

BELVOIR
ANNUAL REPORT
2015





Miranda Tapsell & Leah Purcell in *Radiancy*. Photo: Brett Boardman.

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THIS IS OUR COMPANY

**One building.
Six hundred people.
Endless stories.**

When the theatre in an old tomato sauce factory at 25 Belvoir Street was threatened with redevelopment in 1984, more than 600 people – passionate lovers and makers of theatre – formed a syndicate to buy the building and save it.

It was an act of love, to theatre and to our city.

Thirty years later, Belvoir is still going strong – producing fresh, dynamic and challenging work here in Surry Hills. Belvoir has nurtured the finest theatrical talents in this country – actors, writers, directors, designers and arts workers. We fill our two beautiful theatres year-round with performances that are visionary, bold and risky. Both the Upstairs and Downstairs stages have nurtured the talents of many renowned Australian artists: actors including Geoffrey Rush, Cate Blanchett, Toby Schmitz, Robyn Nevin, Deb Mailman and Richard Roxburgh; writers such as Tommy Murphy, Rita Kalnejais, Lally Katz and Kate Mulvany; directors including Simon Stone, Anne-Louise Sarks, Benedict Andrews, Wesley Enoch, Rachael Maza and former Belvoir Artistic Director Neil Armfield.

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

We love playing at our home in Surry Hills but our work also goes further afield to regional Australia, other capital cities and to overseas festivals and venues. Australian artists are fantastic cultural ambassadors and we are pleased to play our part. We believe in the intrinsic value of theatre and in its power to change our society for the better. 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.

ACKNOWLEDGEMENT

We would like to acknowledge the Gadigal people of the Eora nation who are the traditional custodians of the land on which Belvoir Street Theatre is built. We would also like to pay respect to the elders past and present.

OUR 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

OUR 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.



Colin Frieis, Robyn Nevin, Leah Purcell, Hunter Page-Lochard, Emily Milledge, Nakkiah Lui & Barry Otto. Photo: Brett Boardman.

CHAIR'S REPORT

Andrew Cameron AM



2015 was a year of transition for Belvoir. Again, this year we presented 12 productions in total – eight in the Upstairs theatre and four in the Downstairs theatre. In September, our Artistic Director Ralph Myers left Belvoir after five seasons. Ralph's

time at Belvoir has been transformative. He has overseen generational change at the company. I will mention just a few – *The Wild Duck*, *Neighbourhood Watch*, *Summer of the Seventeenth Doll*, *The Dark Room*, *As You Like It*, *Thyestes*, *Death of a Salesman*, *Private Lives*, *Strange Interlude*, *Angels in America*, *Peter Pan*, *Hamlet*, *The Government Inspector*, *A Christmas Carol*, *The Glass Menagerie*, *The Dog/The Cat*, *Ivanov* – all wonderful shows that were staged as part of Ralph's five seasons at Belvoir. Ralph has made an enormous contribution to Belvoir. We will miss him and we wish him well in his future career.

In September, Eamon Flack commenced as the new Artistic Director of Belvoir. We are delighted with the enthusiasm, vision and excitement that Eamon has brought to the role already.

Our financial results for 2015 were disappointing and arose from the confluence of a number of factors – the loss of a major corporate sponsor after 14 years, significant investment in capacity building technology, a couple of shows not meeting budget and a highly competitive market for performing arts dollar in Sydney which affected subscriptions. We are addressing all these issues and are approaching 2016 with caution and financial discipline.

Once again, we were delighted to be able to present productions using funds from The Hive, the Creative Development Fund and the Chair's Group. These are three of our valued supporter groups which raise

funds for Belvoir's creative projects and support productions. We are very grateful for this ongoing support and all these loyal friends who donate generously and advocate tirelessly for Belvoir.

We are also extremely grateful to the Balnaves Foundation for their ongoing commitment to Belvoir – specifically in supporting the production of two Indigenous theatre works each year. In 2015, the Balnaves Foundation supported the staging of *Radiance* and *Kill the Messenger*. The fourth annual Balnaves Foundation Indigenous Playwright's Award was awarded to Katie Beckett.

During the year we made one new appointment to the Board. After many years on the Board, Gail Hambly stepped down, and I am delighted to say she has agreed to join our loyal band of Co-conspirators. We were thrilled that highly-regarded actor Luke Carroll accepted our offer to join the Board. I would also like to thank all the hardworking members of the Belvoir Board for their commitment, skill and financial support.

None of what we have achieved in 2015 would have been possible without the outstanding Belvoir team, led by Brenna Hobson. They have worked tirelessly and with great skill to deliver an ambitious program, strengthen the company internally and broaden Belvoir's activities nationally and internationally.

Finally, without the artistic leadership provided by Ralph Myers and Eamon Flack in 2015, together with all the talented creatives who have worked at Belvoir during the year, we would not have the many productions that have sustained, intrigued and delighted us this year. These shows have played to great acclaim in our beloved Belvoir Street Theatre, on stages around Australia and overseas. On behalf of the Board, I thank and congratulate them.

Andrew

AWARDS

Belvoir won six industry awards in 2015

2015 Helpmann Awards
Best Play
The Glass Menagerie

2015 Green Room Awards
Contemporary Performance Text
Oedipus Schmoedipus
(post, Arts House and Belvoir)

2015 Sydney Theatre Awards

Best Mainstage Production
Ivanov

Best Direction of a Mainstage Production
Eamon Flack (Ivanov)

Best Actor in a Supporting Role in a Mainstage Production
John Howard (Ivanov)

Best Actress in a Supporting Role in a Mainstage Production
Blazey Best (Ivanov)



Katie Beckett & Ralph Myers at the Balnaves Foundation Indigenous Playwright's Awards night. Photo: Patrick Boland.

ARTISTIC DIRECTOR'S REPORT

Ralph Myers



The task of sitting down and writing this note for the Belvoir Annual Report has, over these last five years, been something that I always found reasons to avoid. Every year I would shunt it to the end of my to-do list until finally, about a fortnight after

deadline, Gabe, our Publications Manager, would give me this particular death-ray, squinty look and I knew I'd pushed my luck too far and I'd have to sit down at the keyboard and write.

And the truth is, that once I was actually writing, it was a task I enormously enjoyed, because it provided a rare moment in the mayhem of running a theatre company to actually sit and think. To think about each of the dozen or so shows of that season. To remember the thrill of seeing a brand new play in front of an audience for the first time, to recall the triumphs (and the hiccoughs) of a whole year of full time, furious theatremaking.

Now that I've left the company (and been replaced by my mega-talented Associate Director Eamon Flack) it feels like a particularly daunting task. Sitting here, surveying a whole rolling landscape of memories, five years and sixty-seven-odd new shows, I don't know how to even begin.

Usually I would write a little summary of the bits of the year I really loved. I don't have space to write a list of the shows I've loved, there are too many of them, and I don't quite know what the point of that would be anyway. Many of them were shows that everyone loved. But, in truth, my strongest affection looking back is for some of those shows that went a bit unloved, the ones that didn't quite work.

I'll tell you why.

Each play we produced went from its genesis as an idea, as a dream in the mind of one of our playwrights or directors, to a living, breathing *thing*. And then it went back again to the realm of the mind, to being just a memory. But now it is a collective dream, existing in the minds of the thousands of people who were there to see it.

As an Artistic Director your job is to have faith in people's dreams. My task was to provide venture capital to actual dreamers to enable them to make their hallucinations in to the fleeting *things* we all come to Belvoir Street to experience. Shows.

But transforming a dream into a living, breathing, concrete thing a couple of hours long that plays eight times a week is a pretty difficult task. It's not something that you would ever expect, or want, to work every time.

But, as the lucky guy who got invited into those dreams right at the start, my memories are corrupted by those early visions. And by the passion and the brilliance of the dreamers and the hundreds of wonderful artists who actually made those shows. So that's why some of my favourites are not necessarily the ones that broke box office records and played endless tours around the world.

So I'm using this report as an opportunity to fondly recall the moments and shows I loved, without telling you what they actually are. I'm like a drunk old guy at the pub who tells you his life was amazing but never gets around to telling you anything about it.

What theatremakers are endlessly searching for is chemistry. A click between those of us on stage playing, and those of us in the audience watching. The truth is that the audience is playing as well. Their role is just as important to the enterprise as that of the players on stage. They're players too.

Theatre is where we enter into a mutual world of make-believe together. Children are brilliant at this. They instinctively know how to play, how to make a milk carton and a coat hanger into a spaceship. Or a chair and a gumboot into a horse. We old people are much less good at this – at playing along. We're guarded and cynical and worried and tired. But by choosing to come to the theatre, or to make it, we're electing to at least try to rediscover some of our childhood ability to play along – to suspend disbelief.

What I have tried to do at Belvoir over the last five years is to create a place where this can happen. A place for theatremakers and audiences of all kinds to come into a room and dream, together.

All of us at Belvoir, whether we are actors or carpenters or ticket-sellers or artistic directors or accountants, are part of something very big. A continuous attempt to put on stage, to enact, to play, the

great stories, the great human problems, to present for our fellow humans the fundamental condition of being human. And five years may feel like a long time (to me), but really we are just the most recent people to hold a flame that goes back to, I'm sure, before the invention of language, to when we would play and mimic and scare each other around the fire at night to keep out the darkness.

Theatre really is a living, breathing thing. And we are part of something great. Something so enormous that stretches back so far into antiquity that we really don't know where it began.

People come and go. But the task continues. It's easy to forget, but at Belvoir we're all involved in something much bigger. It was a pleasure and an honour to have been part of it.

Ralph



Benedict Hardie, Ralph Myers & Blazey Best onstage at Ralph's farewell event.
Photo: William Yang.

INCOMING ARTISTIC DIRECTOR'S REPORT

Eamon Flack



I appear here in the cameo role of Incoming Artistic Director. This is a magnificent theatre company. It was born in an act of defiance and it has remained defiant. Sometimes its defiance is simply a refusal to take things seriously.

Other times it's Quixotic sallying. Other times it's hard-nosed critique. At any rate it has always been a necessary oddity in the cultural landscape, and I certainly intend for it to remain so.

I began my tenure in September with the launch of the 2017 season – my tenth season at the company, and my first as Artistic Director. I have had the great pleasure to work for both of my predecessors and I owe my working life to Neil and Ralph. My thanks to both. My special thanks to Ralph for his excellent good grace and support during the hand-over. My thanks too to his departing Resident Directors, Anne-Louise Sarks and Adena Jacobs, for their help with putting 2017 together. Thank you to Andrew Cameron, whose commitment to the company is astonishing. To the Artistic and Programming Department and the whole company, thank you – change is never easy. Finally to Brenna Hobson, for living in two regimes at once with such aplomb: thanks.

The task ahead for Belvoir is an interesting one, to put it mildly. The world is wild and difficult. The arts are at a low ebb when it comes to policy and funding. Uncertainty is rife. But this company seems to thrive on adversity and so we shall, I hope, cut a path. The big themes for the years to come? Opening up our work so that our stage is as varied and complex as the city we're in. Continuing to be a home for the great old crafts of acting and writing. A commitment to the vital idea of outspokenness. And generosity to the audience, above all.

Eamon



Robyn Nevin, Keiren Smith & Eamon Flack in rehearsal for *Mother Courage and Her Children*.
Photo: Lisa Tomasetti.

EXECUTIVE DIRECTOR'S REPORT

Brenna Hobson



2015 marked Belvoir's 30th year of being a producing company and in many ways the year mirrored the company's history. There were great highs achieved, bold risks taken, the odd failure survived, and the proud continuation of a

company that refuses to be complacent or take the easy path. It was a wonderful, painful and exhausting ride and if that doesn't describe the arts in Australia then I don't know what does.

Belvoir is a company founded on ideals that don't always fit with Australia as we now experience it and ideals that are more important now than they ever have been. To that end we were proud to present two Indigenous-led works in our Upstairs theatre in 2015, *Kill the Messenger* and *Radiance*.

We worked with over 180 artists and producers and showcased their talents in our home in Surry Hills, as well as on tour in Melbourne, Brisbane, Adelaide and other major and regional Australian cities, and internationally in Paris and London (twice!).

Over the last five years our international profile and touring activity has gone from strength to strength and 2015 saw a pleasing evolution to that work. In November last year we partnered with the Gate Theatre in London to present *Medea*, first staged in Belvoir's Downstairs theatre in 2012. The work features two children in the roles of Medea's sons with their mother as a powerful but largely absent presence. The realities of children growing up prompted us to embark upon a new model with the Gate whereby Anne-Louise Sarkis, the director and co-writer of the

work, developed a new production based on Belvoir's original production with an English cast and design team. This means that the key artists have a far deeper engagement than just touring can provide. The production garnered four and five star reviews and extended its season, indeed it was so successful that we anticipate being able to announce another production along similar lines in London later in 2016.

2015 marked Ralph Myer's final year as Artistic Director of the company. Much has been said about his tenure but it would be remiss of me not to re-state his extraordinary contribution. Ralph introduced Belvoir to a new generation of artists, he oversaw the creation of new Australian work and radically re-worked classics, and he proved that while our history will always be important to Belvoir, we do not need to be wholly defined by it. 2015 also marked the end of the tenure of his two Resident Directors, Adena Jacobs and Anne-Louise Sarkis, after two years and eight productions with the company. We look forward to welcoming them back as freelance artists.

