



 **BELVOIR**

**2020
SEASON**



CONTENTS

2020: At A Glance	04
Chair's Report	06
Artistic Director's Report	08
Executive Director's Report	10
2020 Season	12
Belvoir 2019 in Review	28
Corporate Governance Statement	44
Board & Staff	48
Supporters, Trusts & Foundations, and Partners	49
Donors	50
In the Rehearsal Room	54

36,487

ATTENDEES AT
5 BELVOIR
PRODUCTIONS

65
26

CALD AND

INDIGENOUS
INDIVIDUAL
ARTISTS ACROSS
MAINSTAGE AND
DEVELOPMENT
WORK

SOCIAL MEDIA
FOLLOWERS

67,723

6,489

SUBSCRIPTIONS SOLD

28

WORKSHOPS AS
PART OF OUR
REGIONAL ACCESS
PROGRAM -
6 IN PERSON,
22 DIGITAL

325

GIGS
SUPPORTED
BY ARTISTS
AT WORK.

30

FUTURE SHOWS
IN DEVELOPMENT.

34%

TICKETS DONATED
BACK TO BELVOIR

BELVOIR

AT A

796

STUDENTS &
TEACHERS WHO
ATTENDED A
PERFORMANCE

26

WEEKS WITH
THE THEATRE
CLOSED

136
AND
CREATIVES
PERFORMERS
EMPLOYED

186

APPLICATIONS
RECEIVED
7 SHUTDOWN
RESIDENCIES
WITH 44
ARTISTS

65:35

F:M ACTORS,
WRITERS AND
CREATIVES

3 NEW AUSTRALIAN
PLAYS / WORLD
PREMIERES

GLANCE

623

WESTERN SYDNEY
STUDENTS IN WORK-
SHOPS IN SCHOOLS
IN PERSON & DIGITAL

7

NEW
COMMISSIONS

& 21

ACTIVE
COMMISSIONS

2003

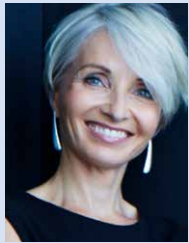
STUDENTS
PARTICIPATED
IN A WORKSHOP

3132

NEW SINGLE TICKET BUYERS IN 2020

CHAIR'S REPORT

Sam Meers



What a year 2020 was! If true grit is revealed under pressure, then 2020 showed that Belvoir has it in bucketloads. Having finished 2019 on a high, with a swag of 13 Helpmann Awards and a strong operating surplus, to then be

closing the doors of our theatre a few months later was a like a misplaced fullstop in the middle of sentence - or perhaps an actor forgetting their lines. The impact on the arts sector was, of course, just one piece of the complicated matrix of disruption and distress experienced by friends, families and colleagues throughout the pandemic.

But Belvoir's genesis in 1984 was due to a community banding together in a time of crisis. And this is exactly what happened again in 2020. Despite the enormous challenges, everyone rallied to support us: we moved quickly to adjust our work practices and our loyal staff, in particular, were nimble and generous in their flexibility.

I'd like to begin this message by acknowledging the extraordinary generosity of our donors and subscribers for the 'above-and-beyond support' you gave us unquestioningly when we needed it. I know I regularly say we cannot do the work we do without you - but last year, you literally saved us. My deep thanks go to each and every one of you for your faith in us.

I would also note the timely and generous financial support provided by Government at both State and Federal level, for which I offer my sincere thanks. We are particularly grateful to have Minister Fletcher in the Morrison Government and Minister Harwin in the Berejiklian Government leading excellent, responsive teams in their respective arts portfolios.

There are a number of things from Belvoir's experience last year of which I'm enormously proud: firstly, the dedication of our staff and senior executive team. We finished 2020 with a solid surplus of \$800k, building on

our \$550k surplus from 2019, thanks to the financial support mentioned above, and the extraordinary efforts of the team, led by our agile and dedicated co-CEOs, Executive Director Sue Donnelly and Artistic Director Eamon Flack. I would also like to pay tribute to our Deputy Executive Director, Aaron Beach, and Head of Finance & Operations, Penny Scaiff, who also went above-and-beyond the call of duty in a challenging year.

Secondly, I am extremely proud of the fact that Belvoir's first instinct, led by Eamon, was to consider how best to support our artists - the people who lie at the very core of what we do and who, because they were not classified as 'employees', fell between the cracks of the Government's stimulus packages. Our *Artists at Work* Program raised over \$500k, which is being delivered back directly to the artistic community.

And thirdly, I would like to note the leadership Belvoir showed by being one of the first companies to close our doors on 17 March 2020, in order to protect our actors, patrons and staff - this was before we were mandated to do so by the Government. However, we were also one of the first companies to return to the stage in September 2020, and our COVID-safe practices became the blueprint for many other arts organisations.

Although our theatre was dark from 17 March to 12 September 2020, we worked hard to sustain Belvoir's creative energy, and the community that depends upon it. We developed and commissioned 6 times as much new work than in an average year, and we still managed to deliver 5 shows from our 2020 season. Returning to the theatre in September 2020 with the wonderful Anita Hegh in Virginia Woolf's *A Room of One's Own* was a glorious triumph!

We were thrilled to welcome Governor Margaret Beazley as our Patron in 2020. Having the Governor as your patron is thrilling enough, but having a long term subscriber as our Patron is even more special!



Steve Rodgers. Photo by Brett Boardman.

The commitment of the Company B board this year was extraordinary. The board met weekly and then fortnightly during the difficult first months of the pandemic as our Box Office income disappeared for an indefinite period and we were forced to consider our solvency. Each and every board member provided unquestionable support, insight and dedication during this challenging time. I would like to give particular thanks to Alison Kitchen, who guided us through the use of the Safe Harbour provisions of the Corporations Law and whose calm wisdom and attention to detail gave all of us much needed reassurance. And my endless thanks to deputy Chair, Patty Akopiantz, whose wisdom and diligence was indispensable.

A warm welcome to our new board members Paul Oppenheim and Jacob Nash, who joined us at the end of 2020 - little did they know what a rollercoaster it would be! It is, however, a tribute to the Company that we continue to attract Directors of such stature.

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.

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, particularly in the past 12 months.

Whilst we finished 2020 strongly and our 2021 season has been diverse and engaging, we know the next few years will continue to challenge us all in many ways as we adjust to the new phase of 'living with COVID' and what that means for communal activities, such as cultural experiences.

In a global environment in which so many are experiencing dislocation, isolation and loss, now more than ever before we need the stories we tell on the Belvoir stage, and the community connection provided by the raw emotion of a theatre experience.

I ask that you continue to support us in these challenging times.

Sam

ARTISTIC DIRECTOR'S REPORT

Eamon Flack



In the first months of 2020 the extended season of *Packer and Sons* played to full houses. The return season of *Every Brilliant Thing* played to full houses. Stevie Rodgers danced with audience members, kissed them

on the head, put his arms around them. Then, in March, theatre became a dangerous activity, and the whole world stopped putting on shows. We closed our doors on the 17th of that month.

A theatre company without audiences is bizarre. A theatre company without artists is absurd. Suddenly we had neither. JobKeeper turned up in the nick of time and gave us a way to keep the Pty Ltd going, but it saved none of our artists' jobs and none of the work itself. Those last weeks of March and early weeks of April were a dark time for artists and companies across the country, and not just because of COVID. In April the impact of years' old cuts to the Australia Council landed in cuts to many small-to-medium organisations. COVID was a catastrophe crashing in on an existing crisis for the arts, and in April it seemed like our worst fears of widespread collapse of the country's cultural infrastructure might come to pass.

We made a decision early on that our task was not just to save Company B Pty Ltd, but somehow keep the flag flying for artists and the artform. How to do that in a pandemic was not straightforward, and it would take us some time to find an answer. But I think committing ourselves to that task was a turning point for the company, and the best decision we made last year.

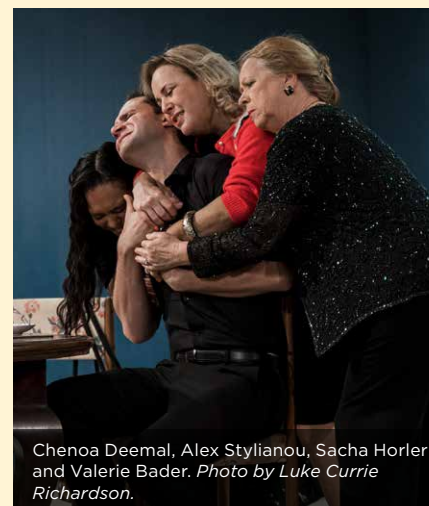
While working on that big task we decided to make our first ever online show. The purpose was simply to give people some joy in grim times, and to remind everyone that Belvoir was still there on the hill, waiting. We thought *Belvoir in Concert* would take

us 2 or 3 weeks – it took 6. But it did the job of reminding all those people who form our community of that precious, tatty old building and its work.

