

HAIGH PK. 2004

W/SYDNEY

# BELVOIR

## 2019 ANNUAL REPORT





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# BELVOIR 2019 AT A GLANCE



**98,575**  
ATTENDEES  
AT BELVOIR PRODUCTIONS

**44%**  
FEMALE  
WRITERS



**59% CALD ARTISTS** ON STAGE

**21** WRITERS  
UNDER COMMISSION

**175** STUDENT  
WORKSHOPS

**56%**  
FEMALE  
DIRECTORS

**1,979,616**  
PAGE VIEWS



**163** APPLICATIONS  
FOR 25A

BELVOIR'S POPULAR PRODUCTION CHALLENGE  
(OPEN TO ALL INDEPENDENT  
COMPANIES & EMERGING ARTISTS)

**1,667** ATTENDEES  
TO UNWAGED  
PERFORMANCE

**62,391**  
SOCIAL  
MEDIA  
FOLLOWERS



80 ARTISTS ENGAGED THROUGH 25A ACROSS 8 PRODUCTIONS

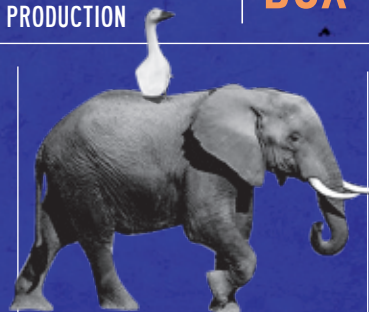


**9,692** NEW SINGLE TICKET  
BUYERS IN 2019

**6 AUSTRALIAN PLAYS**  
PLUS ONE NEW AUSTRALIAN TRANSLATION  
& **3 WORLD PREMIERS**  
OF A BELVOIR PRODUCTION

**\$4,626,583**  
BOX OFFICE REVENUE

**3,240**  
STUDENTS  
PARTICIPATED  
IN A WORKSHOP

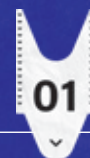


**5,069 STUDENTS & TEACHERS**  
WHO ATTENDED A SCHOOLS  
OR EVENING PERFORMANCE

**40** WORKSHOPS HOSTED IN  
REGIONAL SCHOOLS

**6,701**  
ATTENDEES AT  
**25A**  
PERFORMANCES

**646** STUDENTS ATTENDED A  
SCHOOLS PERFORMANCE  
FOR FREE



**6,374**  
SUBSCRIPTIONS SOLD

OVER  
**250**



INDIVIDUAL  
PROPS FOR  
COUNTING & CRACKING

**247**  
ARTISTS  
EMPLOYED

561 WESTERN SYDNEY STUDENTS IN WORKSHOPS AT THEIR SCHOOLS

**NATIONAL  
PERFORMANCES  
104**



## HELPMANN AWARDS

### BEST PRODUCTION OF A PLAY

*Counting and Cracking*  
Belvoir / Co-Curious

### BEST NEW AUSTRALIAN WORK

S. Shakthidharan and Eamon Flack  
*Counting and Cracking*  
Belvoir / Co-Curious

### BEST DIRECTION OF A PLAY

Eamon Flack and S. Shakthidharan  
*Counting and Cracking*  
Belvoir / Co-Curious

### BEST MALE ACTOR IN A PLAY

Prakash Belawadi, *Counting and Cracking*  
Belvoir / Co-Curious

### BEST FEMALE ACTOR IN A SUPPORTING ROLE IN A PLAY

Vaishnavi Suryaprakash  
*Counting and Cracking*  
Belvoir / Co-Curious

### BEST SCENIC DESIGN

Dale Ferguson, *Counting and Cracking*  
Belvoir / Co-Curious

### BEST SOUND DESIGN

Stefan Gregory, *Counting and Cracking*  
Belvoir / Co-Curious

### BEST FEMALE ACTOR IN A PLAY

Kate Mulvany, *Every Brilliant Thing*  
Belvoir

### BEST MUSICAL

*Barbara and the Camp Dogs*  
Belvoir in association with Vicki Gordon  
Music Productions Pty Ltd

### BEST FEMALE ACTOR IN A MUSICAL

Ursula Yovich, *Barbara and the Camp Dogs*  
Belvoir in association with Vicki Gordon  
Music Productions Pty Ltd

### BEST FEMALE ACTOR IN A SUPPORTING ROLE IN A MUSICAL

Elaine Crombie, *Barbara and the Camp Dogs*  
Belvoir in association with Vicki Gordon  
Music Productions Pty Ltd

### BEST ORIGINAL SCORE

Ursula Yovich, Alana Valentine and Adm  
Ventoura, *Barbara and the Camp Dogs*  
Belvoir in association with Vicki Gordon  
Music Productions Pty Ltd

### BEST MALE ACTOR IN A SUPPORTING ROLE IN A PLAY

Paul Blackwell, *Faith Healer* - a Belvoir  
production presented by State Theatre  
Company of South Australia

## MATILDA AWARDS

### BEST MUSICAL OR CABARET

*Fangirls*  
Belvoir, Queensland Theatre and Brisbane  
Festival, in association with Australian  
Theatre for Young People

## SYDNEY THEATRE AWARDS

### BEST MAINSTAGE PRODUCTION

*Counting and Cracking*  
Belvoir / Co-Curious

### BEST NEW AUSTRALIAN WORK

S. Shakthidharan, *Counting and Cracking*  
Belvoir / Co-Curious

### BEST ORIGINAL SCORE

Stefan Gregory, *Counting and Cracking*  
Belvoir / Co-Curious

### BEST PRODUCTION OF A MAINSTAGE MUSICAL

*Fangirls*  
Belvoir, Queensland Theatre and Brisbane  
Festival, in association with Australian  
Theatre for Young People

### BEST NEWCOMER

Chika Ikogwe, *The Wolves / Fangirls*

## VICTORIAN PREMIER'S LITERARY AWARD

S. Shakthidharan and Eamon Flack  
*Counting and Cracking*

## VICTORIAN PREMIER'S AWARD FOR DRAMA

S. Shakthidharan and Eamon Flack  
*Counting and Cracking*

## GREEN ROOM AWARDS

### BEST PERFORMANCE (THEATRE COMPANIES)

Ursula Yovich, *Barbara and the Camp Dogs*,  
Belvoir in association with Vicki Gordon  
Music Productions

### BEST MUSIC COMPOSITION AND SOUND DESIGN (THEATRE COMPANIES)

Adm Ventoura, Ursula Yovich and  
Alana Valentine,  
*Barbara and the Camp Dogs*,  
Belvoir in association with Vicki Gordon  
Music Productions

## BEST WRITING / ADAPTATION FOR THE AUSTRALIAN STAGE (THEATRE COMPANIES)

Alana Valentine and Ursula Yovich,  
*Barbara and the Camp Dogs*,  
Belvoir in association with Vicki Gordon  
Music Productions

## BEST PRODUCTION (THEATRE COMPANIES)

*Barbara and the Camp Dogs*,  
Belvoir in Association with  
Vicki Gordon Music Productions

## NSW PREMIER'S LITERARY AWARD - NICK ENRIGHT PRIZE FOR PLAYWRITING

S. Shakthidharan and Eamon Flack  
*Counting and Cracking*

## AUSTRALIA COUNCIL AWARD FOR THEATRE

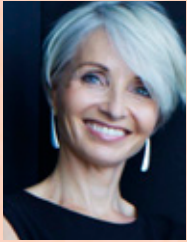
Tommy Murphy  
*Packer & Sons* and other works

2019 AWARDS

Vaishnavi Suryaprakash. Photo by Brett Boardman.

# CHAIR'S REPORT

## Sam Meers



As I write this, our theatre is dark for the first time in its history and we are developing ways to sustain Belvoir's creative energy, and the community that depends upon it. Yet as we wrestle with

the short and long term consequences of a global pandemic, we should draw some comfort from the fact that 2019 was an exceptional year for Belvoir, both artistically and financially. This Annual Report is an opportunity to celebrate that.

Throughout 2019, the Company continued to create outstanding theatre experiences, with the two bookends of the artistic season being *Counting and Cracking*, which received seven of our 13 Helpmann Awards, and the extended season of the highly anticipated *Packer & Sons*. In between these two extraordinary productions, we presented a swathe of diverse and thought-provoking shows (who can forget *Fangirls?*) that resonated with our loyal subscribers and brought new audience members through our doors.

*Counting and Cracking* was an enormous undertaking for the Company, both creatively and financially. The biggest, boldest work the Company has ever staged, we were fortunate to be rewarded with a sold-out Sydney Festival season in January, and an Adelaide Festival season in March. Led by the shared vision and creative energy of Eamon Flack and Shakthi Shakthidharan, 49 financial partners joined artists, creatives, crew and Belvoir's exceptional staff to stage this ground-breaking epic. The many awards that the production received demonstrate that the story resonated far beyond the walls of the majestic Sydney Town Hall.

Our remarkable 2019 season of nine mainstage plays in our Upstairs theatre is

only part of the work Belvoir undertakes each year. We also continued our highly acclaimed program for independent theatre makers, 25A; commissioned seven new Australian plays, including our annual commission of an Indigenous playwright thanks to the Balnaves Foundation (this year, Kodie Bedford); developed 13 new works; delivered an extensive, first-class Education Program in western Sydney and throughout regional NSW; collaborated with and supported other arts companies, and we continued to lead the sector by presenting at international and national conferences and hosting key industry and community events.

I have struggled to find the right words to appropriately acknowledge the bold and dedicated leadership of our co-CEOs, Artistic Director Eamon Flack and Executive Director Sue Donnelly; it is their fearless and tenacious vision that puts artists at its centre and has allowed Belvoir to deliver the successes articulated in this Annual Report, and I thank them sincerely on behalf of us all.

The success of our 2019 season, and of the many other Belvoir programs highlighted throughout this Annual Report, is reflected in our very pleasing financial result in 2019, with the Company achieving an operating surplus of \$557k. This surplus was not only the result of strong box office results, but also the hard work of the executive and board in continuing a program of reviewing operations to ensure greater operational efficiencies and enhanced business planning. Needless to say, we are very grateful for this small financial buffer during our Covid-19 shut down.

The Company could not do the work it does without the support of a loyal and growing band of donors, partners, supporters and subscribers, including members of our Chair's Circle, who believe in our determination to tell Australian



Ayesha Madon. Photo by Brett Boardman.

stories with diverse perspectives. You all make an invaluable contribution to the life and success of this company: my deep thanks go to each and every one of you for your faith in us.