2015 saw the commencement of Eamon Flack as Belvoir's Artistic Director, as I write this we have just begun his first season for the company. Eamon has been one of Belvoir's most inspirational directors over the past several years and we were thrilled that his production of *The Glass Menagerie* won the Helpmann Award for Best Production following on from the previous year's success with *Angels in America*.

Organisationally, it was an important year for the company. We have invested heavily in technology to ensure that we are managing our relationships with audience members, donors and other stakeholders to the best of our ability. This has been a huge undertaking for what is still a very lean organisation, but one we are confident will pay off in years to come.

We were pleased to make modest gains in the area of philanthropy and I can't stress enough how important the support we receive from our loyal donors is. One of the things that this support enables us to do is run an extensive education program. It's not the most visible part of our work but the impact that we see on the young people who benefit from our workshops, performances and learning materials is incredibly important to us, particularly as many of the young people we reach would not otherwise be able to access theatre. I urge anyone with an interest in this area to read Jane May's report (see page 32) and get in touch to find out more.

We didn't reach the number of subscribers we aspired to in 2015 although our single ticket sales were stronger than 2014. 2016, then, is set to be a period of rebuilding for the company from an audience and financial perspective. We undertake that task with a great deal of enthusiasm and a belief in the power of storytelling and the work that we do at our little theatre in Surry Hills.

As ever, we owe an enormous debt to the commitment and passion of the staff, artists, Board members, donors and audiences who come together to make this company what it is. We look forward to welcoming them all back in 2016.

Brenna



The cast of *Ivanov*. Photo: Brett Broadman.

2015 SEASON AND TOURS



Shari Sebbens, Miranda Tapsell & Leah Purcell. Photo: Brett Boardman.

RADIANCE

3 January – 8 February
Upstairs Theatre

Statistics

Performances	39
Total Available Tickets	13,299
Total Audience	9,594
Box Office Income	\$398,640

Written by
Louis Nowra

Directed by
Leah Purcell

Set & Costume
Designer
Dale Ferguson

Lighting Designer
Damien Cooper

Composer &
Sound Designer
Brendan O'Brien

Associate Sound
Designer
Steve Toulmin

Fight Director
Scott Witt

Cressy Stand-in
Sharni McDermott

Stage Manager
Luke McGettigan

Assistant Stage Manager
Keiren Smith

Lighting Design
Secondment
Kelsey Lee

With
Leah Purcell
Shari Sebbens
Miranda Tapsell

It's barely January and already we might have some of the year's best theatre in *Radiance*.

The Daily Telegraph

To have Purcell, Sebbens and Tapsell in one play is an embarrassment of riches, and it's so easy and wonderful to watch them together.

Aussie Theatre



Nakkiah Lui & Sam O'Sullivan. Photo: Brett Boardman.

KILL THE MESSENGER

14 February – 8 March
Upstairs Theatre

Statistics

Performances	25
Total Available Tickets	8,525
Total Audience	5,924
Box Office Income	\$198,573

Written by
Nakkiah Lui

Directed by
Anthea Williams

Set Designer
Ralph Myers

Costume Designer
Mel Page

Lighting Designer
Katie Sfetkidis

Composer
Kelly Ryall

Dramaturg
Jada Alberts

Photographer
Amanda James

Voice Coach
Alistair Toogood

Fight Director
Scott Witt

Stage Manager
Isabella Kerdijk

Assistant Stage Manager
Kirsty Walker

Stage Management
Secondment
Kaytlin Petrarca

Rehearsal Room Observer
John McCallum

With
Matthew Backer
Katie Beckett
Nakkiah Lui
Sam O'Sullivan
Lasarus Ratuere

Fierce and often funny ... [it] swirls with complex currents of anger, indignation, shame and guilt.

The Sydney Morning Herald

This is a compelling, taut, provocative piece of theatre.

Australian Stage



Nick Coyle. Photo: Lisa Tomasetti.

BLUE WIZARD

19 February – 15 March
Downstairs Theatre

Statistics

Performances	26
Total Available Tickets	2,340
Total Audience	1,630
Box Office Income	\$48,241

Written by
Nick Coyle

Dramaturg
Adena Jacobs

Design Consultant
Ralph Myers

Lighting Designer
Damien Cooper

Composer & Sound
Designer

Steve Toulmin

Stage Manager
Edwina Guinness

With
Nick Coyle

Presented in association with Sydney Gay and Lesbian Mardi Gras
Originally commissioned and presented by PACT centre for emerging artists

... a fun, camp but genuinely moving exploration of current queer experience, tentatively shaping its own place in history.

Aussie Theatre

★★★★★
Daily Review



Hunter Page-Lochard & Katherine Tonkin. Photo: Lisa Tomasetti.

ELEKTRA/ORESTES

14 March – 26 April
Upstairs Theatre

Statistics

Performances	48
Total Available Tickets	16,320
Total Audience	7,736
Box Office Income	\$266,198

Written by
**Jada Alberts &
Anne-Louise Sarks**

Director
Anne-Louise Sarks

Set Designer
Ralph Myers

Costume Designer
Mel Page

Lighting Designer
Damien Cooper

Composer
& Sound Designer
Stefan Gregory

Dramaturg
Cristabel Sved

Fight Director
Scott Witt

Stage Manager
Luke McGettigan

Assistant Stage Manager
Brittany Jones

Lighting
Secondment
Romy McKanna
Stage Management
Secondment
Jennifer Parsonage

With
**Linda Cropper
Ursula Mills
Hunter Page-Lochard
Katherine Tonkin
Ben Winspear**

**A taut, narratively riveting,
one-hour thriller.**

Limelight

**The cast is terrific, all delivering
nuanced performances as these
complicated, flawed characters.**

The Guardian



Emily Milledge & Luisa Hastings Edge. Photo: Brett Boardman.

THE WIZARD OF OZ

2 May – 31 May
Upstairs Theatre

Statistics

Performances	33
Total Available Tickets	11,055
Total Audience	6,519
Box Office Income	\$235,513

After
L. Frank Baum

Directed by
Adena Jacobs

Set Designer
Ralph Myers

Costume Designer
Kate Davis

Lighting Designer
Emma Valente

Composer
& Sound Designer
Max Lyandvert

Dance Captain
Luisa Hastings Edge

Stage Manager
Sarah Stait

Assistant Stage Manager
Grace Nye-Butler

Director's Attachment
Stephanie Dimitriou

Costume Design
Secondment
Tyler Hawkins

Sound Design
Secondment
Katelyn Shaw
Rehearsal Room
Observer
John McCallum

With
**Paul Capsis
Luisa Hastings Edge
Anca Frankenhäuser
Melita Jurisic
Eileen Kramer
Emily Milledge
Jane Montgomery
Griffiths**

**Jacobs has imbued every moment
of this production with richness,
magic, and the capacity to trigger
bucketloads of emotion.**

Daily Review

**The Wizard of Oz is a compelling
and clever dark fairytale.**

ArtsHub



Benjamin Creek & Ashleigh Cummings. Photo: Lisa Tomasetti.

SAMSON

7 May – 31 May
Downstairs Theatre

Statistics

Performances	42
Total Available Tickets	3,598
Total Audience	2,287
Box Office Income	\$62,884

Written by
Julia-Rose Lewis
Directed by
Kristine Landon-Smith
Set & Costume Designer
Michael Hili
Lighting Designer
Ben Hughes
Composer
& Sound Designer
Kim Bowers

Dramaturg
Anthea Williams
Fight Director
Scott Witt
Stage Manager
Danielle Ironside
Stage Manager
Secondment
Lara Qualtrough

With
Benjamin Creek
Ashleigh Cummings
Belinda Jombwe
Charles Wu

A co-production with La Boite Theatre Company

Challenging and confronting, *Samson* is an extremely impressive first play by **Julia-Rose Lewis**.

ArtsHub

The four young actors turn in excellent, energetic performances.

Daily Review



Alex Menglet, Paula Arundell, Robyn Nevin & Emele Ugavule. Photo: Heidrun Löhr.

MOTHER COURAGE AND HER CHILDREN

6 June – 26 July
Upstairs Theatre

Statistics

Performances	56
Total Available Tickets	19,432
Total Audience	13,843
Box Office Income	\$582,707

Written by
Bertolt Brecht
Translated by
Michael Gow
Directed by
Eamon Flack
Music Composition
Stefan Gregory
Set Designer
Robert Cousins
Costume Designer
Alice Babidge

Lighting Designer
Benjamin Cisterne
Fight Choreographer
Scott Witt
Production Manager
Mark Haslam
Stage Manager
Isabella Kerdijk
Assistant Stage Manager
Keiren Smith

Rehearsals Observer
Alistair Clark
With
Paula Arundell
Tom Conroy
Lena Cruz
Michael McStay
Alex Menglet
Arky Michael
Robyn Nevin
Anthony Phelan
Richard Pyros
Hazem Shammam
Emele Ugavule

Nevin's performance is magnificent ... not a moment of this great play is neglected. This is a very fine production.

The Australian

Dull animal endurance is given eloquence and a robust mocking humour in Bertolt Brecht's classic play.

Australian Stage



Benedict Hardie & Andrea Demetriades. Photo: Brett Boardman.

THE DOG/THE CAT

18 June – 9 August
Downstairs Theatre

Statistics

Performances	55
Total Available Tickets	4,840
Total Audience	4,679
Box Office Income	\$161,456

Written by
Brendan Cowell & Lally Katz
Director
Ralph Myers
Set & Costume Designer
Ralph Myers

Co-Costume Designer
Mel Page
Composer & Sound Designer
Stefan Gregory
Associate Composer & Sound Designer
Riley McCullagh

Lighting Associate
Brittany Jones
Stage Manager
Mel Dyer
With
Andrea Demetriades
Benedict Hardie
Xavier Samuel

Watching [this] rom com double bill (with added pets) is like eating a CWA-standard double layer sponge cake. It's a sweet, light and fluffy guilty pleasure crafted with great skill and love.



Anna Volska, Maggie Dence, John Gaden, Peter Carroll & Barry Otto. Photo: Brett Boardman.

SEVENTEEN

1 August – 13 September
Upstairs Theatre

Statistics

Performances	48
Total Available Tickets	16,464
Total Audience	14,348
Box Office Income	\$667,879

Written by
Matthew Whittet
Directed by
Anne-Louise Sarkis
Set Designer
Robert Cousins
Costume Designer
Mel Page
Lighting Designer
Paul Jackson
Composer
Alan John

Sound Designer
Nate Edmondson
Dramaturg
Anthea Williams
Choreographer
Sara Black
Movement Director
Scott Witt
Stage Manager
Luke McGettigan
Assistant Stage Manager
Vanessa Martin

With
Peter Carroll
Maggie Dence
John Gaden
Genevieve Lemon
Barry Otto
Anna Volska

Seventeen is a comedy first and foremost, but when youth and old age seem to melt into each other it shimmers.

... get on down to Belvoir and revel in a show that combines charm and intensity and most of life's deeper truths. Totes recommended.



Emma Maye Gibson, Ash Flanders & Zindzi Okenyo. Photo: Patrick Boland.

LA TRAVIATA

27 August – 20 September
Downstairs Theatre

Statistics

Performances	41
Total Available Tickets	3,444
Total Audience	1,842
Box Office Income	\$57,829

Written by
Sisters Grimm (Ash Flanders & Declan Greene) with the cast

Directed by
Declan Greene

Set & Costume Designer
Marg Horwell

Lighting Designer
Matthew Marshall

Composer & Sound Designer
Steve Toulmin

Dramaturg
Anne-Louise Sarks

Assistant Director
Emma McManus

Production Manager
Eliza Maunsell

Stage Manager
Keiren Smith
Design Secondment
Chris Brain

With
Ash Flanders
Emma Maye Gibson
Michael Lewis
Zindzi Okenyo

A co-production with Sisters Grimm

Hilarious, original, insightful and quite brilliant.

ArtsHub

The great pleasure of *La Traviata* is that it is like nothing else that has been on Sydney stages this year.

Aussie Theatre



Blazey Best, Ewen Leslie & Helen Thomson. Photo: Brett Boardman.

IVANOV

19 September – 1 November
Upstairs Theatre

Statistics

Performances	49
Total Available Tickets	16,611
Total Audience	11,684
Box Office Income	\$456,162

Written by
Anton Chekhov
Adapted & Directed by
Eamon Flack

Set Designer
Michael Hankin

Costume Designer
Mel Page

Associate Costume Designer
Alicia Clements

Lighting Designer
Verity Hampson

Composer & Sound Designer
Steve Toulmin

Stage Manager
Amy Harris

Assistant Stage Manager
Mel Dyer

With
Fayssal Bazzi
John Bell
Blazey Best
Airlie Dodds
Mel Dyer
John Howard
Ewen Leslie
Zahra Newman
Yalin Ozucelik
Helen Thomson

It's brilliantly funny.

Daily Review

Eamon Flack's adaptation of *Ivanov* is sublime.

Arts Hub



Tom Conroy & Colin Friels. Photo: Brett Boardman.