By May we had found a way to keep the flag flying. *Artists at Work* was simultaneously a creative development program and a fundraising campaign – the one driving the other. Its first goal was exactly what it said on the box – keep artists at work. But we also realised that this unwanted pause in putting on shows might provide the chance to rethink things on a more fundamental level. Process determines outcome, and theatre in Australia is bound, sometimes severely, by the circumstances of its making. Artistic and cultural outcomes are limited by the means and process. The shutdown gave an opportunity to find new ways to work, to make different kinds of theatre and to tell new kinds of stories. We didn't just want to keep the artists and the work going, we wanted to come out the other side making better theatre in better ways.

In the space of 2 months we had swung from being a producing house to a development house. Under *Artists at Work* we set up 5 strands of work – 2 part-time ensembles of artists on staff called New Stories and the Adaptation Group; 2 ramped-up programs of script development called First Stories and New Plays; and an open callout to the indie and small-to-medium sector called Shutdown Residencies.

By the end of 2020 this program had supported the development of 48 projects and created 325 unique gigs for a diversity of artists, some for the first time at Belvoir. It was 6 times the size of our normal creative development program. The work ranged from readings to week-long workshops and residencies, to 3-month part-time contracts for artists to become resident in the company. Best of all it gave us a chance to test new ways of working. It altered the company's artistic trajectory, and the legacy will be on our stage for years to come.



Chenoa Deemal, Alex Stylianou, Sacha Horler and Valerie Bader. Photo by Luke Currie Richardson.

Among the hardest decisions we made last year were which shows from our 2020 season to let go. We couldn't save them all. Shutdown landed after 2 performances into the season of *Dance Nation*, and because of the size of the show and the interstate cast, we saw no way of being able to bring it back. The same week we closed the theatre was also the first week of rehearsals for *A Room of One's Own*. This was one of those moments of good fate in bad times – a thoughtful monologue with a second actor in a glass box struck us as an ideal piece to reopen a theatre. Anita Hegh and Carissa Licciardello continued rehearsing *Room* remotely and intermittently – and hopefully...

But the real criterion for which shows to save was simple – save the new work. By mid-winter we were confident that we would be able to reopen for the last quarter of the year, and there would be room for 3 shows. We put Kendall Feaver's adaptation of *My Brilliant Career* into rehearsals in August, hoping that we would be able to keep it for a rescheduled season in November. Kodie Bedford's *Cursed!* went into rehearsals on its originally scheduled dates. *Miss Peony* and *The Jungle and the Sea* were postponed until 2021 and 2022.

In addition to *Dance Nation* we lost Anne Louise Sarks's production of Caryl Churchill's *Escaped Alone*, and my production of Gorky's *Summerfolk*. I can't think of the loss of these shows without terrible sadness.

We reopened Belvoir on 16 September with a twice-delayed season of *A Room of One's Own*. Anita had been carrying that astonishing text in her mind since the first week of shutdown nearly 6 months earlier. Her performance was all grace and miracle, and I will never forget it.

In November, after months of uncertainty, we launched a short 2021 season – just 7 months instead of our usual 12. Today, in April 2021, as I write, we have just launched Part Two of 2021.

I have never been prouder of Belvoir. I think we did 2020 about as well as you can.

It is impossible to thank everyone who got Belvoir through last year – to the thousands of people, from audiences to artists to bureaucrats who are part of Belvoir in any way at all, thank you. And I do want to thank a few people on a personal note – the entire staff of Belvoir, who were extraordinary; Sarah and Rupert for conspiring with me to find a way out of April and into the future; Sam, Stuart and Patty from our board for the best push-pull you could ask for; Vyvyan for So Much; Lou, Tom, Dom, Hannah, Kodie and Jules from Artistic and Programming for sending us to the moon and back in a pandemic; Aaron for his magic; Sue for hers; and Tom most of all.

A week after we closed our doors in March I wrote an email to the company, reminding myself as much as them of what stood in our favour. I think it's a good final word:

'This situation is daunting but we can play into Belvoir's strengths: improvisational, communal, rough-edged. Crisis and uncertainty are in this company's DNA. We should be careful not to overplay the romance of this, because the task we face right now is more difficult than we've ever faced, inside Belvoir and out. But we do at least have the advantage of being, well, just a bit shitty – a bit rough around the edges, not too bright and shiny. It gives us room to move. At a time like this that's a good thing.'

Eamon

EXECUTIVE DIRECTOR'S REPORT

Sue Donnelly



Belvoir reached its 36th birthday in 2020 and nothing we had done in those previous decades prepared us for 17 March when we closed *Dance Nation*, after only 2 previews, and shut down the theatre for 6 months.

We started the year strongly off the back of an excellent 2019. It not only gave us some financial cushioning to weather the shutdown but also reinstated our belief in the power and beauty of Belvoir's theatre productions. Nonetheless I was not totally confident that we would survive 2020 as it was such a big unknown ... perhaps I should've been more trusting in the resilience of our beautiful company.

Belvoir moved quickly to manage the financial outfall caused by the COVID shutdown. Unfortunately it meant some staff leaving – as we had no idea what the company would look like when we emerged from the shutdown – and the remaining staff working reduced hours on reduced pay. As with many companies, JobKeeper was our lifeline. It ensured that staff, including some casuals, continued to work and receive a wage. When we reopened in September we prioritised people who had lost work.

Like other companies our workstyles evolved with many staff working remotely and others working socially distanced at our warehouse, theatre and workshop. A theatre with its associated costumes, props, technical equipment, old sets and storage units requires ongoing maintenance and we used the shutdown effectively to complete those tasks we'd been unable to do when operating 50 weeks a year in the preceding years. However we didn't quite finish the list!

A big challenge during this time, apart from our absolute disappointment,

was managing the cancellations and postponements of 5 shows. We were on a steep learning curve to understand our responsibilities and rights during a pandemic. Many individuals and organisations assisted us including our pro bono lawyers Baker McKenzie and Kay & Hughes; industry organisations, LPA, AMPAG and CAST; the various agents with whom we work; all the artists; our Marrickville workshop landlord; funding bodies Create NSW and Australia Council; the NSW Department of Health and all our industry colleagues around Australia. The support that people extended to each other was truly phenomenal and I'd like to thank everyone for their assistance. The arts is good with crisis.

Out of adversity comes innovation, and we used the shutdown and the 3 months following reopening to try out new ideas and ways of working. We did a huge fundraising appeal so that we could employ artists who were not eligible for JobKeeper. As a result we have about 3 years' worth of new work and adaptations to produce. We ramped up our digital offerings to support schools, communities and corporates who were now predominantly working online. Some staff even managed to complete long-awaited training. We became proficient in COVID-safe practices and were the first major theatre company to reopen our doors and have a masked audience – at one third of our capacity.

When we did reopen with *A Room of One's Own* there was a wait list of over 1000 people within 24 hours desperate to get back to the theatre. The demand was way beyond what we could accommodate hence we've brought that show back in 2021.

There is a happy ending to this story. We survived! We were gradually permitted larger audiences, moving from one third to 50% and then to 75% by the end of the



Grace Truman and Liam Nunan. Photo by Brett Boardman

year. To be on the safe side we cancelled some performances just before Christmas during the northern beaches outbreak but were able to again reopen. And slowly people returned. However we know we can't be complacent. The pandemic is not over hence we are ever vigilant, but also extremely happy to be living in Sydney and able to put on our shows. Those months of closure brought into sharp focus how necessary it is to our audiences, communities, artists, volunteers and staff to produce exceptional live theatre.

I always talk about the commitment of Belvoir staff and it was evident in spades in 2020. They are real troopers. I want to

particularly acknowledge Andrew Dillon, the Head of Customer Service & Ticketing, who left us at the end of 2020 after more than 10 glorious years at Belvoir. He exemplified the Belvoir style of 'nothing is too much trouble' and 'the show must go on!'. Thanks also to Eamon, Aaron and Penny with whom I spent far too many hours doing countless budgets and scenario plans.

Finally my great appreciation of the Company B board who continued to guide and support us throughout the year.

Sue

BELVOIR **2020** **SEASON**

**EVERY BRILLIANT THING
JESUS WANTS ME FOR A SUNBEAM
A ROOM OF ONES OWN
CURSED !
MY BRILLIANT CAREER**

CANCELLED/POSTPONED

**DANCE NATION
ESCAPED ALONE
MISS PEONY
THE JUNGLE AND THE SEA
SUMMERFOLK**

VIRTUAL

BELVOIR IN CONCERT



Steve Rodgers. Photo by Brett Boardman.

EVERY BRILLIANT THING

10 – 26 JANUARY 2020
UPSTAIRS THEATRE

Statistics

Performances	20
Paid Audience	5,087
Total Audience	6,035
Box Office Income	\$288,069

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**

With **Steve Rodgers**

★★★★1/2 Brilliant
– The Sydney Morning Herald

...it's possibly one of the best plays you'll ever see.
– The Independent Arts Journal

This is charming, clever, informal theatre.
– Sydney Arts Guide



Matthew Whittet and Emma Jackson. Photo by Brett Boardman.