The Company B board again worked tirelessly during 2019, and I am forever grateful for their wisdom and dedication. Particular thanks to our outgoing board members Mitchell Butel, Luke Carroll and Peter Wilson, each of whom have been integral to the success of the Company during their six year terms; they will be sorely missed. A warm welcome to our new board members Raji Ambikarajah, Kate Champion, Johanna Featherstone and Mark Warburton; it is a tribute to the Company that we continue to attract directors of such stature. I would be remiss in not giving particular thanks to our Deputy Chair, Patty Akopiantz, whose wisdom is indispensable, and whose ingenuity was responsible for our highly successful Education fundraiser, the Belvoir Bash; and director Stuart O'Brien, who is leading plans for building enhancements and whose inspired enthusiasm guided us through our new strategy.

My thanks also to the board of Belvoir St Theatre Ltd (aka Company A) for our

close working relationship and their continuing belief in Belvoir's vision.

I also acknowledge and thank our government supporters – the Australia Council for the Arts and Create NSW – whose core funding allows us to leverage further investment for Belvoir.

Finally – last, but very definitely not least – none of the work we do would, of course, be possible without the staff at Belvoir and the many artists and creatives who work with us. These talented and passionate individuals dedicate countless hours to the Company because they believe, as you do, in the power of theatre to change people's lives. I thank them sincerely for their support and extraordinary commitment to the Company.

I know that all our artists will continue finding new and different ways to tell our stories. In a fractured global environment in which so many are experiencing dislocation, isolation and loss, we need these stories now more than ever before to provide perspective and meaning.

We will continue to justify your faith in us and I ask that you continue to support us in these difficult times.

**Sam**

# ARTISTIC DIRECTOR'S REPORT

## Eamon Flack



I have consoled myself during this Covid shutdown with *The Great British Bake-off* (a reality TV show about baking.) One of the things I love about it is that the bakers never really know

what's going to come out of the oven. It could collapse when it cools, the tastes could be bland, the dough underproofed... Some bakers, though, have learnt the hundred little things in the preparation that make all the difference, and even though they never know for sure how it's going to turn out, they have a pretty good idea. It's the same with theatre. You never know how it'll turn out, but if you've been attentive in the right way when you're putting it all together, you learn to have a pretty good idea.

Going into our 2019 season we had a pretty good idea. As a company we had learnt over the years prior when an idea or a draft or a show needed a bit more of this or that, when to leave it alone, when to knead the hell out of it... We'd become good at the preparation. And this is true not just of the artistic work but the production, box office, marketing, budgets... We had learnt to have a pretty good idea.

*Counting and Cracking* could have brought the whole thing crashing down. It was the biggest show we had ever done, and no one had ever done anything quite like it. The first day of technical rehearsals was terrifying. We were sure, like that poor dolt in Season 3 of *Bake Off* that we'd used salt instead of sugar when it came to the sound in Town Hall. We did our first preview without having done a full run of the show. It wobbled and surged and wobbled some more. At the end the audience stood at once to applaud, and they did every night after. The lessons of that show now form the basis for the

company's ambitions for the future: new kinds of stories told in new ways, driven by the possibility that a story told right can open up more room inside our culture and society, and allow more people to find their place.

*Counting and Cracking* was the biggest new step in the season, but not the only. We put a seating bank on stage for Kate Mulvany's driven, totally open performance in *Every Brilliant Thing*. When Kate was beckoned away by Al Pacino no less (it had to happen one day), Stevie Rogers' heartbreaking labrador of a performance took over. The seating bank worked well so we took it a step further and built a whole new in-the-round configuration for *Life of Galileo*. Brecht is not everyone's cup of tea but Tom Wright's adaptation was brilliant - pure lean immediate thought, talking directly to an electorate that had only recently, like Galileo, chosen comfort over truth.

*Barbara and the Camp Dogs* astonished me for being as full a force even after seeing it nine times over two seasons. Urs and Troy singing together at the end is one of those utterly simple yet transformative moments that theatre only manages every now and then. Angeline Penrith in *Winyanboga Yuringa* staring down the barrel of Tuuli Narkle's camera with her fist raised is seared into my memory. So too is Andrea James' play's sudden rising up into ceremony at the end - a re-awakening of lost and damaged connections to country.

Neil Armfield's exquisitely sure-footed production of Andrew Bovell's exquisitely sure-footed play *Things I Know to be True* was a real gift. At its centre was Helen Thomson's Fran, a performance that proves it takes all facets to make a diamond: angry, loving, bitter, hopeful, funny, true...

The opening night of *Fangirls* triggered a rare and glorious hysteria of recognition and relief - the recognition of the familiar



*Counting and Cracking. Photo by Brett Boardman.*

is turned into theatre, and the relief that something new had broken through. I love to sit in the far corner of the foyer and watch audiences come out of a show. Watching audiences come out of *Fangirls* was watching a new generation of theatre-goers discover the joy of it. Which is a joy.

*Packer & Sons* was the opposite of *Fangirls* (comedy/drama, female/male, singing/bellowing) but also a huge hit. Perhaps a discomforting hit - too left for the right, too right for the left. I like to think people can make up their own mind without the play catechising itself. But no matter where the play fell for the individual there was no denying that Josh McConville and John Howard gave terrifyingly good performances, and that Tommy Murphy is the finest character writer going.

I want to thank all 247 artists who worked with us in 2019. Amongst the unique and excellent reasons for Belvoir to exist is the ideal that artists must be supported to work with as much liberty and possibility

as a society can offer. The fearless, loving struggle of our artists is the greatest of the great things about Belvoir.

We were proud of last year. It is a great comfort to us right now that we were able to bake 2019 before Covid hit. The only reason we are still going right now is because 2019 was the best year, financially and artistically, the company has had in a long time.

The task we set ourselves at Belvoir is to make theatre not for a monolith of audience but for many different audiences. We did that well in 2019 - a carefully-prepared, year-long variety act of worldviews, styles, tastes. We do this not just for the delight of it, but because it's the only way to meet the world in all its restless, glorious, troubling variability. That's the job. We love it.

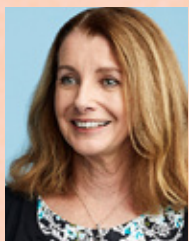
And that job is never done. We'll be back.

Onwards.

**Eamon**

# EXECUTIVE DIRECTOR'S REPORT

Sue Donnelly



It seems strange to write about the successes of 2019 when we are in the middle of the Covid-19 crisis and Belvoir has been shut for ten weeks. Totally unimaginable. But it's important to

reflect on 2019 as it was a brilliant year for Belvoir. Artistically and financially. We truly felt that we had got it right.

We had close to 100,000 people come to see one of our nine shows in Sydney. We performed 317 times, mostly in Surry Hills (although we did manage 25 performances in the neo Gothic Sydney Town Hall, quite a contrast to Belvoir). Another 104 performances were presented in other parts of Australia - Brisbane, Melbourne, Adelaide, Canberra, Parramatta and Wollongong - attracting 25,970 audience members. The schedule was, at times, exhausting for our small team but in true Belvoir fashion we strove onwards.

Subscriptions remained steady, around 6,400, and there were 10,000 brand new single ticket buyers. We were delighted that our 2019 programming appealed to both our core subscribers, who are our biggest fans/critics, as well as new audiences who came to their first Belvoir show - be it *Counting and Cracking*, *Things I Know to be True*, *Winyanboga Yurringa* or *Packer & Sons* - and told us that they would return ...when we can reopen.

The industry also thought we were doing something right, rewarding us with a record breaking 13 Helpmann awards including Best Musical, for the gutsy, heart-wrenching *Barbara and the Campdogs*, and Best Play for *Counting and Cracking* - the first time a company has won both awards in the same year. In

addition, there were Victorian and NSW Literary awards, Sydney Theatre awards, Green Room awards and a Matilda award. It was a very good year!

At the other end of the spectrum our successful education program continued to thrive. For over 15 years our program has been formative in the careers of a number of actors, creatives and other people who now work at Belvoir, as well as at other companies. There are also quite a few doctors, lawyers, investment bankers etc who also got their first hit of theatre at Belvoir. In 2019 we reached over 9000 students and teachers. Importantly we continued to support students from disadvantaged areas, with a focus on western Sydney, providing free tickets to our shows and free or subsidised workshops. We ran 175 workshops in 2019 with 40 held in regional areas, thanks to ongoing philanthropic support.

I love attending a schools' matinee and watching the delight on the faces of students who are experiencing live theatre for the first time. Three highlights of 2019: watching a packed student audience light up their phones and sway in unison to a *Fangirls* pop song; erupting into hysterics when actor Peter Carroll (in full garb as a Catholic Bishop) launched into a frantic dance during *Life of Galileo*; and the boisterous cheering when a teacher was picked to play the 'boyfriend' of Kate Mulvany in *Every Brilliant Thing*.

Artists are at the core of what Belvoir does. Apart from engaging 178 artists - performers and creatives - across our 2019 season of plays, we engaged many others in play readings and creative developments, commissioned and worked with new writers (thanks again to philanthropic support), and ensured that the broader artistic community could enjoy our plays through artist discount tickets.



Anna Lise Phillips, Tom Hobbs, Matthew Levett and Miranda Daughtry. Photo by Heidrun Löhr.

We continued to work with the independent and small-to-medium sector through our much admired 25A program, showcasing eight eclectic plays and attracting 6700 audience members to our Downstairs theatre. We also presented Red Line Production's girl-powered play *The Wolves*, as part of our Upstairs season.

Belvoir wants theatre to be truly representative of Australian society and in 2019 we proudly employed more artists from culturally diverse backgrounds than ever before, in fact 59% of all performers, and more female directors than ever before.

While 2019 was successful it was at times tough as we pushed limits in every area - on stage, backstage, in our workshop, behind the bar and box office, in marketing, development and finance. I am extremely indebted to our amazing Belvoir staff who work far beyond the hours for which they're paid, meet

constant tight deadlines and rise to each new challenge...and always with a smile ☺.

A big thank you also to the tireless Belvoir board who support the company in so many different ways, and especially to our dynamic Chair, Sam Meers - our strongest advocate. Being on the board of an arts company in this current climate is taxing. It also requires huge amounts of enthusiasm and many hours of work. They are an integral part of our company and of Belvoir's most successful year.

