

COMPANY **B** BELVOIR
ANNUAL REPORT
2009



CONTENTS

Company B Belvoir Story	2
Core Values, Principles & Mission	3
Chair's Report	4
General Manager's Report	6
Artistic Director's Report	8
Season 2009	11
Touring 2009	21
B Sharp 2009	24
Creative & Artistic Development & Awards	26
Education	28
Staff	31
Donors	32
Partners & Government Supporters	34
Financial Statements	35
Key Performance Indicators	36
Director's Report	38
Statement of Comprehensive Income	42
Statement of Financial Position	43
Statement of Cash Flows & Changes in Equity	44
Notes to the Financial Statements	45
Auditor's Independence Declaration & Report	56



★ THE COMPANY B BELVOIR STORY

Company B Belvoir sprang into being out of the unique action taken to save the Nimrod Theatre building from demolition in 1984. Rather than lose a performance space in inner city Sydney, more than 600 arts, entertainment and media professionals as well as ardent theatre lovers, formed a syndicate to buy the building. The syndicate included nearly every successful person in Australian theatre.

Company B Belvoir is one of Australia's most celebrated theatre companies. Under the artistic leadership of Neil Armfield, the company performs at its home at Belvoir St Theatre in Surry Hills, Sydney and from there tours to major arts centres and festivals both nationally and internationally. Company B Belvoir engages Australia's most prominent and promising playwrights, directors, actors and designers to present an annual artistic program that is razor-sharp, popular and challenging.

Belvoir St Theatre's greatly loved Upstairs and Downstairs stages have been the artistic watering holes of many of Australia's great performing artists such as Geoffrey Rush, Cate Blanchett, Susie Porter, Richard Roxburgh, Max Cullen, Bille Brown, David Wenham, Deborah Mailman and Catherine McClements.

Landmark productions like *Cloudstreet*, *The Diary of a Madman*, *The Alchemist*, *Hamlet*, *Waiting for Godot*, *Gulpilil*, *The Sapphires*, *Stuff Happens*, *Keating!*, *Parramatta Girls*, *Exit the King*, *Who's Afraid of Virginia Woolf?* and *Toy Symphony* have consolidated Company B's position as one of Australia's most innovative and acclaimed theatre companies. Company B Belvoir also supports outstanding independent theatre companies through its annual B Sharp Season.

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

CORE VALUES & PRINCIPLES

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

MISSION

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

★ CHAIR'S REPORT

Last year, both Neil and I recorded how delighted we were that Brenna Hobson was back with Company B Belvoir, now as General Manager. Brenna continues to impress, at times astound us, with her maturity, rigour and good judgement. We are indeed very lucky to have her and long may it continue.

This year, we have prepared for possibly the most significant change imaginable for the Company — Company B Belvoir without Neil Armfield as Artistic Director. When in early 2009 Neil told me he had decided to resign, two things impressed me greatly. First, Neil said that he felt for the first time that there were others that could take over as artistic director. His conviction gave us confidence. Secondly, he was giving us time — he would not leave until the end of 2010. This would allow him to program his 2010 season knowing it would be his last. During 2009 we could run a thorough selection process for the new artistic director, who we aimed to appoint and announce by the end of 2009, giving the new person a good nine months to plan their 2011 season, to be announced in September 2010, a few months before Neil's final show.

Three Board members joined me on the selection committee for the new AD: Mary Vallentine, with a wealth of experience in arts management; Peter Carroll, bringing a mature artist's view; and Brenna as General Manager, who would have to work closely with the new artistic director. The process was thorough, honest and full of questioning. The resulting selection of Ralph Myers was unanimous.

Ralph's main focus to date has been as a set designer. Although only 31, Ralph is very experienced. He has designed shows for us including *Toy Symphony*, *The Fever* and *Conversations with the Dead*. In 2009 around the time of the interviews he was designing *Così fan tutte* and *Peter Grimes* for Opera Australia, and *A Streetcar Named Desire* for Sydney Theatre Company. All this meant that scheduling interviews and the announcement of Ralph's appointment required a deal of sophistication in coordination, which Brenna handled with her characteristic ease.

Ralph impressed us with the clarity of his vision. At its core Ralph feels that there are three main strands to the role of Company B's Artistic Director:

1. A public role — to be an outspoken cultural leader with a social and political role.
2. To make decisions about programming — what do we want to present on stage?
3. To work with Brenna and the Board to make the theatre the best place it could be for audience, artists and staff.

Ralph's appointment was universally well received. People thought it exciting, unexpected and bold. Although it is never possible to predict the future, we feel we have the right person in Ralph to allow the theatre to continue to thrive as it embarks on the next chapter — life at Belvoir after Neil.

At the same time as the announcement of Ralph's appointment, the New South Wales Government announced that it has granted us additional funding of \$320,000 per year for each of the next five years. These funds are to enable us to move away from the parity system in place at Company B Belvoir, under which each person is paid the same rate of just over \$25 per hour. Though I am dipping into 2010 for this, the Commonwealth

Government has recently announced that it will match that funding. The Commonwealth's position after this year is not yet clear, though we hope it soon will be, as this certainty would no doubt enable us to plan and implement the post-parity system more effectively. Our objective is to lift our rates for the more senior roles artistically and administratively. In saying this, I feel compelled to thank the actors, other artists and administrators who have been so selfless in continuing to work at Company B Belvoir. Your generosity and commitment are remarkable.

We were very pleased that Gail Hambly, General Counsel of Fairfax, joined the Company B Board in early 2009. Gail makes a wonderful contribution as a lawyer and experienced human resources and business person. Peter Carroll also joined, following the expiry of Brian Thomson and Russell Dykstra's terms. We welcome Peter's involvement as an artist on the Board and thank him for his fine work on the AD selection committee. We were sad to lose Ann Sherry as a Board member. Ann felt that her other work commitments meant she was unable to give the time and energy appropriate to the role of a director. We are grateful for Ann's continuing involvement with the Company in other ways.

With a view to providing as much support as possible for our artistic work, in mid-2008, we established the Creative Development Fund to provide additional financial support for activities that we cannot fund from our normal operating

budget. We will use these development funds to improve our artistic work, for example funding emerging directors, works of scale and allowing longer creative development times. Our target is to raise \$1million over four years and we are well on our way thanks to significant donations from Board members and people who had contributed to the building redevelopment campaign. I join Brenna in thanking all our donors and sponsors for their continued support.

I closed last year's report by recording my apprehension at having high box office targets in such financially uncertain times. I am pleased to report that the Company has this year posted a modest surplus while continuing to invest significantly in the development of new work and artists.

My thanks as always to everyone at Company B Belvoir, so ably led by Neil and Brenna and of course to my fellow Board members.

Louise Herron, Chair





GENERAL MANAGER'S REPORT

2009 was a year in which Company B Belvoir consolidated its position organisationally, weathered the odd financial storm and looked to the future. I'm pleased to report that while we entered 2009, like many others, with a sense of trepidation, we were able to make a modest surplus while continuing to provide opportunities for young artists, outreach programs and most importantly theatre that engages and challenges our audiences. Box office and annual income statistics also returned to normal operating levels after the commercial success of *Keating!* in 2007 – 2008.

The year began with the welcome return of director Rachel McDonald to our Upstairs stage with the Sydney Festival co-production of *The Pianist*. While she had assisted Neil Armfield on *The Marriage of Figaro* back in 2000 and has an impressive CV as an opera and theatre director, this was the first time Rachel had directed for us in her own right. In 2009 Rachel was joined by Geordie Brookman, Wayne Blair and Simon Stone as first-time directors at Company B Belvoir. Each of these artists brought new energy and insight into the sort of work that can happen in the Upstairs Theatre. We were thrilled to have them and look forward to welcoming them back. We were also extremely pleased to have been able to bring to Australia (with thanks

to the British Council) Hassan Abdulrazzak, the immensely talented writer of Geordie's production of *Baghdad Wedding*. Hassan's work itself is inspiring and the connections that he enabled us to make with the Iraqi community in Sydney even more so. Similarly inspiring were the Belarus Free Theatre, whom we (together with the Sydney Festival) brought to Sydney to perform *Being Harold Pinter*. This company literally risk their livelihoods and their lives in order to perform the work they believe in. It was an honour to have them with us.

We often privilege the classics of other cultures above our own so it was immensely satisfying to have Dorothy Hewett's *The Man from Mukinupin* given a new interpretation by Wesley Enoch – no longer a staff member but still very much one of our own. Neil saved his work for the end of the year but I personally think the wait was worth it. David Hare's *Gethsemane* was part cautionary tale and part cry of frustration at the political system with a uniformly great cast, and *The Book of Everything* reminded us of Neil's extraordinary diversity as an artist and the great joy that comes from a story told from the heart.

Collaboration with our colleagues is always important to us at Company B so we were

thrilled to bring Malthouse Melbourne's *Happy Days* to Sydney and even more pleased to be co-producing with Melbourne Theatre Company on *The Man from Mukinupin* and Kim Carpenter's Theatre of Image on *The Book of Everything*.

On the touring front *Page 8*, a show destined never to completely go away, performed in Adelaide, Sydney and at The Dreaming Festival in Woodford. We were particularly pleased to be able to present the work at this celebration of Indigenous artistic expression and while we may have gotten the Winnebago bogged at one stage, had a fantastic time! *The Seed* toured regional Australia for three months in 2009. Kate Mulvany – author and star of the work – had always wanted the piece to travel to communities with high concentrations of veterans so we were thrilled to be able to help make that happen.

Of all the events of last year Neil's decision to step down as Artistic Director after fifteen years in the job is clearly the most significant. Neil's contribution to the company is impossible to quantify, although I'm sure we'll try as we farewell him later this year. His personality permeates the company and his leadership continues to inspire so many artists and staff that pass through our two buildings (not least

myself). We have been very lucky for so long a time and when Neil said that he had decided he needed to pursue other freelance work it would have been churlish to complain.

And thus began the great artistic director search. In the end we took just under six months to find the right candidate. During that time we had many fantastic conversations with artists and the interview process was a wonderful opportunity to be reminded of the wealth of talent in this country. The future of Australian theatre feels particularly bright right now. We appointed Ralph Myers as Artistic Director designate in November. Work on his first season has commenced and we look forward to further announcements.

Many of our sponsors including Baker & McKenzie Lawyers, SOS Print + Media Group and Getronics have been with Company B Belvoir for many years. None has proved more loyal than Optus however, and so it was particularly pleasing to be awarded the 2009 ABAF Commitment Award for the partnership at a national level.

2009 was an uncertain time financially for many individuals, and so it was pleasing and humbling that our income from foundations and private giving increased. Special campaign donors, B Keepers, Chair's Group members and Creative Development Fund donors all provided enormous support to Company B Belvoir last year, particularly in areas such as Education and

Access that are vitally important but not high profile.

Our government supporters in the form of the Australia Council and Arts NSW continued to be valuable partners in our efforts to bring the best theatre we can create to the widest possible audience. I am also pleased to report that we made good progress towards securing support to increase wages for our senior artists and staff.