JESUS WANTS ME FOR A SUNBEAM

6 FEBRUARY – 8 MARCH 2020
UPSTAIRS THEATRE

Statistics

Performances	36
Paid Audience	6,546
Total Audience	8,301
Box Office Income	\$337,196

Production by Riverside's National
Theatre of Parramatta

Written by **Peter Goldsworthy**
adapted by **Steve Rodgers**
Directed by **Darren Yap**

Set & Costume Designer **Emma Vine**
Lighting & AV Designer **Verity Hampson**
Composer & Sound Designer **Max Lambert & Sean Peter**

Assistant Director **Erin Taylor**
Stage Manager **Lauren Tulloh**
Assistant Stage Manager **Brooke Verburg**

with
Valerie Bader
Emma Jackson
Mark Lee
Liam Nunan
Grace Truman
Matthew Whittet

★★★★ an extraordinarily thought-provoking work.
– ArtsHub

★★★★ Grounded characterisations and fine-spun
performances, before setting a morality trap that
audiences will struggle to free themselves from.
– Daily review

A touching, sensitively wrought drama
– Sydney Arts Guide



Rebecca Massey, Chika Ikogwe, Emma Harvie and Mitchell Butel. Photo by Daniel Boud

DANCE NATION

14 – 15 MARCH 2020
UPSTAIRS THEATRE
(CANCELLED AFTER 2 SHOWS)

Statistics

Performances	2
Total Audience	544

Co-Produced with State Theatre
Company South Australia

21 FEBRUARY - 7 MARCH 2020
STATE THEATRE COMPANY
SOUTH AUSTRALIA

Statistics

Performances	17
Total Audience	3,882

Written by **Clara Barron**
Directed by **Imara Savage**

Set & Costume Designer **Jonathon Oxlade**
Lighting Designer **Alexander Berlage**
Composer **Luke Smiles**
Sound Designer **Andrew Howard**
Choreographer **Larissa McGowan**
Accent Coach **Jennifer Innes**
Assistant Director **Clara Solly-Slade**
Stage Manager **Gabrielle Hornhardt**
Assistant Stage Manager **Brooke Kiss**

With
Mitchell Butel
Elena Carapetis
Emma Harvie
Chika Ikogwe
Yvette Lee
Rebecca Massey
Amber McMahon
Tara Morice
Time Overton

An unforgettable experience
– Adelaide Advertiser

Director Imara Savage has admirably brought this intense unconventional script together with a terrific cast and creative team.
– The Australian

ESCAPED ALONE

Written by **Caryl Churchill**
Directed by **Anne-Louise Sarkis**

Set & Costume Designer
Elizabeth Gadsby
Lighting Designer **Paul Jackson**
Composer & Sound Designer
Clemence Williams
Stage Manager **Tanya Leach**
Assistant Stage Manager
Julia Orlando

With
Judi Farr
Kris McQuade
Heather Mitchell
Helen Morse



Kris McQuade. Photo by Daniel Boud.
Anandavalli. Photo by Daniel Boud.

THE JUNGLE AND THE SEA

AFTER ANTIGONE AND THE
MAHĀBHĀRATA

Written and Directed by
S. Shakthidharan & Eamon Flack
Choreographer **Anandavalli**
Set & Costume Designer
Dale Ferguson
Lighting Designer **Veronique Benett**
Associate Composer
Arjunan Puveendran
Stage Manager **Luke McGettigan**
Assis. Stage Manager **Brooke Kiss**
Co-Produced with **Lingalayam
Dance Company**

With
Anandavalli
Prakash Belawadi
Nadie Kammallaweera
Arjunan Puveendran
Jacob Rajan
Kalieswari Srinivasan
Vaishnavi Suryaprakash
Rajan Velu



Anandavalli. Photo by Daniel Boud.

MISS PEONY

Written by **Michelle Law**
 Directed by **Sarah Giles**
 Set and Costume Designer
Jonathon Oxlade
 Lighting Designer **Trent Suidgeest**
 Associate Director
Courtney Stewart
 Stage Manager **Isabella Kerdijk**
 Assistant Stage Manager
Sean Proude
 With
Michelle Law
George Zhao



Michelle Law. Photo by Daniel Boud.

SUMMERFOLK

Written by **Maxim Gorky**
 Adapted & Directed by **Eamon Flack**
 Designer **Mel Page**
 Lighting Designer **Nick Schlieper**
 Composer & Sound
 Designer **Clemence Williams**
 Stage Manager **Luke McGettigan**
 Assistant Stage Manager
Katie Moore
 With
Mandela Mathia
Richard Pyros
Pamela Rabe
Toby Truslove
Sophie Wilde
 Supported by the Nelson Meers
 Foundation



Sophie Wilde and friends. Photo by Daniel Boud.



Ella Prince and Anita Hegh. Photo by Brett Boardman.

A ROOM OF ONES OWN

10 SEP – 18 OCT 2020
 UPSTAIRS THEATRE

Statistics

Performances	43
Paid Audience	*5,395
Total Audience	5,856
Box Office Income	\$307,869

*operating at strict social distancing

Written by **Virginia Woolf**
 adapted by **Carissa Licciardello** & **Tom Wright**
 Directed by **Carissa Licciardello**

Set & Costume Designer **David Fleischer**
 Lighting Designer **Kelsey Lee**
 composer **Alice Chance**
 Sound Designer **Paul Charlier**
 Stage Manager **Luke McGettigan**
 Assistant Stage Manager **Erin Shaw**

With
Anita Hegh
Ella Prince

Supported by **The Group** supporting
 women in theatre both on and off the stage

...the show captures beautifully but subtly the
 journey of thought and experience that Woolf took
 us on. It is a superb text for performance.

– The Australian

★★★★ It's hard to think of a play better adapted for
 these unusual times.

– Time Out Sydney



Chenoa Deemal and Valerie Bader. Photo by Luke Currie Richardson

CURSED!

24 OCT – 29 NOV 2020
UPSTAIRS THEATRE

Statistics

Performances:	40
Paid Audience:	*5,361
Total Audience:	6,021
Box Office Income:	\$294,263

*capacity 33% then 50%

Written by **Kodie Bedford**
Directed by **Jason Klarwein**
Set Designer **Stephen Curtis**
Costume Designer **Chloe Greaves**
Lighting Designer **Chloe Ogilvie**
Composer & Sound Designer **Steve Francis**
Assistant Director **Dalara Williams**
Assistant Costume Designer
Keerthi Subramanyam
Associate Lighting Designer **Veronique Benett**
Stage Manager **Natalie Moir**
Assistant Stage Manager **Brooke Verburg**

With
Valerie Bader
Chenoa Deemal
Sacha Horler
Bjorn Stewart
Alex Stylianou
Shirong Wu

*Indigenous theatre at Belvoir supported by
The Balnaves Foundation*

★★★★ *It has a salt to be savoured, one-liners
to kill, and a big-hearted story that sings true.*
– Limelight

*A full-body comedy experience... Cursed! is a
play of outrageous wit and deep thought*
– The Conversation

*Laugh-out-loud hilarious – and sometimes
sublimely black*
– The Sydney Morning Herald



Nikki Shiels. Photo by Brett Boardman.

MY BRILLIANT CAREER

5 DEC 2020 – 31 JAN 2021
UPSTAIRS THEATRE

Statistics

Performances	58
Paid Audience	*8,915
Total Audience	9,716
Box Office Income	\$501,803

*capacity lifted from 50% to 75%

Written by **Miles Franklin**
Adapted by **Kendall Feaver**
Directed by **Kate Champion**
Set Designer & Costume Designer
Robert Cousins
Lighting Designer **Amelia Lever-Davidson**
Composer **Chrysoulla Markoulli**
Sound Designer **Steve Francis**
Fight & Movement Director **Nigel Poulton**
Assistant Director **Hannah Goodwin**
Dialect Coach **Jennifer White**
Stage Manager **Luke McGettigan**
Assistant Stage Manager **Ayah Tayeh**

With
Blazey Best
Jason Chong
Tom Conroy
Emma Harvie
Tracy Mann
Nikki Shiels
Guy Simon

Supported by the Chair's Circle

★★★★ *A one-two punch of success, a play that
breathes fresh life into the original novel, while
also feeling as relevant as ever.*
– Australian Book Review

★★★★ *Kendall Feaver's adaptation of My Brilliant
Career is, in a word, brilliant.*
– Limelight

Bold and declarative rallying.
– The Guardian



Belvoir in Concert.

BELVOIR IN CONCERT

22 - 24 MAY 2020
FACEBOOK AND YOUTUBE

Statistics

Views:	34,000
Unique views:	8,134

Hosted by **Virginia Gay**

with

**Paula Arundell
Troy Brady
Laura Bunting
Elaine Crombie
Gareth Davies
Charlie Garber
Virginia Gay
Esther Hannaford
Brent Hill
Kimberley Hodgson
Chika Ikogwe
Shelly Lauman
Ayesha Madon
James Majoos
Mike McLeish
Zahra Newman
Xavier Samuel
Yael Stone
Adm Ventoura
Ursula Yovich**



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.

SHEPHERD

19 FEBRUARY – 7 MARCH
TOTAL AUDIENCE – 946
PERFORMANCES – 17

Written and directed by
Liam Maguire

Producer **Emma Diaz**
Set & Costume Designer **Ella Butler**
Assistant Designer **Sancia Holden**
Lighting Designer **Martin Kinnane**
Sound Designer **Sam Maguire**
Stage Manager **Emma Paterson**
Assistant Director **Adam Sollis**

With
Rose Riley
Mark Paguio
Cece Peters
Adam Sollis
Grace Victoria
Jacob Warner

Presented by **Aya Productions**



Mark Paguio and Grace Victoria. Photo by Matt Predney.

