russell Kiefel	Christopher Stollery
	Brian Lipson	David Whitney

Sam Strong's production is clear, breezy and light on its feet.

Time Out Sydney

Full credit to Strong's vision. This is a dazzling main stage debut.

The Sun Herald

Measure for Measure

5 June – 25 July

Statistics

Performances	56
Total Available Tickets	18,088
Total Audience	12,936
Box Office Income	\$418,648

Written by William Shakespeare	Video Designer & Operator Sean Bacon	Assistant Stage Manager Mel Dyer
Adapted & Directed by Benedict Andrews	Assistant Director Duncan Graham	With Maeve Dermody
Set Designer Ralph Myers	Sound Operator Jeremy Silver	Damon Gameau
Costume Designer Dale Ferguson	Assistant Lighting Designer Tom Willis	Ashley Lyons
Lighting Designer Nick Schlieper	Floor Technician Jonathan Yeoman	Robin McLeavy
Composer & Sound Designer Stefan Gregory	Stage Manager Nell Ranney	Robert Menzies
		Arky Michael
		Colin Moody
		Steve Rodgers
		Chris Ryan
		Toby Schmitz
		Helen Thomson
		Frank Whitten

An extraordinary, daring production.

The Sunday Telegraph

The most exciting theatre I've seen all year ... Don't miss it.

Oz Babyboomers



Melissa Jaffer and Nathaniel Dean. Photo: Heidrun Löhr.



Nicole Forsyth and Trevor Jamieson. Photo: Brett Boardman.

Gwen in Purgatory

31 July – 19 September

Statistics

Performances	56
Total Available Tickets	18,088
Total Audience	14,140
Box Office Income	\$452,424

Written by
Tommy Murphy

Directed by
Neil Armfield

Set Designer
Stephen Curtis

Costume Designer
Bruce McKinven

Lighting Designer
David Walters

Sound Designer
Paul Charlier

Dramaturg
Eamon Flack

Assistant Director
Cristabel Sved

Stage Manager
Mark Lowrey

Assistant Stage Manager
Sophie Baker

With
Nathaniel Dean
Grant Dodwell
Sue Ingleton
Melissa Jaffer
Pacharo Mzembe

Tommy Murphy's new play is as deft and pungent a comedy as you are likely to see this year or any other.

The Sydney Morning Herald

The best thing about this production ... is the chance to see the wonderful Melissa Jaffer on stage again.

The Australian

Namatjira

25 September – 7 November

Statistics

Performances	49
Total Available Tickets	15,827
Total Audience	13,372
Box Office Income	\$428,954

Written by
Scott Rankin

Co-Directors
Scott Rankin & Wayne Blair

Set Designer
Genevieve Dugard

Costume Designer
Tess Schofield

Composer & Music Director
Genevieve Lacey

Lighting Designer
Nigel Levings

Sound Designer
Jim Atkins

Creative Producer
Sophia Marinos

Associate Producer
Clare Atkins

Community Producers
Sia Cox & Pru Gell

Sound Operator
Nick Shipway

Assistant Lighting Designer
Christopher Page

Stage Manager
Luke McGettigan

Assistant Stage Manager
Jessica Smithett

With
Nicole Forsyth
Robert Hannaford
Trevor Jamieson
Genevieve Lacey
Derek Lynch
Kevin Namatjira
Evert Ploeg
Elton Wirri

We rose to applaud *Namatjira* without hesitation ... brought to our feet by this generous and enlightening production ...

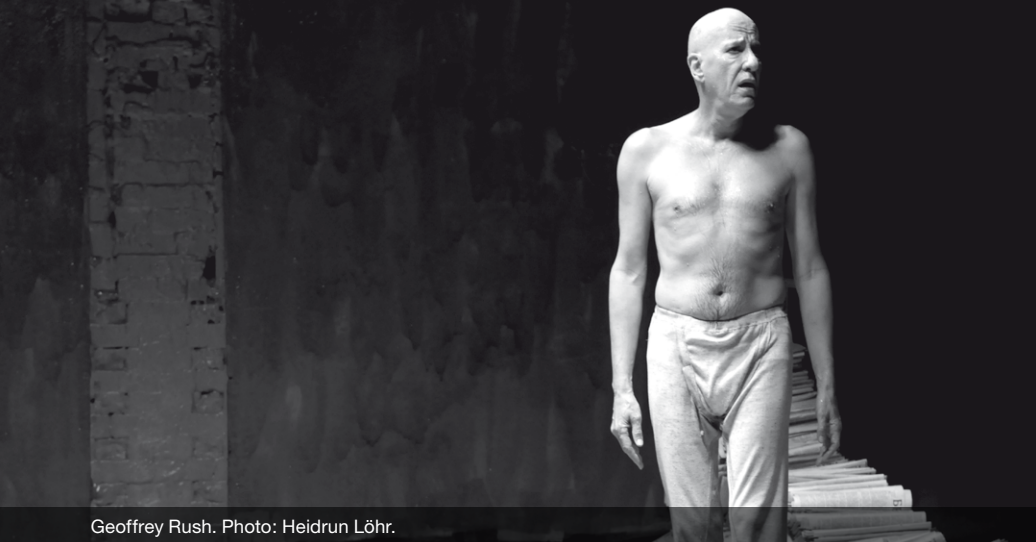
The Sydney Morning Herald

Jamieson's is a great virtuoso performance channelling *Namatjira* into the 21st century.

The Australian



Paul Dwyer. Photo: Heidrun Löhr.



Geoffrey Rush. Photo: Heidrun Löhr.

The Bougainville Photoplay Project

9 – 28 November
A Version 1.0 production

Statistics

Performances	21
Total Available Tickets	6,783
Total Audience	1,824
Box Office Income	\$37,035

Devised & Performed by
Paul Dwyer

Director
David Williams

Video Artist
Sean Bacon

Lighting Designer
Frank Mainoo

Technical Assistant
Russell Emerson

Lighting Operator
Teegan Lee

This is compelling, innovative, heart-wrenching theatre.

The Brag

In around 75 minutes, Dr Paul Dwyer reinvents theatre ... It's an education our media and politicians failed to give us. And a profound lesson in humanity. Not to mention highly engaging theatre.

Crikey!

The Diary of a Madman

4 December 2010 – 6 February 2011

Statistics

Performances	56
Total Available Tickets	19,032
Total Audience	18,932
Box Office Income	\$646,553

Written by
Nikolai Gogol

Adapted by
David Holman with Neil Armfield & Geoffrey Rush

Director
Neil Armfield

Music by
Alan John (after Mussorgsky)

Set Designer
Catherine Martin

Costume Designer
Tess Schofield

Lighting Designer
Mark Shelton

Sound Designer
Paul Charlier

Set Design Assistant
Chris Tangney

Stage Manager
Mark Lowrey

Assistant Stage Manager
Mel Dyer

With
**Paul Cutlan
Geoffrey Rush
Yael Stone
Erkki Veltheim**

It is such a great joy to see Rush back on the stage re-creating one of his finest roles ... Yael Stone is superb.

The Australian

Rush is in exuberant form as Poprischin ... If you haven't secured a seat already, it's standing room only if you want to see this show – and still money well spent.

The Sydney Morning Herald



Kylie Farmer, Kenneth Ransom, Casey Donovan, Hollie Andrew, Oliver Wenn and Christine Anu. Photo: Heidrun Löhr.

Touring The Sapphires

Statistics

Performances	76
Total Audience	36,404

Written by
Tony Briggs
 Directed by
Wesley Enoch
 Musical Director
Peter Farnan
 Set Designer
Richard Roberts
 Costume Designer
Tim Chappel
 Lighting Designer
Trent Suidgeest
 Choreographer
Tony Bartuccio
 Sound Supervisor/Operator
Tom Brickhill
 Assistant Director
Kyle Morrison
 Assistant Musical Director
Simon Burke
 Touring Company Manager
Michael Norman

Production Managers
Hall Murray
Ashley Page
 Technical Manager
Christopher Page
 Casting Director
Annie Murtagh-Monks
 Stage Manager
Rebecca Gibbs
 Assistant Stage Manager
Holly Woollard
 Rehearsal Stage Manager
Peter Sutherland
 Wardrobe Manager
Sacha Mahboub
 Wardrobe Assistant/
 Head Cutter
Mandy Elmitt
 Costumiers
Holly Barker
Lyndell Darch
Penny Mazzuchelli
Sandy Mitchell

Wigmaker
Deanna Nishi
 Dresser
Erryn Hanson
 Lighting Coordinator
Benjamin Fry
 Lighting Secondee
Amy Hammond
 With
Aljin Abella
Hollie Andrew
Christine Anu
Jimi Bani
Simon Burke
Ben Collins
Daniele Di Paola
Casey Donovan
Kylie Farmer
Kenneth Ransom
Andrew Weir
Oliver Wenn

Scott Theatre, Adelaide

25 February – 14 March

Westside Performing Arts Centre, Shepparton

28 April – 1 May

Frankston Arts Centre, Frankston

6 – 8 May

Geelong Performing Arts Centre, Geelong

12 – 15 May

Illawarra Performing Arts Centre, Wollongong

18 – 22 May

Seymour Centre, Sydney

26 May – 25 June

Daegu Opera House, South Korea

30 June – 3 July

Well beyond feelgood. How about “feelgrrreat”?

The Sun Herald

Christine Anu, Casey Donovan, Hollie Andrew and Kylie Farmer each radiate energy, charm and charisma, and together they produce a sound as vibrant and dynamic as any girl group anywhere.

Independent Weekly



David Page. Photo: Heidrun Löhr.



Melissa Jaffer, Pacharo Mzembe and Sue Ingleton. Photo: Heidrun Löhr.

