

**BELVOIR** 

**2018**



**ANNUAL  
REPORT**





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BELVOIR



# 2018

## AT A GLANCE

100,933

ATTENDEES AT BELVOIR PRODUCTIONS

50:50

TOTAL GENDER  
SPLIT ON STAGE  
INCL. DEVELOPMENTS

FEMALE DIRECTED : MALE DIRECTED  
PERFORMANCES

FEMALE : MALE  
WRITERS

23

WRITERS  
UNDER  
COMMISSION

NUMBER OF STUDENT  
WORKSHOPS

124

1,325,101

UNIQUE WEBSITE VISITORS

31,000

LITRES OF FAKE BLOOD  
USED TO FILL THE STAGE

APPLICATIONS  
FOR 25A

130

2,510

ATTENDEES TO UNWAGED  
PERFORMANCES

612

WESTERN SYDNEY  
STUDENTS  
IN WORKSHOPS

7

NEW  
AUSTRALIAN  
PLAYS

64,499

NUMBER OF NEW SINGLE  
TICKET BUYERS IN 2018

2,466  
STUDENTS  
PARTICIPATED IN A  
WORKSHOP

4,816

STUDENTS AND THEIR TEACHERS  
WHO ATTENDED A SCHOOLS OR  
EVENING PERFORMANCE

58,745  
SOCIAL MEDIA  
FOLLOWERS

\$ 4,033,622

BOX OFFICE REVENUE

41

WORKSHOPS  
HOSTED IN  
REGIONAL  
SCHOOLS

6,436

SUBSCRIPTIONS SOLD

ATTENDEES AT 25A  
PERFORMANCES

5,035

447

NATIONAL  
PERFORMANCES

963

STUDENTS  
WHO ATTENDED  
A FREE SCHOOL  
PERFORMANCE

ARTISTS  
ENGAGED  
THROUGH 25A  
ACROSS 7 PRODUCTIONS

65

205

ARTISTS  
EMPLOYED



# CHAIR'S REPORT

Sam Meers



2018 was a strong year for Belvoir, both artistically and financially, with the Company not only continuing to create outstanding theatre experiences, but also delivering an operating surplus.

I would like to start by acknowledging the fearless leadership of our co-CEOs, Eamon Flack and Sue Donnelly. Together they have created a bold artistic vision that has allowed Belvoir to be optimistic and confident about the future. The delivery of this vision would, of course, not be possible without the passion and talent of the staff at Belvoir and the many artists and creatives who work with us, and I thank them sincerely for their support and extraordinary commitment to the Company.

The success of the 2018 season, and of the many other Belvoir programs highlighted throughout this Annual Report, is reflected in our solid financial result in 2018, with the Company achieving an operating surplus of \$275k. This represents a significant improvement on the 2017 year and can be attributed to strong box office results, increased levels of philanthropy and corporate sponsorship, and a strategic review of operations throughout 2017 and 2018 that delivered greater operational efficiencies, a more effective governance framework and enhanced business planning.

Belvoir is committed to bringing people together by telling the stories that affect us all. Throughout the arc of every Belvoir season, we encourage the protest, debate and discussion that underlies any great democratic tradition to encourage a vibrant conversation with multiple voices and diverse perspectives - all the while supporting new playwriting, showcasing new Australian work from all around the country and creating collaborative

relationships with other arts companies. Six of nine of the shows in our Upstairs Theatre, and three of four of our Downstairs Theatre, were Australian plays or adaptations, and a personal highlight in 2018 was our introduction of the 25A program in our Downstairs Theatre, fulfilling our long-term commitment to providing meaningful support to independent theatre-makers.

The challenges for the performing arts sector in 2018 were many and varied, and Eamon eloquently articulates these in his report. Our commitment to diversity in all its forms is real and authentic and, above all, we maintain respect for all those with whom we intersect and the stories with which we are entrusted.

The costs associated with presenting bold, high quality theatre in the current environment continue to challenge the sector. Notwithstanding these challenges, 2018 saw us bring together an extraordinary group of supporters around the biggest, boldest work the Company has ever undertaken, *Counting & Cracking*, which culminated in a sold-out Sydney Festival season in January 2019, and the Adelaide Festival in March 2019. The success of *Counting & Cracking*, will be discussed at length in our 2019 annual report.

We are extremely fortunate to work with a loyal band of donors, partners, supporters and subscribers, all of whom make an invaluable contribution to the life and success of this company, and without whom we could not do the work we do: my deep thanks go to each and every one of you for your faith in us. I'm delighted to report that our subscriber numbers increased 14.5% over 2018 from the previous year, and that revenue derived from sponsorship and philanthropy increased by 24% in the corresponding period. I acknowledge the vital support of our corporate sponsors, and note that we welcomed six new corporate sponsors this year, a tribute to the strong artistic direction of the Company.



Taylor Ferguson, Genevieve Lemon. Photo by Brett Boardman

I would particularly like to thank the members of our newly established Chair's Circle, each of whom are committed to fearlessly supporting the Company's vision.

On behalf of my fellow Board members, I would also like to acknowledge and thank our government supporters at both Federal and State level - the Australia Council for the Arts and Create NSW.

I thank each of the Belvoir board members for their energy and sustained commitment to the Company. Patty Akopiantz, in her role as deputy chair, has provided contagious enthusiasm and indispensable wisdom. In 2018, we bade farewell to Ian Learmonth and Tracey Driver, and I thank them for their dedication and guidance over the past six years. I am delighted that we have not lost Ian entirely, as he has joined the board of Company A (Belvoir St Theatre Ltd). We welcomed two new directors, Stuart O'Brien and Alison Kitchen, to the Company B board. Stuart O'Brien is founder and CEO

of Houston Group and is regarded as one of the country's leading brand and design consultants. As National Chairman of KPMG Australia, Alison brings deep financial and strategic expertise to the board. I am proud that Belvoir continues to attract Directors of such stature.

My deep thanks also go to the board of Company A Limited, led by Angela Pearman, for continuing to share and support Belvoir's vision.

I am so proud of Belvoir's work, and the integrity that underlies it. Our season for 2019 is exciting and inspiring, and already delivering strong box office results. The Board is committed to continuing to support the Company to create fearless, high quality theatre, whilst also continuing to build the Company's financial resilience into the future. It is the shared vision and passion of the many people who work with and support Belvoir that has ensured 2018 was such a success.

Sam



# ARTISTIC DIRECTOR'S REPORT

## Eamon Flack



Our 2018 season was born out of a lot of change and uncertainty in the Winter of 2017. I wrote at the time of the launch that our season was an attempt to keep on playing in the middle of a global mess. I don't mean fiddling while Rome burns, or when the Titanic sinks. I mean defying the taunts and the invitations to despair. Answering hate with defiance, idiocy with joyous foolery, taunting with celebration, divisiveness with new kinds of belonging. And at our best in 2018, we did that.

At the beginning of the year we redressed some old oversights and filled both our stages with Torres Strait stories, and then with an Asian Australian story. *Single Asian Female* brought a huge new audience to Belvoir. Many of those newcomers came to the show again, a second time with their families. We welcomed Noni Hazelhurst back, unrecognisable and brilliant in *Mother*. She brought audiences to their feet every night. We welcomed the great Kris McQuade back, in Alana Valentine's smart, moving chronicle of what happened to the working class in Sydney, *The Sugar House*. Tom Mesker and Taylor Ferguson were beautiful, working out life together in *A Taste of Honey*. The play, perhaps, didn't meet the times, but here again - as in *Mother*, *My Urrwaj*, *Single Asian Female*, *The Sugar House* - was a woman taking over the stage on her own terms. This course through the season reached its heights in *Calamity Jane* and *An Enemy of the People*. Virginia Gay and Kate Mulvany, in opposite ways in each, stormed the theatre. Zahra Newman gave the finest performance of the year in *Random*. Pam Rabe threw off all fear and fashionability to give a wild, sometimes astonishing performance in *The Dance of*

*Death*. These moments are what stick out for me in 2018. These women claiming new room to move. The two shows that didn't make this offer - *Sami in Paradise* and *Bliss* - were the two shows that most struggled to find their place. *Sami* was a wild, imperfect show that laid some groundwork for another show, which I'll come back to. *Bliss* was ambitious, but it felt like history had clocked over, and this essential story of the past had run its course.

This year we reopened our Downstairs Theatre to independent artists. 25A (the "granny flat" at 25 Belvoir St) gives the theatre and a rehearsal space to seven indie shows a year for free. That brilliant theatre has been the training ground for so many great artists over the decades. If we can't pay people to learn their craft, the least we can do is make sure it costs them nothing.

We commissioned five new works. We introduced \$20 tickets for artists. Carissa Licciardello joined the company as the first Andrew Cameron Fellow. Andrew's generosity to Belvoir over ten years has been extraordinary, and this Fellowship honours both Andrew and an emerging artist. Louise Gough, perhaps the finest new-work brain in the country, joined the Artistic and Programming department. The Balnaves Award became a Fellowship, bringing an Indigenous artist into the company and into the programming process. This is where the future lies for Indigenous work at Belvoir: programmed by Indigenous artists, on their terms.