The artists, staff and Company B Belvoir and Belvoir St Theatre Limited Boards are a constant inspiration in their tireless commitment to this company and the work that it does. Whether it is in scrutinising balance sheets, proofing programs, fixing an errant piece of set or performing in some far-flung part of the country their dedication shines through in what you see on stage. My greatest thanks to all of them.

Brenna Hobson, General Manager



★ ARTISTIC DIRECTOR'S REPORT

2009 was coloured for me by the fact that it was when I decided that it was time, after fifteen years as Artistic Director of Company B Belvoir, to hand over the reins to other, perhaps younger, strengths.

I was delighted that during the year we introduced four young directors making their Upstairs Theatre debuts, all having shone previously as directors in B Sharp seasons Downstairs, and/or as assistant directors with Company B: Geordie Brookman, Rachel McDonald, Wayne Blair and Simon Stone.

Our year began with our final collaboration with Fergus Linehan's Sydney Festival — his fourth and last. I want to thank Fergus — Company B has worked in close association with him since 1999 when he invited *Cloudstreet* to the Dublin Festival — apart from giving Sydney four fantastic festivals, he has been a consistently loyal and generous friend to the company.

We had two Festival productions playing across January. In the first, *Being Harold Pinter*, we welcomed the Belarus Free Theatre to Belvoir St, a company that has faced serious intimidation, persecution and even beatings in their own country, at times literally risking their lives to perform. Creating a piece of theatre

from the political writings of Pinter, this work was a *cri du coeur* for artistic freedom and the right, indeed the necessity, for theatre to critically confront our world. With the second, *The Pianist*, internationally acclaimed Mikhail Rudy played Chopin on a grand piano while Sean Taylor memorably performed Wladyslaw Szpilman's memoirs of holocaust survival in the Warsaw ghetto — all beautifully directed by Rachel McDonald.

Geordie Brookman found wonderful life and focus in Hassan Abdulrazzak's chaotic contemporary tale of post-invasion Iraq *Baghdad Wedding*. Hassan came to Australia and was knocked out by the production. Particularly impressive were the two lead performances of Yalin Ozucelik and Ben Winspear, with Ben going on to win the Helpmann Award for Best Male Actor in a Play.

Wesley Enoch had long been drawn to Dorothy Hewett's *The Man from Mukinupin*, a musical saga of life across the black-white divide in a little W.A. wheatbelt town. 30 years after its dazzling first seasons Company B and the Melbourne Theatre Company combined to present Wesley's terrific reworking, where Indigenous actors played often in whiteface, and David Page, Roxanne McDonald and Suzannah

Bayes-Morton sparked brilliantly up against Craig Annis and veterans Kerry Walker, Amanda Muggleton, Val Levkowicz and Max Gillies.

Then came what was really the great hit of the season: Brendan Cowell's *Ruben Guthrie*. That the play hit such a nerve with young audiences was especially gratifying, and even more so in that it had been developed from early drafts commissioned by Company B after Brendan won the 2005 Phillip Parsons Young Playwright's Award, and then produced independently for B Sharp in the Downstairs Theatre in 2008. Wayne Blair and Jake Nash made a formidable director/designer team, and there were stunning performances throughout, but especially from Toby Schmitz as Ruben and Geoff Morrell as his frightening, lost father.

Simon Stone brought Alexei Arbuzov's mid-20th century Russian classic *The Promise* to us when, after a series of brilliant productions for Melbourne's Hayloft Project, we asked him to direct Upstairs. This haunting story of war and love and the loss of idealism was beautifully played by Alison Bell, Ewen Leslie and Chris Ryan — three of our finest young actors.

My years as Artistic Director have been marked by a continuing association with the plays of David Hare, one of the few great playwrights of the past 40 years who continues to put the world on stage, asking questions of our society and those who govern it. I believe *Gethsemane* is one of his best, dealing with New Labour's obsession with border security, fund-raising and "whatever works" to stay in power, as well as the dynamics of parental love and the continuing power of art. Great performances right through the cast but it was the women's night, with Sarah Peirse, Emily Barclay (making an astonishing stage debut), Claire Jones and Paula Arundell all soaring.

David Hare came out to see the production and while here, in Brian Thomson's elegant, evocative concrete corner, he performed his two monologues *Berlin* and *Wall* — brilliant, personal reflections in the style of *Via Dolorosa* (which he performed at Belvoir in 2006) — on contemporary Berlin and Jerusalem.

In September we briefly brought back David Page's dazzling one-man show *Page 8*, which since its original season at Belvoir in 2004 has been around Australia and around the world a number of times.

Then there was *Happy Days* — Julie Forsyth was born to play the hapless, irrepressible Winnie in Beckett's perhaps most felicitous creation, and gave one of the performances of her career. A production originating at Melbourne's Malthouse, *Happy Days* was directed by Michael Kantor

who has a long and distinguished history with Company B. Michael has recently announced his retirement from Malthouse (there's a lot of it about!) and I want to congratulate him on all that he has achieved with that company.

While Julie and Peter Carroll played *Happy Days* by night, by day they rehearsed our final show for the season, *The Book of Everything*, which played into February 2010. A co-production with Kim Carpenter's Theatre of Image, I should say that I had more pleasure directing this show than perhaps any of the hundreds that appear in my CV! On Kim's fabulous story book set, Julie and Peter were joined by Matt Whittet, Deborah Kennedy, Claire Jones, Alison Bell, John Leary (as Jesus, of course), Yael Stone and Iain Grandage playing his music in this adaptation by Richard Tulloch of Guus Kuijer's exquisite children's book. I'm hoping you haven't seen the last of this show as there is growing demand both within Australia and internationally for its revival.

So that was our year of work. And while all that happened in the Upstairs Theatre, downstairs B Sharp, under the excellent eye of Annette Madden, was kicking new and wonderful goals with all the energy and talent of Australia's independent theatre community. And in Education Jane May and her tiny team have continued to bring in the young and disadvantaged, to run workshops at the theatre and in schools across the state — strengthening the reach and power of the theatre's capacity to enrich and give meaning to our lives.



Beyond Belvoir St, our own production of *The Seed*, directed by Iain Sinclair for B Sharp and then for Company B Belvoir, embarked on a five-month national tour with Kate Mulvany, joined by Ralph Cotterill and Pip Miller, playing her story to rapt audiences from Geraldton to Bathurst.

And beyond Australia, our production of *Exit the King* was taken by Broadway producers Stuart Thompson and Robert Fox and played in the Ethel Barrymore Theatre on W46th New York to huge acclaim. Designer Dale Ferguson received



two Tony Award nominations, Russell Goldsmith was nominated for Sound Design, and Geoffrey Rush won the Tony for his amazing portrayal of Ionesco's great clown King Berenger. They'd never seen anything like it.

As for me, I'm hard at work in the middle of my final season. This is not the time for goodbyes — there's plenty of that to come. But I guess this is my last report as Artistic Director. I must first thank the artists — actors, designers, directors, writers, musicians, stage managers and technicians — who have held all these shows together. And the fabulous staff of Company B Belvoir who, led by my brilliant colleague Brenna Hobson, support the work with such love and imagination and industry. The Boards of both Company B and Belvoir St Theatre, and in particular the inspired and tireless Louise Herron, Chair of Company B. All of our sponsors, patrons and donors — government, business, and private — thank you for your generous support. And to our audience, thanks for being such a discerning, energetic, adventurous mob.

Thank you. It's been a pleasure.
It's been an honour.

Neil Armfield, Artistic Director



Hugh Keays-Byrne in *Gethsemane*.
Photo: Heidrun Löhr



6 January – 11 January & 28 January – 1 February

BEING HAROLD PINTER

Performances	Total Available Tickets	Total Sold Tickets	Box Office Income
13	4,420	3,375	\$129,798

Adapted and Directed by Vladimir Scherban based on the works of Harold Pinter	Lighting Realiser Stephen Hawker Lighting / AV Operator Holly Woollard Sound Designer Alex Manojlovic	With Pavel Gorodnitski Nikolai Khalezin Yana Rusakevich Oleg Sidorchik Anna Solomianskaya Denis Tarasenko Marina Yurevich
Assistant Managers Irina Yaroshevich & Maryia Vavokhina		
Producers Natalia Koliada & Nikolai Khalezin		

<i>... Tightly framed, dark and dynamic.</i> The Sydney Morning Herald	<i>This production stages Harold Pinter's famous 2005 Nobel Prize speech with a theatricality that is fresh, direct and powerful.</i> The Australian
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Being Harold Pinter was presented by Company B Belvoir and the Sydney Festival in association with Q Theatre. Devised and performed by Belarus Free Theatre.

Oleg Sidorchik and Anna Solomianskaya. Photo: Heidrun Löhr



16 January – 27 January

THE PIANIST

Performances	Total Available Tickets	Total Sold Tickets	Box Office Income
12	4,080	3,156	\$123,514

Original Concept and Script by Mikhail Rudy based on the memoirs of Wladyslaw Szpilman	Music by Frederic Chopin Wladyslaw Szpilman Design Consultant Jo Briscoe Lighting Designer Stephen Hawker	With Mikhail Rudy Sean Taylor
Translated by Anthea Bell		
Directed by Rachel McDonald	Stage Manager David Koumans	

<i>An inspiring tribute to the power of music.</i> Stage Whispers	<i>Lucent and ... moving.</i> Stage Noise
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The Pianist was presented by Company B Belvoir and the Sydney Festival.

Sean Taylor and Mikhail Rudy. Photo: Heidrun Löhr



7 February – 22 March

BAGHDAD WEDDING

Performances	Total Available Tickets	Total Sold Tickets	Box Office Income
47	15,181	10,228	\$384,123

Written by Hassan Abdulrazzak	Assistant Sound Designer Jeremy Silver	With Julia Billington Robert Mammone Arky Michael Yalin Ozucelik Osamah Sami Tahki Saul Melanie Vallejo Tim Walter Ben Winspear
Directed by Geordie Brookman	Assistant Director Rowan Marchingo	
Set Designer Robert Kemp	Cultural Consultant Layla Naji	
Costume Designer Pip Runciman	Stage Manager Mark Lowrey	
Lighting Designer Niklas Pajanti	Assistant Stage Manager Nell Ranney	
Composer & Sound Designer Steve Francis		

This is dynamic, funny, incisive theatre. ... A lavish feast of character, comedy and story. Superbly staged by Company B, Baghdad Wedding is a triumph.
Australian Stage Online
Time Out

Julia Billington and Ben Winspear. Photo: Heidrun Löhr

28 March – 17 May

THE MAN FROM MUKINUPIN

Performances	Total Available Tickets	Total Sold Tickets	Box Office Income
52	16,796	8,494	\$277,253

Written by Dorothy Hewett	Musical Arrangements Alan John	With Craig Annis Suzannah Bayes-Morton Wayne Freer Max Gillies Alan John Valentina Levkovicz Roxanne McDonald Amanda Muggleton David Page Kerry Walker Daryl Wallis
Music by Jim Cotter	Sound Designer Steve Francis	
Directed by Wesley Enoch	Sound Operator Jeremy Silver	
Musical Director Alan John	Stage Manager Mark Lowrey	
Designer Richard Roberts	Assistant Stage Manager Joshua Sherrin	
Lighting Designer Rachel Burke	Vocal Coach Nicole Alexander	
Choreographer Jack Webster	Fight Choreographer Kyle Rowling	

Wesley Enoch's exhilarating and delightful production brings it freshly up to date. ... A wonderful cast bring Dorothy Hewett's ... musical comedy to vibrant life in this delightful production.
The Australian
The Sunday Telegraph

The Man from Mukinupin was presented by Company B Belvoir and Melbourne Theatre Company.