Sue



## THE 2019 SEASON

### COUNTING AND CRACKING

About Australia as a migrant nation.

### THE WOLVES

About being stronger together.

### EVERY BRILLIANT THING

About how beautiful it is to be alive.

### BARBARA AND THE CAMP DOGS

About singing for your life.

### WINYANBOGA YURRINGA

About gathering to honour the past.

### THINGS I KNOW TO BE TRUE

About family.

### LIFE OF GALILEO

About truth and politics.

### FANGIRLS

About being young, crazy and glorious.

### PACKER & SONS

About power and Sydney.



Hazem Shammas, Shiv Palekar, Rarriwuy Hick and Nadie Kammallaweera. Photo by Brett Boardman.

# COUNTING & CRACKING

எண்ணிக்கை, இல்லையேல் கையோங்கு

11 JANUARY – 2 FEBRUARY  
SYDNEY TOWN HALL

## Statistics

Performances	25
Paid Audience	10,604
Total Audience	11,990
Box Office Income	\$613,138

2 – 9 MARCH  
ADELAIDE FESTIVAL  
RIDLEY CENTRE,  
ADELAIDE SHOWGROUNDS

## Statistics

Performances	9
Total Audience	2,574

Written by  
**S. Shakthidharan**  
& **Eamon Flack**

Directed by  
**Eamon Flack**  
& **S. Shakthidharan**

A co-production with  
**Co-Curious**

Costume & Cultural  
Advisor  
**Anandavalli**

Set & Costume Designer  
**Dale Ferguson**

Lighting Designer  
**Damien Cooper**

Sound Designer &  
Composer  
**Stefan Gregory**

Musical Director  
(Adelaide only)  
**Alan John**

Sound Designer  
(Adelaide only)  
**David Bergman**

Associate Sound  
Designer  
**Jessica Dunn**

Movement & Fight  
Director  
**Nigel Poulton**

Accent Coach  
**Linda Nicholls-Gidley**

Assistant Director  
**Carissa Licciardello**

Associate Artist  
**Suzanne Pereira**

Stage Manager  
**Luke McGettigan**

Deputy Stage Manager  
**Jennifer Parsonage**

Assistant Stage Manager  
**Julia Orlando**

With  
**Prakash Belawadi**  
**Nicholas Brown**  
**Jay Emmanuel**  
**Rarriwuy Hick**  
**Antonythasan Jesuthasan**  
**Nadie Kammallaweera**  
(Sydney)  
**Ahi Karunaharan**  
**Monica Kumar**  
**Gandhi MacIntyre**  
**Arky Michael** (Adelaide)  
**Shiv Palekar**  
**Monroe Reimers**  
**Hazem Shammas** (Sydney)  
**Nipuni Sharada**  
**Kalieaswari Srinivasan**  
(Adelaide)  
**Vaishnavi Suryaprakash**  
**Rajan Velu**  
**Sukania Venugopal**

Band  
**Shenzo Gregorio**  
(Adelaide)  
**Kranthi Kiran Mudigonda**  
(Sydney)  
**Vinod Prasanna** (Adelaide)  
**Arjunan Puveendran**  
(Adelaide)  
**Janakan Raj** (Sydney)  
**Venkhatesh Sritharan**  
(Sydney)

Sri Lankan meal provided by  
**Dish Dining and Events**

Assisted by the Australian Government's **Major Festivals initiative**, managed by the **Australia Council**, its arts funding and advisory body, in association with the **Confederation of Australian International Arts Festivals Inc.**, **Sydney Festival**, **Adelaide Festival**.

Supported by  
**Macquarie Group Foundation**  
**Naomi Milgrom Foundation**  
**Neilson Foundation**  
**Nelson Meers Foundation**  
**Oranges & Sardines Foundation**  
and Belvoir's visionary **Gamechanger** donors.

The **Thyne Reid Foundation** is acknowledged for their support of Belvoir's Western Sydney initiatives.

★★★★★

*"Flack's direction is expansive and generous"*  
– Time Out

★★★★★

*"Exciting, groundbreaking Australian theatre"*  
– Limelight



Sarah Meacham, Michelle Ny and Cece Peters. Photo by Brett Boardman.

# THE WOLVES

2 FEBRUARY – 3 MARCH  
UPSTAIRS THEATRE

## Statistics

Performances	33
Paid Audience	7,396
Total Audience	8,667
Box Office Income	\$374,798

★★★★ “A hell of a lot of talent”  
– Time Out

★★★★ “An invigorating  
feminist battle song”  
– Audrey Journal

Written by  
**Sarah DeLappe**  
Directed by  
**Jessica Arthur**  
Presented by  
**Red Line Productions**  
Set & Costume  
Designer  
**Maya Keys**  
Lighting Designer  
**Veronique Benett**  
Composer & Sound  
Designer  
**Clemence Williams**  
Soccer Coach  
**Mandela Mathia**  
Dialect Coach  
**Jennifer White**  
Casting Director  
**Daisy Hicks**  
Stage Manager  
**Keiren Smith**  
Assistant Stage  
Manager  
**Vanessa Martin**

With  
**Brenna Harding**  
**Emma Harvie**  
**Chika Ikogwe**  
**Renee Lim**  
**Sarah Meacham**  
**Sofia Nolan**  
**Michelle Ny**  
**Cece Peters**  
**Nikita Waldron**  
**Nadia Zwecker**  
Supported by  
**The Hive**



Kate Mulvany. Photo by Brett Boardman.

# EVERY BRILLIANT THING

8 – 31 MARCH  
UPSTAIRS THEATRE

## Statistics

Performances	28
Paid Audience	7,963
Total Audience	9,358
Box Office Income	\$421,156

3 – 6 APRIL  
RIVERSIDE THEATRES, PARRAMATTA

## Statistics

Performances	5
Total Audience	639

★★★★ – “Brilliant”  
– The Sydney Morning Herald

★★★★ – “A theatrical  
experience you will never forget”  
– Artshub

Written by  
**Duncan Macmillan** with  
**Jonny Donahoe**  
Directed by  
**Kate Champion**  
Co-Directed by  
**Steve Rodgers**  
Set & Costume Designer  
**Isabel Hudson**  
Lighting Designer  
**Amelia Lever-Davidson**  
Sound Designer  
**Steve Francis**  
Stage Manager  
**Isabella Kerdijk**  
With  
**Kate Mulvany**  
(8 – 24 March)  
**Steve Rodgers**  
(26 – 31 March &  
Parramatta season)  
Supported by the  
**Nelson Meers**  
**Foundation**



Elaine Crombie, Ursula Yovich and Troy Brady. Photo by Brett Boardman.

## BARBARA & THE CAMP DOGS

4 – 28 MARCH UPSTAIRS THEATRE

### Statistics

Performances	24
Paid Audience	5,271
Total Audience	6,407
Box Office Income	\$278,646

7 FEBRUARY – 3 MARCH  
MALTHEUSE THEATRE

Performances	20
Total Audience	4,212

1 – 25 MAY QUEENSLAND THEATRE

Performances	29
Total Audience	7,435

30 MAY – 1 JUNE  
CANNBERRA THEATRE CENTRE

Performances	4
Total Audience	1,095

5 – 8 JUNE  
MERRIGONG THEATRE COMPANY

Performances	5
Total Audience	1,203

Written by  
**Ursula Yovich &  
Alana Valentine**

Directed by  
**Leticia Cáceres**

Produced in association  
with **Vicki Gordon Music  
Productions Pty Ltd**

Songs by  
**Alana Valentine,  
Ursula Yovich &  
Adm Ventoura**

Set Designer  
**Stephen Curtis**

Costume Designer  
**Chloe Greaves**

Lighting Designer  
**Karen Norris**

Sound Designer  
**Steve Toulmin**

Musical Rehearsal  
Director  
**Adm Ventoura**

Performing Musical  
Director  
**Jessica Dunn**

Lighting Realiser  
**Matt Cox**

Assistant Director  
**Riley Spadaro**

Stage Manager  
**Cecilia Nelson**

Assistant Stage Manager  
**Brooke Kiss**

Rehearsal Stage Manager /  
Stage Manager (Malthouse  
Season) **Khym Scott**

\***Vicki Gordon** also  
contributed music to  
*Tick Sista*, **Merenia Gillies**  
contributed music to  
*Chained to You*, and  
**James Warwick Shipstone**  
contributed to *Pieces*.

With  
**Troy Brady**  
**Shakira Clanton**  
(Understudy)  
**Marcus Corowa**  
(Understudy)  
**Elaine Crombie**  
**Ursula Yovich**

Band  
**Sorcha Albuquerque**  
**Jessica Dunn**  
**Michelle Vincent**

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

*“Important theatre with  
formidable heart”*  
– Theatre Travels



Dubs Yunupingu. Photo by Brett Boardman.

## WINYANBOGA YURRINGA

4 – 26 MAY  
UPSTAIRS THEATRE

### Statistics

Performances	25
Paid Audience	4,926
Total Audience	5,871
Box Office Income	\$246,691

*“A life-affirming work in which the  
women emerge from a dark place  
to take their place in the sun”*  
– The Sydney Morning Herald

*“Powerfully and surprisingly done”*  
– The Australian

Written by  
**Andrea James**

Directed by  
**Anthea Williams**

Presented in association  
with  
**Moogahlin Performing  
Arts**

Associate Director  
**Deborah Brown**

Cultural Design Advisor  
**Danièle Hromek**

Set & Costume Designer  
**Isabel Hudson**

Cultural Language  
Advisor  
**Dr Lou Bennett AM**

Lighting Designer  
**Verity Hampson**

Associate Lighting  
Designer  
**Chloe Ogilvie**

Composer & Sound  
Designer  
**Steve Francis &  
Brendon Boney**

Stage Manager  
**Isabella Kerdijk**

Assistant Stage  
Manager  
**Ella Griffin**

Solid Ground  
Assistant Stage  
Manager  
**Michona Warria**

With  
**Roxanne McDonald**  
**Tuuli Narkle**  
**Angeline Penrith**  
**Tasma Walton**  
**Dalara Williams**  
**Dubs Yunupingu**

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



Miranda Daughtry and Helen Thomson. Photo by Heidrun Löhr.