APRIL MARLOWES ABORTION

22 APRIL – 9 MAY

Written by **Madeleine Stedman**
Directed by **Hannah Goodwin**

Set and Costume Designer
Aleisa Jelbart
Lighting Designer **Phoebe Pilcher**
Sound Designer **Clare Hennessy**
Stage Manager **Sophie Dixon**
Assistant Director **Nicole Pingon**
Dramaturg **Mark Rogers**
Producer **Tahlee Leeson**

With
Danny Ball
Meg Clarke
Jemwel Danao
Melissa Kahraman
Elle Mickel
Poppy Lynch
Michelle Masefield
Eliza Reilly
Hamish White

Presented by
Snatched Collective



Tahlee Leeson. Photo by Robert Keys.

GIRL FRIEND

18 MARCH – 4 APRIL

Written by **Natesha Somasundaram**
Directed by **Claudia Barrie**

Producer **Loredana Cross**
Production Manager
Catherine O'Donoghue
Production Designer
Angela Doherty
Assistant Production Designer
Ruru Zhu
Sound Designer **Clare Hennessy**
Lighting Designer **Kate Baldwin**
Stage Manager **Jennifer Jackson**

With
Vaishnavi Suryaprakash
Nikita Waldron

Presented by **New Ghosts Theatre**
Company with the **Ignite Collective**



Vaishnavi Suryaprakash and Nikita Waldron.
Photo by Chantel Bann.

SON OF BYBLOS

8 – 25 JULY

Written by **James Elazzi**
Directed by **Nisrine Amine**

Producer **Luke Holmes** and
Joy Minter
Lighting Designer **Sophie Pekbilimli**
Stage Manager **Sophie Dixon**
Presented by **Brave New Word**



Anthony Makhoulouf. Photo by David Hooley.

ONE HOUR NO OIL

5 - 22 AUGUST

Co-written by **Kenneth Moraleda** and **Jordan Shea**
Directed by **Kenneth Moraleda**

Production Designer
Isabella Andronos
Composer, Sound Designer and
Musician **Michael Toisuta**
Stage Manager **Jana Vass**

With
John Harding
Mark Paguio



Mark Paguio and John Harding. Photo by Kenneth Moraleda.

7 METHODS OF KILLING KYLIE JENNER

25 NOVEMBER - 12 DECEMBER

Written by **Jasmine Lee-Jones**
Directed by **Shari Sebbens**

Co-Producer **Leila Enright** and **Moreblessing Maturure**
Associate Producer **Bernadette Fam**

With
Gemma Bird Matheson
Moreblessing Maturure
Presented in association with
Green Door Theatre



Moreblessing Maturure and Gemma Bird Matheson.
Photo by Teniola Komolafe.

DESTROY, SHE SAID

28 OCTOBER - 15 NOVEMBER

Based on the novel by
Marguerite Duras
Directed by **Claudia Osborne**

Producer **Imogen Gardam**
Costume, Set and Lighting
Designer **Kelsey Lee**
Sound Designer **Angus Mills**

With
Adriane Daff
Josh Price
Presented by **kleine feinheiten**



Adriane Daff and Josh Price. Photo by Phil Erbacher.

25A



Anita Hegh. Photo by Brett Boardman.

BELVOIR 2020 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 (when the borders are open), and continues to create its own brand of rough magic for new generations of audiences. We are proud to be creating work that speaks to the fullness of life and experience in Australia and abroad, continuing our commitment to deliver diverse stories to diverse audiences.

Belvoir receives government support for its activities from the federal government through the Australia Council and the state government through Create NSW. We also receive philanthropic and corporate support, which we greatly appreciate and welcome.

VISION: FEARLESS THEATRE THAT BRINGS EVERYONE TOGETHER

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

OUR GOALS

- 1: Create exceptional theatre**
- 2: Inspire, excite and grow our audiences**
- 3. Invest in diverse 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.



Ella Prince. Photo by Brett Boardman.

MAKING EXCEPTIONAL THEATRE

CREATING NEW AND CLASSIC WORK IN ORIGINAL WAYS

We started 2020 with a revival of the beautiful *Every Brilliant Thing* first performed in 2019 to full houses, but this time with Stevie Rodgers in the role. Many people returned to see it a second time so they could compare Stevie's performance with that of Kate Mulvany's in 2019. The verdict was clear. They are both exceptional performers and audience members loved the show. It was a great way to start the year.

Our second play, *Jesus Wants Me for A Sunbeam*, was a sensitive portrayal of family, suicide and death by the National Theatre of Parramatta. We then prepared for the funny but unconventional *Dance*

Nation, co-produced with State Theatre Company of South Australia. We had 2 great previews but then had to shut down due to COVID. Everyone – cast, creatives, crew, staff, board members – was shocked and distressed. Soon afterwards we started cancelling and postponing the rest of the year's shows. It was a very difficult time.

ENGAGING WITH THE BEST ARTISTS

As a direct response to the devastating loss of work for our freelance artists who make up the bulk of our workforce represented on and offstage, Belvoir devised a series of broadly grouped artistic employment initiatives we called *Artists at Work*. Expanding our artistic development programs on every front, this series of initiatives created 325 unique gigs – 205 (63%) going to artists from CaLD backgrounds – across 48 projects.

At the centre of the program were 2 ensembles of freelance artists contracted one day a week for 3 months. The Adaptation Group (16 artists and 9 unique

projects led by Eamon Flack and Tom Wright), focused on the adaptation and presentation of classic texts and the celebration of theatrical forms, while the New Stories Group (10 artists and 9 unique projects led by Eamon Flack and S. Shakthidaran), focused on new types of Australian stories and under-represented voices.

OPENING UP THE REPERTOIRE OF STORIES

A series of creative developments under the banner of **First Stories**, with a combination of Indigenous-artist rooms and mixed-race rooms focused on new First Nation plays and classic texts interpreted through a First Nations lens.

We also collaborated with small-to-medium and independent companies such as Playwriting Australia, Co-Curious, Lingalayam Dance Company and Darlinghurst Theatre in a series of programs across 9 different projects.

Complementing these programs was an increased investment in our usual **New Work Development** stream which allowed us to do an additional 12 play readings of commissioned works. Readings took place online and in person.

We continued to seek out a combination of the **most promising emerging artists** and those more established to award 7 new full commissions this year, as well as 3 project commissions through our conventional commissioning pipelines. These commissions targeted under-represented stories and communities as well as the theatrical possibilities of our unique stage.

Commissioned writers included those receiving their first professional commission as well as established mainstage artists with national and international profiles. The plays themselves included 2 new indigenous works, as well as another 4 by artists of culturally and linguistically diverse backgrounds.

BELVOIR IN CONCERT!

As a gift to our audience at the height of the COVID lockdown in May, *Belvoir in Concert!* was a presentation of the best of Belvoir's songs in a series of newly recorded performances by their original cast members. Hosted by Virginia Gay, the digital concert was streamed online and featured some of the most iconic musical moments from Belvoir's last 20 years. Songs from *FANGIRLS*, *Barbara and the Camp Dogs*, *Keating! The Musical*, *Ivanov*, *The Dog/The Cat*, *As You Like It*, *The Threepenny Opera*, *Mr Burns* and *Calamity Jane* were pre-recorded in lo-fi quarantine with characteristic Belvoir charisma. Engaging 27 artists across 11 songs – some heartfelt, some very funny, but all very Belvoir – *Belvoir in Concert!* had **34,000 views** and **8134 unique views** on Facebook and YouTube, and was a cornerstone to our Artists at Work Fundraising campaign.



Claudette Clarke. Photo by Luke Currie-Richardson

INSPIRING AND GROWING OUR AUDIENCES

SHARING OUR WORK

Belvoir works to reduce the financial barrier audiences may face when considering a Belvoir show by offering **a range of ticket pricing** including concession discounts, student prices, under-30s tickets, low-cost preview performances and an Unwaged program.

We continued **third party partnerships** with ticket platforms such as TodayTix and Ticketmaster. Three performances during the year were audio-described or closed-captioned for patrons with access requirements.

Belvoir continues to actively engage with audiences who want to see themselves reflected in the **diverse stories told on our unique corner stage**.

Stories that resonate with youth, feminist and queer audiences (*Dance Nation*, *A Room of One's Own*, *Escaped Alone* and *My Brilliant Career*), the Chinese-Australian diaspora (*Miss Peony*), South Asian community (*The Jungle and the Sea*) and Torres Strait Islander and Indigenous communities (*Cursed!*) sit alongside and intersect with stories of mental health (*Every Brilliant Thing*, *Jesus Wants me for a Sunbeam*, *Cursed!*).

Although only 5 of the 10 shows programmed ultimately made it to the stage, diverse and intersectional programming illustrates Belvoir's commitment to reflecting the nuances of Australian society.