MORTIDO

6 November – 17 December
Upstairs Theatre

Statistics

Performances	52
Total Available Tickets	17,680
Total Audience	10,525
Box Office Income	\$446,448

Written by
Angela Betzner

Directed by
Leticia Cáceres

Set & Costume Designer
Robert Cousins

Lighting Designer
Geoff Cobham

Composer
THE SWEATS

Sound Designer
Nate Edmondson

Dramaturg
Anthea Williams
Movement Director
Scott Witt

Assistant Director
Rachel Chant

Dialect Coach
Jennifer White

Stage Manager
Luke McGettigan

Assistant Stage Manager
Sean Proude

With
Toby Challenor

Tom Conroy
Otis Jai Dhanji

Calin Diamond
Colin Friels

Matt Goldwyn
Louisa Mignone

Renato Musolino
David Valencia

A co-commission with Playwriting Australia

A co-production with State Theatre Company of South Australia

A potent, edgy and electrifying theatrical experience.

Australian Stage

Mortido presents us with a world in which nightmare, fantasy and reality form an engulfing swirl.

The Sydney Morning Herald



Charles Wu & Belinda Jombwe. Photo: Dylan Evans.

CO-PRODUCER SEASON

A CO-PRODUCTION WITH LA BOITE THEATRE COMPANY SAMSON

17 April – 2 May
Roundhouse Theatre, Brisbane

Statistics

Performances	13
Total Audience	2,539

Written by
Julia-Rose Lewis

Directed by
Kristine Landon-Smith

Set & Costume Designer
Michael Hili

Lighting Designer
Ben Hughes

Composer
& Sound Designer
Kim Bowers

Dramaturg
Anthea Williams

Fight Director
Scott Witt

Stage Manager
Danielle Ironside

Stage Manager
Secondment
Lara Qualtrough

With
Benjamin Creek
Ashleigh Cummings
Belinda Jombwe
Charles Wu

This is a wonderful, hugely enjoyable new Australian play which deserves a wide audience.

The Daily Telegraph

Grief, guilt, loyalty and loss of faith are just some of the emotions and themes explored.

The Sydney Morning Herald



Otis Jai Dhanji & Colin Friels. Photo: Brett Boardman.

CO-PRODUCER SEASON

A CO-PRODUCTION WITH STATE THEATRE COMPANY OF SOUTH AUSTRALIA

MORTIDO

16 – 31 October

Dunstan Playhouse, Adelaide

Statistics

Performances	17
Total Audience	5,176

Written by
Angela Betzien

Directed by
Leticia Cáceres

Set & Costume Designer
Robert Cousins

Lighting Designer
Geoff Cobham

Composer
THE SWEATS

Sound Designer
Nate Edmondson

Dramaturg
Anthea Williams

Movement Director
Scott Witt

Assistant Director
Rachel Chant

Dialect Coach
Jennifer White

Stage Manager
Luke McGettigan

Assistant Stage Manager
Sean Proude

With
Toby Challenor

Tom Conroy

Otis Jai Dhanji

Calin Diamond

Colin Friels

Matt Goldwyn

Louisa Mignone

Renato Musolino

A co-commission with Playwriting Australia

A gutsy production.

The Australian

Colin Friels displays his virtuosity in several roles.

The Advertiser



Imat Akelo-Opie, Nancy Denis & Effie Nkrumah. Photo: Amanda James.

NATIONAL & INTERNATIONAL TOURING

A CO-PRODUCTION WITH RACING PULSE PRODUCTIONS

THE BAULKHAM HILLS AFRICAN LADIES TROUPE

Statistics

Performances	16
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Written & Directed by
Ros Horin

Associate Director/
Movement
Lucia Mastrantone

Set Designer
Dan Potra

Video Designer
Mic Gruchy

Songwriter
Aminata Doumbia

Associate Designer &
Costume Designer
Emma Kingsbury

Musical Director
Basil Hogios

Lighting Designer
Nicholas Rayment

Sound Designer &
additional music
Steve Toulmin

Filmmaker
Justine Kerrigan

Dramaturgs
Yana Taylor,
Natalia Savvides

Technical Programmer
Phil Downing

Original Producer
Michelle Kotevski

Tour Producer
Pippa Bailey

Tour Production Manager
Tom Warneke

Stage Manager
Tanya Leach

Assistant Stage Manager
Gina Bianco

With
Imat Akelo-Opie

Yarrie Bangura

Aminata Conteh-Biger

Nancy Denis

Aminata Doumbia

Yordanos Haile-Michael

Rosemary Kariuki-Fyfe

Effie Nkrumah

Touring venues
Riverside Theatre,
Parramatta

18–21 February

The Nottingham
Playhouse, UK

3 March

The Southbank Centre,
London, UK

5–7 March

Sydney Opera House
26–29 March

A co-production
with Racing Pulse
Productions & Riverside
in association with
STARTTS



Chris Ryan, Thomas Henning & Ewen Leslie. Photo: Isabella Kerdijk.

INTERNATIONAL TOURING

THYESTES

Statistics

Performances	13
Total Audience	1,185

Co-Written by
Thomas Henning, Chris Ryan, Simon Stone & Mark Winter after **Seneca**

Directed by
Simon Stone
Set & Costume Designer
Claude Marcos

Composer
& Sound Designer
Stefan Gregory

Lighting Designer
Govin Ruben

Dramaturg
Anne-Louise Sarks
Production Manager
Mark Haslam

Stage Manager
Matthew Schubach
Assistant Stage Manager
Isabella Kerdijk
Sound Operator
Steve Toulmin

With
Thomas Henning
Ewen Leslie
Chris Ryan
Touring venues
**Théâtre Nanterre-
Amandiers, Paris, France**
20 March – 3 April

Originally created by **THE HAYLOFT PROJECT**
A Malthouse Theatre commission

Simon Stone is certainly exciting and disturbing. He is ruthless in his ways of analysing or dissecting human relationships and amplifying their violence and passions.

Toute La Culture, Paris



Magdalena Blackley & Kylie Doomadgee. Photo: Richie Hallal.

NATIONAL & INTERNATIONAL TOURING

A CO-PRODUCTION WITH ILBIJERRI THEATRE BEAUTIFUL ONE DAY

Statistics

Performances	18
Total Audience	3,051

Devisors (& Performer = P)
Sean Bacon
Magdalena Blackley (P)
Kylie Doomadgee (P)
Paul Dwyer (P)
Eamon Flack
Rachael Maza (P)
Jane Phegan (P)
Harry Reuben (P)
David Williams

Director
Eamon Flack
AV Designer
Sean Bacon
Cultural Custodian
Magdalena Blackley

Dramaturg
David Williams
Acting/Script Coach/
Rehearsal Director VIC tour
Kylie Farmer
(Kaarlijilba Kaardn)
Set & Costume Designer
Ruby Langton-Batty

Lighting Designer
Frank Mainoo
Composer & Sound Designer
Paul Prestipino
AV Operators
James Lipari (VIC)
Sean Bacon
(London, Palm Is, Brisbane)
Sound Operator
Paul Prestipino (Palm Is)
Tour/Stage Manager
Brock Brocklesby
Production/Tour Manager
Natasha James
(Palm Is, Brisbane)
Production Manager/
Technical Manager/Advisor
Glenn Dulihanty

Touring venues
Forge Theatre, Bairnsdale
15 April
Her Majesty's, Ballarat
18 April

Drum Theatre, Dandenong
22 April
**Footscray Community Arts
Centre**
24 & 25 April
Frankston Arts Centre
29 April
**Whitehorse Performing
Arts Centre**
1 & 2 May
**Origins Festival of First
Nations Southbank
Theatre, London, UK**
24 & 25 June
**Bwgcolman Community
School, Palm Island**
5 September
Brisbane Festival
23-26 September

A co-production with
**ILBIJERRI Theatre
Company & version 1.0**



Mish Grigor & Zoë Coombs Marr. Photo: Ellis Parrinder.

NATIONAL TOURING

OEDIPUS SCHMOEDIPUS

Statistics

Performances	6
Total Audience	759

Written by
Zoë Coombs Marr
Mish Grigor
Natalie Rose

Directed by
Zoë Coombs Marr
Mish Grigor

Set & Costume Designer
Robert Cousins

Lighting Designer
Matthew Marshall

Composer
& Sound Designer
James Brown

Dramaturg
Anne-Louise Sarks

Fight Director
Scott Witt

Production Manager
Eliza Maunsell

Stage Manager
Allison Jeny

Assistant Stage Manager
Brittany Jones

Assistant Stage Manager/
Volunteer Coordinator
Hannah Rundman

With
Zoë Coombs Marr
Mish Grigor
& a cast of volunteers

Touring venues
Arts House, Melbourne
6-10 May

**It's a bloody good time. Who
knew death could be so funny?**

ArtsHub

***Oedipus Schmoedipus* finds a
voice in all its gory glory.**

The Age



Keir Edkins-O'Brien & Bobby Smallldridge. Photo: Ikin Yum.

INTERNATIONAL TOURING

GATE THEATRE, LONDON, PRESENT MEDEA

Statistics

Performances	34
Total Audience	2,397

Written by
Kate Mulvany &
Anne-Louise Sarks
after **Euripides**

Original Concept &
Directed by
Anne-Louise Sarks

Set & Costume Designer
Amy Jane Cook

Lighting Designer
Josh Pharo

Sound Designer
Adrienne Quartly

Assistant Director
Bella Loudon

Assistant Designer
Lizzy Leech

Production Manager
Peter Williams

Stage Manager
Charlotte McBrearty

With
Emma Beattie
Keir Edkins-O'Brien
Bili Keogh
Samuel Menhinick
Bobby Smallldridge

Touring venue
Gate Theatre, London,
UK
2-5 December

★★★★

**A gentle and beautifully observed study of the
children caught in the middle of a tragedy.**

The Stage, UK

★★★★

Gloriously fresh.

Financial Times, UK

Visiting Belvoir is a valued part of introducing Drama to our students.

Teacher, Strathfield South High School

In 2015, Belvoir held 20 school matinees of Upstairs and Downstairs theatre productions. Each school matinee is followed by a Q&A session with the cast. Of our 2015 Season, school bookings were strongest for *Radiance* and *Mother Courage and Her Children*, while *Seventeen* had an extraordinary impact on younger audiences. Stage Manager Luke McGettigan described students' reactions to the show as 'some of the best ever ... joyously unfiltered and genuine'. *Ivanov* was another big hit with schools, with students responding with both dismay (to the predicament of Anna) and delight (at the performances, in particular, of Fayssal Bazzi and Blazey Best). In 2015 we were again reminded that Belvoir's work has as much to offer a school audience as it does an adult audience.

The play didn't try to patronise us and made us feel like adults. This was without a doubt the best play at Belvoir I've ever seen!

Student, Thomas Reddall High School, after attending *Seventeen*

This play was one of the most unique experiences I've had in my life.

Student, Liverpool Boys High School, after attending *Mortido*

I loved it. For my first play to ever see, I'm glad it was *Ivanov*.

Student, Westfield Sports High School, after attending *Ivanov*

It was an experience I will not forget.

Student, Granville South High School, after attending *Seventeen*

In 2015, 4,587 students and their teachers attended a school matinee at Belvoir. Students attending our school performances came from the full range

of high schools – government and non-government, local schools and schools in regional NSW and the ACT. Of these students, 1,479 attended through our free ticket program, designed to make Belvoir's work accessible to schools identified as disadvantaged or geographically remote. Participating schools came from Kempsey, Nowra, Forbes, Kurri Kurri and Merriwa and from Sydney's western and south-western suburbs including Ashcroft, Auburn, Bankstown, Blacktown, Cabramatta, Chester Hill, Condell Park, Eagle Vale, Liverpool, Miller, Minto and Mount Druitt. Through the generous support of the Crown Resorts Foundation we were able to extend the reach of this access program in 2015, with an additional 400 free tickets provided for schools in western Sydney. Belvoir's commitment to providing a free ticket program each year supports schools in low socio-economic communities in providing rich and ongoing learning experiences for their students.

This program means my students actually see theatre. Most families would not pay for their children to see theatre as they have not experienced it themselves. Thank you so much for this invaluable program for our students.

Teacher, Thomas Reddall High School

Schools also brought their students to Belvoir evening performances, either by purchasing subscription packages or by booking specific productions. In 2015, more than 1,972 students and their teachers attended an evening performance at Belvoir.

2015 saw a new initiative to encourage individual high school students to attend an evening performance at Belvoir. During our season of *Elektra/Orestes*, Belvoir Education hosted an in-depth forum for senior drama students planning Individual Projects in Critical Analysis (Director's Folio and Theatre Criticism), Set Design and Playwriting in the Upstairs theatre. Teacher Alix Stirling hosted a conversation

with director Anne-Louise Sarks and designer Ralph Myers about the process of bringing *Elektra/Orestes* to the stage. Students needed to purchase a ticket to an evening performance of *Elektra/Orestes* to attend the forum. 61 tickets were sold to this event.

Theatre workshop program

Belvoir's workshop program brings students, teachers and industry professionals together. In 2015, we delivered 118 workshops and reached 2,187 students through our extensive student workshop program, delivering workshops in performance, production, playwriting and design at Belvoir and to a range of schools throughout Sydney and regional NSW. By offering subsidised workshops hosted both at schools and at Belvoir we were able to meet the needs of schools who want to visit a professional theatre and rehearsal space, as well as those schools for whom the cost of travel and workshop fees is a barrier to participation.

Once again, the generous support of the Crown Resorts Foundation allowed us to increase participation rates in our workshop program, with 300 students from schools in western Sydney participating in our workshops for the first time in 2015.

We are ten hours away from Sydney on public transport. Travelling is both an expensive and time demanding activity. In-school workshops make this affordable and possible.