Touring **Page 8**

Statistics

Performances	7
Total Audience	1,507

Written by
**Louis Nowra
& David Page**
Original concept by
David Page
Directed by
Stephen Page
Set Designer
Robert Cousins
Costume Designer
Jodie Fried
Lighting Designer
Mark Howett
Lighting Realiser
Matt Cox

Sound Designer
Steve Francis
Stage Manager
Luke McGettigan
Assistant Stage Manager
Amy Morcom
With
David Page

Glen Street Theatre
18 – 23 May

Humour, nostalgia and poignancy are perfectly balanced in David Page's well-travelled autobiographical show. It is a classic of the genre.

The Sydney Morning Herald

Touring **Gwen in Purgatory**

Statistics

Performances	4
Total Audience	1,510

Written by
Tommy Murphy
Directed by
Neil Armfield
Set Designer
Stephen Curtis
Costume Designer
Bruce McKinven
Lighting Designer
David Walters
Sound Designer
Paul Charlier
Dramaturg
Eamon Flack

Assistant Director
Cristabel Sved
Production Manager
Glenn Dulihamy
Head Electrician
Brent Forsstrom-Jones
Electrician
Michael Gill
Head Mechanist
Darran Whatley
Stage Manager
Mark Lowrey
Assistant Stage Manager
Rebecca Chin Ling Li

With
**Nathaniel Dean
Grant Dodwell
Sue Ingleton
Melissa Jaffer
Pacharo Mzembe**
**Geelong Performing Arts
Centre, Geelong**
23 – 25 September

Neil Armfield's impeccable direction finds the affection and sadness beneath the prickly surface.

The Sun Herald

Gwen in Purgatory was a co-production with La Boite Theatre Company. The La Boite season played at the Roundhouse Theatre, Brisbane, from 29 September until 24 October. La Boite's figures are not included here.



B Sharp

Belvoir St Downstairs Theatre
18 February – 19 December

Through careful strategic planning, 2010 was the first year to see the B Sharp program fully occupy the Downstairs Theatre year-round, which was a significant achievement. The program was expanded to include the B Sharp Summer Comedy and Cabaret Season alongside the existing twin-season theatre presentation model and one Belvoir-produced production. The summer season worked exceptionally well – presenting new forms of performance in the space; providing an opportunity for excellent small scale works to have another life; experimenting with a rotating program performed in repertory; engaging new audiences and proving an excellent programming choice for the traditionally difficult January slot in competition with Sydney Festival.

The February – June season featured one world premiere of a new Australian play; a new adaptation of a classic; one contemporary classic and two new international texts. The August – December (and final B Sharp) season included two world premieres of new Australian works – one new play and one new devised work; one classic and two contemporary international works. Over 180 artists were engaged in the performance season and creative development program; more than half of the projects were creatively driven by women and the majority of artists were working with B Sharp for the first time.

The total number of patrons in 2010 was 15,574, representing an overall capacity of over 74%. This represents a slight increase in the total number of patrons attending B Sharp productions over the past year, a growth trend which has been consistent over the past three

years. Overall box office targets were met comfortably with six productions achieving a capacity over 80%.

The three-year cycle of B Sharp creative development came to an end in 2010, having generated an extraordinary amount of new work. Outcomes included work presented at B Sharp: post's *Everything I Know About The Global Financial Crisis In One Hour* as part of the double bill *A Distressing Scenario* with Version 1.0; Susanna Dowling's investigation into movement language for her production of *Yellow Moon*; The Hayloft Project's adaptation of *The Suicide*; Matthew Whittet's solo work *Silver*; Robert and Joseph Couch's *Lady Macbeth of Mstensk* and Rick Viede's play *Whore*, which went on to win the 2010 Queensland Premier's Literary Award for Drama Script (Stage) Award.

There was also work which saw life beyond B Sharp: *Fatherland* by Tom Holloway will premiere at London's The Gate Theatre in 2011; floogle's *And Burn My Shadow* will be recorded by ABC Radio; Janice Muller's *A Woman in Berlin* has seasons at The Old Fitzroy and Malthouse Theatre; *Silver* was performed at The National Theatre of Iceland, and *Whore* was presented in New York. In addition, there are a raft of projects currently in development.

This list indicates the creative development program has been a great success by tapping into the diverse artistic visions by extraordinary independent artists, and providing genuine and project-specific support to help realise their work.

Statistics

Performances	258
Total Available Tickets	21,006
Total Audience	15,574
Box Office income	\$241,420

Comedy and Cabaret Season

The Fabulous Frances Faye in Australia

Cre8ion
 Written and performed by Nick Christo
 with LB Little Big Band
 Directed by Neil Gooding
 5 January – 12 February

Monster of the Deep 3D

Written and performed by Claudia O'Doherty
 Produced by Nicole Gaff
 7 January – 14 February

Double Exposure

A double bill
 Cre8ion
Beyond The Pale
 by Paul Livingston
Happy and Clean
 by Marty Murphy
 9 January – 10 February

B Sharp Season

Bent

Focus Theatre
 Written by Martin Sherman
 Directed by Pete Nettel
 18 February – 14 March

The Suicide

The Hayloft Project
 By Nikolai Erdman
 In a new version by Simon Stone
 Directed by Simon Stone
 18 March – 11 April

Parlour Song

mt productions
 Written by Jez Butterworth
 Directed by Cristabel Sved
 13 May – 6 June

Bang

Whitebox Theatre
 Written by Jonathan Gavin
 Directed by Kim Hardwick
 10 June – 4 July

Dirty Butterfly

flour sugar tea-Tales
 and Arts Radar
 Written by Debbie Tucker Green
 Directed by Wayne Blair
 8 July – 1 August

Woyzeck

Arts Radar
 Written by Georg Büchner
 Directed by Netta Yashchin
 5 – 29 August

Yellow Moon (The Ballad of Leila and Lee)

white blackbird
 Written by David Greig
 Directed by Susanna Dowling
 2 – 26 September

Fool For Love

Savage Productions
 Written by Sam Shepard
 Directed by Imara Savage
 30 September – 24 October

The Sweetest Thing

Arts Radar
 Written by Verity Laughton
 Directed by Sarah Goodes
 28 October – 21 November

A Distressing Scenario

A double bill by post
 and Version 1.0

Part One:
Everything I Know About The Global Financial Crisis In One Hour
 Devised and performed by Zoe Coombs Marr, Mish Grigor and Natalie Rose.

Part Two:
The Market Is Not Functioning Properly
 Devised and performed by Jane Phegan and Kym Vercoe
 Directed by David Williams
 25 November – 19 December

Creative and Artistic Development

We threw open the doors in 2010: almost 20 different works in development, five new Associate Artists based at the company, and an Artistic Director-elect overseeing it all. This little springtime was the culmination of three years of assiduous tending – the slow and careful growth of relationships with new artists, new programs of support from the Australia Council, a company-wide renewal of interest in new work, and a Board-led pursuit of resources for creative development. Capping off the year was Ralph's first season launch and a new articulation of the company's work: radically reworked classics, new Australian work, and continuing the long conversation between Belvoir and Black Australia.

Season programming

This was Ralph's first. Alongside the existing artistic team of Brenna Hobson (General Manager), Eamon Flack (Artistic Associate), Sam Strong (Literary Associate) and Annette Madden (Downstairs Theatre Director), Ralph was joined by a team of new Associate Artists: Susanna Dowling, Stefan Gregory, Sarah John, Simon Stone and Cristabel Sved. Susanna, Sarah and Cristabel came to us care of the Australia Council's Young and Emerging Artists funding. Sam left us halfway through the year to become the Artistic Director of Griffin Theatre Company.

Ralph came with a set of questions: Who are the best directors? What do they want to direct? What are the best unproduced Australian plays? What are the stories we want to be telling? How do we tell them? The result was that the programming process and the creative development program joined forces. A set of ongoing conversations with artists gave rise to a series of projects, many of which ended up in the 2011 season.

New work

This was the biggest year in the company's history for new work in development. Including B Sharp's Macquarie Foundation program,

we supported and commissioned about 20 different new works. These ranged from outright speculation to major investment. The themes and subjects of the various projects ranged from the politics of voice in Black Australia to boxing, from white guilt to the individual adrift in world history. Some of this work ripened for 2011; a good deal of the rest of it will turn up on our stages in the coming few years.

We presented a workshop reading of Lally Katz's *The Hope Dolphin Rides Again*, with the indomitable Robyn Nevin in the lead role. Robyn's firepower lent the play the momentum which saw it through a series of workshops with Simon Stone and Eamon Flack, the result of which is *Neighbourhood Watch*, the new-work centrepiece of our 2011 season. Other readings also presented us with Angela Betzien's *The Dark Room*, which will close our 2011 Downstairs season. Wayne Blair directed Richard Frankland's *Nyamat Maar* in a workshop showing, performed by a cast of actors aged from 11 to 29 and with backgrounds ranging from Indigenous Australia to the Middle East. Our collaboration with Urban Theatre Projects continued. *The Quarry* is a rare project: a well-resourced, slow-burn process which is as much about getting to know your society as it is about making a piece of theatre.

Old work made new

This was also the year for taking a good look at the canon of Australian and international drama that we've inherited and discovering its contemporary potential. Thanks to the Australia Council, Simon Stone and the Hayloft Project were able to continue their investigations into the work of Ibsen in two separate workshops. We dusted off Jonathan Gavin's brilliant 2007 black comedy *Tiger Country* for a reading. The result of this was that Jonathan came on board to turn Gorky's *Vassa Zheleznova* into *The Business* for our 2011 season.

Emerging artists

2010 was the year when Belvoir's decade-old flagship program for new artists paid off. In this its final year, B Sharp was its own testimony: nine of the artists in Ralph's first programming cycle were alumni, and most of them are working in the 2011 season. In fact, of the key artists in the last few years of B Sharp, many have gone on to have mainstage gigs. There are numerous award-winners in there, several associates of major companies, and a couple of Artistic Directors. Most of them got their start in the Downstairs Theatre.