The revelations of #MeToo appalled the whole industry. The constraints imposed by several ongoing legal cases pushed a lot of conversation underground, and exacerbated a lot of hurt and anger. But good work began on ending harassment and bullying in the future. With our peer theatre companies we introduced a new Code of Behaviour and then joined the newly-formed Safe Theatres Australia



Marta Kaczmarek, Victoria Haralabidou, Fayssal Bazzi, Paula Arundell. Photo by Clare Hawley

and all the major industry organisations to introduce an industry-wide code of conduct, align our policies and processes and introduce intimacy training. The work continues and the goal is clear: to make it clear that everyone has the same rights and responsibilities to take care of the safety and dignity of themselves and their peers.

We continue to work for long-term gender parity across the board. Like all companies we are part of a good-news turnaround when it comes to women writers and directors, but when it comes to women technical creatives, everyone is behind. We have therefore set up targets, mentorships and assistant positions to begin to turn this around.

Almost 30% of the artists we worked with this year came from diverse backgrounds. This was not done accidentally or glibly. We're working to change the storytelling landscape in Australian theatre.

That means a new sweep of artists, working in new ways, telling new stories. It also means changing how Belvoir works. There are things we don't know how to do, things that other organisations know better. Our year ended, fittingly, with rehearsals for a show that brought all these themes together. *Counting and Cracking* had been five years in the making, working closely with the Western Sydney-based company Co-Curious and its writer/Artistic Director S. Shakthidharan. Getting to day one of rehearsals was a major achievement in itself. It took a great effort of determination and cunning, and our two companies brought together an unprecedented coalition of partners - artists, funding bodies, co-producers, philanthropists - to make it possible. With the beginning of rehearsals for *Counting and Cracking* in November we got started on the real business of Belvoir in the 21st century: giving the country new, better stories for itself.

**Eamon**

# EXECUTIVE DIRECTOR'S REPORT

## Sue Donnelly



Belvoir has always been known for creating work that gathers hearts and minds, is often socially meaningful as well as entertaining, and 2018 was no exception.

We managed a huge season – 13 shows

and three tours – and employed over 200 artists, many for the first time, in various roles including stage presentations and performances, readings and creative developments.

In 2018 over 100,000 people attended our shows at Belvoir and our subscriptions were up by 14.5% on 2017. This demonstrated people's belief in our artistic work and the direction we are taking the Company. We were proud to present productions from other companies in our season. This provides the opportunity for bigger and newer audiences for their work. Too often new work is only presented once and then disappears. Belvoir believes that our quirky, corner stage is a great place to invite others to perform their show for a second outing, and maybe garner interest for tours. 2018 featured work from If Theatre, La Boite, One Eyed Man Productions, Queensland Theatre and comedy outfit Token. We also co produced with Malthouse Theatre and with Performing Lines, doing work that alone we could not achieve. Two of these productions were presented in association with Sydney Festival, thus attracting other people not so familiar with Belvoir.

Our Education program was also very successful with 4,858 young people coming through our doors, and another 2,767 participating in workshops either at Belvoir or at their school. In addition to the schools matinees and workshops the Education program supports teachers through professional development,

detailed Teaching Notes, archival recordings and back up advice. Our Young Belvoir Club, for teenage theatre aficionados, also thrived in 2018.

It is over 13 years since we redeveloped the Belvoir theatre, on a modest budget, and we realise that the building is starting to look a bit tired given all the people who've attended in the intervening years. Hence 2018 saw the start of a series of cosmetic, and back of house, improvements to the theatre, and in conjunction with Belvoir St Theatre Ltd (A.K.A. Company A) we are developing options for further upgrades. Meanwhile our box office and front of house staff deliver the best possible service to our patrons and I'm inspired by the positive feedback we frequently receive about them 'going the extra mile' to assist.

We believe it's important to share our work nationally and the Belvoir footprint went far beyond Surry Hills in 2018 with shows touring to Adelaide (twice), Perth, Geelong, Tamworth, Lismore, Wollongong and Melbourne, exposing our work to a new audience of 15,997 people. Touring is logistically challenging, particularly when you have back-to-back shows in your own theatre, and I was extremely appreciative of our wonderful production team and the additional contractors and casuals who successfully delivered these tours.

Behind the outward facing work of the Company, 2018 was a year of internal reviews of nearly all our systems to ascertain how we could work more efficiently and smarter in the 21<sup>st</sup> century. We're still working on this rejuvenation plan but we've at least broken the back of it. In doing these reviews we have managed to control costs in a number of areas, as well as expanding our income, hence resulting in a healthy surplus for the year, which will go into the Company's reserves.



Virginia Gay, Sheridan Harbridge. Photo by John McCrae

As a Major Performing Arts (MPA) company Belvoir has a responsibility to promote sector development and we managed that through our new work commissions, internships, mentorships, work secondments, and various in-kind support for indie and 'small to medium' companies through the provision of rehearsal space, props and costumes, readings, dramaturgy. We also introduced our new 25A program.

As a leader in the theatre sector Belvoir was active in the various discussions around support for the performing arts sector, including the review of MPA companies, to which we made submissions and participated in industry forums. Hopefully the results, which are yet to be revealed, will bring about reconciliation in the sector, which has been divided in recent years over the consistently low funding that is provided to the performing arts in Australia. If we are to have a truly vibrant national performing arts sector

funds need to be increased. Belvoir receives core funding, amounting to around 19% of our income (although this is less than our annual fundraising target), but it is of great concern to us that other innovative companies do not have a similar benefit.

Both Eamon and I are extremely appreciative of the wonderful Belvoir board, ably led by Sam Meers, who have closely worked with us during our big year of change. Their belief in the vision we set has been crucial and extremely gratifying.

Finally I want to thank the wonderful Belvoir staff, many of whom were new to the Company in 2018, who worked under sometimes frantic conditions to make the year a big success. Theatre is a collaborative process and we cannot succeed without it. 2018 demonstrated what Belvoir can do when everyone comes together and believes in what we do.

**Sue**



2018



MY NAME IS JIMI  
SINGLE ASIAN FEMALE  
SAMI IN PARADISE  
THE SUGAR HOUSE  
BLISS  
A TASTE OF HONEY  
CALAMITY JANE  
AN ENEMY OF THE PEOPLE  
THE DANCE OF DEATH

Dear Dave,  
Thanks for letting  
me know you were  
and love - and looking  
down for in a  
wedding dress. Good  
a lot!  
Cheers, Leslie





Jimi Bani. Photo By Daniel Boud

# MY NAME IS JIMI

5 – 21 JANUARY  
UPSTAIRS

## Statistics

Performances	18
Paid Audience	4,860
Total Audience	6,090
Box Office Income	\$227,828

*"Simply and joyfully told,  
as accessible to children  
and adults"*

- The Sydney Morning Herald

*"A rare gem of a show"*  
- The Guardian

Based on a story by  
**Dimple Bani, Jimi Bani**  
& co-created with  
**Jason Klarwein**

Director  
**Jason Klarwein**

Presented by  
**A Queensland Theatre  
production co-presented  
with Sydney Festival**

Set Designer  
**Simona Cosenti &  
Simone Tesorieri**

Lighting Designer  
**Daniel Anderson**

Sound & Projection Designer  
**Justin Harrison**

Stage Manager  
**Peter Sutherland**

Assistant Stage Manager  
Isabella Kerdijk

With  
**Dmitri Ahwang-Bani  
Agnes Ban  
Conwell Bani  
Jimi Bani  
Petharie Bani  
Richard Bani**

Indigenous theatre at Belvoir supported  
by **The Balnaves Foundation**



Hsiao-Ling Tang, Alex Lee. Photo by Daniel Boud

# SINGLE ASIAN FEMALE

16 FEBRUARY – 25 MARCH  
UPSTAIRS

## Statistics

Performances	43
Paid Audience	10,796
Total Audience	12,436
Box Office Income	\$533,495

*"A sweet-and-sour blend of  
comedy and drama"*  
- The Sydney Morning Herald

*"Crafted with intense care,  
wringing pathos and authenticity"*  
- Limelight

Written by  
**Michelle Law**

Director  
**Claire Christian**

Presented by  
**A La Boite Theatre Company  
production**

Set & Costume Designer  
**Moe Assaad**

Composer & Sound Designer  
**Wil Hughes**

Lighting Designer  
**Keith Clark**

Stage Manager  
**Peter Sutherland**

Assistant Stage Manager  
**Katie Hurst**

With  
**Emily Burton  
Patrick Jhanur  
Alex Lee  
Courtney Stewart  
Hsiao-Ling Tang**





The Cast of Sami In Paradise. Photo by Clare Hawley

# SAMI IN PARADISE

1 – 29 APRIL  
UPSTAIRS

## Statistics

Performances	31
Paid Audience	4,975
Total Audience	6,869
Box Office Income	\$219,371

*"A funny and highly entertaining production with a big sting in its tail"*  
- The Australian

*"Yalin Ozucelik as Sami brings great comic energy to the demanding role while bringing poignancy to his moments of despair and defiance"*