Written by  
**Andrew Bovell**

Directed by  
**Neil Armfield**

Set Designer  
**Stephen Curtis**

Costume Designer  
**Tess Schofield**

Lighting Designer  
**Damien Cooper**

Composer  
**Alan John**

Sound Designer  
**Steve Francis**

Movement & Fight  
Director  
**Nigel Poulton**

Stage Manager  
**Luke McGettigan**

Assistant Stage  
Manager  
**Georgina Pead**

With  
**Miranda Daughtry**  
**Tom Hobbs**  
**Matt Levett**  
**Tony Martin**  
**Anna Lise Phillips**  
**Helen Thomson**

Supported by the  
**Chair's Circle**

# THINGS I KNOW TO BE TRUE

8 JUNE – 21 JULY  
UPSTAIRS THEATRE

## Statistics

Performances	49
Paid Audience	13,166
Total Audience	14,995
Box Office Income	\$741,265

*"Brilliant, moving and often  
very funny"*  
- The Australian

★★★★★ *"Armfield creates an  
unforgettable image of  
tenderness and compassion"*  
- The Sydney Morning Herald



Vaishnavi Suryaprakash and Peter Carroll. Photo by Brett Boardman.

# LIFE OF GALILEO

3 AUGUST – 15 SEPTEMBER  
UPSTAIRS THEATRE

## Statistics

Performances	48
Paid Audience	11,909
Total Audience	13,758
Box Office Income	\$650,726

*"Tom Wright's adaptation ... is  
brilliant."*  
- The Australian

★★★★★ *"Incredibly politically  
relevant"*  
- Theatre Now

Written by  
**Bertolt Brecht**

Adapted by  
**Tom Wright**

Directed by  
**Eamon Flack**

Set & Costume Designer  
**Zoë Atkinson**

Lighting Designer  
**Paul Jackson**

Composer & Sound  
Designer  
**Jethro Woodward**

Stage Manager  
**Tanya Leach**

Assistant Stage  
Manager  
**Bronte Schuftan**

With  
**Ayesha Ash**  
(Rehearsals)  
**Peter Carroll**  
**Colin Friels**  
**Laura McDonald**  
**Miranda Parker**  
**Damien Ryan**  
**Damien Strouthos**  
**Vaishnavi**  
**Suryaprakash**  
**Sonia Todd**  
**Rajan Velu**

Supported by the  
**Nelson Meers**  
**Foundation**



The cast of *Fangirls*. Photo by Brett Boardman.

# FANGIRLS

12 OCTOBER - 10 NOVEMBER  
UPSTAIRS THEATRE

## Statistics

Performances	34
Paid Audience	9,273
Total Audience	10,910
Box Office Income	\$471,332

7 SEPTEMBER - 5 OCTOBER  
QUEENSLAND THEATRE

## Statistics

Performances	32
Total Audience	8,812

★★★★★ *"Fangirls is loud and funny and raw, with a powerful message delivered with sass and joy."*

- The Sydney Morning Herald

*"A life-affirming night of pure theatrical escapism"*

- The Australian

Book, music & lyrics  
by **Yve Blake**

Directed by  
**Paige Rattray**

A co-production with  
**Queensland Theatre**  
& **Brisbane Festival**,  
in association with  
**Australian Theatre**  
for Young People  
(ATYP).

*Fangirls* was originally  
commissioned and  
developed by **ATYP**,  
with the support  
of **Global Creatures**.

Vocal Arranger /  
Music Director  
**Alice Chance**

Music Producer /  
Sound Designer  
**David Muratore**

Dramaturg  
**Jonathan Ware**

Set, Video Content &  
Costume Designer  
**David Fleischer**

Video Content Design  
& Production  
**Justin Harrison**

Lighting Designer  
**Emma Valente**

Associate Lighting  
Designer  
**Ben Hughes**

Choreographer  
**Leonard Mickelo**

Sound Designer  
**Michael Waters**

Associate Director  
**Carissa Licciardello**

Voice / Dialect  
Coach  
**Amy Hume**

Stage Manager  
**Isabella Kerdijk**

Assistant Stage  
Manager  
**Katie Moore**

With  
**Aydan**  
**Yve Blake**  
**Kimberley Hodgson**  
**Chika Ikogwe**  
**Ayesha Madon**  
**James Majoos**  
**Sharon Millerchip**  
**Melissa Russo**  
(Swing)

Supported by  
**The Group**



John Howard and Josh McConville. Photo by Brett Boardman.

# PACKER & SONS

16 NOVEMBER - 5 JANUARY  
UPSTAIRS THEATRE

## Statistics

Performances	51
Paid Audience	14,732
Total Audience	16,619
Box Office Income	\$869,590

*"It's not only schadenfreude. It's just great theatre"*

- The Guardian

*"Brilliant virtuoso performances"*

- The Australian

Written by  
**Tommy Murphy**

Directed by  
**Eamon Flack**

Set & Costume  
Designer  
**Romanie Harper**

Lighting Designer  
**Nick Schlieper**

Composer  
**Alan John**

Sound Designer  
**David Bergman & Steve Francis**

Movement & Fight  
Director  
**Nigel Poulton**

Assistant Director  
**Hannah Goodwin**

Stage Manager  
**Luke McGettigan**

Assistant Stage  
Manager  
**Jennifer Parsonage**

Stage Manager  
(season extension)  
**Isabella Kerdijk**

Assistant Stage  
Manager (season  
extension)  
**Georgina Pead**

With  
**Nick Bartlett**  
**John Gaden**  
**Anthony Harkin**  
**John Howard**  
**Brandon McClelland**  
**Josh McConville**  
**Nate Sammut**  
**Byron Wolfe**

Supported by  
**Australian Writers' Guild's David Williamson Prize**,  
**The Copyright Agency Cultural Fund**,  
and the **Walking Up the Hill Foundation**.



**25A, HOUSED IN OUR INTIMATE  
DOWNSTAIRS THEATRE, IS AN  
EXCITING PROGRAM OF LOW-COST,  
INDEPENDENT THEATRE MAKING  
AND EMERGING THEATRICAL  
TALENT. THE 25A CHALLENGE IS  
TO PRODUCE THE MOST ESSENTIAL  
THEATRE WHILE CELEBRATING  
ACTING, STORY AND COMMUNITY.**

## TUESDAY

6 - 23 FEBRUARY  
TOTAL AUDIENCE - 693  
PERFORMANCES - 15

Written by **Louris van de Geer**  
Directed by **Nell Ranney**

Producer **Amy Goodhew**  
Production Designer **Isabel Hudson**  
Sound Designer **Clare Hennessy**  
Lighting Designer **Martin Kinnane**  
Assistant Director **Rebecca Blake**  
Stage Manager **Alexandra Moon**

with  
**Frances Duca**  
**Duncan Fellows**  
**Tom Anson Mesker**  
**Bridie McKim**  
  
Presented in association with  
**Sign of the Acorn**



Duncan Fellows, Frances Duca, Tom Anson Mesker and Bridie McKim. Photo by Clare Hawley.

## EXTINCTION OF THE LEARNED RESPONSE

7 - 25 MAY  
TOTAL AUDIENCE - 732  
PERFORMANCES - 16

Written by **Emme Hoy**  
Directed by **Carissa Licciardello**

Set & Costume Designer **Ella Butler**  
Sound Designer **Ben Pierpoint**  
Lighting Designer **Kelsey Lee**  
Producer **Michelle Sverdloff**  
Production Manager / Assistant  
Stage Manager **Jana Vass**  
Stage Manager **Bronte Schuftan**

With  
**Tel Benjamin**  
**Sarah Meacham**  
**Eddie Orton**  
**Jennifer Rani**

Presented in association  
with **Glitterbomb**



Sarah Meacham. Photo by Jasmin Simmons.

## JESS AND JOE FOREVER

13 - 30 MARCH  
TOTAL AUDIENCE - 735  
PERFORMANCES - 17

Written by **Zoe Cooper**  
Directed by **Shaun Rennie**

Producer **Gus Murray**  
Set & Costume Designer **Isabel Hudson**  
Lighting Designer **Benjamin Brockman**  
Sound Designer **Ben Pierpoint**

With  
**Nyx Calder**  
**Julia Robertson**

Presented by  
**Sugary Rum Productions**



Julia Robertson and Nyx Calder. Photo by Kate Williams.

## THE ASTRAL PLANE

12 - 29 JUNE  
TOTAL AUDIENCE - 1055  
PERFORMANCES - 15

Written and directed by  
**Charlie Garber**

Producers  
**Rebecca Blake** and **Jessica Pantano**  
Designer **Jonathon Hindmarsh**  
Lighting Designer **Martin Kinnane**  
Lighting Design Associate  
**Jasmine Ryzk**  
Sound Designer **Clare Hennessy**  
Stage Manager **Jess Bell**

With  
**Eden Falk**  
**Emma Harvie**  
**Ella Scott Lynch**  
**Julia Robertson**  
**Imogen Sage**  
**Michael Whalley**



Emma Harvie and Michael Whalley. Photo by Clare Hawley.

## SKYDUCK: A CHINESE SPY COMEDY

11 - 20 JULY  
TOTAL AUDIENCE - 563  
PERFORMANCES - 9

Written by **Sam Wang**  
Directed by **Aileen Huynh**

Video and Props **Sam Wang**  
Tech & Ops (AV) **Aileen Huynh**  
Producer **Pierce Wilcox**  
Lighting Designer **Kelsey Lee**  
Original Music by **Tauese Tofa**,  
**Reveal Music Pty Ltd**  
Stagehand, Tech & Ops  
(Surtitles) **Lap Nguyen**



Sam Wang. Photo by Jasmin Simmons.

## SLAUGHTERHOUSE

16 OCTOBER - 2 NOVEMBER  
TOTAL AUDIENCE - 802  
PERFORMANCES - 15

Written by **Anchuli Felicia King**  
Directed by **Benita de Wit**

AV Designer **Anchuli Felicia King**  
Production Designer  
**Brendan de la Hay**  
Lighting Designer **Phoebe Pilcher**  
Associate Designer **Lyndal Tuckey**  
Stage Manager **Bronte Schuftan**

With  
**Romy Bartz**  
**Adam Marks**  
**Tom Matthews**  
**Brooke Rayner**  
**Stephanie Somerville**

Supported by the **Seaborn**,  
**Broughton & Walford Foundation**



Romy Bartz. Photo by Clare Hawley.