Teacher, Macintyre High School

It helped me to develop skills and I think I will be able to use these in the future. It was also inspiring to hear from and be taught by someone in the industry.

Student, Bowral High School

The fact that this workshop was free of charge improved student participation because money is an issue for my students.

Teacher, Ashcroft High School

It was great to have the students engage with a professional theatre maker who was so ready to give her time, understanding and attention.

Teacher, Jamison High School

Professional development workshops for teachers

In 2015, three professional development workshops were held at Belvoir with 33 teachers participating. Held on a Saturday, these full-day workshops are a great way for Belvoir to meet teachers face-to-face and to learn about how we can better support their teaching practice. Professional development workshops were held around the areas of costume, set design and group devising, with our tutors sharing their professional experience and processes with teachers and exploring approaches to working with students through practical activities.

Theatre Enrichment

The experience of attending a performance at Belvoir is extended for a large number of students through our unique Theatre Enrichment Program – a fully subsidised program offered to students at government high schools in western and south-western Sydney and regional NSW. In 2015, 353 students and their teachers participated in this program. Participating schools included Koorringal High School in Wagga Wagga, Coffs Harbour High School, Corrimal High School in the Illawarra, Condell Park High School and Chifley College Senior Campus in Sydney's west. Through this program, students were invited to attend a school matinee performance of either *Samson* or *Ivanov*. Beforehand, they participated in a 90-minute session at their school, designed to introduce them, through practical activities, to the elements of theatre used by a director to bring a text to life on stage. After seeing the show, students met a member of the cast or creative team who visited their school for a Q&A session.

In 2015, playwright Julia-Rose Lewis (*Samson*) and actors Fayssal Bazzi, Blazey Best and Yalin Ozucelik (*Ivanov*) visited schools as part of our Theatre Enrichment program.

Straight after this play the students turned to me and began listing the theatrical techniques. Students are always asking when the next Belvoir play is.

Teacher, Condell Park High School

The students have asked to go again. Students loved the pre-show intro to the play and asked if I could introduce all of their texts in this way!

Teacher, Koorungal High School

Youth Express

Belvoir's outreach program, Youth Express, ran for the eleventh year in 2015. Working with four youth-support organisations – 'Youth Off the Streets' Key College, Regensis Youth, The John Berne School and Twenty10 – Belvoir delivered a 16-week program of drama workshops to 29 young people at risk. Under the guidance of directors James Winter and Gavin Vance, young participants devised their own short performances based on their experiences and views of the world. Performed in the Downstairs theatre, the pieces reflected the various groups' concerns and experiences around issues such as bullying, petty crime, the role of social media, gender, identity and abandonment. The Youth Express program challenges young people to step outside their comfort zone by committing to the process and having the courage to stand up in the public forum and tell their story.

Doing the Drama workshops with James this year I found that there are enjoyable ways to vent my anger and frustration and share my views with others.

Participant, Youth Express

Work experience

Year 10 students have the opportunity to learn more about Belvoir and our productions first hand through our work experience program. In 2015, 12 students completed one week of work experience at Belvoir. Students came from schools in both the Sydney region, as well as the Illawarra and the Central West of NSW. 11 students took part in work placement as part of their Vocational Education and Training Entertainment Certificate. These Year 11 and 12 students spent one week with Belvoir's Production department, participating in the bump-in of a Belvoir production.

Additional resources

Students continue to access Belvoir's history and past productions through additional resources provided by the company. In 2015, 118 students went on a backstage tour and 461 students watched an archival recording of one of Belvoir's productions.

In 2015, 1,100 teachers received our Education e-bulletins, and our annual Schools Book was posted to 1,888 teachers in NSW as well as 131 teachers interstate.

Belvoir's Education webpages received 23,400 page views in 2015, a significant increase from 13,400 in 2014, highlighting the value of this accessible online resource for schools and students.

Through continuing to support, promote and broaden the reach of our Education programs, Belvoir was successful in achieving our aim of supporting school students in accessing and understanding our work. We are committed to continuing to develop these opportunities in 2016.

Jane May
Education Manager



School Performance Q&A at *Elektra/Orestes*. Photo: Patrick Boland.

ARTISTIC AND PROGRAMMING DEPARTMENT

Artistic and Programming

2015 was an exciting year for programming and artistic development at Belvoir. It was a year that saw the delivery of the final season of outgoing Artistic Director Ralph Myers, engaging a wide range of artists in an incredibly diverse group of works, alongside the programming and development of new works for the inaugural season of incoming Artistic Director Eamon Flack.

The Artistic and Programming team for the year comprised of Jada Alberts, Luke Cowling, Eamon Flack, Brenna Hobson, Adena Jacobs, Anne-Louise Sarks and Anthea Williams.

After two years in the Artistic and Programming department, Resident Directors Adena Jacobs and Anne-Louise Sarks completed their terms, in addition to Associate Artist Jada Alberts also completing her contract at the end of the year.

New Works

2015 continued to be a strong year for new writing at Belvoir, with original works making up a significant portion of the season. Nakkiah Lui's autobiographical play *Kill the Messenger* told the story of her experiences of institutional racism, *Seventeen* by Matthew Whittet assembled a cast of some of our favourite senior artists tapping back into their youth for a night of teenage mayhem, while Angela Betzien's *Mortido* delved beneath the surface of the international drug trade.

Adena Jacobs took a radical feminist angle on the magic and mystery of *The Wizard of Oz*, whilst in the Downstairs theatre, Nick Coyle delivered an original work of queer theatre in *Blue Wizard*, an intergalactic gay space adventure which we presented in association with Sydney Gay and Lesbian Mardi Gras. Later in the year Sisters Grimm co-produced their take on art and politics through their reinvention of *La Traviata*.

Downstairs also hosted a number of exciting new plays by both first-time and

experienced playwrights. Julia-Rose Lewis' debut play *Samson* was a raw and honest look at teenage relationships, while Lally Katz and Brendan Cowell put modern adult relationships under the microscope with their hilarious and highly-popular double-bill *The Dog/The Cat* under the direction of Ralph Myers.

Classics

Robyn Nevin took the title role in Eamon Flack's sprawling production of Brecht's *Mother Courage and Her Children* with a new translation by Michael Gow and music by Stefan Gregory, and performed by a multi-talented ensemble cast.

Eamon Flack continued to engage with classical theatre, creating a new adaptation of Chekhov's *Ivanov* with Ewen Leslie in the lead and another wonderful ensemble cast reflecting a modern Russia with strong Australian parallels. The production was awarded Best Play and Best Direction at the Sydney Theatre Awards, with John Howard and Blazey Best awarded Best Supporting Male and Female Actors.

Anne-Louise Sarks and Jada Alberts created an inventive new adaptation of the Greek myths with *Elektra/Orestes*, replaying the same tragic action from the point of view of both characters.

Leah Purcell directed and starred in a new production of the Australian classic *Radiance* by Louis Nowra. First produced at Belvoir in 1993, Purcell's new interpretation truly claimed the Indigenous heritage of this powerful work.

Co-productions

In 2015 Belvoir continued to develop strong artistic exchanges with both major interstate companies and independent artists. *Mortido* was co-produced with State Theatre South Australia and enjoyed a highly successful run in Adelaide, while in Brisbane our co-production of *Samson* with La Boite Theatre Company brought Julia-Rose Lewis' debut play back to its city of origin.

In the Downstairs theatre, Nick Coyle's solo work *Blue Wizard* had been originally produced at Sydney's PACT Theatre but was afforded a reimagining with a number of key Belvoir artists including Ralph Myers and Adena Jacobs to present the work in association with Sydney Gay and Lesbian Mardi Gras.

La Traviata was co-produced with creative team Sisters Grimm, directed by Declan Greene and starring Ash Flanders. This collaboration allowed the work of this successful company to reach a new audience at Belvoir.

Development

2015 was an incredibly busy year for the company in the development of new work from a range of playwrights for programming in future seasons.

Throughout the year there were a number of development and readings for work in the lead up to programming, including *The Great Fire* by Kit Brookman and *The Drover's Wife* by Leah Purcell, which were both included in the 2016 season.

In collaboration with Adelaide's Brink Productions and with funding from the Australia Council, there were two readings and a week-long workshop of *Atlantis* by Lally Katz, a continuing narrative from her previous plays *Stories I Want to Tell You in Person* and *Neighbourhood Watch*.

With the support of the University of Wollongong, an open reading of Beatrix Christian's *The Coleridge Papers* was held, with a number of their students in attendance. New works by Yael Stone and Angela Betzien were also given development opportunities throughout the year.

The most significant new development undertaking for 2015 was with playwright and Artistic Director of Curious Works, S. Shakhthidharan, on his new play *A Counting and Cracking of Heads*. Under the direction of Eamon Flack, and with funding support from a number of sources including

Playwriting Australia, the Australia Council and major festivals, Belvoir undertook a commitment to bring this epic new play to the stage. With a cast of 14 actors and spanning over 50 years, the play charts the journey of many generations of a Sri Lankan family from the independence, unrest and civil war in their country to finding a new home in Australia. Throughout the year a number of readings and developments took place, culminating in a week-long workshop in December with a full cast alongside cultural consultants, musicians and designers.

Awards

The NSW Philip Parsons Fellowship for Emerging Playwrights continued in 2015 with a somewhat surprising outcome. For the first time the fellowship was awarded to two recipients for their development of new work – S. Shakhthidharan and Nakkiah Lui. Both writers have had ongoing associations with the company and their sharing of the award will allow them both to work on new commissions.

The Balnaves Foundation Indigenous Playwright's Award was run for the fourth time in 2015, attracting applications from across the country. Rachael Maza and Wesley Enoch again joined Belvoir's Eamon Flack and Anthea Williams as judges with actor, musician and playwright Ursula Yovich joining the panel for the first time. Writer and actor Katie Beckett was judged the winner of the award, for her vision of a play tackling difficult subject of the new, and largely unknown, stolen generation. In NSW 6,300 Indigenous children are wards to the state, nearly 10% of the Aboriginal child population. Katie is a writer with great passion who believes this story needed to be uncovered. The judges were convinced by her unique voice and the commitment she showed to developing her writing craft.

Luke Cowling
Associate Producer

DEVELOPMENT

Belvoir generated \$2.093 million in 2015 through private sector gifts, sponsorship and grants compared to \$2.186 million in 2014. This 4% softening was due to a \$138,000 decline in corporate sponsorship, which was partially offset by modest growth in private philanthropy and Trust & Foundation income.

One of the event highlights of the year was a celebration we held in October hosted at the beautiful home of long-standing supporters, Roslyn and Tony Oxley. The event marked the anniversary of Belvoir's 30th season and honoured a dedicated group of individuals who have made extraordinary contributions over the lifetime of the company. Our inaugural group of Life Members includes Neil Armfield AO, Neil Balnaves AO, Andrew Cameron AM, David Gonski AO, Rachel Healy, Louise Herron AM, Sue Hill, Geoffrey Rush AC, Orli Wargon OAM and Chris Westwood. We thank these faithful supporters for the time, energy and passion they have dedicated to Belvoir over three decades.

Another notable event in 2015 was our inaugural Games Night, which successfully raised \$50,000 through donations, ticket sales and auction items. Hosted by Belvoir Board member and performer, Mitchell Butel, the event was attended by 140 guests who enjoyed an evening of entertainment, both on stage and table-side, from some of Belvoir's finest performers. The fundraiser was a great success and one we hope will return as a regular fixture on Belvoir's development calendar.

The bulk of our philanthropic support continues to be facilitated through our well-established donor programs including the B Keepers, Creative Development Fund, Education, Chair's Group and, more recently, The Hive. In 2015 we were fortunate to receive increased donations from existing supporters while also welcoming new donors across all of these programs.

For the second year, our Co-conspirators – together with our Board Development Sub-Committee – provided high-level guidance across our development program and assisted with its execution by identifying strategic opportunities and providing access to new networks of supporters. In 2015 we were delighted to welcome David Pumphrey and Gail Hambly to the group and have already benefited from their involvement. As private sector income becomes increasingly important, the contribution made by this small and dedicated group of donors is immeasurable.

One of the successful initiatives developed by Co-conspirator Mark Warburton was the establishment of a 'syndicate' of Macquarie Bank employees who came together in 2015 to support the creative development of Belvoir's 2016 production, *The Great Fire*. The group raised an impressive \$20,000, which was matched dollar-for-dollar by the Macquarie Foundation. This philanthropic model is an effective way of connecting small groups of like-minded donors with specific projects and we hope to establish similar donor syndicates in the future.

Matching campaigns are an increasingly popular mechanism through which to generate new philanthropic support, and Belvoir was pleased to embrace this model in 2015 through an opportunity with Creative Partnerships Australia. This new Federal Government initiative has been established to assist arts organisations and individual artists increase their capacity to generate private sector support. In 2015 Belvoir was awarded a \$50,000 Plus1 matching grant from Creative Partnerships Australia in a highly-competitive funding round, with the release of pre-approved funds conditional on our ability to successfully secure \$50,000 in 'new money'. Motivated by the grant deadline and the compelling match opportunity, our Development team and Board began actively seeking out new supporters in late 2015. This targeted campaign aims to deliver philanthropic

support for our family programming, funding the creative development of new work for young people and ticket subsidies for families who would otherwise be unable to attend the theatre.