16 - The Sydney Morning Herald

Based on  
**The Suicide by  
Nikolai Erdman**

Director  
**Eamon Flack**

Adapted by  
**Eamon Flack &  
The Company**

Set & Costume  
Designer  
**Dale Ferguson**

Lighting Designer  
**Verity Hampson**

Musical Direction,  
Sound Design &  
Composer  
**Jethro Woodward  
(in collaboration with  
Mahan Ghobadi &  
Hamed Sadeghi)**

Movement Director  
**Nigel Poulton**

Dialect Coach  
**Amy Hume**

Assistant Director  
**Carissa Licciardello**

Stage Manager  
**Luke McGettigan**

Assistant Stage  
Manager  
**Brooke Kiss**

Stage Management  
Secondment  
**Katherine Moore**

With  
**Paula Arundell  
Fayssal Bazzi  
Nancy Denis  
Charlie Garber  
Victoria Haralabidou  
Marta Kaczmarek  
Mandela Mathia  
Arky Michael  
Yalin Ozucelik  
Hazem Shammas  
Vaishnavi Suryaprakash**

Musicians  
**Percussion  
Mahan Ghobadi  
Strings  
Hamed Sadeghi**

# THE SUGAR HOUSE

5 MAY – 3 JUNE  
UPSTAIRS

## Statistics

Performances	33
Paid Audience	7,978
Total Audience	9,588
Box Office Income	\$377,633

*"Warm-hearted and affectionate"*  
- The Sydney Morning Herald

*"Expansive and moving"*  
- The Australian



Kris McQuade, Sheridan Harbridge.  
Photo by Brett Boardman

Written by  
**Alana Valentine**

Director  
**Sarah Goodes**

Set Designer  
**Michael Hankin**

Costume designer  
**Emma Vine**

Composer  
**Steve Francis**

Lighting Designer  
**Damien Cooper**

Sound Designer  
**Michael Toisuta**

Movement Director  
**Nigel Poulton**

Stage Manager  
**Isabella Kerdijk**

Assistant Stage Manager  
**Keiren Smith**

With  
**Sheridan Harbridge  
Sacha Horler  
Lex Marinos  
Josh McConville  
Kris McQuade  
Nikki Shiels**



Toby Truslove, Anna Samson. Photo by Pia Johnson

# BLISS

9 JUNE – 15 JULY  
UPSTAIRS

Statistics	Belvoir
Performances	41
Paid Audience	7,877
Total Audience	9,487
Box Office Income	\$377,633

Statistics	Malthouse Theatre
Performances	26
Paid Audience	3,432
Total Audience	4,527
Box Office Income	\$160,585

*"A fine adaptation"*  
- Herald Sun

*"Polished and entertaining"*  
- ArtsHub

Written by  
**Peter Carey**  
Adapted by  
**Tom Wright**  
Director  
**Matthew Lutton**

Presented by  
**A co-production with  
Malthouse Theatre**  
Set & Costume Designer  
**Marg Howell**  
Composer & Sound Designer  
**Stefan Gregory**

Lighting Designer  
**Paul Jackson**

Stage Manager  
**Brooke Kiss**

Assistant Stage Manager  
**Erin Shaw**

With  
**Marco Chiappi  
Mark Coles Smith  
Will McDonald  
Amber McMahon  
Charlotte Nicdao  
Susan Prior  
Anna Samson  
Toby Truslove**



Taylor Ferguson, Genevieve Lemon.  
Photo by Brett Boardman

# A TASTE OF HONEY

21 JULY – 19 AUGUST  
UPSTAIRS

Statistics	
Performances	33
Paid Audience	6,821
Total Audience	8,459
Box Office Income	\$323,411

*"Acerbic tale still has bite"* -  
The Sydney Morning Herald

*"Fine performances by  
Genevieve Lemon and Taylor  
Ferguson as the mother  
and daughter"*  
- The Australian

Written by  
**Shelagh Delaney**

Director  
**Eamon Flack**

Set & Costume Designer  
**Mel Page**

Composer & Sound Designer  
**Stefan Gregory**

Lighting Designer  
**Damien Cooper**

Movement Director  
**Kate Champion**

Fight Coordinator  
**Nigel Poulton**

Stage Manager  
**Luke McGettigan**

Assistant Stage Manager  
**Julia Orlando**

With  
**Taylor Ferguson  
Thuso Lekwape  
Genevieve Lemon  
Josh McConville  
Tom Anson Mesker**

Supported by the **Nelson Meers  
Foundation**





Tony Taylor, Virginia Gay. Photo by John McCrae

# CALAMITY JANE

23 AUGUST – 30 SEPTEMBER  
UPSTAIRS

## Statistics

Performances	44
Paid Audience	11,753
Total Audience	13,977
Box Office Income	\$582,830

*"A cracker of a show"*  
- The Age

*"Among the most fun  
experiences you'll have  
in a theatre"*  
- The Sydney Morning Herald

From the stage play  
by **Charles K. Freeman**  
After **Warner Bros. Film**

Presented in  
association with  
**One Eyed Man  
Productions**

Written by  
**James O'Hanlon**

Lyrics by  
**Paul Francis Webber**

Music by  
**Sammy Fain**

Director  
**Richard Carroll**

Musical Director  
**Nigel Ubrihien**

Adapted by  
**Ronald Hanmer & Phil  
Park**

Production designer  
**Lauren Peters**

Lighting Designer  
**Trent Suidgeest**

Choreographer

**Cameron Mitchell**

Assistant Stage  
Manager

**Vanessa Martin**

With  
**Laura Bunting  
Virginia Gay  
Anthony Gooley  
Sheridan Harbridge  
Rob Johnson  
Matthew Pearce  
Tony Taylor**



Peter Carroll, Kate Mulvany. Photo by Brett Boardman

# AN ENEMY OF THE PEOPLE

7 OCTOBER – 4 NOVEMBER  
UPSTAIRS

## Statistics

Performances	32
Paid Audience	7,769
Total Audience	9,542
Box Office Income	\$373,863

*"Powerful stuff"*  
- Sunday Telegraph

*"An Enemy of the People has  
standalone excellence  
as a new work"*  
- Artshub

Written by  
**Melissa Reeves after Henrik Ibsen**

Director  
**Anne-Louise Sarkis**

Set & Costume Designer  
**Mel Page**

Composer & Sound Designer  
**Stefan Gregory**

Lighting Designer  
**Verity Hampson**

Stage Manager  
**Isabella Kerdijk**

Assistant Stage Manager  
**Julia Orlando**

With  
**Peter Carroll  
Catherine Davies  
Leon Ford  
Steve Le Marquand  
Kenneth Moraleda  
Kate Mulvany  
Nikita Waldron  
Charles Wu**



Pamela Rabe, Colin Friels. Photo by Lisa Tomasetti

# THE DANCE OF DEATH

10 NOVEMBER – 23 DECEMBER  
UPSTAIRS

## Statistics

Performances	48
Paid Audience	12,123
Total Audience	13,887
Box Office Income	\$622,649

*"Savagely funny"*  
- The Sydney Morning Herald

*"The Dance of Death  
is a masterwork"*  
- ArtsHub

Written by  
**August Strindberg**  
Director  
**Judy Davis**  
Musical Director  
**Nigel Ubrihien**

Literal Translation  
**May-Brit Akerholt**

Set Designer  
**Brian Thomson**

Costume Designer  
**Tess Schofield**

Composer & Sound  
Designer  
**Paul Charlier**

Lighting Designer  
**Matthew Scott**

Fight Coordinator  
**Nigel Poulton**

Choreographer  
**Thomas Egan**

Production Manager  
**Ren Kenward**

Stage Manager  
**Luke McGettigan,  
Natalie Moir**

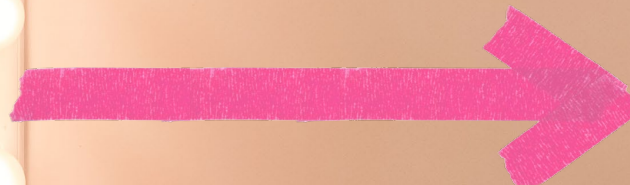
Assistant Stage  
Manager  
**Khym Scott**

With  
**Colin Friels  
Pamela Rabe  
Toby Schmitz  
Georgia Avery**

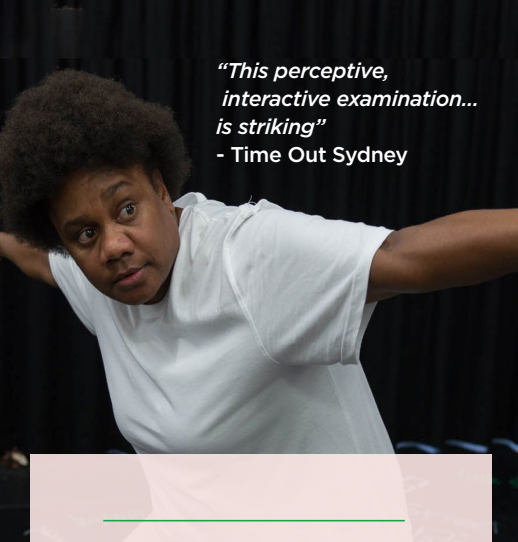
# THERE'S MORE



## MY URRWAI MOTHER BELVOIR HA HA RANDOM



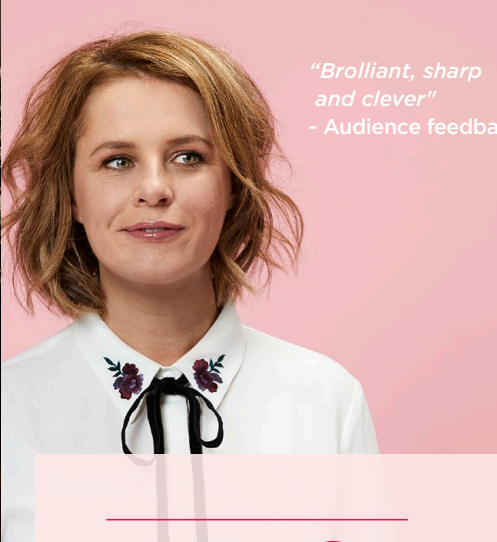




*"This perceptive, interactive examination... is striking"*  
- Time Out Sydney



*"Noni Hazlehurst delivers the performance of a lifetime"*  
- The Sydney Morning Herald