Briefings and Q&A sessions offer audiences the chance to get close to the performers and creatives of a show and to ask questions in a supported environment. Due to the COVID shutdown, however, only one play had its scheduled Briefing and Q&A session.

Belvoir produces many pieces of collateral including podcasts, behind-the-scenes videos, and cast Instagram takeovers to help demystify the production process

and forge a connection with our audiences outside the theatre.

CO-PRODUCTIONS, TOURS AND TRANSFERS

Following our successful co-production *Mr Burns* in 2017, in 2020 we co-produced *Dance Nation* by Clare Barron with the State Theatre of South Australia.

My Brilliant Career, adapted by Kendall Feaver was due to transfer to Canberra Theatre and Illawarra Performing Arts Centre, Wollongong after the Sydney world premiere season. Due to the COVID-forced rescheduling, however, we were unable to transfer the work as planned. (Both centres programmed *FANGIRLS* instead in 2021.)

Michelle Law's *Miss Peony* was scheduled for performance at the Arts Centre Melbourne and Queensland Performing Arts Centre in 2020 but the collaboration was rescheduled for future seasons in 2021 and 2023.

Throughout the year we continued to explore future national and international presentations for landmark Belvoir productions *Counting and Cracking*, *The Drover's Wife* and *FANGIRLS*.

INCREASING OUR AUDIENCES

Pre-show emails are sent to ticket buyers letting them know how their experience at the theatre will have changed due to COVID, and what to expect upon arrival. Post-show surveys are sent to all ticket buyers to track audience sentiment on the show and Belvoir's communication of these COVID-related changes. Sentiment is tracked through post-show surveys and individual feedback responded to as appropriate.

Once the theatre doors closed during the COVID shutdown, Belvoir's social media platforms became our main form of communication with audiences.

INSPIRING AND GROWING OUR AUDIENCES Continued...

To build and maintain this connection, Belvoir curated a series of 'at-home' short videos with actors who recently appeared on our stage as well as those contracted in 2020. We also built and shared an image retrospective of past shows that helped audiences remain connected to the theatre.

Email communication is segmented with tailored messaging and careful scheduling. Email engagement rates are recorded and reported. Exclusive discounts and special offers included in subscriber-only emails increase engagement rates, provide a subscriber benefit and share exposure with colleague organisations.

Throughout the year Belvoir participated in the Australian Audience Outlook Monitor, along with many other arts companies. There were 3 instalments of this national survey which tested the reactions of audience members to returning to live performance after COVID. We also conducted our own audience survey in August on our patrons' attitude to returning to Belvoir. The information gained from these surveys assisted us in preparing for our reopening in mid-September.

Throughout the period of COVID restrictions the company actively advocated to both state and national governments for financial support for the sector through industry bodies such as Live Performance Australia – with the Executive Director being part of the Theatres Working Group, the Digital Working Group and the Workplace Relations Committee – and through our subsidised theatres network, CAST. Belvoir made a submission to the House of Representatives Standing Committee on Communication and the Arts Inquiry into Australia's creative and cultural industries and institutions. We also worked with theatre colleagues on developing COVID-safe plans for the industry.

As mentioned elsewhere, Belvoir created a specific fundraising campaign, *Artists*

at Work, to raise funds to employ actors during the lockdown. This was phenomenally successful.

IMPROVING OUR BRAND RECOGNITION

In 2020 Belvoir began designing a new website which will be delivered in 2021. The existing website is now more than 10 years old and no longer supports our business requirements. The new website will provide greater flexibility within templates to support not only mainstage programming but other activities. This flexibility became a necessity during COVID.

The COVID period gave us opportunity to review partnerships that were no longer aligned with the Belvoir brand and strengthen or develop partnerships that were. We welcomed a new Principal Partner Ord Minnett and Gin partner Poor Toms. In a year of uncertainty and with our doors closed for much of it, we owe sincere thanks to major partners such as EY, Baker McKenzie and Houston Group who provided continued support as we navigated through the complexity.

During the shutdown our customer service and ticketing team worked tirelessly; the theatre may have been shut but their work ramped up many-fold. The team spoke and emailed with thousands of audience members processing requests for ticket donations, credits, refunds or retained tickets for shows that we were hoping to, and did, stage later in the year. Complex subscription packages, finalised only months earlier, had to be unpicked. Much of this work was done on the mobiles and laptops of staff, in their kitchens or bedrooms. Once we learned that we might be able to reopen, a new phase of audience experience preparation began.

The next challenge was to reschedule seasons for a number of productions such as *A Room of One's Own* and *Miss Peony*. With no mechanism in our ticketing system to allow for an already sold and ticketed



Jason Chong, Nikki Shiels, Emma Harvie and Tom Conroy. Photo by Brett Boardman.

event to be automatically rescheduled, the team had to manually exchange 4630 ticket holders for the original season of *A Room of One's Own* to new dates later in the year. As part of this process staff had to manage social distancing between groups in the auditorium while observing a new total capacity for the theatre – 110 rather than 336.

ENRICHING THE AUDIENCE EXPERIENCE AND ACCESSIBILITY

Navigating the operations of a theatre throughout the COVID pandemic has shifted the way we manage audience experience. Our focus has been on keeping our audience safe, ensuring we minimise the possible effects of an outbreak and striving to create an enjoyable atmosphere amongst the imposed rules. We reintroduced our Front of House volunteers to assist audience members in using the QR scanners on arrival and as an additional presence in the foyer. Opening theatre doors 30 minutes prior to the performance (as opposed to 15) allowed our audience more space to socially distance prior to the performance. Traffic management was needed to stop logjams at the entrance to the auditorium and to maintain social distance. We also made an announcement at the top of each show reminding our audience to remain masked.

The **introduction of e-tickets** in late 2020 has allowed audience members to receive their tickets directly on mobile devices 24

hours before the performance, eliminating the need to queue at the box office beforehand. We also created customer order acknowledgements to provide as much detail as possible to audience members when booking tickets.

In 2020 Belvoir offered **discounted tickets** to Vision Australia, arts industry workers, students, and performing artists.

Our marketing team used the lockdown period to review and upgrade all contacts and lists of special interest groups so that we can better engage on topics of interest, particular plays and targeted offers.

In 2020 tickets were provided free or at heavily discounted prices to community groups and networks including Redlink (Redfern Women's Social Group), With One Voice Choir (Waterloo) and Wayside Chapel Bondi Beach. This ticket access allowed Indigenous women from Redfern, through Redlink, to attend *Cursed!*, which was a special occasion as many had not been outside their flats for a number of months due to COVID.

I brought a group of 8 Aboriginal Women and myself who is also Aboriginal. The women loved the Belvoir Theatre & the play, I have never heard them laugh so hard. For most of the women this was and will be their only outing they have had since the last time we attended a play at the Belvoir. I cannot thank Belvoir staff, the cast and Jane in particular enough. Thankyou, Thankyou, Thankyou.

WORKING WITH YOUNG PEOPLE AND THE COMMUNITY

In 2020 we scheduled 9 **dedicated schools performances** of Belvoir productions, providing schools with the price point (\$24) and timeslot to allow greater access to our work. Programming 11.30am schools performances provides options for schools who are unable to run evening excursions (due to the nature of their school community, distance from Surry Hills or the socio-economic status of the school community) to participate. The \$24 schools performance price was also made available to schools for all 12 of our 1pm general matinee performances, giving schools another affordable option.

For students unable to afford the \$24 ticket price, Belvoir's **Ticket Access Program** provides free tickets to schools performances. Public schools with a score of 125 or more on the Family, Occupation and Education Index for NSW public schools are invited to apply for tickets. Twenty schools applied for this program in 2020.

In January 2020, 77 students and their teachers from 3 different schools attended an evening performance of *Every Brilliant Thing*.

However, the 2020 COVID disruption resulted in just one dedicated schools performance going ahead this year. More than 180 students and their teachers attended a dedicated performance of *Jesus Wants Me for a Sunbeam*. In addition, 152 students and teachers attended a 1pm matinee of the play, and 367 students and teachers attended an evening performance. In total, 705 students and teachers attended *Jesus Wants Me for a Sunbeam*. The attending students came from the full range of high schools – government and non-government while 15 schools from regional NSW attended this production, accounting for 312 (44%) of our school audience members. Two schools from Queensland also saw the play. Our schools audiences embraced this powerful and challenging work.

In November, a group of 14 Year 11 Drama students and their teacher from Winmalee High in the Blue Mountains became our first schools group to return to Belvoir after we re-opened when they attended *Cursed!*

I think this play is saying that our world is a very complex place with decisions that are near impossible to make but need to be made.

Student, Thomas Reddall High School

Belvoir's **Theatre Enrichment program** aims to make the form and content of our work accessible to students with little 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 we were fortunate before the COVID shutdown to have one school participate in our Theatre Enrichment program, with 15 students from Granville Boys High School in Western Sydney participating in the program around a performance of *Jesus Wants Me For a Sunbeam*

Our pre-show tutor was an absolute STAR. She provided our students with the background information they needed to engage with the play.

Teacher, Granville Boys High School

Due to the reduction in operating capacity in 2020, we paused our unwaged performances after the second show, *Jesus Wants Me for a Sunbeam*.