We spent 2010 building a new edifice for emerging artists. The Downstairs Theatre continues to be the foundation, and from 2011 onwards, for the first time ever, all the artists who work there will be paid at least Equity minimum. Beyond that, we have reconstituted the Artistic and Programming department according to the principle that any original, serious and talented artist at any stage of their lifelong emergence should be able to begin a relationship with Belvoir. Opportunities range from conversation to observation to Assistant Directorships to Associate Artists to putting your work on in our season.

The Philip Parsons Young Playwright's Award and Memorial Lecture

Delivered by academic and critic John McCallum, the lecture 'Putting It Back Together and Getting It On the Road: Australian Theatre in the 21st Century' was a rallying cry for urgent, difficult and bold theatre from urgent, difficult and bold artists.

The Philip Parsons Young Playwright's Award is a joint commission and award presented annually to a NSW-based writer under 35 years of age whose work demonstrates an original and compelling theatrical voice. The award is made on both the basis of the writer's existing body of work and their proposal for what they'd like to write next. The winner was Matthew Whittet, whose distinctive imagination and sense of theatrical possibility is as formidable as it is disarming. He's consequently busy writing *Old Man Parts One and Two*.

Awards

2010 Sydney Theatre Awards

BEST MAINSTAGE PRODUCTION

Measure for Measure

BEST DIRECTION

Benedict Andrews (*Measure for Measure*)

BEST STAGE DESIGN

Ralph Myers with Sean Bacon

(*Measure for Measure*)

BEST ACTRESS IN A SUPPORTING ROLE

Yael Stone (*The Diary of a Madman*)

BEST COSTUME DESIGN

Tess Schofield (*The Diary of a Madman*)

BEST LIGHTING DESIGN

Mark Shelton (*The Diary of a Madman*)

BEST SCORE OR SOUND DESIGN

Alan John and Paul Charlier

(*The Diary of a Madman*)

BEST NEW AUSTRALIAN WORK

Scott Rankin (*Namatjira*)

BEST NEWCOMER

Derek Lynch (*Namatjira*)

JUDITH JOHNSON AWARD FOR

BEST PERFORMANCE BY AN ACTRESS
IN A MUSICAL

Christine Anu (*The Sapphires*)

BEST PRODUCTION FOR CHILDREN

The Book of Everything

(Belvoir/Kim Carpenter's Theatre of Image)

2010 Australian Business Arts Foundation Awards

State Winner, SME Award

(for Belvoir's partnership with Avant Card)

Education

Belvoir's Education Program aims to give students as much access as possible both on stage and behind the scenes to our productions and to the work, artists and resources of a professional theatre company. Our program was supported by Freehills.

Schools performances

Belvoir offered schools performances of subscription season shows, providing secondary students the opportunity to experience the same calibre of work as season ticket holders, for a heavily subsidised ticket price. Schools performances were followed by Q&A sessions with the cast. Resources to support learning were provided to schools (and are accessible on our website).

In 2010, 21 schools performances of Belvoir mainstage productions were held. Performances at Belvoir St Theatre and the Seymour Centre were attended by 4,914 students from 103 different schools. Many secondary students experienced professional theatre for the first time. This includes 799 students from 22 different regional schools and 56 students from schools outside NSW. Of these, 1,177 secondary students attended through subsidy programs offered to schools identified by the NSW Department of Education & Training as disadvantaged or geographically remote. Participating schools came from West Wyalong and Tullibigeal in the Western Riverina, the Illawarra and Hunter, Central Coast and from Sydney's western and south-western suburbs including Auburn, Bankstown, Campbelltown, Fairfield, Liverpool, Macquarie Fields and Mount Druitt. Schools performances of B Sharp shows in the Downstairs Theatre were attended by 145 students. Over 325 students went on one of 21 backstage tours of Belvoir St Theatre, including 264 from schools in regional NSW and interstate (ACT, Northern Territory and Queensland).

Just thank you – I would never have gone if this wasn't offered by our school. For my first play, it's an A+++.

Student, Chifley College Senior Campus.

For these kids, who have never seen a live performance, you cannot imagine exactly what it does for them. We had 'footballer' boys with us for this performance and they suggested they would definitely go to the theatre again. We seriously cannot express the gratitude we have for your continued generosity.

Teacher, Chifley College Senior Campus.

Schools at evening performances

Schools brought their students to Belvoir evening performances, either by purchasing subscription packages or by booking performances for specific productions. One thousand two hundred and eleven students from over 40 different schools attended Belvoir evening performances, including 415 regional students and 121 students from schools outside NSW. High school students attending an evening performance of a B Sharp production numbered 158. Of these, 34 were from regional schools.

Theatre workshop program

Belvoir runs an extensive theatre workshop program in areas of performance and design for students both at the theatre and in metropolitan and regional schools. Full-day professional development workshops are available for teachers.

Workshops for students

In 2010, we ran 101 workshops for 1,644 students in metropolitan and regional schools and at Belvoir's Surry Hills premises in our theatre and rehearsal rooms. We conducted 12 in-school workshops for 209 students around metropolitan and greater metropolitan Sydney, including the western suburbs, north shore and eastern suburbs. These workshops are available on a fee-for-service basis.



Director Shannon Murphy (centre, at rear) with Year 9 & 10 Narrabri High School students.

In 2010, 6,125 high school students from over 140 different schools from NSW and across Australia attended a Belvoir production, and 303 students saw B Sharp productions.

A total of 623 students participated in a Belvoir workshop in metropolitan Sydney and 1,021 students in regional NSW.

A total of 106 teachers participated in a Belvoir professional development workshop, 36 of these in regional NSW.

The workshops were *Creating Performance through Improvisation, Brecht and Political Theatre, Monologue Performance, Playwriting, Directing, Costume Design, Set Design and Lighting and Lighting Design*. We also offered two new workshops in *Group Devising*.

We ran 23 workshops at our premises for 414 students from regional schools from as far afield as Dungog, Griffith, Orange, Narrabri, Nambucca Heads, Wagga Wagga and Rockhampton. Subsidised regional workshops for students were held at schools throughout NSW; 1,021 students participated in one of 66 workshops, including two video-conferenced workshops.

Travel costs us a lot, so we usually miss out on having access to such things because of our isolation from the city.

Teacher, Gunnedah High School.

Professional development workshops for teachers

During the year, we ran six teacher professional development workshops at Belvoir St Theatre and five at schools in regional NSW. Workshops were run by industry professionals in *Teaching Set Design, Teaching Lighting and Lighting Design, Teaching Promotion and Program, Teaching Costume and Costume Design*.

We developed and presented new workshops in *Teaching Monologue Performance* and *Teaching Playwriting*.

Theatre Enrichment

We offered Theatre Enrichment for English and drama students in western and south-western Sydney in 2010. Students attend schools performances, participating in pre- and post-show experiences to equip them with the confidence, language and tools to analyse and respond to texts in performance. Through this program 125 metropolitan students and their teachers saw *That Face, Gwen in Purgatory, Namatjira* and *The Bougainville Photoplay Project*.

Both Year 9 and Year 11 have already said: "Will we get to work with Belvoir again next year, Miss? We had so much fun with them/ learnt a lot/ did things I'd never thought I could do. I nearly cried, Miss. I didn't know acting could really do that."

Teacher, John Edmondson High School.

Regional Theatre Enrichment

For the first time, Belvoir's Theatre Enrichment program included schools outside metropolitan areas. From five schools in regional NSW, 132 students saw *Gwen in Purgatory*. Prior to travelling to Sydney, students were prepared by workshops focusing on aspects of text and production.

Afterwards, the playwright or an actor returned to schools for sessions with the students, discussing the production and careers in the theatre industry.

Youth Express

In 2010, Belvoir continued the Youth Express program for acutely disadvantaged and marginalised young people. Youth Express aims to give young people access to a professional theatre company, encouraging participants to develop increased self-esteem, communication and coping skills to improve their lives.

Young people at risk of disengaging with full-time education participate in a six-month program of theatre workshops during which they create their own devised piece of theatre to be performed at Belvoir St Downstairs Theatre. They attend schools performances throughout the year. For many this is their first experience of any sort of drama activity. Youth Express offers the opportunity to make creative discoveries in a safe environment.

As well as working with established partners Key College and Marist Youth Care, Twenty10 and Creative Youth Initiatives (CYI), we ran shorter pilot programs with two other youth support services, Millers Point Youth and Employment Partnership and the Exodus Foundation. On 21 June, Key College performed *I am the best at the worst I do*, a piece exploring what keeps individuals trapped in habits of failure, while Marist Youth Care performed *Hunter Hunted*, investigating masculinity and the tendency to destroy fragility rather than nurture and protect it. On 8 November, young people from CYI and Twenty10 performed pieces examining the functioning of relationships: men and women in *Hearts on the Line* and extroverted and introverted types in *A Love Story*.

I discovered that I am more confident because at the beginning of the year I would of never thought I could stand in front of 80 people and act.
Student, Key College

Work experience

Belvoir accepts high school students for work experience; the program aims to offer students a snapshot of all areas of the company’s artistic and administrative operations. In 2010, students came from Coffs Harbour, Orange and the Blue Mountains; 14 completed one week of work experience and 10 took part in work placement as part of their VET Entertainment Certificate.

Website

We re-launched the Education pages on the Belvoir website. These pages are now even more comprehensive, with updated information and improved resources for students and teachers. Plans of the Upstairs Theatre for HSC drama students designing a set for their individual project are accessible online, as well as clips for VET Entertainment students, costume research collages and renderings, set model box images and interviews with cast and creatives in transcript and video forms. Our Education webpages also provide information about upcoming student and teacher workshops in metropolitan and regional areas, as well as funded access programs such as Theatre Enrichment and ticket subsidy programs.