*"Brolliant, sharp and clever"*  
- Audience feedback



*"Newman... is extraordinary"*  
- Daily Telegraph

# MY URRWAI

19 JANUARY - 4 FEBRUARY  
DOWNSTAIRS

## Statistics

Performances	17
Paid Audience	1,162
Total Audience	1,427
Box Office Income	\$41,957

Written by  
**Ghenoa Gela**

Director  
**Rachel Maza**

Dramaturg  
**Kate Champion**

A co-production with **Performing Lines** and presented in association with **Sydney Festival**

Set & Costume Designer  
**Michael Hankin**

Composer  
**Ania Reynolds**

Lighting Designer  
**Niklas Pajanti**

With  
**Ghenoa Gela**

Indigenous theatre at Belvoir supported by **The Balnaves Foundation**

# MOTHER

24 JANUARY - 11 FEBRUARY  
DOWNSTAIRS

## Statistics

Performances	23
Paid Audience	5,632
Total Audience	6,170
Box Office Income	\$256,575

Written by  
**Daniel Keene**

Director  
**Matt Scholten**

Presented by  
**If Theatre Productions**

Set, Costume & Props designer  
**Kat Chan**

Lighting Designer  
**Tom Willis**

Sound Designer  
**Darius Kedros**

Stage Manager  
**Isabella Kerdijk**

With  
**Noni Hazlehurst**

Noni Hazlehurst. Photo by Brett Boardman

# BELVOIR HA HA

1 - 4 FEBRUARY  
DOWNSTAIRS

## Statistics

Performances	4
Paid Audience	965
Total Audience	1,025
Box Office Income	\$36,665

Presented by  
**Token**

With  
**Mel Buttle**  
**Anne Edmonds**  
**Cal Wilson**

Supported by  
**Woolcott Research**

Anne Edmonds. Photo by Nicole Reed

# RANDOM

18 OCTOBER - 11 NOVEMBER  
DOWNSTAIRS

## Statistics

Performances	28
Paid Audience	1,333
Total Audience	1,659
Box Office Income	\$46,651

Written by  
**debbie tucker greene**

Director  
**Leticia Caceres**

Designer  
**Jacob Nash**

Associate Designer  
**Matilda Woodroffe**

Composer & Sound Designer  
**The Sweats**

Associate Sound Designer  
**Jessica Dunn**

Lighting Designer  
**Rachel Burke**

Stage Manager  
**Kieren Smith**

With  
**Zahra Newman**

Supported by  
**The Hive**

Zahra Newman. Photo by Daniel Boud

"A compelling performance"  
- The West Australian



# THE EVENTS

21 JUNE - 8 JULY  
BLACK SWAN  
THEATRE COMPANY

Statistics	
Performances	17
Total Audience	2,636

Written by  
**David Greig**

Lyrics by  
**John Browne**

Director  
**Clare Watson**

A co-production  
with **Malthouse  
Theatre and State  
Theatre Company  
of South Australia**

Production  
Designer  
**Geoff Cobham**

Production Manager  
**Ren Kenward**

Musical Director  
**Luke Byrne**  
(Perth only)

**Benjamin Hogan**  
(Perth only)

**Carol Young**  
(Geelong,  
Tamworth,  
Lismore,  
Wollongong)

With  
**Johnny Carr**  
**Benjamin Hogan**  
(Perth only)  
**Catherine McClements**  
**Carol Young**  
(Geelong, Tanworth,  
Lismore, Wollongong)  
**Community Choirs**

11 JULY - 14 JULY  
GEELONG PERFORMING  
ARTS CENTRE

Statistics	
Performances	5
Total Audience	930

17 JULY - 18 JULY  
TAMWORTH TOWN HALL

Statistics	
Performances	2
Total Audience	222

20 JULY - 21 JULY  
LISMORE CITY HALL

Statistics	
Performances	3
Total Audience	442

25 JULY - 28 JULY  
ILLAWARRA PERFORMING  
ARTS CENTRE

Statistics	
Performances	5
Total Audience	1,258

Catherine McClements. Photo by Lisa Tomasetti

"...leaves you in an adrenalin-  
fuelled state of dizziness"  
- The Adelaide Review



# THYESTES

2 MARCH - 7 MARCH  
ADELAIDE FESTIVAL  
CENTRE

Statistics	
Performances	8
Total Audience	1,479

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

Originally created  
by **The Hayloft  
Project**

Director  
**Simon Stone**

Lighting Designer  
**Govin Rueben**

Sound Designer  
**Stefan Gregory**

Production  
Manager  
**Richard  
Whitehouse**

Head Mechanist  
**Thomas Pidd**

Stage Manager  
**Eva Tandy**

Assistant Stage  
Manager  
**Isabella Kerdijk**

With  
**Thomas Henning**  
**Chris Ryan**  
**Toby Schmitz**

Thomas Henning. Photo by Heidrun Löhr

"This production  
can not be faulted"  
- ArtsHub



# FAITH HEALER

26 SEPT - 13 OCT  
STATE THEATRE  
COMPANY ADELAIDE

Statistics	
Performances	20
Total Audience	4,503

Written by  
**Brian Friel**

Director  
**Judy Davis**

Set Designer  
**Brian Thomson**

Costume Designer  
**Tess Schofield**

Composer &  
Sound Designer  
**Paul Charlier**

Lighting Designer  
**Verity Hampson**

Associate Lighting  
Designer  
**Daniel Barber**

Stage Manager  
**Melanie Selwood**

Assistant Stage  
Manager  
**Elizabeth Webster**

With  
**Colin Friels**  
**Pip Miller**  
**Alison Whyte**

Colin Friels. Photo by Brett Boardman





Kris McQuade. Photo by Brett Boardman

# BELVOIR 2018 IN REVIEW

## **THEATRICALY. VARIETY OF LIFE. FAITH IN HUMANITY.**

Belvoir is a theatre company on a side street in Surry Hills, Sydney. We share our street with a park and a public housing estate, and our theatre is in an old industrial building. It has been, at various times, a garage, a sauce factory, and the Nimrod Theatre. When the theatre was threatened with redevelopment in 1984, over 600 people formed a syndicate to buy the building and save the theatre. More than thirty years later, Belvoir St Theatre continues to be home to one of Australia's most celebrated theatre companies.

In its early years Belvoir was run cooperatively. It later rose to international prominence under first and longest serving Artistic Director Neil Armfield and continued to be both wildly successful and controversial under Ralph Myers. Belvoir is a traditional home for the great old crafts of acting and storytelling in Australian theatre. It is a platform for voices that won't otherwise be heard. And it is a gathering of outspoken ideals. In short: theatricality, variety of life, and faith in humanity. At Belvoir we gather the best theatre artists we can find, emerging and established, to realise an annual season of works – new Australian plays,

Indigenous works, re-imagined classics and new international writing. Audiences remember many landmark productions including *The Drover's Wife*, *Angels in America*, *Brothers Wreck*, *The Glass Menagerie*, *Neighbourhood Watch*, *The Wild Duck*, *Medea*, *The Diary of a Madman*, *Death of a Salesman*, *The Blind Giant is Dancing*, *Hamlet*, *Cloudstreet*, *Aliwa*, *The Book of Everything*, *Keating!*, *The Exile Trilogy*, *Exit the King*, *The Sapphires*, *The Rover*, *Faith Healer*, *The Sugar House*, *Counting* and *Cracking* and many more.

Today, under Artistic Director Eamon Flack and Executive Director Sue Donnelly, Belvoir tours nationally and internationally, and continues to create its own brand of rough magic for new generations of audiences. We are proud to be creating work that speaks to the fullness of life and experience in Australia and abroad, continuing our commitment to deliver diverse stories to diverse audiences. Belvoir receives government support for its activities from the federal government through the Australia Council and the state government through Create NSW. We also receive philanthropic and corporate support, which we greatly appreciate and welcome.

## **VISION: FEARLESS THEATRE THAT BRINGS EVERYONE TOGETHER**

Mission: Belvoir shares old and new stories that entertain and challenge us, connecting us to humanity and the complexity of society.