Kerry Walker and Suzannah Bayes-Morton. Photo: Heidrun Löhr





23 May – 5 July

RUBEN GUTHRIE

Performances	Total Available Tickets	Total Sold Tickets	Box Office Income
47	15,181	11,225	\$430,859

Written by Brendan Cowell	Composer & Sound Designer Steve Francis	With Roy Billing Megan Drury Geoff Morrell Torquil Neilson Adrienne Pickering Toni Scanlan Toby Schmitz
Directed by Wayne Blair	Assistant Director Sam Strong	
Set & Costume Designer Jacob Nash	Stage Manager Nell Ranney	
Lighting Designer Luiz Pampolha	Assistant Stage Manager Lydia Sarks	

Toby Schmitz gives a brilliant virtuoso performance as Ruben Guthrie.
The Australian

By general agreement, the leading light among stage writers of his generation.
The Sun Herald

The original B Sharp production of *Ruben Guthrie* premiered at Belvoir St Downstairs Theatre on 18 April 2008, produced by murri fulla films.

Toby Schmitz. Photo: Heidrun L  hr

11 July – 23 August

THE PROMISE

Performances	Total Available Tickets	Total Sold Tickets	Box Office Income
47	15,181	7,685	\$276,557

Original Play by Alexei Arbuzov	Costume Designer Mel Page	Fight Choreographer Gavin Robins
New Version by Nick Dear	Lighting Designer Niklas Pajanti	Stage Manager Luke McGettigan
Based on the Translation by Ariadne Nicolaeff	Composer & Sound Designer Hamish Michael	Assistant Stage Manager Mel Dyer
Directed by Simon Stone	Sound Consultant Steve Francis	With Alison Bell Ewen Leslie Chris Ryan
Set Designer Adam Gardnir		

The Promise takes you on a powerful, poignant journey.
The Sunday Telegraph

... Arbuzov's emotional drama of ordinary people is ... beautifully done here in a tightly focused production.
The Australian

Ewen Leslie and Alison Bell. Photo: Heidrun L  hr





29 August – 18 October

GETHSEMANE

Performances	Total Available Tickets	Total Sold Tickets	Box Office Income
52	16,796	10,610	\$407,719

Written by David Hare	Composer Alan John	Assistant Stage Manager Nell Ranney
Directed by Neil Armfield	Sound Designer Steve Francis	With Paula Arundell Emily Barclay Charlie Garber Claire Jones Hugh Keays-Byrne Rhys Muldoon Sarah Peirse Andy Rodoreda Dan Wyllie
Set Designer Brian Thomson	Assistant Director Shannon Murphy	
Costume Designer Jennifer Irwin	Voice and Dialect Coach Danielle Roffe	
Lighting Designer Damien Cooper	Stage Manager Mark Lowrey	

Gethsemane is as close to pitch perfect as theatre in Sydney gets these days.
Australian Stage Online

There are many performances to relish here, including ... a welcome return to the stage by Hugh Keays-Byrne.
The Australian

Sarah Peirse. Photo: Heidrun Löh

4 November – 16 December

HAPPY DAYS

Performances	Total Available Tickets	Total Sold Tickets	Box Office Income
41	13,940	6,632	\$224,457

Written by Samuel Beckett	Production Dramaturg Maryanne Lynch	Sound Operator Jeremy Silver
Directed by Michael Kantor	Sound Designer Russell Goldsmith	With Peter Carroll Julie Forsyth
Set & Costume Designer Anna Cordingley	Stage Manager Claire Bourke	
Lighting Designer Paul Jackson	Assistant Stage Manager Chris Richardson	

One of this year's best performances.
The Daily Telegraph

One of those unforgettable performances that is sure to be talked about for year's to come.
The Sunday Telegraph

Happy Days was presented by Company B Belvoir and Malthouse Melbourne.

Julie Forsyth. Photo: Heidrun Löh





23 December 2009 – 31 January 2010

THE BOOK OF EVERYTHING

Performances	Total Available Tickets	Total Sold Tickets	Box Office Income
38	12,274	7,955	\$274,110

Written by Richard Tulloch	Choreographer Julia Cotton	With Alison Bell Peter Carroll Julie Forsyth Iain Grandage Claire Jones Deborah Kennedy John Leary Yael Stone Matthew Whittet
Adapted from the Novel by Guus Kuijer	Sound Designer Steve Francis	
Directed by Neil Armfield	Assistant Director Eamon Flack	
Set & Costume Designer Kim Carpenter	Stage Manager Mark Lowrey	
Composer Iain Grandage	Assistant Stage Manager Sophie Baker	
Lighting Designer Nigel Levings		

The Book of Everything is a delight ...
It's a gem of a show.
The Sydney Morning Herald

One of the most delightful family
productions I have seen for many years.
The Australian

The Book of Everything was presented by Company B Belvoir and Kim Carpenter's Theatre of Image.

Yael Stone and Matthew Whittet. Photo: Heidrun Lohr

5 – 7 June, 1 – 5 September & 21 October – 1 November

TOURING PAGE 8

Performances	Total Audience
23	6,384

Festival of the Dreaming, Woodford 5 – 7 June	Directed by Stephen Page	Stage Manager, Woodford David Koumans
The Adelaide Festival Centre's Australian Stories Program, Adelaide 1 – 5 September	Set Design Robert Cousins	Stage Manager, Adelaide Liam Fraser
Belvoir St Theatre, Sydney 21 October – 1 November	Costume Design Jodie Fried	Stage Manager, Sydney Nell Ranney
Written by Louis Nowra & David Page	Sound Design Steve Francis	Assistant Stage Manager, Adelaide and Woodford Melanie Dyer
	Lighting Design Mark Howett	With David Page
	Technical Manager Christopher Page	

A high-energy one-man show delivered
with a whole lot of gusto.
The Daily Telegraph

A joyous show.
The Australian

David Page. Photo: Heidrun Lohr





27 March – 11 June

TOURING THE SEED

Performances
41

Total Audience
7,864

Written by
Kate Mulvany

Directed by
Iain Sinclair

Set & Costume Designer
Micka Agosta

Lighting Designer
Matt Cox

Composer & Sound Designer
Steve Toulmin

Stage Manager
Abbie Trott

Assistant Stage Manager
Holly Woollard

Companion Artists
Dale Ferguson

Lighting
Damien Cooper

Sound
Paul Charlier

With
Ralph Cotterill
Pip Miller
Kate Mulvany

Kate Mulvany's story, her play about her story and her performance in her play are extraordinarily powerful and moving. This is an important work that deserves a long life.
The Australian

Kate Mulvany's terrific play ... is even better in this outing.
The Sydney Morning Herald

Kate Mulvany. Photo: Heidrun Löhr

Bathurst
Bathurst Memorial Entertainment Centre
27 March – 28 March

Penrith
Q Theatre at the Joan Sutherland Performing Arts Centre
26 March – 4 April

Orange
Orange Civic Theatre
7 April – 8 April

Newcastle
Civic Theatre
17 April – 18 April

Gosford
Laycock Street Theatre
21 April – 22 April

Caloundra
Playhouse, The Events Centre
24 April

Townsville
Townsville Civic Theatre
29 April – 30 April

Rockhampton
Pilbeam Theatre
2 May

Brisbane
QUT Gardens Theatre
6 May – 7 May

Lismore
Northern Rivers Performing Arts at Lismore City Hall
9 May

Canberra
The Street Theatre
12 May – 16 May

Albury
Performing Arts Centre
19 May

Wagga Wagga
Civic Theatre
21 May

Sale
John Leslie Theatre
23 May

Frankston
Frankston Arts Centre
28 May

Perth
Perth Theatre Company at the Playhouse Theatre
2 June – 6 June

Carnarvon
Camel Lane Theatre
9 June

Geraldton
Queens Park Theatre
11 June



B SHARP

Belvoir St Downstairs Theatre
19 March – 20 December

Company B Belvoir's B Sharp program provides a unique opportunity for emerging theatre artists to develop their craft and artistic vision, take risks and experiment in a supportive environment. In 2009 B Sharp's curated performance season and creative development program afforded unparalleled support for over 160 independent artists, with the scope and artistic vision of their work continuing to exceed expectations.

B Sharp's 2009 Season saw a significant amount of new and exhilarating Australian work hit the Downstairs stage. *Whore*, *Lady Macbeth of Mtsensk*, *The Only Child* and *Silver* had their world premieres; *Ollie and the Minotaur* toured from Adelaide; and *Beyond the Neck* received a brand new production. This diverse Australian content was complemented by a selection of contemporary plays from abroad – *Ladybird* and *Bliss* had their Australian premiere; *Thom Pain (based on nothing)* and *The Lonesome West* received fresh productions; and the year finished with a new take on an old favourite with *A Midsummer Night's Dream*.

In 2009 the twin season programming model was introduced and was embraced by both artists and audiences. This model provides a

structure for responsive programming, greater flexibility and a more focussed and considered context for the work. It also allowed us to increase the number of productions supported within the season from ten to eleven. In a year where expenditure on arts and entertainment was predicted to fall due to the impact of the global financial crisis, B Sharp continued to achieve excellent box office results. *Ladybird*, *The Lonesome West* and *A Midsummer Night's Dream* all reached capacities of over 90%, and *Lady Macbeth of Mtsensk*, *Thom Pain (based on nothing)* and *Silver*'s capacities exceeded 80%.

In 2009 five directors made their B Sharp debut in keeping with an artistic development philosophy that balances ongoing support of artists and their vision over time, with support of new artists and introducing audiences to their work. The creative development strand supported by Macquarie Group Foundation continues to be crucial. It enables B Sharp to seed and develop new work in the independent sector with *Silver*, *Lady Macbeth of Mtsensk* and *Whore* receiving creative development support. *Silver* was a special milestone as it was the first work to be developed from seed idea to presentation. The Downstairs

Committee also continued to meet regularly to discuss work and issues facing the independent artistic community.

Throughout 2009 the achievements of B Sharp attracted industry recognition and yielded significant new opportunities for both artists and productions. The Hayloft Project's *The Only Child* was named Best Independent Production at the Sydney Theatre Awards; many of the artists secured mainstage opportunities in 2010; and B Sharp productions have been considered and selected for touring or return seasons.