Communication with teachers

Over 800 teachers around Australia receive our quarterly e-bulletin, which covers Belvoir productions, workshops, resources, special offers and student opportunities.

Schools book

Belvoir produces a yearly schools book for teachers informing them of our activities: schools performances, ticket prices and booking forms, as well as other opportunities such as workshops. In 2010, we distributed our book to all government, Catholic and independent high schools in NSW and the ACT, as well as interested schools in other states and territories.

Board and Staff

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Anne Britton from 30.05.10
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Peter Carroll
Michael Coleman
Gail Hamby
Rachel Healy from 30.05.10
Louise Herron
Brenna Hobson
Frank Macindoe from 30.05.10
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General Manager
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Associate Artists
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Susanna Dowling
Stefan Gregory
Sarah John
Ralph Myers
Simon Stone
Cristabel Sved
Artistic Associate
Eamon Flack
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Kennie Ward until 31.03.10
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Govinda Webster

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Glen Dulihamty
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Mark Lowrey
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Thane Browne until 01.10.10
Downstairs Technical Managers
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Jack Audas Preston from 10.04.10
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Judy Tanner

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Front of House Manager
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Assistant Front of House Manager
Bianca Rowe until 14.03.2010
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Jenna Martin, Tahlia Trijbetz,
Sophie Webb

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We give our heartfelt thanks to all our donors for their loyal and generous support.

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Clark Butler & Louise Herron
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Kim Williams AM

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Supports the creative development of Indigenous work at Belvoir.

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Income received from B Keepers underpins all of our activities.

Corporate B Keepers
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B Keepers

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Linda & Richard Laznick
Jennifer Ledger & Bob Lim
Stephanie Lee
Atul Lele
Hilary Linstead
A & R Maxwell
Prof Elizabeth More AM

Rae & Peter Morris
Dr David Nguyen
D & L Parsonage
Timothy & Eva Pascoe
Bob, Sheila & Katie Pitts
Richard & Heather Rasker
Greg Roger
Geoffrey Rush
Emile Sherman
Peter and Jan Shuttleworth
Edward Simpson
Judith & Howard Smith
Rob & Julie Smith
Chris & Bea Sochan
Victoria Taylor
Sue Thomson
Brian Thomson
& Budi Hernowibowo
Hilary Vallance
Dr Orl Wargon
Alison M Wearn
Paul & Jennifer Winch
Iain & Judy Wyatt

Education Donations over \$100

Provide opportunities for young people throughout NSW to access our work.

Anonymous (10)
Alexander Belford
Jan Burnswoods
Richard Cogswell
The Rev Cannon Warren Croft
Sandra Gross
Sophie Guest
Julie Hannaford
Jan Harland
John Harrison
Michael & Doris Hobbs
Paul & Melissa Hobbs
Dorothy Hoddinott
Susan Hyde
Shirley Jarzabek
Stewart & Jillian Kellie
Jacqueline Kott
Robyn Kremer
Jennifer Ledger & Bob Lim
Ken Leonhardt
Peter Levett
Ross Littlewood
Jim & Michael McAlary
Julie Mills
Elizabeth Meyer
Patricia Novikoff
Craig Pearce
Louise Roxburgh
Janet Ryan
Sandra See
Peter & Janet Shuttleworth

Kerry Stubbs
Jennifer Symons
Victoria Taylor
Shirley Treloar
Carolyn Wright
Jane Westbrook
Peter White
Murray Wilcox

General Donations over \$100

Provide valuable support to the projects most in need throughout the year.

Anonymous (22)
Annette Adair
Carolyn Allen
Rosemary Allen
Jes Anderson
Gil Appleton
Ross Armfield
Sandra Lim & Phillip Arnold
Ian Barnett
Prof Marie Bashir AC CVO
Dianne Beale
Susan Bennett
Baiba Berzins
Peter Best
John Blattman
Jennifer Bott
Kathy & David Bradley
Susan Braham
Siena Dune & Ian Buchanan
Denise & Neil Buchanan
Mary Burchell
Andrew Cameron
Stephen Center
Colleen & Michael Chesterman
Tracey Clancy
Victor Cohen
Dayn Cooper
Colleen & Tony Cordato
Bryony & Tim Cox
Sandra Csenderits
Alan & Catherine Cunningham
Jennifer Darin
Dr Susan Davenport
Vivianne De Vahl Davis
Jane Diamond
Dr Anne Duggan
Bruce Dunbar
Diane Dunlop
Margaret Dunlop
David Eager
Sol Enceel
Elaine Evans
Carole Ferrier
Celine Fitzgerald
Dr Ronald Lee Gaudreau
Geoffrey & Patricia Gemmell
Eva Gerber
Robyn Godlee
Thelma Gravenor

Helen Thwaites & Peter Gray
Priscilla A M Guest
Sophie Guest
Bronwyn Haddock
Louise Hamshire
Julie Hannaford
Jan Harland
Dr Juliet Harper
Anthony Harris
Virginia Hart
Libby Higgin
Harrison & Kate Higgs
James Hill
James Gillespie & Ann Hoban
Ailsa Hocking
Dorothy Hoddinott AO
Malcolm Holmes
Clyth Hoult
Aletha Hoy
Vernon & Margaret Ireland
Robert Jackson
Robert Jenssen
Colin & Connie Jessup
Carol Johnson
Gordon Johnson
Judith & Arthur Johnson
Gloria Jones
Richard T Jones
Roger Jowett
Despina Kallinikos
Michael & Silvia Kantor
Bob Kijurina
Lois Knight
Jann Kohlmann
Jacqueline Kott
Robyn & Andrew Kremer
Mark Lalor & Terry O'Neill
Carol Lack
Elizabeth & Colin Laverty
Sarah Lawrence
John Lewis
Ross Littlewood
Sally Lomax
Catherine L'Estrange
& Louise-Anne Louw
Andrew Lumsden
Liz Macfie
Wailyn Mar
Phil & Jenny Marchionni
David & Vasantha Martin
Ingrid Storm & Kevin McCretton
Irene Miller
David Millons
Jo Millyard
Cynthia Mitchell
Ruth Moore
Frances Morris
Jill Morrison
Dr Peter & June Musgrove
Peter Murray
Alison Nation
Christopher Nelson
Patricia Novikoff

Anne O'Driscoll
Peter Oitmaa
Janette Parkinson
& Roy Fernandez
Geoff & Judy Patterson
Kerrie Piper
Jocelyn Plate
Ron Postle
Matthew & Rebecca Ramaley
Angela Raymond
David Ralph
Dr Andrew Rosenberg
Bertram Rosenberg
Shetali Rovik
Louise Roxburgh
Pamela Ryan
Katherine Samaras
Mark Sampson
Beverley Sarvay
JC Savage
David Shillington
Andrew Sims
Catriona Simson
Agnes E Sinclair
Eileen Slarke
Jean Smail
Diana & John Smythe
Kathryn Stitt
Deborah Stow
Kerry Stubbs
Augusta Supple
Lee Tanabe
Carmel Taylor
Prof Chris Tennant
Diane & Axel Tennis
Janet Tepper
Helen Thompson
Judy Thomson
Douglas Trengrove
Hermi Vari
Chris Vik & Chelsea Albert
Edwina Waddy
John & Gail Ward
Michael Ward
Sarah Walters
Lynne Watkins
Ellen Waugh
Elizabeth Webby
Harold & Gwenda Welsh
Anne Whaite
Stephen White
Margaret Whiting
Neil & Jill Wilson
Carolyn Wright
Patricia Wright
Jane Wynter

Belvoir is very grateful to accept all donations. Donations over \$2 are tax deductible. If you would like to make a donation, or would like further information about any of our donor programs please call our Development Manager Katy Wood on (02) 8396 6224 or email katy@belvoir.com.au

CORPORATE PARTNER



PARTNER



IT PROJECTS PARTNER



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ASSOCIATE SPONSORS



EVENT SPONSORS



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GOVERNMENT PARTNERS



SUPPORTERS

Coca-Cola Australia Foundation, The Greatorex Foundation, The Ian Potter Foundation, Macquarie Group Foundation, Matana Foundation for Young People, Media Tree, Michael Corridore Photography, Sidney Myer Fund, Stays in the Vines, Teen Spirit Foundation, Thomas Creative.