## **OUR GOALS**

- 1: Create exceptional theatre**
- 2: Inspire, excite and grow our audiences**
- 3. Invest in talent and people**
- 4. Be a strong and sustainable company**



## **ACKNOWLEDGEMENT**

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





## MAKING EXCEPTIONAL THEATRE

### CREATE NEW AND CLASSIC WORK

In 2018 we presented a season of 13 shows, made here at Belvoir, or brought to Belvoir from around the country. Nine of them were Australian stories. More than a third of them were stories from artists and communities that have been under represented on Australian mainstages. During 2018 we increased our **artistic and programming expertise**, notably through the appointment of Louise Gough as Head of New Work, and Carissa Licciardello as Andrew Cameron Fellow, to support the development and presentation of new work. We held six readings and six development workshops, with high-calibre actors and external directors.

We continued to work with the Copyright Agency Limited in offering two standard **commissions to established playwrights** every year – in 2018 we supported Melissa Reeves and Tommy Murphy.

We changed our **Balnaves Award** into a Fellowship and integrated the Indigenous Fellow into the Company as part of the artistic and programming staff. This provided greater dramaturgical support and reciprocal professional development.

A **new commissioning process** was trialled for emerging playwrights. Three selected writers worked through a competitive process responding to a classical text. While only one full commission was offered, the model allowed us to develop good working relationships with more playwrights.

### ENGAGING WITH THE BEST ARTISTS AND ARTS COMPANIES

Belvoir works with the highest calibre of artists. The quality of actors we work with in developing our new work reflects the artists we seek to include in our season, and is often the initial point of engagement for leading actors.

Working with Co-Curious in preparation for *Counting and Cracking*, Belvoir auditioned over 200 actors in Australia and overseas.

Using the **MPA Collaborative Arts grant**, Belvoir worked with many artists from diverse backgrounds through an artist-driven workshop process. In 2018 we continued to collaborate with Force Majeure and Co-Curious on ambitious projects that used the expertise and creative networks of both these companies and gave us the opportunity to work with over 80 artists with a wide variety of experiences and backgrounds. The results could be seen in *Sami in Paradise*, and helped in the development of *Counting and Cracking*. It has also formed the basis of several future projects and provided significant cross-pollination of artists to other Belvoir ventures.

Our **Touring Program** saw Belvoir collaborating this year with a wide range of artists, companies and venues:

**THYESTES** (a work from 2012) was remounted for the Adelaide Festival

**FAITH HEALER** (2016) was presented in Adelaide as part of the State Theatre Company of South Australia's season.

**THE EVENTS** (2016) was presented in Perth by Black Swan State Theatre Company, in Geelong and regional NSW: Tamworth, Lismore and Wollongong

Our **new independent program, 25A**, in the Downstairs Theatre has become a pathway for emerging talent in the independent sector with 130 expressions of interest in the first year.





## MAKING EXCEPTIONAL THEATRE continued...

### OPENING UP THE REPERTOIRE OF STORIES

Artistic Director Eamon Flack has continued to develop and direct fresh and exploratory work. *Sami in Paradise* addressed issues about refugees as well as being a pathway to 2019's *Counting and Cracking*.

In programming *Single Asian Female* (from La Boite), *My Name Is Jimi* (Queensland Theatre) and *My Urrwai* (Performing Lines) as part of the 2018 season, we have ensured that the most urgent and representative theatre from across the country continues to be presented in Sydney. *My Name is Jimi* and *My Urrwai* played at the same time, touring Torres Strait stories for the first time in Belvoir's history of presenting first nation's work.

Deepening our relationships with specific playwrights, such as Tommy Murphy, Anchuli Felicia King, Melissa Reeves and Alana Valentine, has further allowed Belvoir to commission work that addresses difficult contemporary issues.





# INSPIRING AND GROWING OUR AUDIENCES

## SHARING OUR WORK

Apart from the touring program, Belvoir ensures that our work is shared as broadly as possible. Ticket prices are tiered and there are discounts for seniors, students, 30-years-and-under, artists and other concessions. Preview performances also offer audiences the chance to be the first to see a play at a greatly reduced price.

Belvoir's **Unwaged Program** provides a free performance of most Upstairs productions to those with low or no income. The program is immensely popular, with queues often forming down the block.

The **Charitable Tickets Program** distributes tickets to community groups and charitable organisations for use in fundraising, and for staff and volunteers. The in-kind value of tickets distributed to 24 charities amounted to \$7,600 in 2018.

In 2018 four productions had **audio-described performances** for vision impaired audience members, and three productions had **captioned performances** for those with hearing impairments.

Belvoir builds bridges and opens the door to the creative process by offering:

- **Belvoir Briefings** – free events before the start of a production where the cast and creative teams behind the production talk about the process, the story and the challenges they face
- post-show **Q&A sessions**
- **podcasts**, and
- **behind-the-scenes** videos.

This content helps to provide context for audience members, puts a human face to those on stage, and opens the door

to participation. By de-mystifying the process and the craft, Belvoir engages with new and existing audiences and allows for informed conversation and unselfconscious immersion in the performance.

## INCREASING OUR AUDIENCE

Every theatre company aims to increase its audience base and Belvoir was successful in **increasing subscriptions** in 2018 by 14.5% and overall box office attendance by 2%. We have also programmed work for new audiences, with 25% of single ticket buyers for *Single Asian Female* coming to Belvoir for the first time.

While programming is the paramount reason for a company's success, Belvoir's communications with audience members are also vital.

We gauge the views of audience members through a **post-show survey** emailed to all ticket holders. Responses are analysed, distributed internally and, where appropriate, responded to. Many people express appreciation that we take note of their comments.

Our 58,745 **social media followers** are tracked, and messages to them are targeted and timed appropriately, keeping Belvoir responsive and relevant. Direct messages via social channels are answered and conversations monitored.

**Email communication** is segmented according to purchase behavior (e.g. lapsed subscribers, purchasers of two or more single tickets) and messaging is tailored for each audience. Email open, click-through and subscriber rates are recorded and reported.

As well as savings on ticket prices, subscribers are offered benefits and special offers from our partners, and can buy additional discounted tickets for family and friends.



## INSPIRING AND GROWING OUR AUDIENCES continued...

### INCREASING BRAND RECOGNITION

During 2018 we worked with pro-bono partner Houston Group to come up with **a new strategic vision** for the company which harnesses the power of the Belvoir brand. While still protecting the essence of the original Belvoir charter, we wanted to address the ambitions of the company in the 21<sup>st</sup> century. Workshops were held with board and senior staff members and a presentation was made to all staff. Work will continue on this project in 2019.

Work on increasing partnerships that align with the Belvoir brand resulted in an increase of 16% in income and six new partners in 2018. We also reviewed our **corporate training offer**, with critical input from an industry advisory group, and while revenue was down in 2018 from corporate workshops, we expect steady and increased returns in 2019.

### IMPROVING THE AUDIENCE EXPERIENCE

Throughout the year small but cost-effective changes were made to the Belvoir Street theatre to improve audience amenity including:

- 50 new chairs and additional tables, improved food and beverage offerings
- a frequently updated wine list courtesy of Handpicked Wines
- and a themed cocktail for each production by Archie Rose with a uniquely tailored talking point

In 2018 we welcomed hundreds of guests to Belvoir from diverse creative and cultural communities. The **Artist Register** which provides for \$20 tickets has grown into a list of more than 480 people in 2018, with that number increasing further in 2019.

On top of a number of promotions to engage communities through partner organisations, such as Singapore Airlines and Bourke Street Bakery, we promoted special offers to new networks including the Environmental Defenders Office for *An Enemy of the People*, and for UNHCR and Settlement Services International during *Sami in Paradise*, an organisation for whom we also raised over \$28,000 in audience donations over the course of the season.

We're continuing our work on **an integrated approach to customer services** to provide a professional, personalised, friendly and uniquely 'Belvoir' audience experience.

We've committed to comprehensively examine how our staff in the subscriptions team, box office, in the bar and as ushers can better serve our patrons' needs. Initiatives in 2018 included:

- updates to our online sales platform so that subscribers and single ticket buyers have greater flexibility when choosing seats and accessing special promotions
- new documentation allowing ticket holders to submit date-exchange requests more easily with quicker resolutions
- additional training and briefing material to ensure that theatre staff have up-to-date performance and audience information
- improving and promoting the Belvoir bar as a welcoming and comfortable venue both before and after each performance.

## WORKING WITH YOUNG PEOPLE AND THE COMMUNITY

Belvoir's education program is funded entirely through philanthropic and commercial means and in 2018 we engaged with 218 different schools across the program.

*Thank you so much for supporting our students. There is a cultural shift building at our school and Belvoir most certainly contributes to a part of that. We love you! For our students to see diversity on stage inspires us as teachers to work harder to provide those opportunities.*

*Teacher, Granville South CAPA High School, after attending a schools performance of Sami in Paradise.*

Features of the program this year included:

- **15** dedicated schools performances of our productions, both in our Upstairs and Downstairs theatres, attracting 3,336 students and their teachers
- **963** of the students attending did so through our Priority Schools Program – a free ticket program that makes Belvoir's work accessible to schools with students from a low socio-economic background. Participating schools were from Nowra, Kurri Kurri, Morisset and Maitland; and from Sydney's western and south-western suburbs
- **51%** of all school bookings were from the independent and Catholic sector and **49%** from the government sector

*I have never seen anything like it. Thank you for treating us well and for an amazing day.*

*Student, Wiley Park Girls High School after attending a Belvoir schools performance.*

In addition to the dedicated schools performances, 42 schools (1,480 students and their teachers) attended evening performances at Belvoir.