We continue to be extremely proud of the achievements of the B Sharp program and of the support it provides to artists at a crucial point in their artistic development. Most importantly thanks must go to the independent artists who make the B Sharp season possible through channelling their commitment, passion and artistic vision through the Belvoir St Downstairs Theatre.

Annette Madden
Downstairs Theatre Director

Performances	Total Available Tickets	Total Sold Tickets	Box Office Income
226	18,277	11,792	\$224,166*

Ladybird

Small Things Productions
Written by Vassily Sigarev
Translated by Sasha Dugdale
Localised by Ian Meadows
and the company
Directed by Lee Lewis
19 March – 12 April

Ollie and the Minotaur

floogle
Written by Duncan Graham
Directed by Sarah John
16 April – 3 May

Beyond the Neck

Bambina Borracha
Productions
Written by Tom Holloway
Directed by Iain Sinclair
7 – 31 May

Whore

Arts Radar
Written by Rick Viede
Directed by Christopher Hurrell
4 – 28 June

Lady Macbeth of Mtsensk

Arts Radar
Written by Robert Couch
adapted from the novella by
Nikolai Leskov
Directed by Joseph Couch
2 – 26 July

Thom Pain (based on nothing)

Arts Radar
Written by Will Eno
Directed by Sam Strong
30 July – 16 August

The Lonesome West

Arts Asia Pacific
Written by Martin McDonagh
Directed by Peter Carstairs
20 August – 13 September

The Only Child

The Hayloft Project
Written by Simon Stone
with Thomas Henning,
inspired by Henrik Ibsen's
Little Eyolf
Directed by Simon Stone
17 September – 11 October

Silver

Nell Ranney
Written by Matthew Whittet
Directed by Ben Winspear
14 – 25 October

Bliss

Bareboards Productions
Written by Olivier Choinière
Translated by Caryl Churchill
Directed by Shannon Murphy
29 October – 22 November

A Midsummer Night's Dream

Arts Radar
Written by William Shakespeare
Directed by Eamon Flack
26 November – 20 December



*The majority of B Sharp box office income is returned to the independent production companies.

CREATIVE AND ARTISTIC DEVELOPMENT

In 2009, four Australian directors and one Australian writer made their Company B Belvoir debuts, three of them also making their mainstage debuts. Wayne Blair, Geordie Brookman, Brendan Cowell, Rachel McDonald and Simon Stone each did some of their crucial growing up as artists at Belvoir St. Their arrival in the year Neil announced his departure was a happy milestone in our path to develop formidable new artists and great new stories. 2009, then, was a year of consolidation for what we've achieved so far in the development of artists, and an exciting and somewhat controversial time to consider the future.

New Work

In 2009 we continued our commissions with Nicki Bloom, Khoa Do, Lally Katz, Tommy Murphy and Jake Nash, and, through the Philip Parsons Young Playwright's Award, we commissioned Tahli Corin. Our collaborations with Urban Theatre Projects and PlayWriting Australia continued. Associate Artist Wayne Blair and Artistic Associate Eamon Flack continued to work with the Gundmitjmarra activist, songwriter and playwright Richard Frankland. These projects and plays take in stories from Vietnam to the South Coast of Victoria via

Arnhem Land, suburban Kew, modern China and country Victoria in the 70s. Some of this work is conventional playwriting, but some of it is emerging from song, film, improvisation, research, late-night storytelling and long drives through the scrub. Most of this work was seeded in 2008 and began to find its feet in 2009. The opportunity to allow time for these works to grow has been crucial and we'll see the fruits of this work begin to turn up on stage in the next year or so.

Readings and Developments

Tommy Murphy came back from a visit to the United Kingdom with a full draft of his 2007 Philip Parsons Award commission *Gwen in Purgatory*. Neil, Eamon and a group of actors spent two days with the play in August, at the end of which Neil happily made the decision to direct *Gwen* in his final season as Artistic Director. Meanwhile, Literary Associate Sam Strong, as Dramaturg and Assistant Director, joined Wayne Blair, Brendan Cowell and the Company B Belvoir cast of *Ruben Guthrie* to help the play make the leap from Downstairs to the mainstage (*Ruben*, incidentally, was also a Philip Parsons commission). Wayne and Eamon visited Richard Frankland and came away with armfuls of material, which they subsequently shaped into a proposed new work. Eamon joined Urban Theatre Projects' Artistic Director Alicia Talbot to plan a major new collaboration between Company B and UTP. We donated Sam to PlayWriting Australia's National Play Festival in Hobart, where he aided in the development of several new works. Neil, Eamon, Richard Tulloch and a group of actors spent a week breaking open the theatrical

possibilities of Richard's adaptation of Guus Kuijter's *The Book of Everything*, which went on to provide a marvellous close to 2009 and happy beginning to 2010.

We continued to accept unsolicited manuscripts for a basic fee which helps cover the cost of having the script read and considered. The strike rate for unsolicited scripts is low, but we welcome the efforts of people who wish to be part of a community of artists.

Opportunities for Emerging Artists

An Australia Council New and Emerging Artists Grant unexpectedly helped us find our new Artistic Director in 2009. Care of such a grant, Ralph Myers joined Company B Belvoir at the beginning of 2009 as an Associate Artist and a member of the Artistic Sub-Committee. The opportunity Ralph had to build on his organisational experience (he was Resident Designer at Sydney Theatre Company previously) made him a far stronger candidate for the position and demonstrates the value of initiatives such as these.

In the meantime, our artistic staff continued to directly support emerging artists via B Sharp, the B Sharp/Macquarie Group Foundation development program and the Downstairs Committee. One of the great benefits of the B Sharp program has been inviting independent artists into the building alongside the cast and creatives of our Company B Belvoir shows. In 2010, three B Sharp alumni — Lee Lewis, Sam Strong and Eamon Flack — made their Company B Belvoir debuts.

We were able to make some of Wayne Blair's time available to PACT Centre for Emerging Artists where he worked closely with young artists in the development of new work through Incubate, their emerging Indigenous artist mentorship program. Finally, our rehearsal room hosted Bob Presents' workshop production of *Summerfolk*. Eamon Flack directed 16 actors — young, emerging and established — in Gorky's impossibly large play for six nights to an invited audience.

Diversity of Theatrical Voices

In February 2009, with the kind assistance of the British Council, the Iraqi émigré Hassan Abdulrazzak came to Sydney from the UK for the Company B Belvoir season of his play *Baghdad Wedding*. As part of his visit we hosted a day-long workshop for writers from Arabic backgrounds. Hassan, with Tommy Murphy and Eamon Flack, spent the day with playwrights, poets, and prose-writers from across the Australian Arabic community. The event was free for the writers and was widely publicised in Arabic. This, along with a special Arabic community performance of the play, were welcome opportunities to engage with the broader community.

Our collaboration with UTP opened up new connections to the artistic community of Western Sydney, and we have since begun to investigate further links between Company B Belvoir and artists who have limited access to the theatre community of inner-city Sydney and the national mainstage community.

The Philip Parsons Young Playwright's Award and Memorial Lecture

The mandate to stir debate, confront problems and urge for change through the annual Philip Parsons Lecture series was well and truly met in 2009 with a panel discussion on the question of "Where are the Women?", held on 6 December in the Upstairs Theatre. Rachel Healy, Director Performing Arts at Sydney Opera House; Gil Appleton; theatre notes blogger and critic Alison Croggon; emerging director Shannon Murphy; and Marion Potts, Associate Artistic Director at Bell Shakespeare investigated concerns within the artistic community about the lack of women directors in key creative roles. The panel discussion was followed by a constructive and forward-thinking open forum moderated by ABC journalist Monica Attard.

The Philip Parsons Young Playwright's Award is presented annually to a NSW based writer under the age of 35, whose work demonstrates an original and compelling theatrical voice. The 2009 finalists were Tamara Asmar, Van Badham, Tahli Corin, Nick Coyle and Caleb Lewis with Tahli Corin and Caleb Lewis selected as joint winners. Caleb Lewis withdrew from the Award leaving Tahli Corin as the sole recipient for her pitch of *Blush*, now under commission.

2009 AWARDS

2009 SYDNEY THEATRE AWARDS

Best Independent Production ***The Only Child***
(The Hayloft Project in association with B Sharp)

2009 HELPMANN AWARDS

Best Male Actor in a Play **Ben Winspear for *Baghdad Wedding***

2009 TONY AWARDS

Best Male Actor in a Play **Geoffrey Rush for *Exit the King***

2009 AUSTRALIAN BUSINESS ARTS FOUNDATION AWARDS

National Winner, Bytecraft Entertainment Commitment Award

EDUCATION

In 2009, Company B Belvoir's Education Program had the continued support of our partner Freehills. The Education Program aims to give students as much access as possible — both on stage and behind the scenes — to our productions. This aim is achieved through the following strategies:

School Matinee Performances

Company B Belvoir offers school matinees of all our subscription season shows, providing students with the opportunity to access the same quality work as our season ticket holders. Tickets are very reasonably priced at \$19 per student making the work of Company B Belvoir readily accessible to high-school students. Teacher's Notes are sent out to schools (and posted online) and all school matinee performances are followed by a Q&A with the cast. Backstage tours are also available. Our website contains additional resources and information for students and teachers and we produce a monthly e-bulletin for teachers.

In 2009, we held 16 school matinee performances. A total of 3,403 students from over 73 different schools attended a school matinee performance at Belvoir St Theatre. This figure includes 431 students from over 10 different regional schools and 22 students from outside NSW.

This figure also includes 850 high-school students from schools identified by the NSW Department

of Education & Training as disadvantaged or geographically remote. These students attended through two subsidy programs that made theatre accessible to them for the first time. The program included schools from Sydney's west and south-west and included Mount Druitt, Miller, Cabramatta, Campbelltown, Auburn, Bankstown, Fairfield and Liverpool.

In addition, 117 students attended two special school matinee performances of B Sharp shows in our Downstairs Theatre.

In 2009 Teacher's Notes were sent (physically and electronically) to over 100 schools and 205 students went on a backstage tour of Belvoir St Theatre, including 87 students from regional NSW, the Australian Capital Territory, Northern Territory and Queensland.

I loved it and can't wait to watch more, didn't know I would like theatre that much. Student, after attending a Company B Belvoir production for the first time.

I can only thank you for the ability to provide our students with experiences they gain in attending theatre AND the fabulous performances. Teacher, after students attended a Company B Belvoir production through our subsidy program.

Schools at Evening Performances

In 2009 schools continued to bring students to Company B Belvoir evening performances, either through purchasing a subscription package or by booking performances for particular productions during the year.

1,732 students from over 33 different schools attended a Company B Belvoir evening performance in 2009, including 326 students from schools in regional NSW and 219 students from schools outside NSW.

In addition, 216 high-school students attended an evening performance of a B Sharp production in our Downstairs Theatre.

In 2009, 5,135 high-school students from over 105 different schools from NSW and across Australia attended a Company B Belvoir production, and 333 students attended a B Sharp production in our Downstairs Theatre.