With Trusts and Foundation grants becoming increasingly competitive, we were pleased to continue building these funding relationships in 2015. Our most significant foundation support is provided by the Balnaves Foundation, with Neil Balnaves, Hamish Balnaves and other Foundation Trustees providing a three year commitment of funds towards our Indigenous activities, which include the Balnaves Foundation Indigenous Playwright's Award and the Indigenous-led work we produce on our stages. 2015 was the fifth year we have enjoyed this support and we look forward to continuing to foster this valuable relationship with the Foundation.

We are also grateful for the project grants we received from the Gandevia Foundation, the Greatorex Foundation, the Coca Cola Australia Foundation, the Vincent Fairfax Family Foundation, the Crown Resorts Foundation, and the AMP Foundation that support various parts of our extensive education activities across NSW (see Education Report on page 32). Together with a growing group of individual donors, these foundations understand the importance of providing young people with access to world-class theatre and we simply couldn't educate and inspire as many students as we do without their support.

In 2015 we were also thrilled to establish a new partnership with the Actors College of Theatre and Television, which enabled the College to bring their third year students into our rehearsal space and Downstairs theatre for their graduating performances. This strategic industry partnership gives ACTT students the rare opportunity to perform in a working theatre and we look forward to continuing this important

relationship over the coming years.

All of these positive results are made possible through the strong relationships we develop with individuals; people who understand the important role Belvoir plays on our stages in Surry Hills, across Australia and around the world. We recognise that managing and building these relationships is of critical importance, particularly as our development program increases in reach and complexity. With this in mind, 2015 saw us undertake the biggest technology project in Belvoir's history. After 18 months of due diligence, Belvoir's Board took the strategic decision to implement a new Customer Relationship Management system called Tessitura. This software will revolutionise the way we use data, integrating our ticketing, e-commerce, marketing and development systems so we can provide each stakeholder – not just donors and sponsors, but also subscribers, single ticket buyers, students, teachers and others – with the most positive and relevant experience every time they connect with us. We are grateful to Creative Partnerships Australia, Mark Warburton and The Andrew Cameron Family Foundation for their belief in this project as well as their financial support, which helped to make this exciting development possible.

While Tessitura will help us improve the way we manage relationships, the system is only as powerful as the people who drive it. For that reason we rely on our small, hard-working Development team, as well as our dedicated Board Directors and Co-conspirators. Our Chair, Andrew Cameron, enthusiastically leads these groups with his generosity and passion for Belvoir. Andrew is the finest example of an arts philanthropist and we continue to benefit from his leadership.

Nathan Bennett
Deputy Executive Director and
Head of Development

DONORS

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

CREATIVE DEVELOPMENT FUND

\$10,000+

Andrew Cameron AM
& Cathy Cameron**
Sherry-Hogan Foundation*
Kim Williams AM
& Catherine Dovey

\$5,000 - \$9,999

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Anne Britton**
Hartley Cook*
Louise Herron AM & Clark
Butler**
Peter & Rosemary Ingle*
Helen Lynch AM & Helen Bauer**
Frank Macindoe*
Doc Ross Family Foundation
Victoria Taylor**

\$2,000 - \$4,999

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Janet & Trefor Clayton*
Michael Coleman*
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Richard Evans
Lisa Hamilton & Rob White
Victoria Holthouse*
David Marr**
David Robb

\$500 - \$1,999

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Richard Banks
Chris Collett
Joanna Collins
Linda English
Phillip English
Timothy Hale
Roey Higgs
Michael Hobbs
Stephanie Hutchinson
Angus Hutchinson
Alec Leopold
Janine Perrett*
Steve Rankine
Penelope Seidler
Alenka Tindale
Sheryl Weil

CO-CONSPIRATORS

\$10,000+

Gail Hambly**
Anita Jacoby*
David & Jill Pumphrey
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* 5+ years of giving ** 10+ years of giving *** 15+ years of giving

Belvoir is very grateful to accept donations of all sizes. 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 Team on 02 9698 3344 or email development@belvoir.com.au

SPECIAL THANKS

We would like to acknowledge Cajetan Mula, Len Armfield and Geoffrey Scharer. They will always be remembered for their generosity to Belvoir.

These people and foundations supported the redevelopment of Belvoir Street Theatre and purchase of our warehouse.

Andrew & Cathy Cameron (refurbishment of theatre & warehouse)
Russell Crowe (Downstairs theatre & purchase of warehouse)
The Gonski Foundation & The Nelson Meers Foundation (Gonski Meers foyer)
Andrew & Wendy Hamlin (Brenna's office)
Hal Herron (The Hal Bar)
Geoffrey Rush (redevelopment of theatre)
Fred Street AM (Upstairs dressing room)

BOARD AND STAFF

BELVOIR BOARD OF DIRECTORS

Anne Britton
Mitchell Butel
Andrew Cameron AM
Luke Carroll (Appointed: 01.06.15)
Tracey Driver
Richard Evans
Eamon Flack
(Appointed: 09.09.15)
Gail Hambly (Resigned: 27.05.15)
Brenna Hobson
Ian Learmonth
Ralph Myers
(Resigned: 09.09.15)
Olivia Pascoe
Peter Wilson
(Appointed: 10.02.15)

ARTISTIC & PROGRAMMING

Artistic Director

Ralph Myers till 09.09.15
Eamon Flack from 09.09.15

Executive Director

Brenna Hobson

Associate Director – New Projects

Eamon Flack till 08.09.15

Associate Producer

Luke Cowling

Associate Director – Literary

Anthea Williams

Resident Directors

Adena Jacobs till 04.09.15
Anne-Louise Sarks

Associate Artist

Jada Alberts till 23.08.15

EDUCATION

Education Manager

Jane May

Education Coordinator

Simone Evans

Acting Education Coordinator

Hannah McBride from 05.10.15

ADMINISTRATION

Artistic Administrator

John Woodland

Trainee Administration Coordinator

Isaiah Mercado from 27.03.15 to
22.05.15
Anthony Blanch from 22.05.15

FINANCE & OPERATIONS

Head of Finance & Operations

Kate Chalker from 26.06.15

Company Accountant

Komal Rabadiya

Acting Company Accountants

Will Deng from 05.01.15 to
26.07.15
Jonathan Phillips from 20.07.15

Accounts Administrator

Susan Jack

IT & Operations

Jan S. Goldfeder

MARKETING

Marketing Manager

Gemma Frayne till 21.06.15
Amy Goodhew from 05.10.15

Digital Content Producer

Marty Jamieson till 08.11.15

Marketing & Digital Content Coordinator

Jacqueline McLeish from 14.12.15

Publications Manager

Gabrielle Bonney

Publicity & Public Affairs Manager

Eily Michelle Baxter

DEVELOPMENT

Deputy Executive Director & Head of Development

Nathan Bennett

Philanthropy Manager

Liz Tomkinson

Acting Philanthropy Manager

Charlotte Bradley from 14.12.15

Development Coordinator

Aimee Timmins

PRODUCTION

Acting Head of Production

Tom Warneke from 05.01.15 till
15.02.15

Derrin Brown from 23.03.15 till
28.06.15

Warren Sutton from 10.08.15

Staging & Construction Managers

Joel Goodall till 18.02.15
Penny Angrick

Assistant Staging & Construction Manager

Brianna Russell from 18.05.15

Technical Manager

Warren Sutton till 15.05.15
Will Jacobs from 04.05.15

Resident Stage Manager

Luke McGettigan

Commercial Business Manager

Simon Boyd from 02.03.15

Production Coordinator

Eliza Maunsell

Costume Coordinator

Judy Tanner

FRONT OF HOUSE

Front of House Manager

Ohmeed Ahi

Assistant Front of House Manager

Scott Pirlo

Front of House Assistants

Maia Andrews, Lorena Arancibia,
Chris Cunningham, Luke
Dansby-Scott, Kate Dillon,
Georgia Goode, William Hickey,
Kelsey Lee, Dale March, Olga
Markovic, Luke Martin, Xanthe
Paige, Lara Pigott, Whitney
Richards, Cecelia Peters, Ryder
Stevens, Kieran Summers,
Venetia Taylor, Emma White

BOX OFFICE

Box Office Manager

Tanya Ginori-Cairns

Assistant Box Office Managers

Andrew Dillon
Laura Henderson

Box Office Staff

Annabel Blake, Jessica Cassar,
Laura Frangelli, Emma Furno,
Quinn Gibbes, Alana Hicks,
Rebecca Hitch, Patrick Magee,
Maeve O'Donnell

Subscriptions Manager

Jason Lee

Subscriptions Staff

Emily Burke, Carla Frank, Jorjia
Gillis, Lucinda Gleeson, Rose
Goldfeder, Julia Gove, Brenda
Hartley, Holly McNeilage,
Penelope Parsons-Lord,
Rosanna Scarcella, Dana Trijbetz

IN THE REHEARSAL ROOM



Adena Jacobs – *The Wizard of Oz*. Photo: Brett Boardman.



Nakkiah Lui & Sam O'Sullivan – *Kill the Messenger*.
Photo: Brett Boardman.



Nick Coyle & Adena Jacobs – *Blue Wizard*.
Photo: Katy Green Loughrey.

IN THE REHEARSAL ROOM



Andrea Demetriades, Benedict Hardie & Xavier Samuel – *The Dog/The Cat*. Photo: Brett Boardman.



Leah Purcell & Miranda Tapsell – *Radiance*.
Photo: Mark Rogers.



Renato Musolino & Colin Friels – *Mortido*.
Photo: Brett Boardman.



Emma Maye Gibson – *La Traviata*.
Photo: Emma Furno.



Robyn Nevin – *Mother Courage and Her Children*.
Photo: Lisa Tomasetti.



Blazey Best & John Bell – *Ivanov*. Photo: Brett Boardman.

FINANCIAL STATEMENTS

KEY PERFORMANCE INDICATORS

ARTISTIC VIBRANCY

	Subscription Season						Readings		
	Upstairs			Downstairs					
	2015	2014	2013	2015	2014	2013	2015	2014	2013
PROFILE OF WORKS									
New	6	6	3	4	4	4	13	11	8
Existing	2	3	6	0	0	1	0	0	0
ORIGIN OF WORK									
Australian – New	5	6	3	4	4	4	13	11	8
Australian – Existing	1	0	1	0	0	1	0	0	0
Overseas – Existing	2	3	5	0	0	0	0	0	0
PROFILE OF PRODUCTIONS									
New	8	9	8	4	4	5	n/a	n/a	n/a
Existing	0	0	1	0	0	0	n/a	n/a	n/a

ACCESS

	Attendances			Number of Performances		
	2015	2014	2013	2015	2014	2013
SELF-PRESENTED						
Belvoir Upstairs	80,173	93,284	108,846	323	364	369
Belvoir Downstairs	10,438	9,326	14,235	134	131	208
Other Sydney Venues	0	0	7,800	6	0	12
SOLD TO EXTERNAL PRESENTERS						
Regional	668	10,006	2,657	8	58	17
Interstate	10,257	34,442	16,749	39	101	109
International	4,182	8,160	3,226	59	22	22
OTHER						
Free Concert Attendances	2,706	2,221	2,366	8	8	9
Educational Performances	4,587	5,569	5,340	20	25	25
Educational Workshops	2,976	2,550	3,343	203	176	132
Education – Other	1,084	1,033	854	94	106	81

FINANCIAL VIABILITY

	2015	2014	2013
STRENGTH OF RESERVES			
Net assets /	\$813,466 /	\$1,305,227 /	\$1,301,741 /
Annual Turnover	\$9,612,231 (8.46%)	\$10,654,692 (12%)	\$11,132,558 (11.69%)
Net assets /	\$813,466 /	\$1,305,227 /	\$1,301,741 /
Total Assets	\$4,743,844 (17.15%)	\$4,652,663 (28%)	\$5,186,377 (25.10%)
PROFITABILITY			
Total income minus expenditure	-\$491,761	\$3,486	-\$567,872
EARNED INCOME GENERATING ABILITY			
TOTAL			
Total earned income /	\$7,544,459 /	\$8,577,104 /	\$9,027,503 /
Total income	\$9,612,231 (78.49%)	\$10,654,692 (80.5%)	\$11,132,558 (81.09%)
BOX OFFICE			
Total box office /	\$4,004,666 /	\$4,916,966 /	\$5,723,516 /
Total income	\$9,612,231 (41.66%)	\$10,654,692 (46.15%)	\$11,132,558 (51.41%)
PRIVATE SECTOR			
Total private sector /	\$2,093,764 /	\$2,186,354 /	\$1,922,031 /
Total income	\$9,612,231 (21.78%)	\$10,654,692 (20.52%)	\$11,132,558 (17.26%)
OTHER INCOME			
Total other income /	\$1,446,029 /	\$1,473,784 /	\$1,381,956 /
Total income	\$9,612,231 (15.04%)	\$10,654,692 (13.83%)	\$11,132,558 (12.41%)
GOVERNMENT FUNDING CONTRIBUTION			
Govt. funding /	\$2,067,772 /	\$2,077,588 /	\$2,105,055 /
Total income	\$9,612,231 (21.51%)	\$10,654,692 (19.50%)	\$11,132,558 (18.91%)

DIRECTORS' REPORT

The Directors of Company B Limited (trading as, and hereafter referred to as, "Belvoir" or "the Company") submit herewith the annual financial report for the financial year ended 31 December 2015.

Directors

The names and details of the Company's Directors in office during the financial year and until the date of this report are as follows. Directors were in office for this entire period, unless otherwise stated.