## TE MOLIMAU

7 - 24 AUGUST  
TOTAL AUDIENCE - 883  
PERFORMANCES - 13

Written by **Taofia Pelesasa**  
Directed by **Emele Ugavule**

Assistant Director **Ayesha Ash**  
Lighting Designer **Amber Silk**  
Choreographer **Sela Vai**

With  
**Lesina Ateli-Ugavule**  
**Malia Letoafa**  
**Tommy Misa**  
**Iya Ware**

Presented in association with  
**Black Birds Creative Arts Co.**



Tommy Misa and Malia Letoafa. Photo by Teni Komolafe.

## KASAMA KITA

20 NOVEMBER - 8 DECEMBER  
TOTAL AUDIENCE - 1238  
PERFORMANCES - 18

Written by **Jordan Shea**  
Directed by **Erin Taylor**

Producer **Emma Diaz**  
Production Designer **Emma White**  
Lighting Designer **Kelsey Lee**  
Sound Designer **Clare Hennessy**  
Assistant Director **Mark Paguio**  
Stage Manager  
**Adrienne Patterson**

With  
**Kip Chapman**  
**Jude Gibson**  
**Kenneth Moraleta**  
**Monica Sayers**  
**Teresa Tate Britten**

Presented in association with  
**Aya Productions**



Monica Sayers. Photo by Aya Productions.



John Howard, Josh McConville and Brandon McClelland. Photo by Brett Boardman.

## BELVOIR 2019 IN REVIEW

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 likeminded theatre-lovers formed a syndicate to buy the building and save it from becoming an apartment block. More than thirty years later, Belvoir St Theatre continues to be at the forefront of Australian acting and story telling for the stage.

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 works, both Australian and international, re-imagined classics and a lasting commitment to Indigenous stories.

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. This year that work was recognised with a record thirteen wins at the 2019 Helpmann Awards.

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 ORIGINAL WAYS

The 2019 season was very successful. We created the biggest show ever produced by Belvoir – *Counting and Cracking* – and we ended with one that was a hallmark of Sydney – *Packer and Sons*. The season's nine shows included:

- a new epic play about Sri Lanka and Australia,
- a new Australian musical about teenagers,
- a new work about one of Australia's most famous media families,
- a Pulitzer-prize nominated play,
- two Indigenous works,
- a new adaptation of a Brecht classic,
- a new production of an international hit solo show, and
- a work by one of Australia's most successful playwrights.

While much work is done during rehearsals to bring a show to the stage, it is also the hidden background work which starts many years in advance that ensures Belvoir produces exceptional theatre. We commissioned seven new works in 2019 from senior and emerging playwrights, as well as continuing to work on existing commissions. The **Artistic and Programming team** also reads broadly, logging and reading over 250 new works annually.

To increase ongoing support and professional development for early career playwrights, the focus of the **Phillip Parsons' Early Career Playwrights' award** has evolved into a year-long Writers' Lab. The lab will begin in 2020. Six playwrights were selected from 45 applications. Through the support of the **Oranges & Sardines Foundation**, Belvoir is committed to running the lab for the next three years.

Due partly to this more integrated development process, our commissioned works are increasingly being converted to production.

One measure of the calibre of our recent new work was the recognition at the 2019 Helpmann awards, where the company won both Best Play and Best Musical. The writers from these two projects continue to be commissioned by Belvoir.

Belvoir is also one of two Australian companies working with the Royal Exchange Manchester on the **Bruntwood Prize**, the largest English-language playwrighting award in the world. This year, 20 Australian playwrights were nominated, and we also contributed to the judging process. A play by 2017 Philip Parsons Fellow, Emme Hoy, was among the top five selected.

Key to supporting new writing at the company is **our commitment to running workshops** and increasing the access time that playwrights and directors have with actors during the drafting and development phase. This has been particularly important for large-scale works like *Counting and Cracking*, which was six years in development, and is essential to ensure quality productions are brought to the stage.

Resourcing these workshops is an expensive way to develop new plays, and philanthropic support is the key. Over the course of the year, Belvoir ran 13 creative developments – ranging from three-hour calls with cast to full rehearsal weeks – to support the full pipeline of work. Not all creative developments will result in a production but sometimes another company may pick up the work, thus benefiting the sector overall.

Belvoir is active in **seeking out writers from non-theatrical backgrounds** – such as the worlds of screen, literature or journalism – to involve those with different voices, perspectives and profiles. We also maintain strong relationships with our writers and are committed to several commissions a year for both emerging and senior writers.



Kimberley Hodgson, James Majoos and Sharon Millerchip. Photo by Brett Boardman.

## MAKING EXCEPTIONAL THEATRE Continued...

### ENGAGING WITH THE BEST ARTISTS AND ARTS COMPANIES

Belvoir works with the most talented theatre artists across generational and state lines. The casting of *Counting and Cracking*, for example, involved a national and international audition of 250 artists over three years, and a final cast from six countries speaking five different languages.

Artists employed by Belvoir continue to win industry awards across playwriting, directing, design and performance. Frequently we are the first connection an artist has with a major company and we enjoy watching younger creatives develop their craft with more senior artists. In 2019 some of Australia's best actors performed with the company, including Kate Mulvany, Colin Friels, Helen Thomson, John Howard, Ursula Yovich, Peter Carroll, John Gaden, Sharon Millerchip, Tony Martin and international performers like Nadie Kammallaweera, Prakash Belawadi and Antonyhasan Jesuthasan. Integral to the success of Belvoir are **partnerships with other companies**. This helps us connect with audiences that are not traditionally part of the Belvoir audience. 2019 partnerships included those with Co-Curious, western Sydney artists and South Asian artists. We also collaborated with Australian Theatre for Young People to find the cast of *Fangirls* from over 360 auditions, and with rock promoter Vicky Gordon in *Barbara and the Camp Dogs* to bring high-calibre rock musicians to the performance team.

Belvoir also continued to **work with international festivals**, specifically Adelaide and Sydney for *Counting and Cracking*, as well as touring to regional performing arts centres like Parramatta and Wollongong to present our work to a growing national audience.

The company also brings back successful shows, often as part of a longer tour. 2019 saw the return of the award-winning *Barbara and the Camp Dogs*, as well as a subsequent national tour in Victoria, NSW and Queensland. *Every Brilliant Thing* was programmed to have a direct season

transfer to Riverside Theatres in Parramatta.

### OPENING UP THE REPERTOIRE OF STORIES

Dating from our original 1984 charter, Belvoir has long had a specific commitment to developing and presenting Indigenous works and works that are socially and politically relevant. In recent years Belvoir has added to this list – developing works from diverse communities.

Belvoir proactively engages actors and creatives from a wide range of backgrounds. This year 59% of our performers and 14% of our creatives were **from a culturally diverse background**. We also look to re-present shows that have been produced in the independent sector and give them another life. Belvoir's presentation of *The Wolves*, originally produced by Red Line Productions at the Old Fitz in 2018, provided a mainstage debut to all but one of its original cast (nine young female actors) and most of the creative team.

Belvoir's **continuing commitment to Indigenous work** involved a remount and tour of *Barbara and the Camp Dogs* (which went on to win four Helpmann awards including Best Musical) and a collaboration with Mooghalin Performing Arts on a new production of *Winyanboga Yurringa*. The latter production recognised Mooghalin's initial involvement in the script, while reconceiving it for the Belvoir stage with greater resources and a much larger audience. Through Mooghalin we also engaged a cultural design advisor and a cultural language advisor for the production.

The first year of the **Balnaves Fellowship** (previously an award) provided the opportunity for our inaugural fellow, Indigenous artist Kodie Bedford, to work at Belvoir and participate in the programming, while being supported in a more rigorous development of her commission. By integrating the artist into the company, the process has resulted in the fastest turnaround of a Balnaves commission to date, with Kodie's work being programmed for the 2020 mainstage season.



Colin Friels. Photo by Brett Boardman.



Ursula Yovich. Photo by Brett Boardman.

## INSPIRING AND GROWING OUR AUDIENCES

### SHARING OUR WORK AND INCREASING OUR AUDIENCES

Belvoir fosters a diverse audience that reflects Australian society. With tiered pricing, concession discounts, low-cost preview performances and an unwaged program, there is **a ticket option to suit most people**. This is part of our ethos to ensure that theatre can be part of everyone's lives. In addition, artists and producers can join the Artist Registry and purchase \$20 tickets.

In 2019 Belvoir partnered with Playwave to offer \$25 tickets, plus exclusive access to behind the scenes events, to young people aged 19 to 25.

We also provided **special ticket offers** to the Sri Lankan and Indian communities for *Counting and Cracking*, discounted tickets for the African youth community for *The Wolves* and *Fangirls*, and special offers to the local Indigenous and Torres Strait Islander communities for *Barbara and the Camp Dogs* and *Winyanboga Yurringa*.

There were also occasional special discounts for seniors as well as Student Rush tickets for every performance.

When Belvoir was performing *Counting and Cracking* in the Sydney Town Hall in January, Sydney Festival hired our Upstairs Theatre for two productions which attracted new audience members as well as needed income.

We encourage **groups to hire our theatre spaces**, when available, for meetings and other occasions and we sometimes co-host events such as the joint presentation, with Diversity Arts Australia and the British Council, of prominent UK actor Deborah Williams, who promotes diversity on stage and screen.

Belvoir made considerable efforts in 2019 to include **those with diverse needs** in

our audiences. Community groups and care providers were re-engaged for our free unwaged performances after a period of decline in group attendance at those events. Similarly, we discussed with the providers of our audio-described and captioned services better ways to engage patrons with disabilities. We want to make sure these services remain viable, particularly as we have many passionate older audience members.

Belvoir seeks to reach and involve an audience that is reflected in the stories told onstage. Stories which resonate with Indigenous and Torres Strait Islander communities (*Barbara and the Camp Dogs*, *Winyanboga Yurringa*), the South Asian community (*Counting and Cracking*), youth, feminist and queer communities (*The Wolves*, *Fangirls*), require Belvoir to actively and authentically engage with these audiences.

**Belvoir Briefings** provide an opportunity for audiences to ask questions of the cast and creatives behind a production in an open and supported forum. In 2019 Belvoir began live streaming these free events on social media to increase the reach and awareness of both the event and the play. Q&A sessions, podcasts, behind-the-scenes videos and cast Instagram takeovers all help demystify the process and draw audiences closer to the Belvoir brand.