Student workshops and programs

By March 2020, over **1619** students and teachers had attended a performance at Belvoir or participated in a Belvoir workshop or program (705 students had attended a performance at Belvoir and 914 students had participated in a Belvoir workshop or program).



I think this play is saying our world is a contradiction and complex. This is because throughout the whole play the parents are selfless but are also very selfish.

Student, Liverpool Boys HS

Sacha Horler, Bjorn Stewart and Valerie Bader. Photo by Luke Currie Richardson.

At the time of the COVID shutdown, we had to cancel the bookings for 2363 students and teachers to a Belvoir performance, as well as cancelling a further 77 student bookings for workshops and 101 student bookings for our theatre enrichment program. The education team was extremely busy.

Belvoir's Work Experience program was also suspended and 12 high school students lost the opportunity to learn first-hand about Belvoir and our productions.

On the other hand there were new opportunities created from March with the potential to reach even more young people in regional NSW and beyond through **digital programs and resources:**

- we continued to offer our existing workshop program to schools via digital delivery
- we created and delivered 4 new workshops: *Building a Character*, *Exploring Neighbourhood Watch*, *Exploring the Lieutenant of Inishmore* and *Making a Monologue*
- we expanded our HSC workshop program to include a *Performing*

Monologue Series delivered digitally across 3 evenings

- we reached new audiences by offering school holiday workshops for the first time including 2 offered over Zoom – of the 30 young people participating 4 were from regional NSW, one from Queensland and one from in lockdown in Melbourne.

From March to December 2020, **1285** students participated in a Belvoir workshop.

In 2020, we delivered **114** Student Workshops, both face-to-face in classrooms and at Belvoir, as well as via Zoom, with **2003** students and their teachers participating.

By the time excursions resumed in schools in October 2020, we found Sydney schools very keen to return in person, while regional schools remained reluctant and continued to opt for the digital experience.

Our **Western Sydney Workshop Program** which in March had looked unlikely to go ahead, actually increased its reach due to the 'Zoom revolution'. We adapted the program to digital delivery early on in the COVID lockdown and were able to

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

increase access to students with low socio-economic advantage attending qualifying government high schools. Belvoir delivered 38 workshops through this program (11 digital and 27 face-to-face), reaching 623 students and 38 teachers at schools in Blacktown, Canley Vale, Camden, Doonside, Plumpton, Punchbowl, Hinchinbrook, Horningsea Park, Panania, Liverpool, Milperra, Rooty Hill, St Marys, Raby, and Riverstone.

I am grateful for all of the opportunities Belvoir has provided to my students, especially this year, as I know that the company has faced incredible battles. Their dedication to assisting drama students and teachers is outstanding!
Teacher, Wiley Park Girls High School

Our **Regional Workshop Program** provides students in regional areas with access to our workshop at a subsidised rate. Like many of our other programs, this one looked likely to be cancelled due to COVID but by adapting to digital delivery we were able to continue it. In 2020 we delivered 28 workshops (6 digital and 22 face-to-face workshops), reaching 426 students and 32 teachers at schools in regional NSW, including those in Albury, Ballina, Bowral, Cessnock, Coffs Harbour, Bega, Gosford, Mudgee, Nowra, Oak Flats, San Remo and Tamworth.

Our **Metro Workshop program** provides high-quality workshops and professional learning experiences for a fee to schools and teachers at Belvoir or in schools in

metropolitan Sydney. The program started strongly in 2020 with **655** students and their teachers participating in workshops from late January to mid March. These included our annual OnSTAGE week workshops in which 344 students and their teachers from 19 schools in regional NSW attended 17 of our workshops. A further 171 students and their teachers viewed an archival recording of a past Belvoir production while at Belvoir. We also delivered a full-day set-design and model-making workshop in the Belvoir rehearsal room, and 2 masterclasses for students in performance.

Adapting to digital delivery allowed us to continue fee-paying workshops during the year, with 7 new workshops reaching 93 young people.

In addition Belvoir delivered 6 workshops to the 198 incoming Year 7 students at Arthur Phillip High School. These workshops were a continuation of the 2019 program at the same school, to prepare students for learning in their new multi-level, future-focused high school. The 17-storey building uses flexible learning spaces with adaptable furniture. The workshops introduced the students to tools and techniques for effective group work and learning.

We returned to working in schools in August and students returned to Belvoir for workshops in November. A further 6 workshops were held for fee-paying schools reaching 98 students.

Alongside adapting our existing workshop program to digital delivery, the shutdown provided an opportunity to coordinate the production of a **virtual tour of Belvoir** – the theatre, the workshop and the warehouse – available on our website to students, teachers and members of the public. Popular **learning resources from past productions** were updated and a performing monologues video resource was produced at the height of the lockdown to support HSC Drama students learning from home.

Three **professional learning workshops for teachers** were held via Zoom in October and November. **Forty-eight** teachers from all over NSW (including Bega, Bowral, the Central and North Coast) took part in workshops in costume design, performance and dramaturgy. Teachers paid \$85 per workshop to take part.

I wasn't expecting to learn so much and yet I took away so much practical information. They really knew what they were doing, in each session and they included us in the process with such an affable, workable approach.

The year began with 40 new members of our **Young Belvoir Theatre Club** which gives young people aged 15 to 18 and their friends a unique insight into the company's work. The club 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.

The first and only meeting of the 2020 Young Belvoir Theatre Club was held on 12 February before the evening performance of *Jesus Wants Me for a Sunbeam*. Director Darren Yap and Assistant Director Erin Taylor spoke to the group before the show about the process of creating the production and their career paths. Afterwards club members had a chance to meet and chat to cast members in the foyer.

While the Young Belvoir Theatre Club was not able to reconvene in 2020, members were offered the opportunity to participate in one of our digital school holiday workshops or HSC workshops towards the end of the year.



Matthew Whittet, Emma Jackson and Liam Nunan. Photo by Brett Boardman

INVESTING IN TALENT AND PEOPLE

Providing opportunities for independent companies and artists

2020 was due to be a bumper year for Belvoir's 25A program – open to all independent companies and emerging artists – with 8 programmed productions from over 200 applications. Only one show was presented before COVID with the remaining 7 productions cancelled. We hope to be able to present as many of the cancelled shows as possible in 2021.

Thanks to the generosity of the Thyne Reid foundation, we extended the *Artists at Work* program to the independent and small-to-medium sector. In June, we sought expressions of interest (open only for 10 days) for a series of one-off, quick-response grants for **short-term residencies** at Belvoir and we hosted the successful ones in the downstairs theatre across August.

This one-off program provided opportunity and relief to artists during the COVID crisis period and recovery. Despite the short turnaround, we received 185 applications including many from extremely experienced, mainstage regulars across the sector – further evidence of the lack of meaningful opportunities and work for artists at this time. From these applications we were able to resource an additional 7 new writing projects, including 2 new Indigenous works and 4 projects by artists from culturally and linguistically diverse backgrounds.

Continued support was offered both directly and indirectly to the independent sector throughout 2020 with a variety of in-kind support, largely through use of rehearsal and development space.

The inaugural **Philip Parsons' Writers Lab** supported the development of 6 early-career playwrights -- Antoinette Barbouttis, Maeve Marsden, Jordan Shea, Michael Costi, Jean Tong, Gretel Vella and Sarah Bassiuni – to develop full-

length works. Designed as both content generation and capacity building, the program included a seventh participant with a dramaturgical focus in the lab makeup and excerpts from each of the projects were presented to an invited industry audience.

By refocusing significant resources from our cancelled productions we were able to broaden the scope of our new writing development. During the 6 months we were shut down we completed readings, dramaturgical discussion and significant workshopping of 30 unique projects, both in person and on Zoom.

BALNAVES FELLOWSHIP

The 2019 Balnaves Fellow, Trawllooway man Nathan Maynard was due to spend several months at Belvoir but was unable to travel interstate due to COVID. The development of his work continued online, and has resulted in his play *At What Cost?* being programmed in 2021. He will complete the residency aspect of his fellowship in 2021.

Selected from a national pool of applicants, the Balnaves Fellow for 2020 is Jorjia Gillis, who is a proud Saltwater woman of the Budawang tribe of the Yuin nation, and will be joining Belvoir in 2021. The 2018 Balnaves Fellow, Kodie Bedford, also rejoined Belvoir as an Artistic Associate in 2020.

BELVOIR STAFF

There were a number of staff changes in 2020 – many due to COVID and others for personal reasons. With the uncertainties around COVID and the longevity of the company's shutdown we made the difficult decision to make 2 staff redundant and terminate the probations of 5 others (3 of whom were re-employed when the theatre reopened). Job vacancies were also put on hold. The remaining 29 staff all went part-time, with most working from home.

Production and ticketing staff returned

to full-time work in August, prior to the theatre reopening, and the remaining staff returned at the end of September. Belvoir would not have been able to continue employing staff without the assistance of JobKeeper. Through JobKeeper we were also able to employ 9 casual staff who were trained in box office procedures and administration, as well as calling donors to thank them for their ticket donations and financial support.