For more information on partnership opportunities please contact our Development Manager Katy Wood on (02) 8396 6224 or email katy@belvoir.com.au

Financial Statements

Key Performance Indicators

ARTISTIC VIBRANCY	Subscription Season			B Sharp			Readings		
	2010	2009	2008	2010	2009	2008	2010	2009	2008
PROFILE OF WORKS									
New	5	5	3	8	7	3	8	8	4
Existing	4	4	5	5	4	7	-	-	1

ORIGIN OF WORKS									
Australian – New	3	1	2	6	6	2	8	8	3
Australian – Existing	1	3	-	2	1	1	-	-	2
Overseas – New	2	4	2	2	1	3	-	-	-
Overseas – Existing	3	2	3	3	3	4	-	-	-

PROFILE OF PRODUCTIONS									
New	8	7	6	11	10	9	-	-	-
Existing	1	3	2	2	1	1	-	-	-

NB – “Overseas - New” = Australian premiere of existing international plays

ACCESS	Paid Attendances Mainstage			Number of Performances		
	2010	2009	2008	2010	2009	2008
SELF-ENTREPRENEURED						
Home City	73,611	71,645	69,852	353	363	363
Metropolitan	12,268	-	6,285	30	-	9
Other Capital City	-	-	58,475	-	-	79

SHARED RISK						
Other Capital City	-	-	11,463	-	-	18

SOLD OFF						
Metropolitan	1,293	1,153	20,190	7	12	48
Regional	3,008	1,143	-	7	8	-
Interstate	14,492	6,123	-	37	30	-
International	3,645	-	-	6	-	-

OTHER						
B Sharp (Non mainstage)	11,669	11,792	11,370	258	226	202
Free Concert Attendances	1,601	1,328	1,441	7	6	7
Educational Performances	4,914	7,585	7,009	21	16	18
Educational Workshops	1,644	-	-	112	108	29
TV/Radio (Audience Reach)	-	-	74,600	-	-	1

FINANCIAL VIABILITY	2010	2009	2008
STRENGTH OF RESERVES			
Net Assets /	\$1,485,005 /	\$1,420,807 /	\$1,393,466 /
Total Assets	\$6,289,235 (23.61%)	\$4,951,889 (28.69%)	\$4,629,286 (30.10%)

PROFITABILITY			
Total Income Minus Expenditure	\$64,197	\$27,341	\$110,854

EARNED INCOME GENERATING ABILITY			
TOTAL			
Total Earned Income /	\$7,255,058 /	\$6,457,044 /	\$10,631,537 /
Total Income	\$9,034,867 (80.3%)	\$7,869,567 (82.05%)	\$11,885,951 (89.45%)

BOX OFFICE			
Total Box Office /	\$4,310,179 /	\$3,822,385 /	\$8,171,439 /
Total Income	\$9,034,867 (47.71%)	\$7,869,567 (48.57%)	\$11,885,951 (68.75%)

PRIVATE SECTOR			
Total Private Sector /	\$1,529,434 /	\$1,273,562 /	\$1,169,085 /
Total Income	\$9,034,867 (16.93%)	\$7,869,567 (16.18%)	\$11,885,951 (9.83%)

OTHER INCOME			
Total Other Income /	\$1,415,445 /	\$1,361,097 /	\$1,294,013 /
Total Income	\$9,034,867 (15.67%)	\$7,869,567 (17.30%)	\$11,885,951 (10.89%)

COST/REVENUE DYNAMIC			
Earned Income Minus Expenditure	-\$1,715,612	-\$1,385,182	-\$1,143,560

GOVERNMENT FUNDING CONTRIBUTION			
Govt. Funding /	\$1,779,809 /	\$1,412,523 /	\$1,251,414 /
Total Income	\$9,034,867 (19.7%)	\$7,869,567 (17.95%)	\$11,885,951 (10.53%)

Directors' Report

The directors of Company B Limited (trading as, and hereafter referred to as, "Belvoir") submit herewith the annual financial report for the financial year ended 31 December 2010. In order to comply with the provisions of the *Corporations Act 2001*, the directors' report is as follows:

Directors

The names of the directors of the company in office during or since the end of the financial year were:

Neil Armfield AO (Resigned 31 December 2010)
Anne Britton (Appointed 30 May 2010)
Rob Brookman (Appointed 15 November 2010)
Andrew Cameron
Peter Carroll
Michael Coleman
Gail Hambly
Rachel Healy (Appointed 30 May 2010)
Louise Herron
Brenna Hobson
Frank Macindoe (Appointed 30 May 2010)
Mary Vallentine AO (Resigned 30 May 2010)

Directors were in office for this entire period unless otherwise stated.

Principal Activities

The principal activity of the company during the financial year was the operation of a live theatre and the production of live theatrical performances. There was no significant change in the nature of these activities during or since the end of the financial year.

Dividends

The provisions of the Memorandum and Articles of Association of the company prohibit the payment of a dividend. Accordingly, no dividend has been paid or declared during or since the end of the financial year or since the company's incorporation.

Members

There were 56 members of the company as at 31 December 2010 (2009:61).

Operating and Financial Review

The operations of the company during the financial year were the operations of a live theatre, production of live theatrical performances and hire of the theatre to external hirers.

The net profit of the company for the financial year was \$64,199 (2009: profit of \$27,341).

Significant Changes In State Of Affairs

During the financial year, there was no significant change in the state of affairs of the company other than that referred to in the financial statements or notes thereto.

Likely Developments And Expected Results

In the opinion of the directors there were no significant changes in the state of affairs of the company that occurred during the financial year under review not otherwise disclosed in this report or the financial statements.

Significant Events After Balance Date

There has not been any matter or circumstance, other than that referred to in the financial statements or notes thereto, that has arisen since the end of the financial year, that has significantly affected, or may significantly affect, the operations of the company, the results of those operations, or the state of affairs of the company in future financial years.

Information on Directors

Neil Armfield AO

Executive Director

*Member: Artistic Subcommittee,
Planning Subcommittee*

Neil Armfield is one of Australia's foremost directors and was Artistic Director of Belvoir from 1994 until December 2010 and Executive Director from October 2003 until December 2010. As well as directing for Belvoir, Neil has directed for all Australian state theatre companies. He is also a respected director of film and television and regularly directs for Opera Australia and a number of opera companies internationally. In 2007, Neil was awarded Officer of the Order of Australia in recognition of his service to the arts, nationally and internationally, as a director of theatre, opera and film, and as a promoter of innovative Australian productions including Australian Indigenous drama.

Anne Britton

Member: HR sub-committee

Anne joined the Belvoir Board again in mid-2010 after previously serving on the Board for close to ten years. She is a senior member of the Administrative Appeals Tribunal based in Sydney. Anne has been the Deputy President and Head of the Community Services Division of the New South Wales Administrative Decisions Tribunal (ADT) since 2006, having been appointed to the ADT as a judicial member in 1999. Prior to that Anne was the national secretary of Actors Equity of Australia and, on its merger in the 1990s, the joint national secretary of the Media Entertainment and Arts Alliance.

Rob Brookman

Member: Finance sub-committee

Rob joined the Belvoir Board in November 2010. He is a leading Australian theatre producer, festival director, cultural programmer and administrator. He has held key positions with a number of Australasia's foremost festivals and performing arts organisations including the Adelaide Festival (Administrator, Associate Director, Artistic Director), Adelaide Festival Centre (Programming Director, Producer, Artistic Director), National Festival of Australian Theatre (Artistic Director), New Zealand International Festival of Arts (Artistic Director), Arts Projects Australia (Founding Co-Director) and Sydney Theatre Company (General Manager).

In 1992 he founded Australia's leading world music festival WOMADelaide and remained as Artistic Director and/or Artistic Advisor until 2007. Rob has served on numerous arts boards and committees including Playing Australia, Sidney Myer Performing Arts Awards, Adelaide Symphony Orchestra, Australian Dance Theatre and the WOMADelaide Foundation.

Andrew Cameron

Member: Development sub-committee

A director of Belvoir Street Theatre between 2001 and 2007, Andrew joined the Belvoir Board in October 2007. Andrew has extensive experience in property development and finance. He trained as an architect and has worked in a number of property development and merchant banking roles. He is currently the Managing Director of a number of privately owned importing, distribution and property development companies.

Peter Carroll

Member: Artistic sub-committee

Peter's distinguished career spans over 90 productions since he was a member of the original Nimrod Theatre. A graduate of the University of Sydney and the Central School of Speech and Drama in London, has appeared with all the state theatre companies and commercial managements over the last 50 years. Peter has received Helpmann, Mo, Green Room, Glug, Variety Club and Penguin awards; and a Sydney Theatre Critics' Circle Award for Significant Contribution to Sydney Theatre. Peter was head of the speech department at NIDA from 1970 to 1973. He was also a Board Member of SBS for 11 years and has an Honorary Doctorate of Creative Arts from the University of Wollongong. He is a proud member of the MEAA and has been for over 40 years and in 2009 was awarded the Inaugural MEAA Lifetime Achievement Award.

Michael Coleman

Member: Finance sub-committee

Michael Coleman joined the Belvoir Board as Treasurer in May 2006 and chairs the Finance sub-committee. Michael has been a partner with KPMG since 1981. He is currently the Regional Leader for Asia Pacific Quality & Risk Management and represents the region at a Global level. He is Chairman of the Liability Reform Steering Group, a

loose affiliation of organisations (including the Big 4 accounting firms) working towards professional liability reform. Michael is Deputy Chair of the Government's Financial Reporting Council, a member of the Government's Not-For-Profit Sector Reform Council, Chair of the Reporting Committee of the Australian Institute of Company Directors and Chair of the Advisory Board of the Centre for Accounting and Assurance Services Research at the University of New South Wales. Michael is also a Board Member of Osteoporosis Australia and Chairman of Planet Ark Environmental Foundation.

Gail Hambly

Member: Finance sub-committee

Gail is General Counsel and Company Secretary of Fairfax Media Limited and a director of various Fairfax Group companies in Australia and New Zealand. She is responsible for the provision of legal and company secretarial services across the Group, as well as Risk Management and Internal Audit services. Her legal responsibilities include media and corporate regulatory matters, intellectual property, defamation, employment law, corporations law and mergers and acquisitions advice to the Fairfax Group. Gail is a member of the executive leadership team which develops and implements policy and strategy for the Group. She is a member of the Media and Communications Committee and the Privacy Committee of the Law Council of Australia and a member of the Advisory Board of the Centre for Media and Communications Law at the University of Melbourne.

Rachel Healy

General Manager of Belvoir from 1997 to 2006, Rachel has worked in the performing arts for 20 years as a manager and producer and has previously worked with The Australian Ballet, Handspan Theatre and Magpie Theatre, the youth wing of the State Theatre Company of South Australia. Rachel has served on a number of arts boards including the Sydney Opera House Trust, Legs on the Wall, Live Performance Australia, Kage Physical Theatre and has chaired the Helpmann Awards' theatre committee. In 1998 she was awarded the inaugural Nugget Coombs Award for Arts Administration in the Young Manager category and served as Deputy Chair of the Theatre Board of the Australia Council from 1999 to 2002. She was a participant in the Prime Minister's 2020 summit and recently concluded four years as Director of Performing Arts at Sydney Opera House. She is now a director of her company, Rachel Healy & Associates, and has recently become the Executive Manager Culture for the City of Sydney.