In 2019, we continued to extend Belvoir's footprint beyond Surry Hills by **touring and transferring** work to Parramatta, Melbourne, Canberra, Wollongong, Adelaide and Brisbane (twice). This resulted in an additional 26,000 people seeing a Belvoir work.

As part of our commitment to exceptional theatre and exceptional service, Belvoir emails **post-show surveys** to all ticket buyers. Audience sentiment is tracked and measured, and individual

## INSPIRING AND GROWING OUR AUDIENCES Continued...

feedback responded to appropriately. The majority of 2019 productions achieved a 70%-plus positive rating by audiences, with four shows achieving 80% or higher.

With limited marketing resources, Belvoir relies heavily on **social media** – both paid and organic – which is curated to maintain and grow the engagement. Reach, insights and follower numbers are tracked, direct messages actioned, and conversations monitored. Email communication is segmented, and messaging tailored and carefully scheduled to prevent recipient fatigue. Wordfly is now Belvoir's email platform, providing a more dependable email system for users and recipients. Email-open, click-through and sign-up rates are recorded and reported.

We continue to offer subscribers exclusive **discounts, savings and special offers** from our partners and colleague organisations, the opportunity to purchase tickets for friends and family at a discount and before the general public, and access to exclusive Belvoir events.

This year we began **a review of Belvoir's brand proposition** to more closely reflect Artistic Director Eamon Flack's vision and commitment to diverse stories and distinctive voices. This review, including input from our partners and board, was conducted with Houston, Belvoir's Strategic Brand Partner, and is an evolving process.

As one of a group of eight major theatre companies around Australia – commonly known as CAST – Belvoir continued to work with our colleagues on policies and **advocacy for the arts sector** and to support productions as required. We hosted interstate companies such as Malthouse and Queensland Theatre to hold auditions with local artists.

We were heartened to learn that partly

as a result of Belvoir performing in the Sydney Town Hall in January and negotiating various standing costs, the City of Sydney have implemented a new pricing schedule for not-for-profit companies. This will ultimately benefit the sector and encourage more not-for-profits to use the Town Hall as a venue.

Both the Executive and Artistic Directors spoke at various industry events and conferences during the year, as well as providing media commentary.

### IMPROVING THE AUDIENCE EXPERIENCE

Following audience feedback, our customer service team looked at ways to improve the Belvoir 'experience'. Multiple changes, including developing a new partnership with florist Merchant & Green to introduce fresh flowers into the foyer weekly, have been much appreciated by audience members, artists and staff.

The famous Belvoir foyer is often a tight squeeze and the configuration of tables and chairs was reviewed to maximise space and allow for a greater number of seats. Work will continue on the **foyer redesign** to make it more comfortable for our audiences.

A new arrangement for two productions in 2019 was the reconfiguration of the **Belvoir stage to 'in-the-round'** – in *Every Brilliant Thing* and *Life of Galileo*. Audience members responded positively to the changed stage although it did mean that some of them required reseating as the new configuration was refined.

The off-site staging of *Counting and Cracking* at Sydney Town Hall also created some challenges but audience members responded positively to the incredible experience of walking into the Town Hall foyer, receiving delicious Sri Lankan food and then continuing into a Sri Lankan community space, all

juxtaposed with the grandeur of the neo-Gothic Town Hall.

In all three productions the various changes required a re-think and redesign of theatre signage and point-of-sale instructions.

The training of bar and front-of-house staff was revised in line with the changing formats of our productions. New on-shift procedural documentation also addressed revisions to cleaning and stock management processes.

In ticketing we hired our smallest-ever seasonal subscriptions team. The focus was to install a small and highly engaged staff with a greater investment in our company and product, and greater ability to service our subscribers' needs. The outcome of this was a record low error rate in data entry, higher processing speeds and the best level of positive-to-negative subscription feedback recorded.



Kate Mulvany. Photo by Brett Boardman

## WORKING WITH YOUNG PEOPLE AND THE COMMUNITY

Belvoir's **education program** is funded through the generosity of donors and supporters. In 2019 over 9,000 students and teachers attended a performance at Belvoir or participated in our education program. Our small Education team of two people (plus contracted tutors) facilitates, promotes and delivers a range of experiences and opportunities for students and teachers to attend and participate in the company's work.

Features of the 2019 program included:

- **Nine** dedicated schools-only performances of Belvoir productions attended by **2,738** students and their teachers. Students attending these performances came from the full range of government and non-government high schools, local schools and schools from regional NSW and interstate.
- **646 tickets** provided free of charge through our Priority Schools program. Participating Sydney schools were from Ambarvale, Ashcroft, Canley Vale, Condell Park, Granville, Guildford, Greystanes, Liverpool, Mount Druitt and Revesby. Regional schools came from Kurri Kurri, Maitland, Morisset and Nowra.
- **2,331** students and their teachers attended an evening performance at Belvoir, either by purchasing subscription packages or by booking specific productions.
- **370** students and teachers came to Belvoir to access the company's history and watch an archival recording of a past Belvoir production.

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 western Sydney with the language and frame of reference to write about plays as productions through

pre-show workshops run at their school. This year 53 students participated in our program focusing on *Things I Know To Be True*.

*It was a powerful, beautiful and perspective-changing play that made me ponder and consider my life as lucky as my family isn't in such a wreck. It was brilliant and breathtaking. I honestly didn't want to breathe too loud so I wouldn't miss any word being spoken.*

**Student, Mount Annan High School, after attending *Things I Know To Be True***

### STUDENT WORKSHOPS

Belvoir conducted **175** student workshops in 2019 with **3,240** participating students. The workshops were held in regional areas, in many parts of Sydney and at Belvoir itself.

Our **Western Sydney Workshop Program** is free to students of low socio-economic advantage attending qualifying government high schools. Most of the participating students are senior Drama students who lack the same level of exposure to the performing arts as many of their inner-city peers. **Thirty** workshops were held at 20 different high schools, reaching **561** students and 30 teachers in Ambarvale, Ashcroft, Blacktown, Canley Vale, Doonside, Eagle Vale, Enfield, Fairfield, Greystanes, Horningsea Park, Leumeah, Liverpool, Milperra, Northmead, Parramatta, Quakers Hill, Riverstone and St Marys.

**Forty regional workshops** were provided at a subsidised rate. In total, **800** students and 40 teachers participated in the workshops at 21 regional NSW high schools in Albury, Ballina, Bargo, Eden, Erina, Gloucester, Kincumber, Kurri Kurri, Nowra, Tamworth, Wagga Wagga and Woonona. A total of **105** workshops were held in **metropolitan and greater Sydney** on a fee-for-service basis.



*As a drama teacher of almost 30 years, yesterday was the best Q&A I have ever been privileged to listen to. I was so impressed by the sensitivity shown by the actors – each question was dealt with respectfully and genuinely. I can tell you we had the most incredible conversation back at school after the show. The production has definitely inspired my Drama students – the power of those wonderful women in the cast and creative team was palpable both onstage and offstage.*

**Teacher, Brigidine College St Ives, after attending *The Wolves***

*"The moment in the play that had the most impact on me was when they said you don't need to prove your culture because I have a mixed culture, and a part of me feels I have to prove my culture."*

**Student, Beverly Hills Girls High School, after attending *Winyanboga Yurringa***



Roxanne McDonald. Photo by Brett Boardman

## WORKING WITH YOUNG PEOPLE AND THE COMMUNITY *Continued...*

The workshops included:

- **65** held at Belvoir for schools from regional NSW, interstate or overseas, reaching 960 students and their 88 accompanying teachers
- **29** held at Arthur Phillip High School in Parramatta to prepare students for their move to a new multi-level, future-focused high school in 2020; in total Belvoir worked with **759** Year 7, 8, 9 and 10 students and their teachers, introducing them to tools and techniques for effective group work and learning
- **11** held at other schools, reaching 218 students.

Our very successful **Young Belvoir Theatre Club** allowed 29 young people, aged 15 to 18, and their friends to gain a unique insight into the company's work. The club inspires and connects the next generation of theatre makers with Belvoir, fosters a culture of independent, ongoing theatre attendance among young people and engages club members' families and friends with Belvoir's work. In 2019 club members attended *The Wolves*, *Winyanboga Yurringa*, *Things I Know To Be True*, *Life of Galileo* and *Fangirls*.

Before each performance, members and their friends attended a pre-show talk delivered by an artist or member of the production team in the Green Room. After each show they had the opportunity to meet and chat to cast members in the foyer. The members were also encouraged to invite friends and family members along to each performance they attended through a discounted ticket offer and to promote Belvoir and our shows at school and through their networks. This resulted in an additional 152 tickets for Club members' friends and family across the five performances they attended.

Apart from performances and workshops, Belvoir provides young people with other opportunities to participate in theatre. A total of 87 young people attended an **open rehearsal** for either *Every Brilliant Thing* or *Fangirls*. This not only included Young Belvoir Theatre Club members but also young people from Australian Theatre for Young People, Playwave, The House that Dan Built and the PYT Ensemble.

Twelve high school students also had the opportunity to learn more about Belvoir and our productions firsthand through our **work experience program**.

Belvoir worked closely with **community groups** to ensure they could access our productions at either free or at heavily discounted prices. These included Redlink (Redfern Women's Social Group), the Metropolitan Aboriginal Land Council, Arterie at Lifehouse, and Wayside Chapel Kings Cross and Bondi Beach. One of the participants from Redlink wrote:

*What an outstanding show, the women that attended had never had the opportunity to see a live performance before and the fact that many of them, including myself are Aboriginal made yesterday even better. Some of the statements I heard from the women after the show were such as, 'It was like watching my life play out in front of my eyes', 'The theatre is so close', 'Today showed me there is life outside of the housing estate'.*

In 2019 Belvoir supported 134 **charities and community organisations** with tickets for their fundraisers at a value of \$11,000 and specifically fundraised for three charities at our theatre productions – Actors Benevolent Fund, World Ovarian Cancer Day and World AIDS Day. The total value of these efforts was approximately \$4,400.