*What a privilege for our girls to be able to see such a wonderful production, driven by a female playwright, female director and female lead characters – in our mainstream Sydney theatre companies that can be so unusual that we celebrated it with the students when we returned.*

*Teacher, Brigidine College St Ives, after seeing Single Asian Female.*

Belvoir's **Theatre Enrichment Program** aims to make the form and content of our work accessible to those students with little or no experience of live theatre. In particular the program provides senior English students attending government high schools in regional NSW and Western Sydney with the language and frame of reference to write about plays as productions. They participate in a program and then attend a show. In 2018 we reached 250 students through this program, with 206 participating and attending *The Sugar House* and 44 attending *An Enemy of the People*.

*All student responses were positive especially as many come from refugee backgrounds. For many students this was the first play they had seen. They found the production easy to follow and understand. This production was especially important to my group as some had spent time in refugee camps or have family/friends who are in camps now.*

*Teacher, Strathfield South High School after attending a schools performance of Sami in Paradise.*

## WORKING WITH YOUNG PEOPLE AND THE COMMUNITY continued...

*I really loved the lighting and how it gave the effect that light was actually coming through the windows.*

*Student, Lithgow High School*

Belvoir also offers a range of practical two-hour **workshops in Performance, Writing and Design**. These are delivered by actors, directors, writers and theatre makers currently working in the industry and take place both at Belvoir (in our rehearsal rooms and Downstairs Theatre) and in schools throughout NSW. There are three strands to this program: metro, regional and western Sydney.

The **Metro Workshop Program** provides workshops for a fee to schools in metropolitan Sydney and to schools visiting Sydney from interstate and in some cases internationally. The program connects students and teachers to our artists and work, both past and present.

In 2018 we delivered 42 workshops (34 at Belvoir and 8 at schools in Sydney) reaching 782 students and 58 teachers.

*Thank you for coming to our school and teaching us so many skills, this will be a day I will never forget.*

*Student, Ambarvale High School after participating in a Group Devising workshop*

In the **Regional Workshop Program** we conducted 41 workshops at 25 different schools reaching 965 students. The relationships developed with regional teachers are maintained through the year via our e-news and other communications.

The **Western Sydney Workshop Program** focuses on students with low socio-economic advantage in government high schools. These workshops are free to qualifying schools. Belvoir delivered 31 workshops at 19 different high schools,

reaching 612 students at schools in Liverpool, Blacktown, Parramatta, Emu Plains, Ambarvale, Condell Park, Cranebrook, Leumeah, Hoxton Park, Glenwood, Rooty Hill, Doonside, Wiley Park, Eagle Vale, Riverstone and Sefton.

In addition to workshops for students, two fee-paying **professional development workshops** were held at Belvoir during the year providing teachers with high-quality professional learning experiences.

Belvoir's **Youth Express**, which has been running for 13 years, provides drama workshops to young people. In 2018 we ran 55 workshops for young people at-risk, working with organisations such as:

- Youth Off the Streets' Key College in Redfern
- John Berne School in Lewisham
- Kool Kids in La Perouse, and
- Twenty 10 in Chippendale

More than 61 young people participated with 26 of them performing on stage in the Downstairs Theatre.

A new venture in 2018 was our work with the Sydney Story Factory to deliver a **collaborative scriptwriting project** for Western Sydney high school students. This was part-funded by the Ian Potter Foundation. Students from four high schools with whom Belvoir has had a long association – Ashcroft High, Evans High, Liverpool Boys High and Thomas Reddall High – worked together to write a script. A series of 12 weekly writing workshops were delivered at the four schools. The project concluded with a rehearsed reading of the script by the student writers in the Downstairs Theatre to an audience of other student writers and students from their schools, as well as family and friends.

In 2018, 42 15-to-18-year-olds participated in our **Young Belvoir Theatre Club**. The club aims to inspire and connect the next generation of theatre makers with Belvoir, foster a culture of independent, ongoing theatre attendance, and engage their families and friends with Belvoir's work. Club members attend a talk in the Green Room before each performance and after the show have the opportunity to meet and chat to cast members in the foyer. The members are encouraged, through a discounted ticket offer, to invite friends and family to the performances and to promote Belvoir and our shows at school and through their networks.

In 2018, 130 students went on a backstage tour and 216 students watched an archival recording of one of Belvoir's productions. Popular recordings included *Stolen*, *Parramatta Girls* and *Neighbourhood Watch* which are all set texts on the HSC Drama syllabus. Another eight high school students had the opportunity to learn more about Belvoir and our productions firsthand through our work experience program.



Pamela Rabe, Colin Friels. Photo by Lisa Tomasetti





## INVESTING IN TALENT AND PEOPLE

### PROVIDING OPPORTUNITIES FOR INDEPENDENT COMPANIES

2018 marked the premiere of Belvoir's 25A program, housed in our intimate Downstairs Theatre. The 25A challenge – open to all independent companies and emerging artists – is to produce a show for \$1,500 that celebrates acting, story and community. Of the 130 applications for the program, seven were successful and they engaged 65 artists. More than 5,000 people attended the seven shows.

The program provides the indie companies with free access to rehearsal space, use of the Downstairs theatre and 100% of the box office (all tickets are \$25). The companies produce and market their show (with some assistance from Belvoir) and, because Belvoir wants the storytelling and acting to be the focus, they must make the show for less than \$1,500.

Belvoir's commitment to independent companies and artists extended further than 25A. Over the course of 2018 we supported 26 independent companies and artists with space for writing, auditioning, performing and creative development. The in-kind value of this support was \$66,000.

### DEVELOPING PATHWAYS FOR ARTISTS

The inaugural **Andrew Cameron Fellow** was emerging director Carissa Licciardello. The fellowship is supported by our former Chair, Andrew Cameron AM, and is a professional development opportunity for an emerging artistic leader over two years. Carissa worked on all aspects of the Belvoir artistic and programming process and was assistant director on two productions.

Eligibility for the **Philip Parsons Fellowship for Emerging Playwrights** was expanded to increase the number of applicants. Kendall Feaver, selected from a pool of 35, was the 2018 Parsons Fellow. She receives a commission to develop a new work with Belvoir's guidance and dramaturgical assistance. Playwright Alana Valentine presented the accompanying Philip Parsons Lecture focusing on the audience experience and talking about creating conditions where an audience can experience the simultaneous nature of both the self and the group, to create a recognition that goes beyond a sentimental familiarity with place names and nostalgia.

The Balnaves Foundation Indigenous Playwright award was expanded in 2018 and renamed **The Balnaves Foundation Aboriginal and Torres Strait Island Fellowship**. Kodie Bedford won this \$25,000 award which involves a residency at Belvoir. She will work across production, programming and development in 2019 as she develops her new play *CURSED!*

Belvoir is committed to **gender parity** and in 2018 women accounted for 52% of all acting roles and 50% of both writer and director roles. We expect to exceed these figures in 2019, and we continue to work for long-term parity.

Actors can have challenging livelihoods and Belvoir has long been a supporter of the **Actors Benevolent Fund (ABF)**. Subscribers are asked to donate 50c per ticket to the ABF when completing their subscription and there is a reasonable take up. Belvoir also participated in OCTOBER the ABF's annual fundraiser, resulting in \$2,982 for the fund.





## FOSTERING A HEALTHY ORGANISATIONAL CULTURE

2018 was one of change and the company welcomed many new staff to build on the existing team. We also restructured some departments to better fit with the company's goals. Initiatives included:

- significant work on **upgrading human resources** within Belvoir and implementing a new payroll system
- an extensive **review of workplace health and safety** (WHS) policies and institution of a new WHS committee
- implementation of **annual flu vaccinations** for staff
- an active role as part of the Safe Theatres Forum where, with the seven other members of the Confederation of Australian State Theatre Companies (CAST), Belvoir worked on **updating and harmonising sexual harassment and bullying policies** that will apply across all CAST companies

Training for staff in 2018 included First Aid and Fire Warden safety courses, and relevant staff attended the ANZTRUC Tessitura conference.





## BECOMING STRONG AND SUSTAINABLE

### GROWING REVENUE AND CONTROLLING COSTS

Belvoir reviewed many of its systems in 2018. A major review of ticket pricing architecture in conjunction with Port Jackson Partners resulted in pricing changes to keep us more in line with our competitors while still offering a highly desirable product at an attractive rate.

Strong control of production costs combined with good box office results for most 2018 productions gave us a 120% improvement on the season's budget.

### FUNDRAISING

With government funding at around 19% of our income, we rely heavily on box office, philanthropy and corporate partnerships. In 2018, we secured revenue from fundraising of over \$2.5m or 23% of our annual turnover, this included additional funds raised for our most ambitious work ever, *Counting and Cracking*. This result is an impressive 24% increase on 2017 fundraising income.

Belvoir relies on the generous support of donors, many of whom have been part of the Belvoir family from the start. Our newest philanthropic programs, the Chair's Circle and The Group, flourished in 2018 with 16 new donors. Belvoir also welcomed two new \$30,000+ donors.