Staff also used the lockdown time to do courses beneficial for their work – including basic rigging, Auto CAD, Adobe Premier Pro, and online presentation skills.

In conjunction with the NSW government insurer icare, Belvoir initiated a health and safety diagnostic and a safety culture survey in the latter part of the year. We wanted to improve our WHS procedures and understanding as well as gaining insights into the attitudes and beliefs of staff across different areas of the company to positively influence the workplace culture. We learnt that Belvoir's staff demonstrated a robust understanding of WHS risks within the organisation but that there are areas in which we can upgrade skills and policies. We are working through the recommendations in 2021.



Sharni McDermott, Ursula Yovich, Guy Simon, Aaron McGrath, Katie Beckett, Stephanie Somerville and Deborah Brown. Photo by Brett Boardman



Chika Ikogwe. Photo by Luke Currie-Richardson.

BECOMING STRONG AND SUSTAINABLE

Despite the extended theatre closure, Belvoir, like many other performing arts companies ironically generated a surplus in 2020. The net result of \$830,215 is 49% better than that of 2019 due to robust cost mitigation, staff reductions, government funding through Cash flow boost and JobKeeper, and support from fundraising and donations. This surplus will be allocated to our company reserves to support the organisation as we continue to operate in an uncertain health and economic environment during 2021. Belvoir presented 2 works before COVID restrictions began and 3 works with COVID-safe protocols and capacity limitations when full restrictions eased.

Following on the success of this year's fundraising, the subsequent roll out of creative development programs at Belvoir has been nothing short of ground breaking. *Artists at Work* has shown us

new ways of working, new stories, new artists, new structures. We have tried not to waste this crisis. We created over 350 separate gigs for artists working on the creative development of over 30 future shows for Belvoir and Sydney's independent theatre scene. We fundraised and spent 6 times our normal annual creative development budget. It's a massive investment in the future of Belvoir and creative workers in Sydney.

Commercial operations

Belvoir normally gets up to 60% of its revenue from production, bar and box office income, but in 2020 these income streams only contributed 23% to revenue. Government funding for our core activities combined with the COVID government funding through Cash flow boost and JobKeeper grant income, unusually accounted for 39% of our 2020 revenue.

Production spending was halted with the theatre closure and our spending focus moved to the *Artists at Work* program. Cost mitigation measures were introduced including a reduction of all staff hours for 20 weeks during theatre closure, a pause in all non-essential supplier contracts and negotiated rent reductions.

Box office and bar income were both down around 70% compared to 2020 due to the loss of home venue income and the theatre closure. The bar resumed with the reopening of the theatre in September, but income remained muted due to COVID capacity restrictions and keeping the bar closed for the initial weeks after reopening. Venue hire was negligible in 2020 with a few one-off hires for photo shoots and the like.

During the year we diversified our income streams to help mitigate some risk to our revenue, and our **Workshop series on Body and Voice Fundamentals** – which we ran on Zoom – proved popular with both individual consumers and corporate clients.

Fundraising

Fundraising, donations and sponsorships were strong in 2020 accounting for \$2,764,285 or 35% of our revenue.

With the onset of COVID Belvoir found itself in an extraordinary moment, with an extraordinary fundraising message. In the early days of the pandemic, it became clear that we were facing a real crisis and would also need to rally behind the artists who were critically impacted. In terms of initial fundraising, we developed the *Artists at Work* matched-giving campaign, activated thanks to the support from an anonymous philanthropic foundation. This saw a 377% increase in the number of donors supporting our end of financial year campaign in 2020 compared to 2019. Also 60% of our top 20 donors were either new or increases from existing donors.

Upgrading our facilities

The Belvoir theatre and warehouse were redeveloped in 2005-06 and are now starting to show their age. The joint

working group formed in 2019 by our 2 companies (Belvoir St Theatre Ltd and Company B Ltd) continues to investigate how we could redevelop and improve these buildings. An architect was engaged and initial design completed during the year. In 2021 the working group will continue to refine the design and develop a business case with funding options for a capital redevelopment.

During the theatre shutdown, extensive cleaning was undertaken by staff including an industrial clean of the foyer and all backstage areas – some of which had remained untouched since 2006. Automatic doors were installed at the theatre and fire doors next to stage door were replaced. Our production department made sure that there was a deep clean of the theatre auditorium, including the grid and lights, and of our Marrickville workshop. All our storage containers were also cleaned and rationalised, our props repaired and catalogued, and our costumes store reorganised. These were all jobs that we never had time to do so this work was one positive aspect of the shutdown.

Maintaining a building without government support is expensive – over 80% of the theatre fire doors have been replaced in the last 12 months. A new hearing loop was installed in the theatre allowing hearing impaired patrons to now sit anywhere in the upstairs auditorium, rather than in specific rows. New LED lighting was installed to replace aging stock and reduce our power bills.

A new back-stage and front-of-house communications system was installed allowing for much more consistent communication between stage managers, and front of house staff.

Within the administration building, the stair climber for accessibility requirements was repaired and the water-and-fire-damaged doors of the sprinkler pump room replaced. We have also installed a new meeting room in what used to be the printer utility room.

CORPORATE GOVERNANCE STATEMENT 2020

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 in turn based on recommendations of the ASX Corporate Governance Council.

The Belvoir Board believes that excellence in corporate governance is essential for the long-term performance of the company. It is also essential to the company's sustainability – the impact on our artists, the performing arts sector, our staff, our partners and, of course, our audiences.

PRINCIPLE 1: LAY SOLID FOUNDATIONS FOR MANAGEMENT AND OVERSIGHT

The company's governance framework is designed to provide the right structure and review process to deliver our long-term strategy. The board has systems in place to review this strategy, and our progress against key milestones and key performance indicators. The robustness of this framework was a great help in managing the challenges of COVID to the company's operations and revenues.

The relevant roles and responsibilities of the board and management are clearly articulated through mechanisms like board and committee charters as well as executive role descriptions.

The board operates under a **Board Charter**, which sets out the board's duties and responsibilities relating to strategy development, operations oversight, and risk and compliance monitoring. The Executive Director reports against the company's strategic priorities at each board meeting.

The board usually meets 5 times a year, with additional committee meetings. In 2020, 5 formal meetings of directors were held and an additional 9 informal meetings provided regular contact between directors

and management to discuss COVID-related financial and operational issues.

The board's **committees** – Finance, Audit & Risk, and Nominations & Governance – assist in the execution of the board's responsibilities. Each committee has its own chair, charter and annual program, and usually meets a minimum of 4 times a year.

Directors hold a regular 'in-camera' session at each board meeting, without senior management present. In all other respects, senior executives are invited, where appropriate, to participate in board meetings. They are also available to be contacted by directors between meetings.

The board also undertakes a regular review of its own performance.

PRINCIPLE 2: STRUCTURE THE BOARD TO ADD VALUE

Board members are appointed for fixed terms. To ensure the **optimum mix of directors**, the board, through the Nominations & Governance Committee, uses a skills matrix to identify the skills and experience needed. The matrix is one of several important tools used to consider potential director candidates. All key skill areas within 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. The skills and expertise of each director are outlined in the Annual Financial Report and on our website.

In 2020, the skills and experience of our directors were enhanced with the appointments of Jacob Nash and Paul Oppenheim. These appointments underline the integrity and strength of our nomination and succession planning processes. All new directors are supported by a Board Induction Program, which includes provision of key company

documents and an introduction program to key staff.

The board also regularly reviews the membership of its committees to ensure a continuing mix of skills and experience to support the company's strategy.

For the second year Belvoir participated in the Observorship Program which facilitates the involvement of young, talented individuals in a structured experience on not-for-profit boards. Claire Mannion, our observer in 2020, attended Zoom board meetings as a non-voting member and not only learnt about the fundamental principles and functions of not-for-profit boards, but how a company survives during a pandemic.

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. Our **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 the company. Belvoir is also committed to monitoring that culture.

Our workplace culture provides an avenue for our people to report suspected unethical, illegal or improper behaviour. Belvoir has an objective and independent 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**, recognising that diversity covers both the visible and invisible differences that make the company's employees unique – whether that be gender, age, dis/ability or cultural background.

The board considers diversity through a number of lenses to provide fresh thinking and different perspectives (whether through age, experience or otherwise). In appointing new directors, the board is very conscious of having the right balance of skills, knowledge, experience and diversity so it can discharge its responsibilities effectively.

Gender equality at Belvoir has long been a priority and women make up 54% of the current board (including Chair and Deputy Chair) and 75% of senior management positions. Board members also reflect the company's commitment to a diversity of age, ableness/disableness, cultural, marital, religious and cultural background and sexual orientation.

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.

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.

In addition to the day-to-day management provided by the company's Head of Operations and Finance, the board's Finance, Audit & Risk subcommittee 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.

PRINCIPLE 6: ENGAGE WITH STAKEHOLDERS

Belvoir recognises and respects the interests of our many stakeholders including donors, government, audiences, and our staff and artists. We use many forums throughout the year – including the AGM, donor meetings and events – to engage with our stakeholders.

The company also provides regular communications through our 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 the company identifies, measures, monitors and optimises risks, and the level 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.