*The students were not able to express in words ... the huge impact the play had on them. They are not confident writers but their heartfelt conversations about the play were wonderful.*  
**Teacher, Sir Joseph Banks High School, after attending *Things I Know To Be True***

# INVESTING IN TALENT AND PEOPLE

## PROVIDING OPPORTUNITIES FOR INDEPENDENT COMPANIES AND ARTISTS

The second year of Belvoir's **25A program** was more popular than ever. The 25A challenge – open to all independent companies and emerging artists – is to produce the most essential theatre while celebrating acting, story and community. From 163 applications, we facilitated eight independent productions in our Downstairs theatre:

- a suburban supermarket goes wrong, *Tuesday*.
- the Australian premiere of a rural queer coming of age story, *Jess and Joe Forever*.
- a psychological thriller exploring behavioural conditioning, *Extinction of the Learned Response*.
- an inter-dimensional comedy of wellness, rat royalty and modern romance, *The Astral Plane*.
- an epic, multi-lingual, genre mashing solo sensation, *Skyduck: A Chinese Spy Comedy*.
- a First Nation Tokelauan exploration of culture and climate change, *Te Molimau*.
- an office traumady premiere by one of Australia's most exciting young playwrights, *Slaughterhouse*.
- a migrant story of family, love and the smashing of cultures, *Kasama Kita*.

These productions provided opportunities for 80 artists, with an emphasis on emerging and diverse voices. The audience for 25A in 2019 grew by 37% over the previous year. Some artists introduced to Belvoir via 25A are engaged on other Belvoir projects such as creative developments and ultimately stage productions.

Belvoir also offered **working Sydney artists tickets** to all our mainstage productions for just \$20. We have nearly 900 artists registered for the program.

Throughout the year, we **opened our rehearsal spaces** to 16 independent and small-to-medium companies and artists

at heavily subsidised (or pro bono) rates. This included companies who went on to present work at other theatre companies and festivals including Griffin Theatre Company, Sydney Festival, Red Line Productions and Kings Cross Theatre.

Belvoir supports the theatre sector in a tangible way by bringing artists and independent companies together. Apart from our existing initiatives, we regularly host sector events such as Theatre Network NSW's *State of the Sector* address in November, by NSW Minister for the Arts Don Harwin.

## DEVELOPING PATHWAYS FOR ARTISTS

A key strategy in 2019 with our Balnaves Fellowship and the Andrew Cameron Fellowship was to increase the number of artists in residence, to provide greater access to our programming cycle and to continue to introduce new artists to the company. Further, through the 25A program, each presenting company is in residence throughout the year, and given space and artistic, marketing and production mentorship across the company.

Our inaugural **Andrew Cameron Fellow**, Carissa Licciardello, completed her two-year program with the experience of being assistant director on both *Fangirls* and *Counting and Cracking*, directing *Extinction of the Learned Response* in 25A, and participating in all activities of our Artistic and Programming team. Belvoir has now contracted Carissa to both direct and adapt Virginia Woolf's *A Room of One's Own* for our 2020 season. A great outcome of the fellowship.

Apart from the fellowships, Belvoir frequently offers **positions of assistant and associate directors and designers to younger artists** to upscale their skills and to experience work in a mainstage company. In 2019 we provided five positions as assistant director, two as associate sound designer and one as

associate lighting designer. Most of these roles were offered to women, particularly in the technical areas which has been a major emphasis for Belvoir, and five positions (including one as assistant stage manager) were targeted at Indigenous artists. In addition, we hosted a Western Australian Academy of Performing Arts final-year student on a three-month arts management internship.

Depending on the production, Belvoir will allow young artists and producers to observe our rehearsals and learn about the process at a professional company.

For the past 10 years Belvoir has actively worked on narrowing the gender gap among our artists. In 2019 58% of acting roles were female, an all-time high, with women also making up 56% of directors, 44% of writers, 56% of lighting designers and 44% of set and costume designers.

## FOSTERING A HEALTHY ORGANISATIONAL CULTURE

For its huge output Belvoir has a surprisingly small but tight-knit staff. All staff are involved in the initial 'meet and greet' with the cast on the first day of rehearsal, in design presentations and in

attendance at company runs, opening nights and other performances of our productions. They are also invited to various 'behind the scenes' events for donors and supporters and we organise occasional BBQs at our Marrickville workshop.

Belvoir has a fluid staffing cohort partly due to the wage levels we can afford compared to other companies of the same scale. In 2019 we had 35 ongoing roles (including part-time ones) and during that time had nine resignations and 11 new appointments.

This year we introduced the new role of Production Administrator and re-designed four others: Head of Finance and Operations, Company Accountant, Head of Development, and Education Coordinator. In addition, we employed 43 front-of-house and box-office casuals during the year. Many casual roles are filled by actors and creatives and we try to be flexible in their employment so that they can take up paid professional gigs when they arise.

Several staff participated in professional development programs in 2019 with 17 training opportunities provided. Our annual flu vaccination program also continued.



The cast of *Fangirls*. Photo by Brett Boardman

# BECOMING STRONG AND SUSTAINABLE

Belvoir relies on a mix of income generators including production income, grants, commercial revenue, sponsorship, fundraising and donations. The company had a successful year in 2019. The net result of \$557,262 is 103% better than 2018 due to strong revenue growth across all income sources and careful monitoring of expenditure throughout the organisation. This surplus will be put into our necessary company reserves.

Belvoir continues to offer a highly desirable product at an attractive rate. Box office contributed 38% to Belvoir's total income, with the 2019 results 18% above the season's budget. This was achieved through a combination of greater occupancy and the use of dynamic ticket pricing on popular productions. Production costs were impacted by factors such as performer illness, unexpected understudy costs, delayed design-delivery timelines and staff absences. However, these overruns were managed to reduce their impact on the net result.

As part of our ongoing upgrade of services, which commenced two years ago, we introduced new systems for purchase orders, staff rostering, Tessitura e-commerce platform and stock control, in order to gain efficiencies and reduce costs.

## FUNDRAISING

Like all arts companies, Belvoir is heavily reliant on support from donors and sponsors to continue our work. **Government funding** for our core activities remained at around 17% of our income. In comparison we secured revenue from fundraising and sponsorship of \$2.5 million or 21% of our turnover. This uplift was across all channels including corporate revenue, philanthropy, and trusts and foundations.

**Corporate revenue** grew through increased offerings of corporate workshops and the introduction of corporate entertaining packages.

**Philanthropy revenue** saw strong individual giving and good outcomes from our inaugural Belvoir Bash and the Equity Capital Markets charity dinner, of which Belvoir was a recipient.

Belvoir also continued to benefit from the **support of foundations and trusts** including the Nelson Meers Foundation and new commitments from the Oranges & Sardines Foundation to support Belvoir's Writers' Lab (starting in 2020). In 2019 we also secured a significant new grant from the Ian Potter Foundation called 'Delivering Diversity', which will assist us in changing the shape of storytelling in Australia.

## COMMERCIAL OPERATIONS

Belvoir's main source of commercial income apart from the box office is through fees and venue hire. Box office fee income increased 24% over 2018 due to strong home venue income. Venue hire benefited from Sydney Festival presentations in the Belvoir theatre during January.

Our bar continued to develop food and beverage offerings to provide variety and quality to our patrons. While the result is down seven per cent on 2018 due to five (out of nine) productions being without intervals, the bar maintained the strong sales growth achieved in 2018.

In 2019 we upgraded our new point-of-sale and stock-control software in the bar, replacing an outdated and non-integrated system. The new system has given the venue managers much greater detail and ease of stock management, allowing greater insight into sales trends and critical sales periods for the different performances.

Throughout 2019 we've seen a steady increase in the number of positive customer responses to our venue team and services. We're extremely proud of our team and the services we provide.

## UPGRADING OUR FACILITIES

The Belvoir theatre and warehouse were redeveloped in 2005/06 and are now starting to show their age. A joint working group was formed by our two companies (Belvoir St Theatre Ltd and Company B Ltd) to investigate how we could redevelop and improve our buildings. Various architectural drawings have been completed to look at options. In 2020 the working group will develop a business case with funding options to present to the two boards for a capital redevelopment.

In the meantime, Belvoir continued to upgrade various facilities and services

including a new air conditioning system in the warehouse involving six new units installed on the roof. The administration offices and rehearsal rooms are now far more hospitable.

We are aware that air conditioning in the theatre is temperamental. To better control the temperature and humidity sensor in the Upstairs auditorium, the software controlling the theatre air conditioning was upgraded. In the long term however, the theatre air conditioning will need to be replaced.

Water posed problems for Belvoir in 2019, requiring installation of a new pump for the sprinkler system at the warehouse and replacement of the hot water system in the theatre. Ongoing roof and other leaks continue to be investigated and repaired but ultimately require a longer-term solution.



Vaishnavi Suryaparakash and Shiv Palekar. Photo by Brett Boardman

# CORPORATE GOVERNANCE STATEMENT 2019

## INTRODUCTION

This Corporate Governance Statement outlines Belvoir's governance practices against 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.

Excellence in corporate governance is essential for the long-term performance and sustainability of Belvoir. Sustainability includes assessing the impact on a broad set of stakeholders including our artists, the sector more broadly, our staff, our partners and of course our audiences

## PRINCIPLE 1: LAY SOLID FOUNDATIONS FOR MANAGEMENT AND OVERSIGHT

Our governance framework is designed to provide the right structure and review process to deliver our long-term strategy. Roles and responsibilities between the board and management are clearly articulated through mechanisms like Board and Committee Charters as well as Executive Role Description.

The Board operates under the **Board Charter**, which sets out the duties and responsibilities of the Board relating to strategy development, operations oversight, and risk and compliance monitoring.

The Board's **sub-committees** – Finance, Audit & Risk, Nominations & Governance, and Development – continue to assist in the execution of its responsibilities. Each committee has its own chair, charter and annual program, and usually meets a minimum of four times a year.

Systems are in place to review strategy, progress against key milestones and key performance indicators at Board meetings. Annual reviews are conducted of the Executive Director and Artistic Director by the Nominations and

Governance Committee on behalf of the board. The Board also undertakes a review of its performance.

## PRINCIPLE 2: STRUCTURE THE BOARD TO ADD VALUE

At the AGM in 2018, shareholders approved increasing the size of the Board in order to incorporate new skills and provide better support to the sub-committee structure.

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.

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

In 2019, the Board's skills and experience were enhanced with the appointments of Raji Ambikairajah, Kate Champion, Johanna Featherstone and Mark Warburton.

These appointments underline the integrity and strength of the Board's nomination and succession planning processes. All new directors are supported by a Board Induction Program.

The Board also regularly reviews the membership of its committees to ensure they continue to have a mix of skills and experience to support the Board and the company's strategy.