Theatre Workshop Program

Company B Belvoir runs an extensive theatre workshop program for students in metropolitan and regional schools and at our theatre. Workshops are run in performance, design and technical production. Full-day professional development workshops are offered to teachers.

Workshops for Students

In 2009, Company B Belvoir ran 21 workshops for 363 students in schools throughout metropolitan and greater metropolitan Sydney, including schools in Liverpool, Canley Vale, Narellan, Southern Highlands and the Blue Mountains. Workshops are made available to schools on a fee-for-service basis with some subsidies available for economically disadvantaged students.

We offer in-school workshops in Creating Performance through Improvisation; Brecht and the Power of Political Theatre; Monologue Performance; Playwriting; Directing for Students; Lighting and Lighting Design; Costume Design; Set Design; and Stage Management.

Company B Belvoir also offers these workshops for students at our theatre and in our rehearsal rooms, running 15 workshops for 259 students in 2009.

In addition, 59 workshops for students were delivered to schools in regional NSW through our Regional Workshop Initiative, supported by Arts NSW and the Coca-Cola Australia Foundation.

Workshops were held in Wauchope, Kingscliff, Murwillumbah, Coffs Harbour and Port Macquarie on the North Coast; Gunnedah in the state's north; Newcastle and Fletcher in the Hunter region; Forbes in the state's west; Wagga and Albury in the Riverina; and Broulee, Pambula and Eden on the South Coast.

Students attending regional workshops paid a subsidised price per student, removing some of the financial and the geographical barriers usually faced by regional students and their teachers.

Great stuff. Gives us the opportunity to have access to what Sydney schools have taken for granted. Confirms the value of theatre for regional students. Teacher, after students participated in our Regional Workshop Program.

... Allows students access to resources that we would otherwise not be able to reach due to cost and time involved in travelling. Teacher, after students participated in our Regional Workshop Program.

In 2009, a total of 622 students participated in a Company B Belvoir workshop in metropolitan Sydney and 1,034 students in regional NSW.

Professional Development Workshops for Teachers

In 2009, Company B Belvoir ran five professional development workshops for teachers at Belvoir St Theatre. Workshops were run by industry professionals and included Teaching Costume and Costume Design; Teaching Set and Set Design; Teaching Lighting and Lighting Design; and Teaching Promotion and Program. In 2009, 52 teachers attended a Company B Belvoir professional development workshop.

In addition, we delivered seven professional development workshops at regional centres across NSW as part of our Regional Workshop Initiative. In 2009, 71 teachers attended a Company B Belvoir professional development workshop at a host school in regional NSW.

In 2009, a total of 123 teachers participated in a Company B Belvoir Professional Development Workshop.

Theatre Enrichment Program

In 2009, additional funding from The Ian Potter Foundation, the Matana Foundation for Young People and the Greatorex Foundation enabled Company B Belvoir to once again deliver our innovative Theatre Enrichment Program.

Our Theatre Enrichment Program is offered specifically to senior English students in Western Sydney. Students attend a school matinee performance at Company B Belvoir and participate in a series of pre and post show experiences designed to provide them with the confidence, language and tools to describe and evaluate a text in performance. In 2009, 284 students and their teachers participated in our Theatre Enrichment Program.

Youth Express Program

In 2009, Company B Belvoir continued to run the Youth Express drama workshop program for acutely disadvantaged and youth, supported by the Teen Spirit Charitable Foundation through Perpetual. This program aims to increase the self-esteem, communication skills, social awareness and coping mechanisms of young people at risk of disengaging with education. The young people take part in six months of theatre skills workshops culminating in a public performance of a self-devised work in our Downstairs Theatre. Participants also attend performances at Company B Belvoir throughout the year.

In 2009, our Youth Express program expanded to include two new partners — Mission Australia's Creative Youth Initiatives (CYI) and Twenty10, a support service for gay and lesbian young people in Sydney. We worked again with our two established partners, Youth Off the Streets' Key College and Marist Youth Care.

On June 22, 2009 the students of Key College performed *Transcendence*, exploring substance abuse through society, and the young people

of Marist Youth Care performed *Goodbye (Again)*, reflecting on a life of "moving on" and saying goodbye, to a capacity audience in our Downstairs Theatre.

On November 9, 2009 the young people from our new partner organisations performed their self-devised pieces *Paper Boat* and *In Silent Panic*, also in our Downstairs Theatre.

My feelings before the play is undescribable [sic]. When I had first seen the audience [sic] enter and take seating placement, I felt my stomach go left right up down faster & faster. I was nervous and shaky. After the play I felt pretty good about myself, knowing that I went through with it, and that everyone loved it. From a written reflection by a young person who participated in our Youth Express program.

I have discovered that, when I put my mind to something and someone is right there right by my side every step of the way I can do it, I have the confidence now to set my mind to it and complete my goals. From a written reflection by a young person who participated in our Youth Express program.

It was a fantastic experience and gave them a heap of confidence. Fantastic for their self esteem and self worth. From a written reflection by a support worker about our Youth Express program.

Work Experience

Company B Belvoir accepts high-school students for work experience. The aim of the program is to offer students a snapshot of all areas of the Company's artistic and administrative operations.

In 2009, 13 students completed one week of work experience and 16 students completed a work placement as part of their VET Entertainment Certificate.

Students from as far away as Dubbo, Taree and Narooma travelled to Sydney for work experience placements with Company B Belvoir.

Website

In 2009, students and teachers continued to access information about Company B Belvoir through our website including online resources such as interviews with actors and creatives, costume design drawings and set design model box images.

Information on student and teacher workshops available in metropolitan and regional areas, workshop request forms and flyers for particular advertised workshops are also included on the Education web pages. These are updated regularly to ensure teachers and students have access to current information and resources.

In 2010, Company B Belvoir will re-launch the website, including an even more comprehensive education section with information and resources for students and teachers.

Communication with Teachers

Company B Belvoir maintains strong lines of communication with teachers through regular email bulletins which keep teachers informed about productions, workshops, resources, special offers and opportunities for students. Currently we have over 820 teachers receiving our email newsletter including teachers from South Australia, Western Australia, Queensland and the Northern Territory.

Schools Book

Each year Company B Belvoir produces a brochure specifically for teachers, designed to provide them with an overview of the year's activities and opportunities for students, dates of school matinee performances, ticket prices and booking details.

In 2009, Schools Books were distributed to all government, Catholic and independent high-schools in NSW and the ACT as well as interested schools in other states and territories.

ARTISTIC & PROGRAMMING

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Neil Armfield AO
GENERAL MANAGER
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ASSOCIATE ARTISTS
Wayne Blair
Ralph Myers from 11.05.09
ARTISTIC ASSOCIATE
Eamon Flack
LITERARY ASSOCIATE
Sam Strong
DOWNSTAIRS THEATRE DIRECTOR
Annette Madden
B SHARP COORDINATOR
Tahli Corin

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ACTING EDUCATION MANAGER
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EDUCATION COORDINATOR
Cathy Hunt

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ARTISTIC ADMINISTRATOR
John Woodland
ADMINISTRATION COORDINATOR
Natalie Wall until 21.02.08
Alexis Joy from 09.03.09

COMPANY B BELVOIR

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Tanya Ginori-Cairns from 23.03.09
Lucy Marinelli until 27.02.09
Richard Mead until 06.03.09

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

FOUNDATION DONORS

The measure of any great theatre is its capacity to provide a strong foundation for its long term renewal. The following major donors have made significant financial investment to the Company B Creative Development Fund, the recently created vehicle which supports artistic development beyond the demands of our annual season and budget.

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Anne Harley
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Victoria Holthouse
Ann Sherry & Michael Hogan
Helen Lynch
Frank Macindoe
Mary Vallentine AO

THE CHAIRMAN'S GROUP

This group provides special support for the development and staging of Indigenous theatre at Company B Belvoir and enhanced opportunities for many Indigenous creative artists. Members of the 2009 Chairman's Group are:

Anonymous (5)
Antoinette Albert
Bazmark Inq
Jillian Broadbent
Louana Butler
Louise Christie
Kathleen & Danny Gilbert
Louise Herron
Susan Hilliard
HLA Management
Belinda Hutchinson
The Jarzabek family
Hilary Linstead
Helen Lynch
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B KEEPERS

Our B Keepers play a vital role within the company. B Keepers are a unique group of individuals whose financial support, often over many years, is a reflection of their passion for, and commitment to, Company B Belvoir. Income received from B Keepers is pooled and funds spread across all our activities.

CORPORATE B KEEPER: Sterling Mail Order

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John Thacker
Brian Thomson & Budi
Hernowibowo
Helen Thwaites & Peter Gray
John Tuckey
Ted van Bronswijk
Hermi Vari
Louise & Steve Verrier
Chris Vik & Chelsea Albert
Ariadne Vromen
Edwina Waddy
Sarah Walters
John & Gill Ward
Lynne Watkins & Nicholas
Harding
Ellen Waugh
Elizabeth Webby
Peter White
Margaret Whiting
Patricia & Steve Wigley
B. Wilkinson
Neil & Jill Wilson
Yen Wong
Brian & Trish Wright
Carolyn Wright
Jules Wynhausen
Jane Wynter
Lorraine & Paul Young

EDUCATION DONATIONS OVER \$100

Thank you to our Education donors who support us in providing unique Company B Belvoir experiences to young people from a whole range of socio-economic backgrounds and geographical areas within NSW.