Anne Britton
Mitchell Butel
Andrew Cameron AM
Luke Carroll (Appointed: 1 June 2015)
Tracey Driver
Richard Evans (Resigned: 31 December 2015)
Eamon Flack (Appointed: 9 September 2015)
Gail Hambly (Resigned: 27 May 2015)
Brenna Hobson
Ian Learmonth
Ralph Myers (Resigned: 9 September 2015)
Olivia Pascoe
Peter Wilson (Appointed: 10 February 2015)

Information on Directors

Anne Britton

Member: HR sub-committee

Anne re-joined the Belvoir Board in 2010 having served on the Board for close to a decade. Currently a Principal Member of the NSW Civil and Administrative Tribunal, Anne has held senior roles in Commonwealth and state tribunals for the past 16 years. Previously Anne was the national secretary of Actors Equity of Australia and, on its merger with the Australian Journalist Association in the 1990s, the joint national secretary of the Media Entertainment and Arts Alliance.

Mitchell Butel

Member: Artistic sub-committee

Mitchell joined the Belvoir Board in May 2013. As an actor, singer and writer, Mitchell has worked for most state theatre and commercial theatre companies and most Australian television networks for the last 20 years. He holds three Helpmann Awards for leading actor for *The Venetian Twins*, *Avenue Q* and *The Mikado*, Green Room Awards for *Hair* and *Piaf* and multiple other nominations for Helpmann, Green Room, AFI and Sydney Theatre Awards. His work at Belvoir includes *Dead Heart*, *A View from the*

Bridge, *The Laramie Project*, *Snugglepot and Cuddlepie*, *Strange Interlude*, *Angels in America* and *The Government Inspector*. Writing credits include *And Now For the Weather*, *Killing Time* and *Meow Meow's Little Match Girl* (co-writer). Mitchell has also been a Special Projects Officer for the NSW Office of the Board of Studies and has taught at ATYP, NIDA and the Australian Institute of Music (AIM). He has been a proud member of Actors Equity since 1988, a member of the National Performers Committee since 2007 and was Federal Vice President of the Media, Entertainment and Arts Alliance from 2010–2013. He is also on the Advisory Panel for the Australia Council-funded New Musicals Australia.

Andrew Cameron AM

Chair, Member: Finance, Development & Planning sub-committees

A Director of Belvoir St Theatre Board since 9 August 2001, Andrew joined the Belvoir Board in October 2007. He was elected Chair of Belvoir in June 2011. Andrew is currently the Chair of Trustees at Art Gallery of NSW Foundation, and a Board member of Australian Major Performing Arts Group, the Sherman Foundation and the Andrew Cameron Family Foundation. He is also the Chairman and Managing Director of a number of privately owned companies with interests in industrial services and investment. He was made a member of the Order of Australia in the 2014 Honours List for significant services to the visual and performing arts.

Luke Carroll

Member: Artistic sub-committee

Luke joined the Board in June 2015. He is a proud member of the Wiradjuri nation and was born and grew up on Gadigal land in the inner suburbs of Sydney. Luke has appeared in *The Cake Man*, *Capricornia*, *A Midsummer Night's Dream* and *Conversations with the Dead* at Belvoir, and has extensive credits across theatre, film and TV. In 2013 Luke won the Deadly Award for Male Actor of the Year for his performance in *Redfern Now*. He is currently a presenter on *Play School*.

Tracey Driver

Member: Finance sub-committee

Tracey joined the Board at Belvoir in December 2011 and is a member of the Finance sub-committee. Tracey has 20 years' experience as

a chartered accountant. She is an audit partner with KPMG. Tracey has spent time working in the UK and US and has experience dealing with a wide range of global businesses.

Richard Evans

Member: Development sub-committee

Richard is an experienced practitioner in arts, culture, events and place making and is Principal of the firm REA Consulting. An experienced producer, chief executive, and public servant, Richard has previously held roles as Executive Director of Bell Shakespeare, the Australian Ballet and CEO of Sydney Opera House. In his role at the Opera House, Richard oversaw 2,500 events annually, established a number of new festivals and activations, significantly developing the public domain and overseeing a period of unprecedented economic and visitation growth. Richard is currently Interim Managing Director of the Melbourne Symphony Orchestra, incoming Managing Director of the Australian Chamber Orchestra, Chair of the Confederations of Australian International Arts Festivals and is working on cultural infrastructure planning and development projects around the region.

Eamon Flack

Incoming Artistic Director: Artistic sub-committee

Eamon is Belvoir's Artistic Director. He was born in Singapore and grew up in Singapore, Darwin, Brisbane and Cootamundra. He trained as an actor at WAAPA from 2001 to 2003 and has since worked as a director, actor, writer and dramaturg all over the country, from Milikapiti on the Tiwi Islands to Melbourne and Perth. For Belvoir, Eamon has directed *Ivanov*, *Angels in America Parts One and Two*, *The Glass Menagerie*, *The Blind Giant is Dancing*, *Babyteeth*, *As You Like It*, *Mother Courage and Her Children*, *Once in Royal David's City* and *The End*. He co-adapted Ruby Langford Ginibi's memoir *Don't Take Your Love to Town* with Leah Purcell, and co-devised *Beautiful One Day* with artists from ILBIJERRI, version 1.0 and Palm Island. His dramaturgy credits for Belvoir include *Neighbourhood Watch*, *The Wild Duck*, *Brothers Wreck* and *The Book of Everything*. His adaptations include Chekhov's *Ivanov*, Gorky's *Summerfolk* and Sophocles' *Antigone*. Eamon won four 2015 Sydney Theatre Awards, including Best Mainstage Production and Best Direction. Eamon's productions of *The Glass Menagerie*

and *Angels in America* both won Best Play at the Helpmann Awards. Coming up in 2016 Eamon will be directing *Twelfth Night* at Belvoir.

Gail Hambly

Deputy Chair, Member: Finance sub-committee

Gail is Group General Counsel and Company Secretary of Fairfax Media and is responsible for the provision of legal, corporate governance communications and internal audit services to the Fairfax Group. Gail is Chairman of Copyco Pty Limited, a Director of Trade Me Group Limited, a member of the Advisory Board of the Centre of Media and Communications Law at Melbourne University, a member of the Media and Communications and Privacy Law Committees of the Law Council of Australia and a Director of the Sydney Story Factory – a not-for-profit organisation which provides education services with a special focus on disadvantaged children in Sydney.

Brenna Hobson

*Executive Director & Company Secretary
Member: Finance, HR, Development, Artistic & Planning sub-committees*

Brenna joined Belvoir as General Manager in February 2008 and is now Executive Director. She has a Masters of Management (Arts) from University of Technology Sydney and sits on the Seymour Centre Artistic Advisory Committee. Previous to this she was the 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. Her credits as an independent producer include *Now that Communism is Dead My Life Feels Empty* (Melbourne International Arts Festival/B Sharp), *The Suitors* (Old Fitzroy Theatre) and *Vital Organs* (B Sharp). She has also been Production Manager of Bangarra Dance Theatre and spent 11 years in Belvoir's production department. Brenna was appointed an Opera House Trustee in January 2014 as a member of the Audit and Risk and People's Committees.

Ian Learmonth

Member: Development sub-committee

Ian joined the Belvoir Board in late 2011 and is also member of the Development sub-committee. Ian was formerly an Executive

Director of Macquarie Bank for over 12 years and has worked in London, Sydney and Hong Kong in various fields of investment banking. After leaving Macquarie in 2011, Ian is now the Executive Director of Impact Investing at Social Ventures Australia, a not-for-profit organisation established in 2002 that addresses social disadvantage in Australia. Ian is also on the Board for Australian Affordable Housing Securities and e-waste recycler PGM Refiners.

Ralph Myers

*Outgoing Artistic Director
Executive Director Member: Artistic sub-committee*

Graduating from NIDA in 2000, Ralph is a set designer whose work has toured internationally and won many awards. For Belvoir he has directed *Peter Pan*, directed and designed *Private Lives* and *The Dog/The Cat*, and designed *Elektra/Orestes*, *Kill the Messenger*, *Is This Thing On?*, *The Government Inspector*, *Coranderrk*, *Hamlet*, *Stories I Want to Tell You in Person*, *Death of a Salesman*, *Summer of the Seventeenth Doll*, *The Seagull*, *The Wild Duck*, *Measure for Measure*, *Toy Symphony*, *Parramatta Girls*, *Ray's Tempest*, *The Spook*, *The Fever*, *Conversations with the Dead* and *The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union*. Ralph's other credits include *The City*, *A Streetcar Named Desire*, *Blackbird*, *A Midsummer Night's Dream*, *A Kind of Alaska/Reunion*, *The Lost Echo*, *Mother Courage and Her Children*, *Boy Gets Girl*, *This Little Piggy*, *Far Away*, *Morph*, *Endgame*, *The 7 Stages of Grieving* and *Frankenstein*, which he also directed (Sydney Theatre Company); *Enlightenment*, *Cruel and Tender*, *Dinner*, *Frozen* (Melbourne Theatre Company); *Othello* (Bell Shakespeare); *Wonderlands* (Griffin Theatre Company/HotHouse Theatre Company); *Borderlines*, *Sweet Phoebe* (Griffin Theatre Company); *Frame of Mind* (Sydney Dance Company); *Eora Crossing* (Legs on the Wall/Sydney Festival); *Black Box* (Ballet de l'Opera de Lyon); *Caligula* (English National Opera); *The Marriage of Figaro*, *Peter Grimes*, *Così fan tutte* (Opera Australia); *La Bohème* (New Zealand Opera); and *Two Faced Bastard* (Chunky Move). Ralph is on the Board of NIDA.

Olivia Pascoe

Member: Development sub-committee

Olivia joined the Board in September 2012 and is also a member of the Development sub-committee. This has included the launch of Belvoir's next frontier of patronage, The Hive, targeted at 30–45 year old theatre lovers

nurturing new Australian talent. Olivia is an independent Strategy Consultant & Executive Coach who works with exec teams and boards on integrated strategy/change/leadership, across industries. For the 15 years prior to this, she worked for multinational corporates and consulting firms in Asia, Europe and the Americas. She was previously a member of the Contempo Committee of the Art Gallery of NSW and also contributes to the health, education and international development of not-for profit sectors.

Peter Wilson

Member: Development sub-committee

Peter joined the Board on 10 February 2015. He is a Managing Director of Greenhill & Co, Inc., a global independent corporate advisory firm, and was previously a lawyer. He is Chair of Playwriting Australia and a member of the Finance Council of the Institute of the Sisters of Mercy in Australia and Papua New Guinea. He has previously served as Chair of the Inner City Legal Centre, as a Director of Belvoir Street Theatre Limited, as a member of the Finance Council of the Sisters of the Good Samaritan and as a Trustee of the English Association.

Mission Statement

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.

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
- A responsiveness to current social and political issues
- Equality, ethical standards and shared ownership of artistic process and company achievements
- Development of our performers, artists and staff

Short-term and Long-term Objectives

Belvoir's overarching goal for the coming three year period is to build on the success achieved during the tenure of Ralph Myers, the Company's second Artistic Director, while establishing the new leadership of incoming Artistic Director Eamon Flack. The Company will continue to pursue international opportunities and expand its audience base in its home city.

Specific goals for the Company to reach these objectives are:

Artistic work: To produce thought provoking, inspiring, outstanding theatrical works from a shared vision that question and affirm our culture, and provide audiences with experiences of imaginative daring and emotional depth

Artists: Support and extend our current and future artists and play a leading role in supporting the wider theatrical community

Audience: Consolidate and expand our audiences, target markets and brand

Development: Increase commercial and philanthropic income while retaining the character and values of Belvoir

Management: Consolidate Belvoir's position as a world renowned, financially stable arts organisation via the establishment of sound management and governance practices that maximise the return on available resources

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 46 members of the Company as at 31 December 2015 (2014: 43).

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 within the home venue, Belvoir St Theatre, and on tour both nationally and internationally. These activities have assisted the Company to achieve its objectives which are measured against the specific key performance indicators as below:

Artistic work

Produce and present six to eight critically acclaimed new productions per year in the Upstairs theatre and a suite of work in the Downstairs theatre based on four strands of work:

- New Australian work in a variety of forms (text based, musical and physical theatre)
- Indigenous work
- Innovative interpretations of the classics
- Support for new artists and an expansion of our notion of what constitutes theatrical form

Artists

- Provide opportunities for artists to develop their skills, enjoy increased employment opportunities with Belvoir and enjoy improved career prospects
- Continue to seek new ways to increase creative development opportunities
- Fully produce work in the Downstairs theatre
- Pay artists a fair and living wage

Management

- Build to and subsequently maintain reserves at 20% of annual turnover
- Maintain a professional management culture supported by efficient management procedures and infrastructure
- Maintain a strong Board governance policy
- Work proactively to anticipate and respond to external change
- Establish Belvoir as a world renowned theatre company

There was no significant change in the nature of these activities during or since the end of the financial year.

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 operating loss, before interest and depreciation of the Company for the year ended 31 December 2015, was \$439,672 (2014: profit of \$15,673).

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

Significant Changes in the State of Affairs

There have been no significant changes in the state of affairs of the Company during the year.

Significant Events After Reporting 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.

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.