## PRINCIPLE 3: ACT ETHICALLY AND RESPONSIBLY

Belvoir is committed to acting professionally, honestly, lawfully and with integrity so all stakeholders know they can trust us to do the right thing. Belvoir's Code of Conduct articulates these values, behaviours and expectations. It is supported by our employee policies and through the leadership of the Executive team. The code is signed by all board members, staff and contractors.

Belvoir is focused on creating an **ethical and responsible workplace culture** to drive the right behaviour and conduct within an organisation. To keep pace with community expectations, Belvoir is committed to monitoring that culture.

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.

## PRINCIPLE 4: 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 63% of Belvoir Board (including Chair and Deputy Chair) and 50% of senior management positions. Belvoir is focused on increasing the

proportion of women at all levels 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. Fifty nine per cent of performers employed in 2019 came from a culturally diverse background

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

## PRINCIPLE 5: SAFEGUARD INTEGRITY IN FINANCIAL REPORTING

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

The Board's Finance, Audit and Risk Sub-committee 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

A new Head of Finance and Operations was hired in 2019 and has worked to further strengthen the internal accounting and control systems to ensure accurate reporting of performance.

## PRINCIPLE 6: ENGAGE WITH STAKEHOLDERS

Belvoir recognises and respects the interests of our many stakeholders including donors, government, audiences and our staff and artists. There are many forums throughout the year to engage

with these stakeholders including the AGM, donor meetings and events. The company also provides regular communications through its website and social media channels encouraging feedback from patrons, as well as formal and informal updates to donors and government.

#### **PRINCIPLE 7: RECOGNISE AND MANAGE RISK**

Effective risk management is fundamental to Belvoir's long-term sustainability and reputation. 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. It embeds risk awareness into Belvoir's broader culture and decision making.

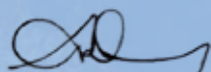
Belvoir's risk management is supported by the Executive and recommendations made by the Finance, Audit and Risk subcommittee. It is reviewed regularly at both that committee and by the Board.

#### **PRINCIPLE 8: 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, industry comparisons and financial health of the Company.

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).

We take seriously our responsibilities to all our stakeholders 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



John Howard. Photo by Brett Boardman.

# BOARD AND STAFF

## BELVOIR BOARD OF DIRECTORS

Samantha Meers AO (Chair)  
Patty Akopiantz  
Raji Ambikarajah (appointed 26.08.19)  
Mitchell Butel (resigned 27.05.19)  
Luke Carroll (resigned 27.05.19)  
Kate Champion (appointed 27.05.19)  
Sue Donnelly  
Johanna Featherstone (appointed 27.05.19)  
Eamon Flack  
Alison Kitchen  
Michael Lynch CBE AO  
Stuart O'Brien  
Mark Warburton (appointed 26.08.19)  
Peter Wilson (resigned 31.12.19)

## EXECUTIVE

**Artistic Director**  
Eamon Flack

**Executive Director**  
Sue Donnelly

**Deputy Executive Director & Senior Producer**  
Aaron Beach

**Office Manager/ Executive Assistant**  
Vyvyan Nickels

## ARTISTIC & PROGRAMMING

**Artistic Associates**  
Dom Mercer  
Tom Wright

**Head of New Work**  
Louise Gough

**Artistic Administrator**  
Carly Pickard

**Andrew Cameron Fellow**  
Carissa Licciardello

**Balnaves Fellow**  
Kodie Bedford

## EDUCATION

**Education Manager**  
Jane May

**Education Coordinator**  
Stevie Bryant (appointed 20.05.19)

## FINANCE & OPERATIONS

**Chief Operating Officer**  
Sue Procter (resigned 26.02.19)

**Head of Finance & Operations**  
Penny Scaiff (appointed 04.03.19)

**Company Accountant**  
Susan Maeng (appointed 05.08.19)

**Finance Administrator**  
Shyleja Paul

**CRM Manager**  
Jason Lee

## MARKETING

**Head of Marketing**  
Amy Goodhew (resigned 02.09.19)  
Aishlinn McCarthy (appointed 02.09.19)

**Marketing Manager**  
Aishlinn McCarthy

**Marketing Coordinator**  
Krista Tanuwibawa (resigned 04.05.19)  
Rosanna Quinn (appointed 29.05.19, resigned 15.08.19)  
Andre Charadia (appointed 29.08.19)

**Content Coordinator**  
Michael Kennedy

## DEVELOPMENT

**Head of Development**  
Sarah Gilchrist (appointed 22.07.19)

**Philanthropy Manager**  
Joanna Maunder

**Partnerships Manager**  
Julieanne Campbell (resigned 31.05.19)

**Development Coordinator**  
Anthony Whelan

## PRODUCTION

**Head of Production**  
Gareth Simmonds

**Deputy Production Manager**  
Lizzie Jenkins

**Technical Manager**  
Aiden Brennan (resigned 09.08.19)

**Senior Technician**  
Raine Paul (resigned 22.11.19)  
Gayda De Mesa (appointed 23.12.19)

**Resident Stage Manager**  
Luke McGettigan

**Construction Manager**  
Bret Wilbe (resigned 10.05.19)  
Darran Whatley (appointed 16.09.19)

**Costume Coordinator**  
Judy Tanner

**Production Administrator**  
Millie Soul (appointed 30.12.19)

## FRONT OF HOUSE

**Front of House Manager**  
Julie O'Reilly

**Deputy Front of House Manager**  
Scott Pirlo (resigned 27.09.19)

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**  
Jacki Mison

**Box Office Coordinator**  
Oliver Lee (appointed 04.01.19)

Paige Ahearn, Miranda Aitken, Olivia Atley, Alison Benstead, Annabel Blake, Claire Bornhoffen, Gemma Clinch, Lucinda Gleeson, Nathan Harrison, Melissa Mills, Maeve O'Donnell, Penelope Parsons Lord, Jessica Paterson, Georgina Pender, Rosanna Pridmore, Millie Soul, Erin Taylor, Aimee Timmins, Lois Vega, Jessica Vincent.

# BELVOIR PARTNERS

## GOVERNMENT PARTNERS



## MAJOR PARTNERS



## MEDIA PARTNERS



## YOUTH & EDUCATION PARTNER



## ASSOCIATE PARTNERS



## PRODUCTION PARTNERS



## ACCOMMODATION PARTNERS



## 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)

# 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)

## FOUNDATIONS



NELSON MEERS FOUNDATION



Andrew Cameron Family Foundation  
Copyright Agency  
Cultural Fund  
Gandevia Foundation  
The Greatorex Foundation

Neilson Foundation  
Oranges & Sardines Foundation  
Doc Ross Family Foundation  
Walking Up The Hill Foundation

## CHAIR'S CIRCLE

Patty Akopiantz & Justin Punch  
Robert & Libby Albert\*\*\*  
Sophie & Stephen Allen  
The Balnaves Foundation\*  
Guido Belgiorio-Nettis AM  
& Michelle Belgiorio-Nettis  
Jessica Block  
Catherine & Philip Brenner  
Anne Britton\*\*  
Jillian Broadbent\*\*  
Andrew Cameron AM & Cathy Cameron\*\*\*  
David Gonski AC & Associate Professor Orli Wargon OAM  
Fee & David Hancock  
Sarah Henry & Charlotte Peterswald  
Anita Jacoby AM\*\*  
Alison Kitchen  
Matthew & Veronica Latham  
Ian Learmonth & Julia Pincus  
Helen Lynch AM & Helen Bauer  
Nelson Meers AO & Carole Meers  
Sam Meers AO  
Catriona Mordant AM & Simon Mordant AM  
Kerr Neilson  
Stuart & Kate O'Brien  
Cathie & Paul Oppenheim  
Dan & Jackie Phillips  
Susanna & Matthew Press  
Andrew Price  
Sherry-Hogan Foundation  
Mark & Jacqueline Warburton\*\*  
Weir Anderson Foundation

The Wiggs Foundation  
Kim Williams AM & Catherine Dovey\*\*\*  
Rosie Williams & John Grill  
Peter Wilson & James Emmett\*  
Cathy Yuncken\*\*

## CREATIVE DEVELOPMENT FUND

**\$20,000+**  
Patty Akopiantz & Justin Punch  
Andrew Cameron AM & Cathy Cameron\*\*\*  
Marion Heathcote & Brian Burfitt\*\*  
Anita Jacoby AM\*  
Ingrid Kaiser  
Robert Thomas AO  
Kim Williams AM & Catherine Dovey\*\*\*  
**\$10,000- \$19,999**  
Sophie & Stephen Allen  
Anne Britton\*\*  
Helen Lynch AM & Helen Bauer\*\*  
Sherry-Hogan Foundation\*  
Shemara Wikramanayake & Ed Gilmartin  
Anonymous (1)  
**\$5,000 - \$9,999**  
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Stuart McCreery  
David & Jill Pumphrey  
Richard, Heather & Rachel Rasker\*\*\*  
Jonquil Ritter  
Professor Elizabeth Webby AM\*

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Catherine Brenner  
Jillian Broadbent AC  
Margaret Butler  
Sally Cousens  
Lisa Droga  
Robin Low  
Sam Meers AO  
Sarah Meers  
Naomi O'Brien  
Jacqui Parshall  
Rebel Penfold-Russell  
The Phillips Family  
Cathy Yuncken

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A. Le Marchant\*\*\*  
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Genie Melone  
Keith Miller  
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Roderick Smyth  
Chris & Bea Sochan\*\*  
Rob & Rae Spence  
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Titia Sprague\*  
Polly Staniford & Luke Seager  
Geoffrey Starr  
Steiner Family  
Cheri Stevenson  
John Studholme & Jill Herbert  
Daniela Torsh\*  
Sarah Walters\*  
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Darren Cook  
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Chris Vik & Chelsea Albert  
Bruce McWilliam  
Weir Anderson Foundation  
Annie Williams  
Brian & Trish Wright  
Anonymous (10)

\* 5+ years \*\* 10+ years  
\*\*\* 15+ years of continuous giving.  
List correct at time of printing.

# IN THE REHEARSAL ROOM



Josh McConville in *Packer and Sons*. Photo by Brett Boardman.



Tom Hobbs, Matt Levett, Tony Martin and Anna Lise Phillips in *Things I Know to be True*. Photo by Heidrun Löhrl.



Yve Blake in *Fangirls*. Photo by Brett Boardman.



Jay Emmanuel and Hazem Shammam in *Counting and Cracking*. Photo by Brett Boardman.



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