Anonymous (5)
Richard Cogswell
The Rev. Canon Warren Croft
Susan Gabriel
Jan Harland
Paul & Melissa Hobbs
Susan Hyde
The Jarzabek family
Jacqueline Kott
Robyn Kremer
Jennifer Ledger & Bob Lim
Peter Levett
Ross Littlewood
Julie Mills
Elizabeth Myer
Patricia Novikoff
Craig Pearce
Janet Ryan
Sandra See
Peter & Janet Shuttleworth
Kerry Stubbs
Jennifer Symons
Victoria Taylor
Shirley Treloar
Carolyn Wright
Peter White
Murray Wilcox
Carolyn Wright

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

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

FINANCIAL STATEMENTS



KEY PERFORMANCE INDICATORS

ARTISTIC VIBRANCY

	SUBSCRIPTION SEASON			B SHARP			READINGS		
	2009	2008	2007	2009	2008	2007	2009	2008	2007
PROFILE OF WORKS									
New	5	3	5	7	3	4	8	4	4
Existing	4	5	3	4	7	6	-	1	-
ORIGIN OF WORKS									
Australian – New	1	2	5	6	2	4	8	3	4
Australian – Existing	3	-	1	1	1	2	-	2	-
Overseas – New	4	2	1	1	3	-	-	-	-
Overseas – Existing	2	3	1	3	4	4	-	-	-
PROFILE OF PRODUCTIONS									
New	7	6	7	10	9	10	-	-	-
Existing	3	2	1	1	1	-	-	-	-

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

ACCESS

	PAID ATTENDANCES MAINSTAGE			NUMBER OF PERFORMANCES		
	2009	2008	2007	2009	2008	2007
SELF-ENTREPRENEURED						
Home City	71,645	69,852	135,214	363	363	388
Metropolitan	-	6,285	-	-	9	-
Other Capital City	-	58,475	42,622	-	79	50
SHARED RISK						
Other Capital City	-	11,463	-	-	18	-
SOLD OFF						
Metropolitan	1,153	20,190	-	12	48	-
Regional	1,143	-	3,790	8	-	9
Interstate	6,123	-	8,160	30	-	14

ACCESS CTD

	PAID ATTENDANCES			NUMBER OF PERFORMANCES		
	2009	2008	2007	2009	2008	2007
OTHER						
B Sharp (Non mainstage)	11,792	11,370	7,557	226	202	202
Free Concert Attendances	1,328	1,441	1,892	6	7	7
Educational Performances	7,585	7,009	6,901	16	18	22
Educational Workshops				108	29	68
TV/Radio (Audience Reach)	-	74,600	-	-	1	-
Regional Productions	-	-	-	8	-	-
Regional Towns / Cities	-	-	-	5	-	-

FINANCIAL VIABILITY

	2009	2008	2007
STRENGTH OF RESERVES			
Net Assets/ Total Assets:	\$1,420,807 / \$4,951,889 (28.69%)	\$1,393,466 / \$4,629,286 (30.10%)	\$1,282,612 / \$5,205,599 (24.64%)
PROFITABILITY			
Total Income Minus Expenditure	\$27,341	\$110,854	\$335,185
EARNED INCOME GENERATING ABILITY			
TOTAL			
Total Earned Income/Total Income	\$6,457,044 / \$7,869,567 (82.05%)	\$10,631,537 / \$11,885,951 (89.45%)	\$11,650,289 / \$12,688,229 (91.82%)
BOX OFFICE			
Total Box Office/Total Income	\$3,822,385 / \$7,869,567 (48.57%)	\$8,171,439 / \$11,885,951 (68.75%)	\$9,273,821 / \$12,688,229 (73.09%)
PRIVATE SECTOR			
Total Private Sector/Total Income	\$1,273,562 / \$7,869,567 (16.18%)	\$1,169,085 / \$11,885,951 (9.83%)	\$1,052,767 / \$12,688,229 (8.30%)
OTHER INCOME			
Total Other Income/Total Income	\$1,361,097 / \$7,869,567 (17.30%)	\$1,294,013 / \$11,885,951(10.89%)	\$1,323,701 / \$12,688,229 (10.43%)
COST/REVENUE DYNAMIC			
Earned Income Minus Expenditure	(\$1,385,182)	(\$1,143,560)	(\$702,755)
GOVERNMENT FUNDING CONTRIBUTION			
Govt. Funding/Total Income	\$1,412,523 / \$7,869,567 (17.95%)	\$1,251,414 / \$11,885,951(10.53%)	\$1,037,940 / \$12,688,229 (8.18%)

DIRECTORS’ REPORT

The directors of Company B Limited submit here with the annual financial report for the financial year ended 31 December 2009. In order to comply with the provisions of the Corporations Act 2001, the directors’ report is as follows:

Directors

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

- Neil Armfield AO
- Anne Britton (Resigned 24 May 2009)
- Andrew Cameron
- Peter Carroll (Appointed 24 May 2009)
- Michael Coleman
- Russell Dykstra (Resigned 24 May 2009)
- Gail Hambly (Appointed 27 January 2009)
- Louise Herron
- Brenna Hobson
- Ann Sherry AO (Resigned 7 September 2009)
- Brian Thomson AM (Resigned 24 May 2009)
- Mary Vallentine AO

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

Principal Activities

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

Dividends

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

Members

There were 61 members of the company as at 31 December 2009 (2008: 50).

Operating and Financial Review

The operations of the company during the financial year were the operations of a live theatre, production of live theatrical performances and hire of the theatre to external hirers. The net profit of the company for the financial year was \$27,341 (2008: profit of \$110,854).

Significant Changes in State of Affairs

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

Likely Developments and Expected Results

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

Significant Events after Balance Date

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

Directors’ Remuneration

Refer to Note 14 for details on the directors’ remuneration.

INFORMATION ON DIRECTORS

Neil Armfield AO

Executive Director
Member: Artistic Subcommittee, Planning Subcommittee

Neil Armfield is one of Australia’s foremost directors who has been Artistic Director of Company B since 1994 and Executive Director since 27 October 2003. As well as directing for Company B, Neil has directed for all Australian state theatre companies. He is also a respected director of film and television and regularly directs for Opera Australia and a number of opera companies internationally. In 2007, Neil was awarded Officer of the Order of Australia in recognition of his service to the arts, nationally and internationally, as a director of theatre, opera and film, and as a promoter of innovative Australian productions including Australian Indigenous drama.

Andrew Cameron

Member: Development Subcommittee

A Director and former Chair of Belvoir Street Theatre Board since 9 August 2001, Andrew joined the Company B Board on 9 October 2007. Andrew is also Deputy Chair, Biennale of Sydney, was Deputy Commissioner for Australia’s presentation at the 2007 Venice Biennale. He is a Board member of the Australian Centre for Contemporary Art (ACCA) in Melbourne, a Board member of the Sherman Contemporary Art Foundation and a Board member of the Australian Art Foundation.

Peter Carroll

Joining the Board on 24 May 2009, Peter’s distinguished career spans over 90 productions since he was a member of the original Nimrod Theatre. A graduate of the University of Sydney and the Central School of Speech and Drama in London,

has appeared with all the state theatre companies and commercial managements over the last 50 years. Peter has received Helpmann, Mo, Green Room, Glug, Variety Club and Penguin awards; and a Sydney Theatre Critics’ Circle Award for Significant Contribution to Sydney Theatre. Peter was head of the speech department at NIDA from 1970 – 1973. He was also a Board Member of SBS for 11 years and has an Honorary Doctorate of Creative Arts from the University of Wollongong. He is a proud member of the MEAA and has been for over 40 years and in 2009 was awarded the inaugural MEAA Lifetime Achievement Award.

Michael Coleman

Member: Finance Subcommittee

Michael Coleman joined the Board at Company B as Treasurer in May 2006 and chairs the Finance Subcommittee. Michael is a partner with KPMG and Regional Leader Risk & Compliance in Asia Pacific. Michael is Deputy Chairman of the Financial Reporting Council, Chair of the Reporting Committee of the Australian Institute of Company Directors, a Director of Planet Ark Environmental Foundation and Osteoporosis Australia, and Chair of the Advisory Board of the Centre for Accounting and Assurance Services Research at the University of New South Wales.

Gail Hambly

Member: Finance Subcommittee

Gail joined the board on 27 January 2009 and is General Counsel and Company Secretary for the Fairfax Group, being responsible for the provision of legal and company secretarial services across the Group, as well as Risk Management and Internal Audit. Her legal responsibilities include media regulation, intellectual property, defamation

and other media issues as well as mergers and acquisitions and the provision of commercial legal services to the Fairfax Group. As part of the key executive team she contributes to strategic development. She is a member of the Media and Communications Committee and the Privacy Committee of the Law Council of Australia and a member of the Advisory Board of the Centre for Media and Communications Law.

Louise Herron

Chair
Member: Finance Subcommittee, HR Subcommittee, Development Subcommittee, Planning Subcommittee

Louise has chaired the Board of Company B since 2002. During that time, the Board has overseen the redevelopment of the theatre, acquisition and renovation of the warehouse to house administration and rehearsals for our Upstairs and Downstairs theatres, several changes in General Manager and most recently the appointment of Ralph Myers as Artistic Director to succeed Neil Armfield when his current season finishes in late 2010. Louise is an Executive Director of Ironbark Corporate Advisory, advising on restructures, takeovers, sales and acquisitions, IPOs and private equity transactions. Previously Louise consulted to Carnegie Wylie and Investec on similar transactions. For Macquarie Bank, Louise managed an electronic billing company and before that was a partner at Minter Ellison, specialising in corporate and technology transactions. Louise is also a Trustee of Sydney Grammar School.

Brenna Hobson

Executive Director and Company Secretary
Member: Finance Subcommittee, HR Subcommittee, Development Subcommittee, Artistic Subcommittee, Planning Subcommittee

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

Mary Vallentine AO

Member: Development Subcommittee, HR Subcommittee

Mary originally joined the Board on 18 September 2004 and was re-appointed on 28 May 2007. She has worked in music and theatre administration for over 30 years. Positions held include Assistant Manager Musica Viva Australia (1974 – 78), Administrator Adelaide Festival (1978 – 1982), General Manager State Theatre Company of S.A. (1982 – 84), and more recently Managing Director of the Sydney Symphony Orchestra (1986 – 2002). She now works as Director Business Development Concerts for Musica Viva Australia and her board memberships include Chairman Australian Youth Orchestra and Member of NSW Rhodes Scholarship Committee.

MEETINGS OF DIRECTORS

Board Meetings

During 2009, seven meetings of Directors were held. Attendance was as follows:

DIRECTOR	NUMBER ELIGIBLE TO ATTEND	NUMBER ATTENDED
Neil Armfield AO	7	6
Anne Britton	2	2
Andrew Cameron	7	6
Peter Carroll	5	5
Michael Coleman	7	5
Russell Dykstra	2	2
Gail Hambly	7	6
Louise Herron	7	7
Brenna Hobson	7	7
Ann Sherry AO	7	5
Brian Thomson AM	2	0
Mary Vallentine AO	7	7

Finance Committee Meetings

The Finance Committee is a Subcommittee 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	4	4
Michael Coleman	6	6
Gail Hambly	2	2
Louise Herron	6	6
Brenna Hobson	6	5

OTHER INFORMATION

Annette Madden

Employee-Elected Staff Representative

Annette attends every board meeting as the employee-elected staff representative in accordance with the company's constitution. She is the company's Downstairs Theatre Director and manages the B Sharp program, joining the company in March 2008. She has previously worked in arts management with companies such as Theatre Kantanka, The Performance Space, Melbourne International Arts Festival, Stalker and Marrugeku, The SITI Company in New York, Marguerite Pepper Productions and in independent film. She also founded the arts development company The Hub Project and worked for many years as an artist. She holds a BA Communication (Theatre/Media) from Charles Sturt University.

Special Note: Neil Armfield and Ralph Myers

In 2009, Neil Armfield announced his retirement from Company B, effective from 31 December 2010, when he will resign from the Company B Board. After an extensive search Ralph Myers was appointed Artistic Director of Company B, to commence on 1 January 2011. Ralph currently is a Non-Executive Director for Belvoir St Theatre Limited. On commencement of his new position, he will resign from that Board and take up an Executive Directorship position with Company B Limited.