Louise Herron (Chair)

Chair

*Member: Finance sub-committee,
HR sub-committee, Development sub-committee,
Planning sub-committee*

Louise became a director of Belvoir on 2 February 2001 and has been Chair since 2002. Louise co-founded and is an executive director of Ironbark Corporate Advisory, a boutique advisory and private equity firm. She advises on a wide range of transactions including restructures, takeovers, mergers and acquisitions. Louise has worked with corporate advisers Carnegie Wylie, Investec Wentworth and was a director of their in-house private equity fund with investments in a range of industries. Louise was previously a partner of Minter Ellison Lawyers. Louise is a Trustee of Sydney Grammar School.

Brenna Hobson

*Executive Director and Company Secretary
Member: Finance sub-committee,
HR sub-committee, Development sub-committee,
Artistic sub-committee, Planning sub-committee*

Brenna joined the Board on 18 February 2008 when she became General Manager of Belvoir. Previous to this she was General Manager of Jigsaw Theatre Company in Canberra where she was also a Board Member of the ACT Council of Cultural and Community Organisations, part of the steering committee of Canberra Living Artists Week and the ACT representative of Critical Stages. She has also been Production Manager of Bangarra Dance Theatre and spent 11 years in Belvoir's production department.

Frank Macindoe

Member: Development sub-committee

Frank joined the Belvoir Board mid-2010 and is a member of the Development sub-committee. He is an employee elected Trustee of the Goldman Sachs & JB Were staff superannuation fund and chairs its investment committee. Frank was a lawyer for 20 years at Blake Dawson Waldron in Melbourne and Sydney and Allen & Overy in London. He specialised in domestic and international debt and equity raisings, corporate reconstructions and infrastructure finance. He was a partner of Blake Dawson Waldron for 12 years and headed the national Banking & Finance group and the Project & Structured Finance group. Frank has an Honours Degree in Arts and a Bachelor of Law, both from the University of Melbourne. Frank is a Responsible Manager of Third Link Growth Fund.

Meetings of Directors

Board Meetings

During 2010, six meetings of Directors were held. Attendance was as follows:

Director	Number Eligible to Attend	Number attended
Neil Armfield AO	6	3
Anne Britton	4	3
Rob Brookman	1	1
Andrew Cameron	6	6
Peter Carroll	6	4
Michael Coleman	6	5
Gail Hambly	6	5
Rachel Healy	4	4
Louise Herron	6	6
Brenna Hobson	6	6
Frank Macindoe	4	2
Mary Valentine AO	2	2

Finance Committee Meetings

The Finance Committee is a sub-committee of the Board. During the financial year, five meetings of directors were held. Attendance was as follows:

Members	Number Eligible to attend	Number attended
Michael Coleman	5	5
Gail Hambly	5	4
Louise Herron	5	4
Brenna Hobson	5	5

Other Information

Pearl Kermani

Employee-elected representative – ex officio

Pearl joined the Board as a non-voting member in January 2011. She has been involved in theatre from a young age while at school and through university, being a member of SUDS while completing her Bachelor of Arts and Science at the University of Sydney. After completing her degree, she studied theatre in France and on her return to Australia began working at Belvoir in May 2010.

Indemnification and Insurance of Directors and Officers

During the financial year, the company paid a premium in respect of a contract insuring the directors of the company against a liability incurred as such a director, secretary or executive officer to the extent permitted by the *Corporations Act 2001*. The contract of insurance prohibits disclosure of the nature of the liability and the amount of the premium.

The company has not otherwise, during or since the financial year, indemnified or agreed to indemnify an officer or auditor of the company against a liability incurred as such an officer or auditor.

Auditor's Independence Declaration

The directors received the declaration from the auditor of Belvoir and is included on page 56 of the financial report.

Director's Declaration

In accordance with a resolution of the directors of Company B Limited, I state that:

In the opinion of the directors:

- (a) The financial statements and notes of the company are in accordance with the *Corporations Act 2001*, including:
- (i) giving a true and fair view of the company's financial position as at 31 December 2010 and of its performance for the year ended on that date; and
- (ii) complying with Accounting Standards and Corporations Regulations 2001; and
- (b) There are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.



**Louise Herron
Chair
Sydney, 28 March 2011**

Statement of Comprehensive Income

For the year ended 31 December 2010	Note	2010 (\$)	2009 (\$)
REVENUE			
Production income		4,310,179	3,822,358
Grants income	3(a)	1,779,809	1,412,523
Other income	3	2,944,880	2,634,686
		9,034,868	7,869,567
EXPENSES			
Production		5,189,753	4,473,679
Marketing and promotions		709,187	626,214
Occupancy		291,024	153,734
Fundraising		229,438	179,512
Administration		2,551,267	2,409,087
		8,970,669	7842226
Profit/(loss) before income tax		64,199	27,341
Income tax expense		-	-
Net profit/(loss) for the period		64,199	27,341
Total comprehensive income for the period		64,199	27,341
Total revenue, expense and valuation adjustments recognised directly in equity		-	-
Total changes in equity other than those resulting from transactions with owners as owners attributable to Belvoir		64,198	27,341

The above statement of comprehensive income should be read in conjunction with the accompanying notes.

Statement of Financial Position

As at 31 December 2010	Note	2010 (\$)	2009 (\$)
CURRENT ASSETS			
Cash and cash equivalents	13(a)	3,654,165	2,648,990
Receivables	4	263,911	157,165
Inventories	5	11,375	17,300
Other current assets	6	233,353	29,114
Total current assets		4,162,804	2,852,569
NON-CURRENT ASSETS			
Receivables	7	58,882	14,333
Plant and equipment	8	40,660	67,211
Held to Maturity Investments	9	2,005,929	2,017,776
Total non-current assets		2,105,471	2,099,320
Total assets		6,268,275	4,951,889
CURRENT LIABILITIES			
Payables	10	1,037,207	679,538
Deferred revenue	11	3,335,096	2,343,873
Provisions	12	389,437	484,565
Total current liabilities		4,761,740	3,507,976
NON-CURRENT LIABILITIES			
Provisions	12	21,529	23,106
Total non-current liabilities		21,529	23,106
TOTAL LIABILITIES		4,783,269	3,531,082
NET ASSETS		1,485,006	1,420,807
EQUITY			
Retained earnings		1,485,006	1,420,807
Total Equity		1,485,006	1,420,807

The above statement of financial position should be read in conjunction with the accompanying notes.

Statement of Cash Flows

For the year ended 31 December 2010

CASH FLOWS FROM OPERATING ACTIVITIES

Receipts from patrons, customers and grant providers	9,685,740	8,170,357
Payments to suppliers and employees	(8,897,874)	(7,769,357)
Net cash flows from operating activities	787,866	401,000

CASH FLOWS FROM INVESTING ACTIVITIES

Purchase of plant and equipment	(11,907)	(3,890)
Interest received	273,765	212,462
Gain on disposal of assets	-	2,819
Purchase of HTM Investments	-	(2,017,776)
Increase in security deposit	(44,549)	-
Net cash used in investing activities	217,309	(1,806,385)

CASH FLOWS FROM FINANCING ACTIVITIES

Net cash flows used in financing activities	-	-
Net increase/(decrease) in cash held	1,005,175	(1,405,385)
Cash at the beginning of the financial year	2,648,990	4,054,375
Cash at the end of the financial year	13(a) 3,654,165	2,648,990

The above statement of cash flows should be read in conjunction with the accompanying notes.

Statement of Changes in Equity

For the year ended 31 December 2010	Attributable to equity holders of the Company	
	Retained earnings (\$)	Total (\$)
At 1 January 2010	1,420,807	1,420,807
Net Profit/(Loss) for the year	64,199	64,199
At 31 December 2010	1,485,006	1,485,006
At 1 January 2009	1,393,466	1,393,466
Net Profit/(Loss) for the year	27,341	27,341
At 31 December 2009	1,420,807	1,420,807

The above statement of changes in equity should be read in conjunction with the accompanying notes.

Notes to the Financial Statements

For the year ended 31 December 2010

1. CORPORATE INFORMATION

The financial report of Belvoir for the year ended 31 December 2010 was authorised for issue in accordance with a resolution of the directors on 29 March 2011.

Belvoir is an unlisted non-profit company limited by guarantee incorporated and operating in Australia. The principal place of business and principal registered office is:

18 Belvoir Street
Surry Hills NSW 2010
Australia

The nature of the operations and principal activities of the Company are described in the Director's Report.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

a) Basis of preparation

The financial report is a general purpose financial report which has been prepared in accordance with the *Corporations Act 2001*, Australian Accounting Standards and other authoritative pronouncements of the Australian Accounting Standards Board.

The financial report has been prepared on the basis of the historical cost convention. Cost is based on the fair value of the consideration given in exchange for assets.

The financial report is presented in Australian dollars unless otherwise stated.

b) Statement of compliance

The financial report complies with Australian Accounting Standards Reduced Disclosure Requirements, which include Australian Equivalents to International Financial Reporting Standards, (AIFRS).

The accounting policies are consistent with those of the previous financial year except for the adoption of the following new or amended accounting standards:

AASB 2010-2: Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements

AASB 1053: Application of Tiers of Australian Accounting Standards

The consolidated entity has early adopted the provision for the Reduced Disclosure Requirements which are mandatory for all accounting periods beginning on or after 1 July 2013.

As at the date of this financial report, there are a number of Australian Standards and Interpretations that have recently been issued or amended but are not yet effective however none of them are expected to have a material impact on the company.

c) Significant accounting policies

Accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby, ensuring that the substance of the underlying transactions and other events is reported.