DIRECTORS' MEETINGS

(1) Board of Directors' Meetings

During 2015, six meetings of Directors were held. Attendance was as follows:

Directors	Number eligible to attend	Number attended
Anne Britton	6	5
Andrew Cameron AM	6	6
Mitchell Butel	6	5
Tracey Driver	6	2
Richard Evans	6	3
Gail Hambly	2	2
Brenna Hobson	6	6
Iain Learmonth	6	6
Ralph Myers	4	4
Olivia Pascoe	6	5
Peter Wilson	6	5
Luke Carroll	3	1
Eamon Flack	5	5

(2) Finance Committee Meetings

The Finance Committee is a sub-committee of the Board. During the financial year, six meetings of Directors were held. Attendances were as follows:

Members	Number eligible to attend	Number attended
Andrew Cameron AM	6	6
Tracey Driver	6	2
Gail Hambly	2	2
Brenna Hobson	6	6

Other Information

Nathan Bennett
Deputy Executive Director

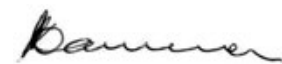
Nathan Bennett was appointed Deputy Executive Director in 2014. He has held the position of Head of Development at Belvoir with oversight of the company's marketing, audience management, corporate partnerships and private philanthropy strategies. Having worked for arts companies in Australia and overseas for over 15 years,

Nathan recently returned from the US where he was Director of Development at Philadelphia's Pig Iron Theatre Company. Prior to moving to the US, Nathan held roles as General Manager at Griffin Theatre Company and Company Manager at Bell Shakespeare.

Auditor Independence

The Directors received an independence declaration from the auditor of Company B Limited. A copy has been included below.

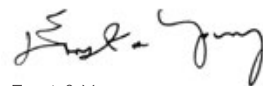
Signed in accordance with a resolution of the Directors.



Andrew Cameron AM
Chair
Sydney, 21 March 2016

Auditor's Independence Declaration to the Directors of Company B Limited

In relation to our audit of the financial report of Company B Limited for the financial year ended 31 December 2015, and in accordance with the requirements of Subdivision 60-C of the *Australian Charities and Not-for-profits Commission Act 2012*, to the best of my knowledge and belief, there have been no contraventions of the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* or any applicable code of professional conduct.



Ernst & Young



David Simmonds
Partner
21 March 2016

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

For the year ended 31 December 2015	Notes	2015 (\$)	2014 (\$)
REVENUE FROM OPERATIONS			
Production income			
Home venue income		3,632,317	3,908,882
Touring and sell off income		372,349	1,008,084
Total production income		4,004,666	4,916,966
Grants income	4(a)	2,067,772	2,077,588
Bar income		350,535	320,546
Box office income		398,733	428,396
		2,817,040	2,826,530
OTHER REVENUE			
Sponsorship income		824,548	964,112
Fundraising and donations		1,269,216	1,222,242
Other income	4(b)	595,866	579,497
Total other revenue		2,689,630	2,765,851
Total revenue from operations		9,511,336	10,509,347
EXPENSES			
Production		(4,804,204)	(5,725,669)
Marketing and promotions		(868,357)	(898,160)
Occupancy		(343,610)	(352,271)
Fundraising		(312,978)	(325,386)
Administration		(3,621,859)	(3,192,188)
Operating (loss)/income for the year		(439,672)	15,673
Interest income		100,895	145,345
Depreciation and amortisation expenses		(114,367)	(101,359)
Finance costs		(38,617)	(56,173)
(Loss)/profit before tax		(491,761)	3,486
Income tax expense			
(Loss)/profit for the year		(491,761)	3,486
Other comprehensive income			
Total comprehensive (loss)/income for the year		(491,761)	3,486

The above statement of profit or loss and other comprehensive income should be read in conjunction with the accompanying notes.

STATEMENT OF FINANCIAL POSITION

As at 31 December 2015	Notes	2015 (\$)	2014 (\$)
ASSETS			
Current assets			
Cash	5	1,300,698	1,660,569
Trade and other receivables	6	603,001	283,114
Inventories		54,760	41,828
Prepayments		425,527	367,857
Security deposits		60,846	58,906
Total current assets		2,444,832	2,412,274
Non-current assets			
Investments	7	1,953,126	1,909,895
Property, plant and equipment	8	343,084	318,463
Intangible assets	9	2,802	12,031
Total non-current assets		2,299,012	2,240,389
Total assets		4,743,844	4,652,663
LIABILITIES AND EQUITY			
Current liabilities			
Trade and other payables	10	661,191	773,164
Provision	11	26,737	14,578
Employee benefits liabilities	12	286,921	241,163
Deferred revenue	13	2,889,945	2,274,769
Total current liabilities		3,864,794	3,303,674
Non-current liabilities			
Employee benefits liabilities	12	65,584	43,762
Total non-current liabilities		65,584	43,762
TOTAL LIABILITIES		3,930,378	3,347,436
EQUITY			
Retained earnings		813,466	1,305,227
Total equity		813,466	1,305,227
TOTAL EQUITY AND LIABILITIES		4,743,844	4,652,663

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

STATEMENT OF CHANGES IN EQUITY

For the year ended 31 December 2015	Retained earnings (\$)	Total equity (\$)
At 1 January 2015	1,305,227	1,305,227
Loss for the year	(491,761)	(491,761)
Other comprehensive income	-	-
Total comprehensive loss	(491,761)	(491,761)
At 31 December 2015	813,466	813,466
At 1 January 2014	1,301,741	1,301,741
Profit for the year	3,486	3,486
Other comprehensive income	-	-
Total comprehensive income	3,486	3,486
At 31 December 2014	1,305,227	1,305,227

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

STATEMENT OF CASH FLOWS

For the year ended 31 December 2015	Notes	2015 (\$)	2014 (\$)
OPERATING ACTIVITIES			
Receipts from patrons, customers and grant providers		9,591,916	11,787,963
Payments to suppliers and employees		(9,825,780)	(11,574,777)
Net cash from/(used in) operating activities		(233,864)	213,186
INVESTING ACTIVITIES			
Purchase of property, plant and equipment	8	(224,962)	(301,092)
Interest received		100,895	145,345
Increase in security deposits		(1,940)	(3,580)
Net cash flows (used in)/from investing activities		(126,007)	(159,327)
FINANCING ACTIVITIES			
Net cash flows from financing activities		(359,871)	53,859
Net increase/(decrease) in cash and cash equivalents		1,660,569	1,606,710
Cash and cash equivalents at 1 January			
Cash and cash equivalents at 31 December	5	1,300,698	1,660,569

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

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 December 2015

1. CORPORATE INFORMATION

The financial report of Belvoir for the year ended 31 December 2015 was authorised for issue in accordance with a resolution of the Directors on 21 March 2016.

Belvoir is a public not-for-profit Company limited by guarantee, incorporated and operating in Australia.

The registered office and principal place of business of the Company is 18 Belvoir Street, Surry Hills, NSW 2010, Australia.

The nature of the operations and principal activities of the Company are described in the Directors' 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 requirements of the *Corporations Act 2001*, Australian Accounting Standards and other authoritative pronouncements of the Australian Accounting Standards Board, and the Australian Charities and Not-for-Profits Commission Regulation 2013.

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 is a general purpose financial report, which has been prepared in accordance with the requirements of the *Corporations Act 2001*, Australian Accounting Standards – Reduced Disclosure Requirements and other authoritative pronouncements of the Australian Accounting Standards Board. The Company is a not-for-profit entity which is not publicly accountable. Therefore, the financial statements for the Company are tier two general purpose financial statements which have been prepared in accordance with Australian Accounting Standards – Reduced Disclosure Requirements (AASB – RDRs).

(c) Changes in accounting policy, disclosure, standards and interpretations

The accounting policies adopted are consistent with those of the previous financial year.

(d) Going concern

The financial report has been prepared on a going concern basis, which contemplates continuity of normal business activities and realisation of assets and settlement of liabilities in the ordinary course of business.

(e) Current versus non-current classification

The Company presents assets and liabilities in the statement of financial position based on current/non-current classification. An asset is current when it is:

- Expected to be realised or intended to be sold or consumed in the normal operating cycle
- Held primarily for the purpose of trading
- Expected to be realised within 12 months after the reporting period, or
- Cash or cash equivalent unless restricted from being exchanged or used to settle a liability for at least 12 months after the reporting period

All other assets are classified as non-current.

A liability is current when:

- It is expected to be settled in the normal operating cycle
- It is held primarily for the purpose of trading
- It is due to be settled within 12 months after the reporting period, or
- There is no unconditional right to defer the settlement of the liability for at least 12 months after the reporting period

The Company classifies all other liabilities as non-current.

(f) Cash

Cash in the statement of financial position comprises cash at bank and on hand.

For the purposes of the statement of cash flows, cash and cash equivalents consist of cash as defined above.

(g) 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.

(h) 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.

(i) Impairment of non-financial assets

The Company assesses, at each reporting date, whether there is an indication that an asset may be impaired. If any indication exists, or when annual impairment testing for an asset is required, the Company estimates the asset's recoverable amount. An asset's recoverable amount is the higher of an asset's or cash-generating unit's (CGU) fair value less costs of disposal and its value in use. The recoverable amount is determined for an individual asset, unless the asset does not generate cash inflows that are largely independent of those from other assets or groups of assets. When the carrying amount of an asset or CGU exceeds its recoverable amount, the asset is considered impaired and is written down to its recoverable amount.

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. In determining fair value less costs of disposal, recent market transactions are taken into account. If no such transactions can be identified, an appropriate valuation model is used. These calculations are corroborated by valuation multiples, quoted share prices for publicly traded companies or other available fair value indicators.

The Company bases its impairment calculation on detailed budgets and forecast calculations, which are prepared separately for each of

the Company's CGUs to which the individual assets are allocated. These budgets and forecast calculations generally cover a period of five years. A long-term growth rate is calculated and applied to project future cash flows after the fifth year.

Impairment losses, including impairment on inventories, are recognised in the statement of profit or loss and other comprehensive income as an expense.

For assets, an assessment is made at each reporting date to determine whether there is an indication that previously recognised impairment losses no longer exist or have decreased. If such indication exists, the Company estimates the asset's or CGU's recoverable amount. A previously recognised impairment loss is reversed only if there has been a change in the assumptions used to determine the asset's recoverable amount since the last impairment loss was recognised. The reversal is limited so that the carrying amount of the asset does not exceed its recoverable amount, nor exceed the carrying amount that would have been determined, net of depreciation, had no impairment loss been recognised for the asset in prior years. Such reversal is recognised in the statement of profit or loss and other comprehensive income unless the asset is carried at a revalued amount, in which case, the reversal is treated as a revaluation increase.

(j) Held to maturity investments

Non-derivative financial assets with fixed or determinable payments and fixed maturities are classified as held-to-maturity when the Company has the positive intention and ability to hold them to maturity. After initial measurement, held-to-maturity investments are measured at amortised cost using effective interest rate (EIR), less impairment. Amortised cost is calculated by taking into account any discount or premium on acquisition and fees or costs that are an integral part of the EIR. The EIR amortisation is included as interest income in the statement of profit or loss and other comprehensive income.

(k) Held for trading investments

Financial assets held for trading are designated upon initial recognition at fair value through profit or loss. Financial assets

are classified as held for trading if they are acquired for the purpose of selling or repurchasing in the near term. Financial assets at fair value through profit or loss are carried in the statement of financial position at fair value with net changes in fair value presented as finance costs (negative net changes in fair value) or finance income (positive net changes in fair value) in the statement of profit or loss and other comprehensive income.

(l) Property, plant and equipment

Construction in progress, plant and equipment are stated at cost, net of accumulated depreciation and accumulated impairment losses, if any. Such cost includes the cost of replacing part of the plant and equipment and borrowing costs for long-term construction projects if the recognition criteria are met. Such cost includes the cost of replacing part of the property, plant and equipment. When significant parts of property, plant and equipment are required to be replaced at intervals, the Company depreciates them separately based on their specific useful lives. Likewise, when a major inspection is performed, its cost is recognised in the carrying amount of the plant and equipment as a replacement if the recognition criteria are satisfied. All other repair and maintenance costs are recognised in profit or loss as incurred.

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

- Plant and equipment – three to seven years
- Motor vehicles – five to seven years
- Furniture and fittings – five to 10 years
- Leasehold improvements – over the initial term of the lease
- Assets under construction – not depreciated

An item of property, plant and equipment and any significant part initially recognised is derecognised upon disposal or when no future economic benefits are expected from its use or disposal. Any gain or loss arising on derecognition of the asset (calculated as the difference between the net disposal proceeds and the carrying amount of the asset) is included in the statement of profit or loss and other comprehensive income when the asset is derecognised.

The residual values, useful lives and methods of depreciation of property, plant and

equipment are reviewed at each financial year end and adjusted prospectively, if appropriate.

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.

In the event that settlement of all or part of the cash consideration given in the acquisition of an asset is deferred, the fair value of the purchase consideration is determined by discounting the amounts payable in the future to their present value as at the date of acquisition.

(m) Leases

The determination of whether an arrangement is (or contains) a lease is based on the substance of the arrangement at the inception of the lease. The arrangement is, or contains, a lease if 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 or assets, even if that right is not explicitly specified in an arrangement.

A lease is classified at the inception date as a finance lease or an operating lease. A lease that transfers substantially all the risks and rewards incidental to ownership to the Company is classified as a finance lease. An operating lease is a lease other than a finance lease.

Operating lease payments are recognised as an operating expense in the statement of profit or loss and other comprehensive income on a straight-line basis over the lease term.