INDEMNIFICATION AND INSURANCE OF DIRECTORS AND OFFICERS

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

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

AUDITOR'S INDEPENDENCE DECLARATION

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

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 *Corporations Act 2001*, including:
 - (i) Giving a true and fair view of the company's financial position as at 31 December 2009 and of its performance for the year ended on that date; and
 - (ii) Complying with Accounting Standards and Corporations Regulations 2001; and
- (b) There are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

On behalf of the Board



Louise Herron
Chair
Sydney, 6 April 2010

STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2009	NOTE	2009 (\$)	2008 (\$)
REVENUE	3		
Production Income		3,822,358	8,171,439
Grants Income	3(a)	1,412,523	1,251,414
Other Income		2,634,686	2,463,098
		7,869,567	11,885,951
EXPENSES	3		
Production Expenses		4,473,679	7,854,663
Marketing and Promotions Expenses		626,214	680,834
Occupancy Expenses		153,734	186,247
Fundraising Expenses		179,512	173,779
Lump Sum Payment to Belvoir St Theatre Limited		-	438,445
Administration Expenses		2,409,087	2,441,129
		7,842,226	11,775,097
Profit/(Loss) Before Income Tax		27,341	110,854
Income Tax Expense		-	-
Net Profit/(Loss) for the Period		27,341	110,854
Total Comprehensive Income for the Period		27,341	110,854
Total Revenue, Expense and Valuation Adjustments Recognised Directly in Equity		-	-
Total Changes in Equity Other Than Those Resulting From Transactions With Owners as Owners Attributable to Company B Limited		27,341	110,854

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

STATEMENT OF FINANCIAL POSITION

AS AT 31 DECEMBER 2009	NOTE	2009 (\$)	2008 (\$)
CURRENT ASSETS			
Cash and Cash Equivalents	15(a)	2,648,990	4,054,375
Receivables	4	157,165	344,228
Inventories	5	17,300	17,458
Other Current Assets	6	29,114	77,060
Total Current Assets		2,852,569	4,493,121
NON-CURRENT ASSETS			
Receivables	7	14,333	14,333
Plant and Equipment	8	67,211	121,832
Held to Maturity Investments	9	2,017,776	-
Total Non-Current Assets		2,099,320	136,165
TOTAL ASSETS		4,951,889	4,629,286
CURRENT LIABILITIES			
Payables	10	679,538	829,506
Deferred Revenue	11	2,343,873	2,030,957
Provisions	12(a)	484,565	361,824
Total Current Liabilities		3,507,976	3,222,287
NON-CURRENT LIABILITIES			
Provisions	12(a)	23,106	13,533
Total Non-Current Liabilities		23,106	13,533
Total Liabilities		3,531,082	3,235,820
Net Assets		1,420,807	1,393,466
EQUITY			
Retained Earnings		1,420,807	1,393,466
Total Equity		1,420,807	1,393,466

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

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2009	NOTE	2009 (\$)	2008 (\$)
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from Patrons, Customers and Grant Providers		8,170,357	11,636,278
Payments to Suppliers and Employees		(7,769,357)	(11,855,060)
Interest Received		212,462	248,814
Net Cash Flows From Operating Activities	15(c)	613,462	30,032
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of Plant and Equipment		(3,890)	(41,528)
Gain on Disposal of Assets		2,819	-
Purchase of HTM Investments		(2,017,776)	-
Investment in <i>Shane Warne</i> Production		-	(250,000)
Net Cash Used In Investing Activities		(2,018,847)	(291,528)
CASH FLOWS FROM FINANCING ACTIVITIES			
Funding of Building Redevelopment		-	-
Net Cash Flows Used in Financing Activities		-	-
Net Increase/(Decrease) In Cash Held		(1,405,385)	(261,496)
Cash at the Beginning of the Financial Year		4,054,375	4,315,871
Cash at the End of the Financial Year	15(a)	2,648,990	4,054,375

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

STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 31 DECEMBER 2009	ATTRIBUTABLE TO EQUITY HOLDERS OF THE COMPANY	
	RETAINED EARNINGS (\$)	TOTAL (\$)
At 1 January 2008	1,282,612	1,282,612
Net Profit/(Loss) for the Year	110,854	110,854
At 31 December 2008	1,393,466	1,393,466
At 1 January 2009	1,393,466	1,393,466
Net Profit/(Loss) for the Year	27,341	27,341
At 31 December 2009	1,420,807	1,420,807

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

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2009

1. CORPORATE INFORMATION

The financial report of Company B Limited for the year ended 31 December 2009 was authorised for issue in accordance with a resolution of the directors on 6 April 2010.

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

18 Belvoir Street
Surry Hills NSW 2010
Australia

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

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

a) Basis of Preparation

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

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

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

b) Statement of Compliance

The financial report complies with Australian Accounting Standards.

c) New accounting standards and interpretations

(i) **Changes in accounting policies and disclosures**
The accounting policies adopted are consistent with those of the previous financial year. The Company has

adopted the following new and amended Australian Accounting Standards and AASB Interpretations as of 1 January 2009:

- AASB 7 *Financial Instruments: Disclosures* effective 1 January 2009
- AASB 101 *Presentation of Financial Statements (revised 2007)* effective 1 January 2009

AASB 7 Financial Instruments: Disclosures

The amended Standard requires additional disclosures about fair value measurement and liquidity risk. The amendments clarify the requirements for liquidity risk disclosures with respect to derivative transactions and assets used for liquidity management. The liquidity disclosures are not significantly impacted by the amendments and are presented in note 17. The amendments related to fair value measurement do not impact these financial statements.

AASB 101 Presentation of Financial Statements

The revised Standard separates owner and non-owner changes in equity. The statement of changes in equity includes only details of transactions with owners, with non-owner changes in equity presented in a reconciliation of each component of equity and included in the new statement of comprehensive income. The statement of comprehensive income presents all items of recognised income and expense, either in one single statement, or in two linked statements. The Company has elected to present one statement.

(ii) Accounting Standards and Interpretations issued but not yet effective

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

d) Significant accounting policies

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

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

(i) Cash and cash equivalents

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

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

(ii) Trade and other receivables

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

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

(iii) Inventories

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

(iv) Recoverable amount of non-current assets

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

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

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

(v) Plant and equipment

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

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

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

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

(vi) Acquisition of assets

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

(vii) Held to Maturity Investments

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

(viii) Leases

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

Company as lessee

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

Company as lessor

Leases in which the lessor retains substantially all the risks and benefits of ownership of the asset are classified as operating leases. Initial direct costs incurred in negotiating an operating lease are added to the carrying amount of the leased asset and recognised over the lease term on the same bases as the lease income.

(ix) Trade and other payables

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

(x) Provisions

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

Provisions are measured at the present value of management's best estimate of the expenditure required to settle the present obligation at balance date using the discounted cash flow methodology. The risks specific to the provision are factored into the cash flow and as such a risk-free government bond rate relative to the expected life of the provision is used as a discount rate. If the effect of the time value of money is material, provisions are discounted using a current pre-tax rate that reflects the time value of money and the risks specific to the liability. The increase in the provision due to the passage of time is recognised as a finance cost

(xi) Employee entitlements

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

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

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

Long service leave

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

(xii) Income tax

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

(xiii) Other taxes

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

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

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

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

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

(xiv) Revenue recognition

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

Productions

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

Interest

Control of the right to receive the interest payment.

Sponsorship and donations revenue

Sponsorship

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

Donations

All donations are brought to account as received

(xv) Government grants

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

(xvi) Productions

The total cost of staging productions, including the manufacturing cost of costumes, scenery sets and properties, is charged to income and expenditure in the period each production is performed. This procedure conforms to standard theatrical accounting practice as adopted in Australia and other parts of the world. Costs of production and other associated expenditure in respect of performances not yet performed but will be in the next 12 months are included in the statement of financial position as part of prepaid expenditure.

(xvii) Advance box office

Monies received from both subscribers and non-subscribers for advanced bookings are included in income

progressively during each production to which they relate, and not before. All monies received in advance for 2010 box office income is recorded as deferred revenue and transferred to income when the respective show commences.

(xviii) Prior year comparatives

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

3. REVENUE & EXPENSES	2009 (\$)	2008 (\$)
REVENUE		
Production Income	3,822,358	8,171,439
Grant Income	1,412,523	1,251,414
Sale of Goods – Bar	345,897	345,748
Rental Revenue – Theatre and Venue	203,428	196,793
Sponsorship Income	744,775	690,364
Fundraising and Donations	528,787	478,721
Other	654,679	447,316
Interest Income	157,120	304,156
Total Revenue	7,869,567	11,885,951

EXPENSES INCLUDE		
Production Expenses	4,473,679	7,854,663
Cost of Sales – Bar	245,577	176,168
Operating Lease Rental Expense – Minimum Lease Payments	136,414	153,000
Depreciation of Non-current Assets:		
Plant and Equipment	36,719	42,573
Furniture and Fittings	5,229	5,048
Motor Vehicle	4,324	5,497

3.(a) GRANTS RECEIVED DURING THE YEAR	2009 (\$)	2008 (\$)
Australia Council – Annual Grant, Major Performing Arts Board	587,250	572,927
Australia Council – Emerging Artists Grant, Major Performing Arts Board	3,000	7,000
Australia Council – Navigating Negotiating Connections Grant, Theatre Board	10,823	5,000
Australia Council – Strategic Initiative Funding, Major Performing Arts Board	68,200	-
Australia Council – Creative Professionals Program (Young & Emerging Artists), Major Performing Arts Board	20,000	-
Arts NSW – Annual Grant	587,250	572,927
Arts NSW – Associate Artistic Director Grant	-	60,000
Arts NSW – ConnectEd: Performance Alive Education Workshop Grant	-	10,000
Arts NSW – ConnectEd: Education Teacher Workshop Grant	-	10,000
Arts NSW – Phillip Parsons Program Grant	9,000	9,000
Arts NSW – Australian Performing Arts Market Grant	-	4,560

Arts NSW – ConnectEd: Regional Education Workshops	30,000	15,000
Arts NSW – Multicultural Community Engagement Initiative	12,000	-
Arts NSW – Creative Development Program for Emerging Indigenous Artists	50,000	-
City of Sydney – Local Community Grants: Youth Express Workshops	-	4,000
City of Sydney – Local Community Grants: Northcott Workshops	11,500	-

4. CURRENT RECEIVABLES	2009 (\$)	2008 (\$)
Trade Receivables	144,051	286,037
Allowance for Doubtful Debts	-	-
	144,051	286,037
Interest Receivable	-	55,342
Goods and Services Tax (GST) Receivable	13,114	-
Other	-	2,849
	157,165	344,228

5. INVENTORIES	2009 (\$)	2008 (\$)
Finished Goods	17,300	17,458

6. OTHER CURRENT ASSETS	2009 (\$)	2008 (\$)
Prepayments	29,114	77,060

7. NON CURRENT RECEIVABLES	2009 (\$)	2008 (\$)
Security Deposits	14,333	14,333

8. PLANT AND EQUIPMENT				
2009	PLANT AND EQUIPMENT	MOTOR VEHICLES	FURNITURE & FITTINGS	TOTAL
GROSS CARRYING AMOUNT				
Balance at 31 December 2008	166,468	36,544	54,692	257,704
Additions	3,890	-	-	3,890
Disposals	(19,017)	-	(600)	(19,617)
Balance at 31 December 2009	151,341	36,544	54,092	241,977