The Nelson Meers Foundation was our most significant foundation supporter in 2018, with a strong focus on our education and artistic programs. The Balnaves Foundation also continued its long-term support of our Indigenous theatre.

Belvoir's artistic program was also generously supported by the Copyright Agency's Cultural Fund.

Two private family foundations continued to support artistic positions across the company:

- the Andrew Cameron Family Foundation supported the Andrew Cameron Fellowship, and
- the Walking Up The Hill Foundation supported two emerging technical roles on *Random*.

Belvoir's education program is heavily reliant on development income. We received corporate support from the Academy of Film, Theatre & Television for our Education Program, along with funding from the Gandevia Foundation, Greatorex Foundation, and a collective of generous individuals. Belvoir would also like to express our sadness at the passing of our much loved Doc Ross – a generous and passionate supporter to our Education Program.

### IMPROVING COMMERCIAL OPERATIONS

Belvoir's main source of commercial income apart from box office is through venue hire and our bar. A review of bar operations, food and drink offerings and a new position of House Manager, Venue and Events, helped increase bar revenue to its highest level in five years. Venue hire revenue, however, was down due to our increased support for the independent sector and less availability of space.

### UPGRADING OUR FACILITIES

Initiatives during the year included:

- an upgrade of services and facilities in both the Belvoir theatre and our warehouse headquarters
- our storage crates and the workshop we lease at Marrickville were cleaned out and new equipment purchased, and
- the boards of both Belvoir St Theatre Ltd and Company B formed a joint working group to investigate options for building improvements and revenue growth.

# CORPORATE GOVERNANCE STATEMENT

## INTRODUCTION

Belvoir's mission is to share old and new stories that entertain and challenge us, connecting us to humanity and the complexity of society.

Excellence in corporate governance is essential for the long-term performance and sustainability of our company and the delivery of our strategy. This Corporate Governance Statement outlines Belvoir's governance practices and addresses the Essential Governance Practice Principles monitored by the Australia Council for the Arts. These principles are based on recommendations of the ASX Corporate Governance Council.

## PRINCIPLE I: LAY SOLID FOUNDATIONS FOR MANAGEMENT AND OVERSIGHT

As a Board, we believe that sustainability includes community engagement, people and workplace, responsibility to the sector and its participants, corporate responsibility and environmental management.

We also put great store on governance efficiency and effectiveness, and clear delineation of the roles and responsibilities of management and the Board.

Throughout 2018, with a new and highly experienced Executive Director, Sue Donnelly, in place, we restructured her management team to improve accountability and focus.

## PRINCIPLE II: STRUCTURE THE BOARD TO ADD VALUE

In 2018, the Board continued to operate in line with the principles and practices in our Strategic Plan 2016–2020.

The Board operates under the **Board Charter** introduced in 2017, which sets out the duties and responsibilities of the Board relating

to strategy development, operations oversight, and risk and compliance monitoring.

The Board's **four sub-committees** – Finance, Audit and Risk Committee; Nominations and Governance; Audience Engagement; and Development – continue to assist in the execution of its responsibilities.

The committees each consist of at least three non-executive directors and focus on different areas, making recommendations or decisions as necessary. Each committee has its own chair, charter and annual program, and usually meets four times a year.

The Board regularly reviews the membership of its committees to ensure they continue to have the optimum mix of skills and experience to support the Board. Periodic changes to committee appointments allow directors to make different contributions to the board throughout their tenure.

Belvoir is committed to having a Board of appropriate size, diversity and commitment to effectively carry out its responsibilities and duties. The Board is evaluated annually to make sure it continues to support the Company effectively.

To ensure the **optimum mix of directors**, the Board, through the Nominations and Governance Committee, uses a skills matrix to identify the skills and experience needed. The matrix is one of several important tools used when considering potential director candidates. All key areas in the matrix are well represented on the board.

We believe our directors collectively have the relevant experience, knowledge, diversity and skills required to effectively support Belvoir in the execution of its

strategy. The range of our directors' capabilities and experiences include theatre administration, creative development and artistic excellence, finance and accounting, business, human resources, strategy and marketing. Their skills and expertise are outlined in their biographies, published in the Annual Financial Report and on our website.

In 2018, the Board's skills and experience were enhanced with the appointments of Alison Kitchen and Stuart O'Brien. As National Chairman of KPMG Australia, with responsibility for the overall governance and strategic positioning of KPMG in Australia, Alison Kitchen brings deep financial and strategic expertise to the board. Currently founder and CEO of the Houston Group, Stuart O'Brien is one of the country's leading brand and design consultants and previously ran Ogilvy & Mather Sydney.

These appointments underline the integrity and strength of the Board's nomination and succession planning processes.

New directors continue to be supported by a Board Induction Program introduced in 2017.

## PRINCIPLE III: ACT ETHICALLY AND RESPONSIBLY

We are aware that every decision we make has an impact, not only on the long-term success of our business and creative output but also on our staff, creative teams, business partners, audience members and stakeholders. We are committed to acting with professionalism, honesty and integrity so all stakeholders know they can trust us to do the right thing.

Belvoir is committed to creating an **ethical and responsible workplace culture**. The attitudes, values and behaviours articulated in our Strategic Plan are those that we bring to our day-

to-day operations. Belvoir recognises that a sound workplace culture drives the right behaviour and conduct within an organisation. Belvoir is committed to ensuring an ethical and responsible culture forms part of its decision-making framework, and to monitoring that culture to keep pace with community expectations.

We work to ensure our workplace culture provides an avenue for our people to report suspected unethical, illegal or improper behaviour. Belvoir has an objective, independent and confidential process for reporting and investigating actual, suspected or anticipated improprieties. All disclosures are treated confidentially.

We continue to operate under our **Company Code of Conduct**, introduced in 2017. The code articulates our values and behaviours and is supported by our employee policies. The code is signed by all board members, staff and contractors.

## PRINCIPLE IV: PROMOTE DIVERSITY

Belvoir is committed to fostering an **inclusive and diverse workplace**, including the areas of gender, age, ethnicity, disability and cultural background. The company's policies promote this culture.

Belvoir ensures fair and **open recruitment and selection practices** at all levels of the organisation. No form of workplace discrimination, harassment, vilification or victimisation is tolerated.

Gender equality is a clear priority and women hold 40% of Belvoir Board (including Chair and Deputy Chair) and 63% of senior executive positions. We remain committed to increasing the proportion of women at all levels of



the Company and to a range of broader inclusion and diversity goals and initiatives. Belvoir is also committed to diversity in its storytelling, particularly stories of women and immigrants.

We value different ways of thinking, and everyone is encouraged to share their thoughts and experiences to deliver better business decisions and solutions. We believe that an inclusive and diverse workplace delivers better results for our employees, stakeholders, business partners and communities, both on and off the stage.

#### **PRINCIPLE V: SAFEGUARD INTEGRITY IN FINANCIAL REPORTING**

We are committed to the long-term financial sustainability of the company.

One of the goals of the Board is to grow and maintain the financial reserves underpinning the Company's future endeavours. The Board's Finance, Audit and Risk Sub-committee, chaired by Board member, Peter Wilson, with Alison Kitchen assuming the role in 2019, meets regularly to:

- review the annual budget and monthly accounts and forecasts
- review all financial reports and statements in the statutory accounts, and recommend actions to the Board
- monitor and review the reliability of financial reporting
- monitor the Company's risk management and investment framework

We continue to monitor and strengthen the internal accounting and control systems to ensure accurate reporting of performance.

#### **PRINCIPLE VI: ENGAGE WITH STAKEHOLDERS**

The Belvoir Board recognises and respects the legitimate interests of our many stakeholders and meets regularly with our funding stakeholders. Belvoir welcomes the opportunity to meet with our shareholders and encourages them to join us for our Annual General Meeting each year. We are in regular dialogue with our partners, donors and sponsors, who are listed and recognised on season programs and in company marketing material. Belvoir has highly developed social media and online communications to support all audience and stakeholder engagement.

#### **PRINCIPLE VII: RECOGNISE AND MANAGE RISK**

We recognise that risk is inherent in our business. However effective risk management is fundamental to Belvoir's long-term sustainability and reputation. The Board and management believe that effective risk management requires a risk-aware culture among all employees. Our Risk Management Framework articulates how Belvoir identifies, measures, monitors and optimises risks, and the amount and nature of risk we are willing to accept in the pursuit of our strategic and creative objectives. The framework embeds risk awareness into Belvoir's broader culture and decision making.

A situational analysis in Belvoir's five-year Strategic Plan identifies the Company's operational strengths and opportunities versus weaknesses and threats.

The Board's oversight, review and monitoring of the effectiveness of Belvoir's risk management is supported by management and recommendations made by the Finance, Audit and Risk Sub-committee.

#### **PRINCIPLE VIII: REMUNERATE FAIRLY AND RESPONSIBLY**

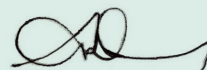
The Nominations and Governance Committee, reporting to the Board, approves remuneration arrangements for the Executive Director and the Artistic Director (each co-CEOs). Base salary and any increments are determined by experience, skills, marketplace considerations, industry comparisons and financial health of the Company.