(n) Intangibles

The useful lives of intangible assets are assessed to be either finite or indefinite.

Intangible assets with finite lives are amortised over the useful economic life and assessed for impairment whenever there is an indication that the intangible asset may be impaired. The amortisation period and the amortisation method for an intangible asset with a finite useful life are reviewed at least at the end of each reporting period. Changes in the expected useful life or the expected pattern of consumption of future economic benefits embodied in the asset are considered to modify the amortisation period or method, as appropriate, and are treated as changes in accounting estimates. The amortisation expense on intangible assets with finite lives is recognised in the statement of profit or loss in

the expense category that is consistent with the function of the intangible assets.

Gains or losses arising from derecognition of an intangible asset are measured as the difference between the net disposal proceeds and the carrying amount of the asset and are recognised in the statement profit or loss and other comprehensive income when the asset is derecognised.

A summary of the policies applied to the Company's intangible asset is as follows:

Ticketing system

Useful lives

Finite (four years)

Amortisation method used

Amortised on a straight-line basis over the period of the ticketing system

Internally generated or acquired

Acquired

Impairment testing

When an indication of impairment exists

(o) 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.

(p) Provisions and employee benefit liabilities

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. When the Company expects some or all of a provision to be reimbursed, for example, under an insurance contract, the reimbursement is recognised as a separate asset, but only when the reimbursement is virtually certain. The expense relating to a provision is presented in the statement of profit or loss and other comprehensive income net of any reimbursement.

If the effect of the time value of money is material, provisions are discounted using

a current pre-tax rate that reflects, when appropriate, the risks specific to the liability. When discounting is used, the increase in the provision due to the passage of time is recognised as a finance cost.

Wages and salaries

Liabilities for wages and salaries, including non-monetary benefits which are 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 liabilities are settled.

Long service leave and annual leave

The Company does not expect its long service leave or annual leave benefits to be settled wholly within 12 months of each reporting date. The Company recognises a liability for long service leave and annual leave 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.

Refer to Note 3 for the policy and assumptions relating to the provision for loss making productions.

(q) Revenue recognition

Revenue is recognised to the extent that it is probable that the economic benefits will flow to the Company and the revenue can be reliably measured, regardless of when the payment is received. Revenue is measured at the fair value of the consideration received or receivable, taking into account contractually defined terms of payment and excluding taxes or duty. The specific recognition criteria described below must also be met before revenue is recognised.

Production income

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

Interest

Interest income is recorded using the effective interest rate (EIR). The EIR is the rate that

exactly discounts the estimated future cash payments or receipts over the expected life of the financial instrument or a shorter period, where appropriate, to the net carrying amount of the financial asset.

Sponsorship and Donations revenue

Sponsorship

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

Donations

Income arising from the donation of an asset to the Company is recognised when, and only when, all the following conditions have been satisfied:

- the Company has obtained control of the donation or the right to receive the donation;
- it is probable that economic benefits compromising the donation will flow to the Company; and
- the amount of the donation can be measured reliably.

(r) Taxes

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.

Goods and services tax (GST)

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

- When the GST incurred on a purchase of assets or services is not payable to or recoverable from the taxation authority, in which case the GST is recognised as part of the revenue or the expense item or as part of the cost of acquisition of the asset, as applicable
- When 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. Commitments and contingencies are disclosed net of the amount of GST recoverable from, or payable to, the taxation authority.

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 is classified as part of operating cash flows.

(s) 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.

(t) 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.

(u) 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 2015 box office income is recorded as deferred revenue and transferred to income when the respective show concludes.

3. SIGNIFICANT ACCOUNTING JUDGEMENTS, ESTIMATES AND ASSUMPTIONS

The preparation of the Company's financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts of revenues, expenses, assets and liabilities, and the accompanying disclosures, and the disclosure of contingent liabilities. Uncertainty about

these assumptions and estimates could result in outcomes that require a material adjustment to the carrying amount of assets or liabilities affected in future periods.

Estimates and assumptions

The key assumptions concerning the future and other key sources of estimation uncertainty at the reporting date, that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year, are described below. The Company based its assumptions and estimates on parameters available when the financial statements were prepared. Existing circumstances and assumptions about future developments, however, may change due to market changes or circumstances arising beyond the control of the Company. Such changes are reflected in the assumptions when they occur.

Provision for loss making productions

The Company makes an annual assessment as to whether prepaid production costs have any future economic value, based on whether the relevant production is expected to generate sufficient proceeds to cover such costs.

The Company provides for its best estimate of any losses which will arise under contractual commitments at balance date which are unavoidable due to either legal or constructive obligations. In order to assess both the recoverability of prepaid production costs and any onerous contract obligations, the Company makes an assessment of all future planned productions and identifies those productions which are expected to generate losses. Such losses are first applied to any prepaid production costs prior to making a further provision for any additional estimated losses as an onerous contract provision.

Further details may be found in Note 11.

4. REVENUE AND OTHER INCOME

(a) Government grants received	Unexpended Grants brought forward from 2014 (\$)	Grants Income Received 2015 (\$)	Grant Expenditure 2015 (Net Grant Income) (\$)	Unexpended Grants carried forward to 2016 (\$)
Australia Council	65,000	1,257,350	1,069,787	252,563
Arts NSW		977,985	977,985	
Commonwealth Government		64,800	500	64,300
Local Government – City of Sydney		15,000	15,000	
Other Government		4,500	4,500	
TOTAL GRANTS	65,000	2,319,635	2,067,772	316,863

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

(b) Other income	2015 (\$)	2014 (\$)
Rental revenue – theatre & venue	223,453	138,339
Rental revenue – set build & other	146,118	147,823
Revenue – vehicle use	2,464	77,131
Development workshop income	-	75,312
Other	223,831	140,892
	595,866	579,497

Government grants have been received for the investment of infrastructure for Company B. There are no unfulfilled conditions or contingencies attached to these grants.

5. CASH	2015 (\$)	2014 (\$)
Cash at bank and on hand	1,300,698	1,660,569
	1,300,698	1,660,569

For the purposes of the statement of cash flows, cash and cash equivalents consists of cash on hand and cash in bank.

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 2015, the Company held \$173,085 (2014: \$172,946) under this scheme.

6. TRADE AND OTHER RECEIVABLES (CURRENT)	2015 (\$)	2014 (\$)
Trade receivables	586,348	237,301
Goods and services tax	10,294	37,029
Other receivables	6,359	8,784
	603,001	283,114

7. HELD TO MATURITY INVESTMENTS	2015 (\$)	2014 (\$)
Fair value at profit and loss		
Shares in listed company	1,150,826	
At Amortised Cost		
Convertible preference shares	802,300	1,909,895
	1,953,126	1,909,895

8. PROPERTY, PLANT AND EQUIPMENT	Plant & equipment (\$)	Motor vehicles (\$)	Furniture & fittings (\$)	Leasehold improvements (\$)	Assets under construction (\$)	Total (\$)
Cost						
At 1 January 2014	288,056	18,280	78,303	-	-	384,639
Additions	90,850	95,082	10,664		104,496	301,092
At 31 December 2014	378,906	113,362	88,967		104,496	685,731
Additions	27,243		31,441	166,278		224,962
Transfers	9,293				(104,496)	(95,203)
At 31 December 2015	415,442	113,362	120,408	166,278	-	815,490
Depreciation						
At 1 January 2014	235,667	4,197	49,204			289,068
Depreciation charge for the year	56,240	11,953	10,007			78,200
At 31 December 2014	291,907	16,150	59,211			367,268
Depreciation charge for the year	53,056	16,366	14,673	21,043		105,138
At 31 December 2015	344,963	32,516	73,884	21,043		472,406
Net book value						
At 31 December 2015	70,479	80,846	46,524	145,235		343,084
At 31 December 2014	86,999	97,212	29,756		104,496	318,463

9. INTANGIBLE ASSETS	Ticketing system (\$)	Total (\$)
Cost		
At 1 January 2014	77,684	77,684
At 31 December 2014	77,684	77,684
At 31 December 2015	77,684	77,684
Amortisation		
At 1 January 2014	42,494	42,494
Amortisation	23,159	23,159
At 31 December 2014	65,653	65,653
Amortisation	9,229	9,229
At 31 December 2015	74,882	74,882
Net book value		
At 31 December 2015	2,802	2,802
At 31 December 2014	12,031	12,031

10. TRADE AND OTHER PAYABLES (CURRENT)	2015 (\$)	2014 (\$)
Trade payables	117,012	114,768
Sundry payables	425,016	471,138
Accrued expenses	119,163	187,258
	661,191	773,164

11. PROVISIONS (CURRENT)	2015 (\$)	2014 (\$)
Provision for loss making productions	26,737	14,578
Total provisions	26,737	14,578

(a) Movements in provisions	Provisions (\$)	Total (\$)
At 1 January 2015	14,578	14,578
Arising during year	26,737	26,737
Utilised during year	(14,578)	(14,578)
At 31 December 2015	26,737	26,737
Current – 2015	26,737	26,737
Non-current – 2015	-	-
	26,737	26,737

(b) Nature and timing of provisions

(i) Provision for Loss Making Productions

Provisions for productions in subsequent calendar year(s) which management determine as deficit 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.

12. EMPLOYEE BENEFIT LIABILITIES (CURRENT AND NON-CURRENT)

	2015 (\$)	2014 (\$)
Current		
Long service leave	55,227	47,867
Annual leave	204,379	186,236
Other employee benefits	27,315	7,060
	286,921	241,163
Non Current	65,584	43,762
Long service leave	65,584	43,762

(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.

13. DEFERRED REVENUE	2015 (\$)	2014 (\$)
Advance ticket sales	2,252,211	2,102,430
Government grants in advance	282,563	67,500
Sponsorship income in advance	88,579	1,850
Fundraising and donations income in advance	266,592	100,000
Other deferred revenue	-	2,989
	2,889,945	2,274,769

14. 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 paid to Directors amounted to \$418,158 (2014: \$204,342).

15. 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 2015, there were 46 members of Belvoir and the amount of capital that could be called up in the event of Belvoir being wound up is \$920.

16. COMMITMENTS AND CONTINGENCIES	2015 (\$)	2014 (\$)
(a) Leasing commitments		
Non-cancellable operating leases		
Within one year	64,789	64,827
After one year but not more than five years	135,540	204,528
	200,329	269,355

An operating lease for a workshop and storage space in Marrickville was renegotiated in October 2013. The lease term is for five years with a termination date of 25 October 2017. There is an option to renew for a further five years.

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

(b) Sinking fund commitments

In 2012, Company B became obliged to pay Belvoir Street Theatre Limited (BSTL) the first installment of a 10 year commitment of the sinking fund as required under the lease rental agreement between BSTL and Company B for the Belvoir Street Theatre and warehouse premises. The sinking fund is to enable Belvoir Street Theatre Limited to carry out works on the premises on a scheduled basis over 10 years in order to maintain and repair the building in which the theatre is housed in and the property plant and equipment used on the premises.

As at 31 December 2015 the value of the commitment payable to Belvoir Street Theatre Limited was as follows:

	2015 (\$)	2014 (\$)
Not longer than one year	62,954	62,954
Longer than one year and not longer than five years	251,816	251,816
Greater than five years	94,431	157,385
	409,201	472,155

17. EVENTS AFTER REPORTING 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.

DIRECTORS' DECLARATION

In accordance with a resolution of the Directors of Company B Limited, I state that in the opinion of the Directors:

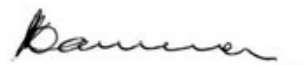
(a) the financial statements and notes of the Company are in accordance with the *Australian Charities and Not-for-Profits Commission Act 2012*, including:

(i) giving a true and fair view of the Company's financial position as at 31 December 2015 and of its performance for the year ended on that date; and

(ii) complying with Australian Accounting Standards - Reduced Disclosure Requirements and the Australian Charities and Not-for-Profits Commission Regulation 2013; 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.

On behalf of the Board



Andrew Cameron AM
Chair
Sydney
21 March 2016



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Independent auditor's report to the members of Company B Limited

We have audited the accompanying financial report of Company B Limited, which comprises the statement of financial position as at 31 December 2015, 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, the *Corporations Act 2001* and the *Australian Charities and Not-for-Profits Commission Act 2012* 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.

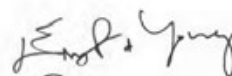
Independence

In conducting our audit we have complied with the independence requirements of the *Corporations Act 2001* and the *Australian Charities and Not-for-Profits Commission Act 2012*. 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.

Opinion

In our opinion the financial report of Company B Limited is in accordance with the *Corporations Act 2001* and the *Australian Charities and Not-for-Profits Commission Act 2012*, including:

- (a) giving a true and fair view of the financial position of Company B Limited at 31 December 2015 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards - Reduced Disclosure Requirements, the *Corporations Regulations 2001* and the *Australian Charities and Not-for-Profits Commission Regulation 2013*.



Ernst & Young
David Simmonds
Partner
Sydney
21 March 2016

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For more information on partnership opportunities please contact our Development team on 02 9698 3344 or development@belvoir.com.au



Annual Report Production

Coordination
Belvoir Marketing Department
Design
Alphabet Studio

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Belvoir is proud to be a member of the Australian Major Performing Arts Group (AMPAG)

Otis Jai Dhanji in *Mortido*.
Photo: Brett Boardman.



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Front cover: Ewen Leslie in *Ivanov*.

Photo: Brett Boardman.