The following significant accounting policies have been adopted in the preparation and presentation of the financial report. The accounting policies adopted are consistent with those of the prior year.

(i) Cash and cash equivalents

Cash and cash equivalents in the statement of financial position comprise cash at bank and in hand and short-term deposits with an original maturity of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value.

For the purposes of the statement of cash flows, cash and cash equivalents consist of cash and cash equivalents as defined above, net of outstanding bank overdrafts.

(ii) Trade and other receivables

Trade receivables, which generally have 30-90 day terms, are recognised initially at fair value and subsequently measured at cost using the effective interest method, less an allowance for impairment.

Collectability of trade receivables is reviewed on an ongoing basis. Individual debts that are known to be uncollectible are written off when identified. An impairment provision is recognised when there is objective evidence that the Company will not be able to collect the receivable.

(iii) Inventories

Inventories consist of finished goods and are valued at the lower of cost and net realisable value. Net realisable value is the estimated selling price in the ordinary course of business, less estimated costs of completion and the estimated costs necessary to make the sale.

(iv) Recoverable amount of non-current assets

At each reporting date, the Company assesses whether there is any indication that an asset may be impaired. Where an indicator of impairment exists, the Company makes a formal estimate of recoverable amount. Where the carrying amount of an asset exceeds its recoverable amount the asset is considered impaired and is written down to its recoverable amount.

Recoverable amount is the greater of fair value less costs to sell and value in use. It is determined for an individual asset, unless the asset's value in use cannot be estimated to be close to its fair value less costs to sell and it does not generate cash inflows that are largely independent of those from other assets or groups of assets, in which case, the recoverable amount is determined for the cash-generating unit to which the asset belongs.

In assessing value in use, the estimated future cash flows are discounted to their present value using a pre-tax discount rate that reflects current market assessments of the time value of money and the risks specific to the asset.

(v) Plant and equipment

Plant and equipment is stated at historical cost less accumulated depreciation and any accumulated impairment losses.

Depreciation is calculated on a straight-line basis over the estimated useful life of the asset as follows:

Plant and equipment	3 - 7 years
Motor vehicles	6 - 7 years
Furniture and fittings	5 - 10 years

The assets' residual values, useful lives and amortisation methods are reviewed, and adjusted if appropriate, at each financial year end.

(vi) Acquisition of assets

Assets acquired are recorded at the cost of acquisition, being the purchase consideration determined as at the date of acquisition plus costs incidental to the acquisition.

(vii) Held to Maturity Investments

Held to maturity investments are non-derivative financial assets with fixed or determinable payments and fixed maturities that management have the positive intention to hold to maturity. These assets are measured at amortised cost using the effective interest method.

(viii) Leases

The determination of whether an arrangement is or contains a lease is based on the substance of the arrangement and requires an assessment of whether the fulfilment of the arrangement is dependent on the use of a specific asset or assets and the arrangement conveys a right to use the asset.

Company as lessee

Operating lease payments are recognised as an expense in the statement of comprehensive income on a straight-line basis over the lease term.

(ix) Trade and other payables

Trade and other payables are carried at amortised cost and due to their short term nature they are not discounted. They represent liabilities for goods and services provided to the Company prior to the end of the financial year that are unpaid and arise when the Company becomes obliged to make future payments in respect to the purchase of these goods and services.

(x) Provisions

Provisions are recognised when the Company has a present obligation (legal or constructive) as a result of a past event, it is probable that an outflow of resources embodying economic benefits will be required to settle the obligation and a reliable estimate can be made of the amount of the obligation.

Provisions are measured at the present value of management's best estimate of the expenditure required to settle the present obligation at balance date using the discounted cash flow methodology. The risks specific to the provision are factored into

the cash flow and as such a risk-free government bond rate relative to the expected life of the provision is used as a discount rate. If the effect of the time value of money is material, provisions are discounted using a current pre-tax rate that reflects the time value of money and the risks specific to the liability. The increase in the provision due to the passage of time is recognised as a finance cost.

(xi) Employee entitlements

Provision is made for employee benefits accumulated as a result of employees rendering services up to the reporting date. These benefits include wages & salaries, annual leave, and long service leave.

Wages, salaries, annual leave and other short term employee entitlements

Liabilities for wages and salaries, including non-monetary benefits, annual leave and other employee entitlements expected to be settled within 12 months of the reporting date are recognised in respect of employees' services up to the reporting date. They are measured at the amounts expected to be paid when the liability is settled. Expenses for non-accumulating employee benefits such as sick leave are recognised when the leave is taken and are measured at the rates paid or payable.

Long service leave

The liability for long service leave is recognised and measured as the present value of expected future payments to be made in respect of services provided by employees up to the reporting date using the projected unit credit method. Consideration is given to expected future wage and salary levels, experience of employee departures, and periods of service. Expected future payments are discounted using market yields at the reporting date on national government bonds with terms to maturity and currencies that match, as closely as possible, the estimated future cash outflows.

(xii) Income tax

The company is exempt from income tax under Subdivision 50-B of the *Income Tax Assessment Act 1997*, as granted by the Commissioner of Taxation on 8 June 2000. Consequently the company has not provided for any liability for income tax in these financial statements.

(xiii) Other taxes

Revenues, expenses and assets are recognised net of the amount of GST except:

- Where the GST incurred on a purchase of goods and services is not recoverable from the taxation authority, in which case the GST is recognised as part of the cost of acquisition of the asset or as part of the expense item as applicable; and
- Receivables and payables are stated with the amount of GST included.

The net amount of GST recoverable from, or payable to, the taxation authority is included as part of receivables or payables in the statement of financial position.

Cash flows are included in the statement of cash flows on a gross basis and the GST component of cash flows arising from investing and financing activities, which is recoverable from, or payable to, the taxation authority, are classified as part of operating cash flows.

Commitments and contingencies are disclosed net of the amount of GST recoverable from, or payable to, the taxation authority.

(xiv) Revenue recognition

Revenue is recognised and measured at the fair value of the consideration received or receivable to the extent that it is probable that the economic benefits will flow to the Company and the revenue can be reliably measured. The following specific recognition criteria must also be met before revenue is recognised:

Productions

Revenue is recognised upon the performance of productions to which the ticket revenue relates.

Interest

Control of the right to receive the interest payment.

Sponsorship and Donations revenue

Sponsorship

Sponsorship commitments are brought to account as income in the year in which sponsorship benefits are bestowed.

Donations

All donations are brought to account as received.

(xv) Government grants

Government grants are recognised at their fair value where there is reasonable assurance that the grant will be received and all attaching conditions will be complied with. Funding revenue is received from the government for specific activities. The funding is received based on payment schedules contained in the funding agreement between the funding bodies and the Company. The funding is recognised in the calendar year for which it is intended under the terms of the agreement due to the conditional nature of the funding.

(xvi) Productions

The total cost of staging productions, including the manufacturing cost of costumes, scenery sets and properties, is charged to income and expenditure in the period each production is performed.

This procedure conforms to standard theatrical accounting practice as adopted in Australia and other parts of the world. Costs of production

and other associated expenditure in respect of performances not yet performed but will be in the next 12 months are included in the statement of financial position as part of prepaid expenditure.

(xvii) Advance box office

Monies received from both subscribers and non-subscribers for advanced bookings are included in income progressively during each production to which they relate, and not before. All monies received in advance for 2010 box office income is recorded as deferred revenue and transferred to income when the respective show concludes.

(xviii) Prior year comparatives

Where necessary, comparatives have been reclassified and repositioned for consistency with current period disclosures.

(xix) Reserves

The Company has a target of achieving and maintaining reserves of 20% of annual expenditure.

3. OTHER INCOME

	2010 (\$)	2009 (\$)
Other Income		
Sale of goods – Bar	344,353	345,897
Rental revenue – Theatre and venue	186,251	203,428
Sponsorship income	882,201	744,775
Fundraising and donations	647,233	528,787
Box Office Fee Income	487,108	445,947
Other	128,087	208,732
Interest income	269,647	157,120
	2,944,880	2,634,686

3.(a) GOVERNMENT GRANTS RECEIVED DURING THE YEAR

	Unexpended Grants Brought Forward from 2009	Grants Income Received 2010	Grant Expenditure 2010 (Net Grant Income)	Unexpended Grants Carried Forward to 2011
Australia Council				
MPAB Annual Grant	-	599,583	599,583	-
Fostering Artistic Vibrancy - International Grant	-	20,000	20,000	-
Fostering Artistic Vibrancy - Young & Emerging Artists	-	15,000	15,000	-
Fostering Artistic Vibrancy - Young & Emerging Artists	-	15,000	15,000	-
Remuneration Restructuring Grant	-	320,000	-	320,000
Interconnections Grant	-	30,000	16,000	14,000
Arts Organisations, Young & Emerging Artists	-	25,000	25,000	-
Women Directors' Forum Grant, Theatre Board	-	23,000	23,000	-
Professional Development	15,000	-	15,000	-
Professional Development	15,000	-15,000	-	-
Interconnections Grant	25,000	-	15,000	10,000
Forensic Artistic Vibrancy – International Grant	-	50,000	-	50,000
Australia Council Total	55,000	1,082,583	743,583	394,000
Arts NSW				
Annual Grant	-	919,582	919,582	-
ConnectEd: Ticket & Travel Subsidy	1,667	4,500	5,010	1,157
ConnectEd: Theatre Enrichment	-	15,000	15,000	-
ConnectEd: Regional Education Workshops	5,000	-	5,000	-
Philip Parsons Program Grant	-	9,000	9,000	-
Australian Performing Arts Market Grant	-	2,344	2,344	-
Project Grants - Voices	-	50,000	50,000	-
Project Grants - Sapphires in Korea	-	8,815	8,815	-
Arts NSW Total	6,667	1,009,241	1,014,751	1,157
Commonwealth				
Department of Families, Housing, Community Services & Indigenous Affairs	-	290,000	-	290,000
Department of Foreign Affairs & Trade, Australia-Korea Foundation-	-	10,000	10,000	-
Commonwealth Total	-	300,000	10,000	290,000
Local Government				
Local Community Grants: Youth Express workshops	3,000	-	3,000	-
Indigenous Audience Development	-	10,000	5,000	5,000
Local Government Total	3,000	10,000	8,000	5,000
Other				
Housing NSW – Northcott Workshops	3,475	-	3,475	-
Other Total	3,475	-	3,475	-
TOTAL GRANTS	68,142	2,401,824	1,779,809	690,157

All Government funding has been spent in accordance with funding agreements.