In 2018, the Executive Director completed a review of all contracts and terms of employment to ensure consistency and fairness.

Non-executive directors are volunteers and receive no compensation for their work. Artists on the Board may receive payment from the Company for creative work (e.g. performing in a production).

#### **COMPLIANCE**

We take seriously our responsibilities to all our stakeholders, including employees, business partners, audience members and the broader community and place great importance on maintaining the highest standards of governance. This Corporate Governance Statement is current as at publication date and has been approved by the Board.



**Sam Meers**  
Chair

# BOARD AND STAFF

## BELVOIR BOARD OF DIRECTORS

Patty Akopiantz  
Mitchell Butel  
Luke Carroll  
Sue Donnelly  
Tracey Driver (resigned 27.5.18)  
Eamon Flack  
Alison Kitchen (appointed 13.8.18)  
Ian Learmonth (resigned 27.5.18)  
Michael Lynch CBE AO  
Samantha Meers  
Stuart O'Brien (appointed 27.5.18)  
Peter Wilson

## EXECUTIVE

Artistic Director  
Eamon Flack  
  
Executive Director  
Sue Donnelly  
  
Deputy Executive Director  
Aaron Beach  
  
Office Manager and Executive  
Assistant to Eamon Flack &  
Sue Donnelly  
Jessica Vincent (resigned 4.4.18)  
Vyvyan Nickels (appointed 7.5.18)

## ARTISTIC & PROGRAMMING

Artistic Associates  
Dom Mercer  
Tom Wright  
  
Head of New Work  
Louise Gough (appointed 7.2.18)  
  
Associate Artist  
Carissa Liciardello  
(appointed 5.2.18)  
  
Artistic Administrator  
Carly Pickard (appointed 9.1.18)

## EDUCATION

Education Manager  
Jane May  
  
Education Coordinator  
Sharon Zeeman  
(resigned 19.10.18)

## FINANCE & OPERATIONS

Chief Operations Officer  
Sue Procter (appointed 7.5.18)  
  
Finance Administrator  
Shyleja Paul  
  
CRM Manager  
Charlotte Bradley  
(resigned 13.3.18)  
Jason Lee (appointed 20.8.18)

Company Accountant  
Barbara Lewis (Acting)  
(resigned 12.6.18)

## MARKETING

Head of Marketing  
Amy Goodhe  
(maternity leave from 14.9.18)  
  
Marketing Manager  
Aishlinn McCarthy  
(appointed 8.10.18)  
  
Marketing Coordinator  
Georgia Goode  
(resigned 20.4.18)  
Krista Tanuwibawa  
(appointed 2.5.18)  
  
Communications Coordinator  
Cara Nash (resigned 23.2.18)  
Hilary Shrubbs (resigned 17.8.18)  
  
Content Coordinator  
Michael Kennedy  
(appointed 5.11.18)

## DEVELOPMENT

Philanthropy Manager  
Jo Maunder  
Liz Tomkinson (resigned 7.3.18)  
  
Partnerships Manager  
Julianne Campbell  
(appointed 26.4.18)  
  
Development Coordinator  
Kseniia Grishilova  
(resigned 31.8.18)  
Anthony Whelan  
(appointed 3.10.18)

## PRODUCTION

Head of Production  
Sally Withnell (resigned 8.4.18)  
Gareth Simmonds  
(appointed 14.5.18)  
  
Technical Manager  
Aiden Brennan  
  
Deputy Production Manager  
Roxzan Bowes (resigned 25.7.18)  
Lizzie Jenkins (appointed 10.9.18)  
  
Senior Technician  
Raine Paul  
  
Resident Stage Manager  
Luke McGettigan  
  
Construction &  
Staging Assistant  
Brydie Ryan (resigned 28.2.18)

Construction Manager  
Penny Angrick (resigned 17.1.18)  
Bret Wilbe (Acting)  
(appointed 2.7.18)

Costume Coordinator  
Judy Tanner

Commercial Construction  
Manager  
Simon Boyd (resigned 19.1.18)

## FRONT OF HOUSE

House Manager, Venues &  
Events  
Julie O'Reilly (appointed 30.4.18)  
  
Deputy Front of House Manager  
Scott Pirlo  
  
Adam Van den Bok,  
Adam Kovarik, Alison Benstead,  
Amelia Parsonson, CeCe Peters,  
Chelsea Zeller, Emma White,  
Emily David, Felix de Gruchy,  
Greta Martin, Kelsey Lee,  
Luke Martin, Michael Becker,  
Michael Gosden,  
Michelle McCowage,  
Rhiaan Marquez, Rob Johnson,  
Ryder Stevens, Sam Parsonson,  
Sally Lewis, Stella Encel, Whitney  
Richards, Will Hickey

## BOX OFFICE

Customer Experience &  
Ticketing Manager  
Andrew Dillon  
  
Ticketing Systems Administrator  
Tanya Ginori-Cairns  
  
Customer Service Coordinator  
Anna Booty (resigned 17.8.18)  
Jacki Mison (appointed 27.8.18)  
  
Box Office Coordinator  
Keila Terencio (resigned 28.9.18)  
  
Annabel Blake, Chris Styler,  
Claire Bornhoffen, Erin Taylor,  
Jessica Paterson, Jessica Vincent,  
Julia Patey, Lois Vega,  
Lucinda Gleeson,  
Maeve O'Donnell, Melissa Mills,  
Millicent Simes, Miranda Aitken,  
Nathan Harrison, Nathan Harrison,  
Paige Ahearn,  
Penelope Parsons Lord,  
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# BELVOIR DONORS

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

## CHAIR'S CIRCLE

### \$10,000+

Patty Akopiantz & Justin Punch  
Robert & Libby Albert  
Sophie & Stephen Allen  
The Balnaves Foundation  
Guido Belgioro-Nettis AM &  
Michelle Belgioro-Nettis  
Jessica Block  
Anne Britton  
Jillian Broadbent AO  
Andrew Cameron AM &  
Cathy Cameron  
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### \$10,000+

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Camilla & Andrew Strang  
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Margaret Butler  
Sally Cousins  
Kate Donnelly  
Holly Kramer  
Robin Low  
Sam Meers AO  
Sarah Meers  
Naomi O'Brien  
Cecilia Ritchie  
Katriina Tahka  
Cathy Yuncken

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Estate of the late Angelo Comino  
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Tim Gerrard  
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Professor Elizabeth Webby AM\*  
Richard Willis  
Brian & Trish Wright  
Carolyn Wright

\* 5+ years of giving

\*\* 10+ years of giving

\*\*\* 15+ years of giving

List correct as of 31 December 2018.



# IN THE REHEARSAL ROOM



54 Nikki Shiels and Josh McConville in *The Sugar House*. Photo by Daniel Boud



Hsiao-Ling Tang in *Single Asian Female*.  
Photo by Dylan Evans



Jimi Bani in *My Name is Jimi*. Photo by Stephen Henry



Charlie Garber, Fayssal Bazzi, Mandela Mathia, Yalin Ozucelik, Arky Michael and Nancy Denis in *Sami in Paradise*. Photo by Brett Boardman



# BELVOIR SUPPORTERS

Our patrons, supporters and friends are right there behind us, backing Belvoir in bringing to life the great old theatrical crafts of acting and storytelling. Thank you.

Learn more about supporting Belvoir at [belvoir.com.au/support-belvoir](http://belvoir.com.au/support-belvoir)

## KEY SUPPORTER



Indigenous theatre at Belvoir supported by The Balnaves Foundation

## TRUSTS & FOUNDATIONS

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**Belvoir is very grateful to accept donations of all sizes. Donations over \$2 are tax deductible. If you would like to make a donation or would like further information about any of our donor programs please call our Development Team on 02 9698 3344 or email [development@belvoir.com.au](mailto:development@belvoir.com.au)**

## SPECIAL THANKS

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

We also thank our Life Members, who have made outstanding contributions to Belvoir over more than thirty years. They have changed the course of the company and are now ingrained in its fabric: Neil Armfield AO, Neil Balnaves AO, Andrew Cameron AM, David Gonski AC, Rachel Healy, Louise Herron AM, Sue Hill, Geoffrey Rush AC, Associate Professor Orli Wargon OAM and Chris Westwood.

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

Andrew & Cathy Cameron  
(refurbishment of theatre & warehouse)

Russell Crowe  
(redevelopment of theatre)

The Gonski Foundation  
& Nelson Meers Foundation  
(Gonski Meers Foyer)

Andrew & Wendy Hamlin  
(Executive Director's Office)

Hal Herron  
(The Hal Bar)  
Geoffrey Rush  
(redevelopment of theatre)  
Fred Street AM  
(Upstairs dressing room)

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## MAJOR PARTNERS



## MEDIA PARTNERS



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## ASSOCIATE PARTNERS



## PRODUCTION PARTNERS



## SUPPORTING PARTNERS



## IT PARTNER



## EVENT PARTNERS



For more information on partnership opportunities please contact our Development team on 02 9698 3344 or email [development@belvoir.com.au](mailto:development@belvoir.com.au)

List correct as of 31 December 2018'

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Photo: Brett Boardman

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