ACCUMULATED DEPRECIATION

Balance at 31 December 2008	(83,550)	(32,220)	(20,102)	(135,872)
Disposals	7,138	-	240	7,378
Depreciation expense	(36,719)	(4,324)	(5,229)	(46,272)
Balance at 31 December 2009	(113,131)	(36,544)	(25,091)	(174,766)
Net Book Value as at 31 December 2009	38,210	-	29,001	67,211

2008	PLANT AND EQUIPMENT	MOTOR VEHICLES	FURNITURE & FITTINGS	TOTAL
GROSS CARRYING AMOUNT				
Balance at 31 December 2007	158,187	36,544	24,615	219,346
Additions	11,451	-	30,077	41,528
Disposals	(3,170)	-	-	(3,170)
Balance at 31 December 2008	166,468	36,544	54,692	257,704

ACCUMULATED DEPRECIATION

Balance at 31 December 2007	(40,977)	(26,723)	(15,054)	(82,754)
Disposals	608	-	-	608
Depreciation expense	(43,181)	(5,497)	(5,048)	(53,726)
Balance at 31 December 2008	(83,550)	(32,220)	(20,102)	(135,872)
Net Book Value as at 31 December 2008	82,918	4,324	34,590	121,832

9. HELD TO MATURITY INVESTMENTS

	2009 (\$)	2008 (\$)
Convertible Preference Shares	2,017,776	-

The convertible preference shares, which were acquired December 2009 and are intended to be held to maturity in September 2014, have a face value of \$1,961,500.

10. PAYABLES	2009 (\$)	2008 (\$)
Trade Payables	441,052	445,111
Goods and Services Tax (GST) payable	-	106,516
Sundry Payables	115,413	112,419
Accrued Expenses	114,584	165,460
Amounts Payable to Belvoir St Theatre Limited	8,489	-
	679,538	829,506

11. DEFERRED REVENUE

	2009 (\$)	2008 (\$)
Advance Ticket Sales	2,051,454	1,774,091
Grants in Advance	286,584	256,866
Other Deferred Revenue	5,835	-
	2,343,873	2,030,957

12. PROVISIONS (CURRENT AND NON CURRENT)

	2009 (\$)	2008 (\$)
Long Service Leave	48,317	38,702
Annual Leave	104,497	104,191
Provision for Loss Making Productions	167,730	33,000
Other Employee Provisions	187,127	199,464
	507,671	375,357

(a) Movement in Provisions	EMPLOYEE LEAVE ENTITLEMENTS (\$)	LOSS MAKING PRODUCTIONS (\$)	OTHER EMPLOYEE PROVISIONS (\$)	TOTAL (\$)
At 1 Jan 2009	142,893	33,000	199,464	375,357
Arising During Year	187,346	167,730	126,333	481,409
Utilised During Year	(177,425)	(33,000)	(138,670)	(349,095)
At 31 Dec 2009	152,814	167,730	187,127	507,671
Current 2009	129,666	167,730	187,127	484,565
Non-Current 2009	23,106	-	-	23,106
	152,772	167,730	187,127	507,671
Current 2008	129,360	33,000	199,464	361,824
Non-Current 2008	13,533	-	-	13,533
	142,893	33,000	199,464	375,357

	2009	2008
Number of Permanent Employees at End of Financial Year	34	31

(b) Nature and Timing of Provisions
(i) Annual leave and other short term employee benefits

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

(ii) Long service leave

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

(iii) Provision for loss making productions

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

13. REMUNERATION OF AUDITORS

	2009 (\$)	2008 (\$)
Audit of the Financial Report of the Entity	45,000	45,000
Ernst & Young sponsors Company B Limited to the same value as the audit fee.		

14. KEY MANAGEMENT PERSONNEL

(a) Details of Key Management Personnel

Directors

Neil Armfield (Executive)	Artistic Director
Anne Britton (Non-Executive)	Resigned 24 May 2009
Andrew Cameron (Non-Executive)	
Peter Carroll (Non-Executive)	Appointed 24 May 2009
Michael Coleman (Non-Executive)	Treasurer
Russell Dykstra (Non-Executive)	Resigned 24 May 2009
Gail Hambly (Non-Executive)	Appointed 27 January 2009
Louise Herron (Non-Executive)	Chairperson
Brenna Hobson (Executive)	
Ann Sherry (Non-Executive)	Resigned 7 September 2009
Brian Thomson (Non-Executive)	Resigned 24 May 2009
Mary Vallentine (Non-Executive)	

(B) Compensation of Key Management Personnel

	2009 (\$)	2008 (\$)
Short-Term	145,406	167,626
Post Employment	-	-
Other Long-Term	-	-
Termination Benefits	-	-
Share-Based Payments	-	-

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.

15. NOTES TO THE STATEMENT OF CASH FLOWS

(a) Reconciliation of Cash

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

	2009 (\$)	2008 (\$)
Cash on Hand	13,995	8,455
Cash at Bank and Short-Term Deposits	2,634,995	4,045,920
	2,648,990	4,054,375

(b) Cash Held in Escrow

Funds received under the Australia Council and NSW Ministry for the Arts’ Reserves Incentive Scheme, together with the company’s own contribution to the Scheme, are held in escrow under the terms of an Agreement signed with the Australia Council and the NSW Ministry for the Arts governing the use of the funds. The funds have not been used to secure any liabilities of the company and can only be released under the provisions of the funding Agreement. As at 31 December, 2009, the company is holding \$165,530 (2008: \$164,948).

(c) Reconciliation of Profit from Ordinary Activities to Net Cash Flows from Operation Activities

	2009 (\$)	2008 (\$)
Profit/(Loss) from Ordinary Activities	27,341	110,854
Non-Cash Flows in Operating Profit:		
Depreciation of Non-Current Assets	46,272	53,118
Loss on Disposal of Non-Current Assets	9,420	2,904
Lump Sum Payment to Belvoir Street Theatre Limited	-	438,445
Shane Warne Investment Write-Off	-	250,000
Accrued Interest	-	(55,342)
Changes in Net Assets and Liabilities		
(Increase)/Decrease in Assets:		
Current Receivables	187,063	(177,637)
Current Inventories	158	18,518
Other Current Assets & Intangibles	47,946	76,340
Increase/(Decrease) in Liabilities:		
Current Payables	(149,968)	(362,131)
Deferred Revenue	312,916	(412,258)
Provisions	132,314	87,221
Net Cash from Operating Activities	613,462	30,032

16. COMMITMENTS AND CONTINGENCIES

	2009 (\$)	2008 (\$)
(a) Lease Commitments		
Non-Cancellable Operating Leases:		
Not Longer Than 1 Year	45,432	44,849
Longer Than 1 Year and Not Longer Than 5 Years	181,728	179,396
Greater Than 5 Years	117,366	160,709
	344,526	384,954

A non-cancellable operating lease for renting a workshop and storage space in Lewisham is in place, with a remaining term of 8 years.

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

(b) Contingent Liabilities

Company B has a contingent liability to BSTL for a sinking fund as required under the lease rental agreement between BSTL and Co. B for the Belvoir St theatre and warehouse premises. At the date of signing this financial report, management of both companies have yet to come to an agreement on the amount of the sinking fund required, as such Co. B cannot book a provision as at 31 December 2009.

17. FINANCIAL RISK MANAGEMENT OBJECTIVES AND POLICIES

(a) Significant Accounting Policies

Details of the significant accounting policies and methods adopted, including the criteria for recognition, the basis of measurement and the basis on which revenues are expenses are recognised, in respect of each class of financial asset, financial liability and equity instrument are disclosed in Note 2 to the financial statements.

(b) Interest Rate Risk

At the end of the financial year the Company has cash and cash equivalents and short-term deposits of \$2,648,990 (2008: \$4,054,375) and held to maturity investments totalling \$2,017,776 (2008: nil). These are earning interest at floating rates.

(c) Credit Risk

Credit risk refers to the risk that counterparty will default on its contractual obligations resulting in financial loss to the Company. The Company has adopted the policy of only dealing with creditworthy counterparties and obtaining sufficient collateral or other security where appropriate, as a means of mitigating the risk of financial loss from defaults. The Company measures credit risk on a fair value basis.

The Company does not have any significant credit risk exposure to any single counterparty or any group of counterparties having similar characteristics.

(d) Liquidity Analysis

YEAR ENDED 31 DECEMBER 2009	< 6 MONTHS (\$)	6-12 MONTHS (\$)	1-5 YEARS (\$)	> 5 YEARS (\$)	TOTAL (\$)
Financial Assets					
Cash and Cash Equivalents	2,648,990	-	-	-	2,648,990
Trade and Other Receivables	157,165	-	-	-	157,165
Investments Held to Maturity	-	-	2,017,776	-	2,017,776
Non-Current Receivables	-	-	14,333	-	14,333
	2,806,155	-	2,032,109	-	4,838,264
Financial Liabilities					
Trade and Other Payables	(679,538)	-	-	-	(679,538)
	(679,538)	-	-	-	(679,538)
Net Maturity	2,126,617	-	2,032,109	-	4,158,726

Investments held to maturity are traded securities and could be sold at any time if required.

18. SEGMENT INFORMATION

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

19. RELATED PARTY DISCLOSURES

There were no transactions with related parties during the year other than those with Directors as disclosed in note 14.

20. MEMBERS GUARANTEE

Company B Limited 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 2009 there were 61 members of Company B Limited and the amount of capital that could be called up in the event of Company B Limited being wound up is \$1,220.

AUDITOR’S INDEPENDENCE DECLARATION AND REPORT

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 year ended 31 December 2009, to the best of my knowledge and belief, there have been no contraventions of the auditor independence requirements of the *Corporations Act 2001* or any applicable code of professional conduct.

Ernst & Young



David J. Simmonds
Sydney, 6 April 2010

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 2009, and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date, a summary of significant accounting policies, other explanatory notes and the directors’ declaration.

Directors’ Responsibility for the Financial Report

The directors of the company are responsible for the preparation and fair presentation of the financial report in accordance with the Australian Accounting Standards (including the Australian Accounting Interpretations) and the *Corporations Act 2001*. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

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. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on our 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, we consider internal controls relevant to the entity’s preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the 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 met the independence requirements of the *Corporations Act 2001*. We have given to the directors of the company a written Auditor’s Independence Declaration, a copy of which is included in the directors’ report. The Auditor’s Independence Declaration would have been expressed in the same terms if had been given to the directors at the date this auditor’s report was signed.

Auditor’s Opinion

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

- (i) Giving a true and fair view of the financial position of Company B Limited at 31 December 2009 and of its performance for the year ended on that date; and
- (ii) Complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the *Corporations Regulations 2001*.

Ernst & Young



David J. Simmonds
Partner
Sydney, 6 April 2010

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