4. CURRENT RECEIVABLES	2010 (\$)	2009 (\$)
Trade receivables	173,651	144,051
Allowance for doubtful debts	-	-
	173,651	144,051

Interest receivable	7,730	-
Goods and Services Tax (GST) Receivable	35,502	13,11
Other	47,028	-
	263,911	157,165

5. INVENTORIES	2010 (\$)	2009 (\$)
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Finished goods	11,375	17,300
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6. OTHER CURRENT ASSETS	2010 (\$)	2009 (\$)
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Prepayments	233,353	29,114
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7. NON-CURRENT RECEIVABLES	2010 (\$)	2009 (\$)
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Security Deposits	58,882	14,333
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8. PLANT AND EQUIPMENT

2010	Plant & Equipment	Motor Vehicles	Furniture & Fittings	Total
Gross Carrying Amount				
Balance at 31 December 2009	151,341	36,544	54,092	241,977
Additions	10,406	-	1,501	11,907
Disposals	-	-	-	-
Balance at 31 December 2010	161,747	36,544	55,593	253,884

Accumulated Depreciation				
Balance at 31 December 2009	(113,131)	(36,544)	(25,091)	(174,766)
Disposals	-	-	-	-
Depreciation expense	(31,358)	-	(7,100)	(38,458)
Balance at 31 December 2010	(144,489)	(36,544)	(32,191)	(213,224)

Net Book Value				
As at 31 December 2010	17,258	-	23,402	40,660

2009	Plant & Equipment	Motor Vehicles	Furniture & Fittings	Total
Gross Carrying Amount				
Balance at 31 December 2008	166,468	36,544	54,692	257,704
Additions	3,890	-	-	3,890
Disposals	(19,017)	-	(600)	(19,617)
Balance at 31 December 2009	151,341	36,544	54,092	241,977

Accumulated Depreciation				
Balance at 31 December 2008	(83,550)	(32,220)	(20,102)	(135,872)
Disposals	7,138	-	240	7,378
Depreciation expense	(36,719)	(4,324)	(5,229)	(46,272)
Balance at 31 December 2009	(113,131)	(36,544)	(25,091)	(174,766)

Net Book Value				
As at 31 December 2009	38,210	-	29,001	67,211

9. HELD TO MATURITY INVESTMENTS	2010 (\$)	2009 (\$)
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Convertible Preference Shares at amortised cost	2,005,929	2,017,776
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The convertible preference shares, which were acquired December 2009 and are intended to be held to maturity in September 2014, have a face value of \$1,961,500.

10. PAYABLES	2010 (\$)	2009 (\$)
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Trade payables	556,820	441,052
Sundry payables	237,301	115,413
Accrued expenses	227,611	114,584
Amounts payable to Belvoir St Theatre Limited	15,475	8,489
	1,037,207	679,538

11. DEFERRED REVENUE	2010 (\$)	2009 (\$)
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Advance ticket sales	2,518,833	2,051,454
Grants in advance	816,263	286,584
Other Deferred Revenue	-	5,835
	3,335,096	2,343,873

12. PROVISIONS (CURRENT AND NON-CURRENT)	2010 (\$)	2009 (\$)
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Long service leave	36,060	48,317
Annual Leave	91,037	104,497
Provision for Loss Making Productions	133,943	167,730
Other Employee Provisions	149,926	187,127
	410,966	507,671

Movement in provisions

	Employee Leave Entitlements \$	Loss Making Productions \$	Other Employee Provisions \$	Total \$
At 1 Jan 2010	152,814	167,730	187,127	507,671
Arising during year	251,643	133,943	98,223	483,809
Utilised during year	(277,360)	(167,730)	(135,424)	(580,514)
At 31 Dec 2010	127,097	133,943	149,926	410,966
Current 2010	105,568	133,943	149,926	389,437
Non-Current 2010	21,529	-	-	21,529
	127,097	133,943	149,926	410,966
Current 2009	129,708	167,730	187,127	484,565
Non-Current 2009	23,106	-	-	23,106
	152,814	167,730	187,127	507,671
			2010	2009
Number of permanent employees at end of financial year			30	34

(b) Nature and timing of provisions

(i) Annual Leave and other short term employee benefits

Refer to Note 2 for the relevant accounting policy and a discussion of the significant estimations and assumptions applied in the measurement of this provision.

(ii) Long service leave

Refer to Note 2 for the relevant accounting policy and a discussion of the significant estimations and assumptions applied in the measurement of this provision.

(iii) Provision for Loss Making Productions

Provisions for productions in subsequent calendar year(s) which management determine as loss-making, for which the company has a firm commitment to produce. Refer to Note 2 for the relevant accounting policy in relation to recognition and measurement principles.

13. NOTES TO THE STATEMENT OF CASH FLOWS

2010 (\$) 2009 (\$)

(a) Reconciliation of Cash

Cash at the end of the financial year as shown in the statement of cash flows is reconciled to the related items in the statement of financial position as follows:

Cash on hand	16,711	13,995
Cash at bank and short-term deposits	3,637,454	2,634,995
	3,654,165	2,648,990

(b) Cash held in Escrow - Reserves Incentives Funding Scheme

The funds received under the Reserves Incentives Funding Scheme of the Australia Council and Arts NSW, together with any interest earned on those funds, are held in escrow and cannot be accessed without the express agreement of the Funding bodies under prescribed circumstances. These funds have not been used to secure any liabilities of the Company. As at 31 December 2010, the company is holding \$168,023 (2009: \$165,530) under this scheme.

14. COMMITMENTS AND CONTINGENCIES

2010 (\$) 2009 (\$)

(a) Lease Commitments

Non-cancellable operating leases:

Not longer than 1 year	91,299	45,432
Longer than 1 year and not longer than 5 years	270,052	181,728
Greater than 5 years	400,950	117,366
	762,301	344,526

A non-cancellable operating lease for renting a workshop and storage space in Lewisham is in place, with a remaining term of 20 months. A non-cancellable operating lease for renting a workshop and storage space in Marrickville is also in place, with a remaining term of 12 years.

An operating lease for rent of the warehouse and theatre is currently in place with Belvoir St Theatre Limited. The rental amount is a varying figure, being the equivalent of the annual outgoings, therefore is not included in the table above.

(b) Contingent Liabilities

Belvoir will have from 2012, an obligation to BSTL for a sinking fund as required under the lease rental agreement between BSTL and Belvoir for the Belvoir St Theatre and warehouse premises. At the date of signing this financial report, management of both companies have yet to come to an agreement on the amount of the sinking fund required, as such Belvoir cannot book a provision as at 31 December 2010.

15. SEGMENT INFORMATION

The company's activities involve the operation of a live theatre and the production of live theatrical performances. The activities are conducted primarily within Australia.

16. RELATED PARTY DISCLOSURES

There were no transactions with related parties during the year other than those with Directors. Payments made to directors are not for their services as directors of the Company for which no fee is received. Payments were made by the Company to some directors for their contributions as employees of, or contractors to the Company. Total short-term employment benefits were made to directors was \$174,512 (2009: \$145,406).

17. MEMBERS GUARANTEE

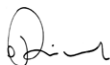
Belvoir is incorporated in New South Wales as a company limited by guarantee. In the event of the company being wound up, each member undertakes to contribute a maximum of \$20 respectively for payment of the company's liabilities. As at 31 December 2010 there were 56 members of Belvoir and the amount of capital that could be called up in the event of Belvoir being wound up is \$1,120.

Auditor's Independence Declaration and Report

Auditor's Independence Declaration to the Directors of Belvoir

In relation to our audit of the financial report of Company B Limited (trading as Belvoir) for the year ended 31 December 2010, to the best of my knowledge and belief, there have been no contraventions of the auditor independence requirements of the *Corporations Act 2001* or any applicable code of professional conduct.

Ernst & Young



David Simmonds

Partner

Sydney, 28 March 2011

Independent Auditor's Report to the Members of Company B Limited (trading as Belvoir)

We have audited the accompanying financial report of Company B Limited, which comprises the statement of financial position as at 31 December 2010, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the directors' declaration.

Directors' Responsibility for the Financial Report

The directors of the company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and the *Corporations Act 2001* and for such internal controls as the directors determine are necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal controls relevant to the entity's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal controls. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

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

Independence

In conducting our audit we have complied with the independence requirements of the *Corporations Act 2001*. We have given to the directors of the company a written Auditor's Independence Declaration, a copy of which is included in the directors' report. We confirm that the Auditor's Independence Declaration would be in the same terms if given to the directors as at the time of this auditor's report.

Auditor's Opinion

In our opinion the financial report of Company B Limited is in accordance with the *Corporations Act 2001*, including:

- (i) giving a true and fair view of the financial position of Company B Limited at 31 December 2010 and of its performance for the year ended on that date; and
- (ii) complying with Australian Accounting Standards – Reduced Disclosure Requirements and the *Corporations Regulations 2001*.

Ernst & Young



David Simmonds

Partner

Sydney, 28 March 2011



Annual Report Production
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The Sapphires. Photo: Heidrun Löhr.