The board ensures that the company is guided by a robust policy framework, with the Nominations & Governance Committee overseeing the Policy Framework, and insurances being managed through the Audit & Risk Committee. The Risk Management Framework is reviewed regularly at both that committee and by the board.

PRINCIPLE 8: REMUNERATE FAIRLY AND RESPONSIBLY

The Nominations & Governance Committee 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.

The board, in conjunction with the Nominations & Governance Committee, is responsible for determining the goals and objectives relevant to the remuneration of the co-CEOs, and evaluating the performance of the co-CEOs in light of these objectives.

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, for example 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 AO
Chair
30 April 2021



Tom Conroy and Nikki Shiels. Photo by Brett Boardman.

BOARD AND STAFF

BELVOIR BOARD OF DIRECTORS

Patty Akopiantz
Raji Ambikarajah
Kate Champion
Sue Donnelly
Johanna Featherstone
Eamon Flack
Alison Kitchen
Michael Lynch CBE AO
Samantha Meers AO
Jacob Nash
(from 30/11/2020)
Stuart O'Brien
Paul Oppenheim
(from 21/09/2020)
Mark Warburton

EXECUTIVE

Artistic Director
Eamon Flack

Executive Director
Sue Donnelly

Deputy Executive Director
Aaron Beach

Office Manager/ EA to Sue Donnelly and Eamon Flack
Vyvyan Nickels

ARTISTIC & PROGRAMMING

Artistic Associates

Dom Mercer
Tom Wright
Shakthi Shakthidharan
(from 4/2/2020)
Kodie Bedford (from 8/9/2020)

Head of New Work
Louise Gough

Associate Artist
Carissa Liciardello
(until 5/2/2020)
Hannah Goodwin
(from 10/2/2020)

Artistic Administrator
Carly Pickard

Associate Producer
Jules Orcullo (from 21/5/2020)

Balnaves Fellow
Nathan Maynard

ADMINISTRATION

EDUCATION

Education Manager
Jane May

Education Coordinator
Stevie Bryant

FINANCE & OPERATIONS

Head of Finance and Operations
Penny Scaiff

Company Accountant
Susan Maeng

Finance Administrator
Shyleja Paul

CRM Manager
Jason Lee

MARKETING

Head of Marketing
Aishlinn McCarthy

Marketing Coordinator
Andre Charadia
(until 1/5/2020)

Content Coordinator
Michael Kennedy
(until 30/11/20)
Jake Severino (from 2/11/20)

DEVELOPMENT

Head of Development
Sarah Gilchrist

Philanthropy Manager
Joanna Maunder
(until 20/3/20)

Development Coordinator
Anthony Whelan
(until 2/12/20)

PRODUCTION

Head of Production
Gareth Simmonds
(until 15/11/20)
Elizabeth Jenkins
(from 27/11/20)

Technical Manager
Richard Whitehouse (from 30/11/20)

Deputy Production Manager
Elizabeth Jenkins

Senior Technician
Gayda De Mesa (from 7/12/2020)

Resident Stage Manager
Luke McGettigan

Construction Manager
Darran Whatley

Costume Coordinator
Judy Tanner

Production Administrator
Millie Soul

FRONT OF HOUSE

Front of House Manager
Julie O'Reilly
(until 22/5/2020)
Georgina Grisold
(from 23/11/2020)

Front of House Staff
Alison Benstead, Amelia Parsonson, Brett Reynolds, Chelsea Zeller, Deng Deng, Felix de Gruchy, Grace Chapple, Griffin Riley, Hugo Wran, JoJo Williams, Lewis Defina, Lorenzo, Lucy Noble, Meredith O'Reilly, Michael Gosden, Patrick Klavins, Peter Bloor, Rhiaan Marquez, Sam Parsonson, Shannon Thomas, Summer Bonney-Tehrani, Tori Walker, Will Hickey.

BOX OFFICE

Customer Experience & Ticketing Manager
Andrew Dillon
(until 30/10/20)
Oliver Lee (from 26/11/20)

Ticketing Systems Administrator
Tanya Ginori-Cairns

Customer Service Coordinator
Jacki Mison (maternity Leave)
Emma Medbury
(from 14/12/20)

Box Office Coordinator
Oliver Lee

Alison Benstead, Claire Lancaster, Erin Taylor, Gemma Clinch, Georgina Pender, Jackson Used, Jessica Vincent, Lucy Gleeson, Madeline Clouston, Melissa Mills, Millie Soul, Nathan Harrison, Paige Ahearn, Samuel Bjorndahl, Shane Russon, Wendy Strehlow

THANK YOU IAN CLOSE FOR EDITING THE REPORT.

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

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

FOUNDATIONS



NELSON MEERS FOUNDATION



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

Oranges and Sardines Foundation
Doc Ross Family Foundation
Anonymous Philanthropic Foundation
Walking Up The Hill Foundation

CHAIR'S CIRCLE

Patty Akopiantz & Justin Punch
Robert Albert AO & Libby Albert***
Sophie & Stephen Allen
The Balnaves Foundation*
Guido Belgiorno-Nettis AM & Michelle Belgiorno-Nettis
Anne Britton**
Jillian Broadbent AC**
Andrew Cameron AM & Cathy Cameron***
Peter Crossing
David Gonski AC & Fee & David Hancock
Anita Jacoby AM**
Alison Kitchen
Ian Learmonth & Julia Pincus
Helen Lynch AM & Helen Bauer
Nelson Meers AO & Carole Meers
Sam Meers AO
Kerr Neilson
Stuart & Kate O'Brien
Cathie & Paul Oppenheim
Susanna & Matthew Press
Andrew Price
Sherry-Hogan Foundation
Rob Thomas AO
Weir Anderson Foundation
The Wiggs Foundation
Kim Williams AM & Catherine Dovey***
Rosie Williams & John Grill AO
Cathy Yunccken**

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
Sharon & Hartley Cook**
Sue Donnelly**
Eamon Flack
Bill Hawker
Victoria Taylor***
The Wales Family Foundation
Weir Anderson Foundation
\$2,000 - \$4,999
Justin Butterworth
Janet & Trefor Clayton*
Michael Coleman**
Darin Cooper Foundation
Victoria Holthouse**
Penelope Seidler AM
Bruce McWilliam

\$500 - \$1,999

Jane Bridge
& Michael Lambert
Colleen & Michael Chesterman**
Richard Evans
Sandra Ferman
Alisa Halkyard
Linda Herd
Cheryl L*
Stuart McCreery
David & Jill Pumphrey
Richard, Heather & Rachel Rasker***
Jonquil Ritter
Professor Elizabeth Webby AM*
Anthony Whelan

THE GROUP

Patty Akopiantz
Sophie Allen
Jessica Block
Catherine Brenner
Jillian Broadbent AC
Margaret Butler
Sally Cousins
Robin Low
Sam Meers AO
Sarah Meers
Naomi O'Brien
Jacqui Parshall
Rebel Penfold-Russell
The Phillips Family
Cathy Yunccken

THE HIVE

Elizabeth Allen
Justin Butterworth
Dan & Emma Chesterman
Hannah Roache
& Luke Turner
Simone & Chris Smith

B KEEPERS

\$5,000+

Claire Armstrong & John Sharpe***
Ellen Borda*
Jan Burnswoods***
Louise Christie**
Bernard Coles QC
Constructability Recruitment
Bob & Chris Ernst**
Marion Heathcote & Brian Burfitt**
Bruce Meagher & Greg Waters*
Don & Leslie Parsonage**
Jann Skinner**
Merilyn Sleigh & Raoul de Ferranti

\$3,000 - \$4,999

Anne Britton**
Michael & Suzanne Daniel**
Tom Dent
Firehold Pty.Ltd.**
Cary & Rob Gillespie*
Libby Higgin**
Colleen Kane**
Peter & Jan Shuttleworth**
Judy Thomson**
Anonymous (1)

\$2,000 - \$2,999

Antoinette Albert**
Gae Anderson
Max Bonnell***
Chris Brown*
Jan Chapman AO & Stephen O'Rourke***
Danny & Kathleen Gilbert**
Sophie Guest**
John Head**
David Haertsch***

HLA Management
Lilian Horler
Maria Manning & Henry Maas
Professor Elizabeth More AM**
Dr David Nguyen**
Timothy & Eva Pascoe***
Angela Pearman
Michael Rose*
Lesley & Andrew Rosenberg*
Ann Sherry AO*

EDUCATION

\$20,000+

Patty Akopiantz & Justin Punch
Susie Kelly
Ian Learmonth & Julia Pincus*
Stuart & Kate O'Brien

\$10,000+

Paul & Valeria Ainsworth
Anita Luca Belgiorno-Nettis Foundation
John Fairfax AO
Kimberly & Angus Holden
Sam Meers AO
Rob Thomas AO
Rosie Williams & John Grill AO

\$5,000 - \$9,999

Louise Mitchell & Peter Pether
David & Jill Pumphrey

\$2,000 - \$4,999

Karine & Simon Buchen
Hugh Dillon
Kiera Grant & Mark Tallis
Julie Hannaford*
Patricia Novikoff**

\$500 - \$1,999

AB*
Colin Adams
Yasmin & Nicholas Allen
Ian Barnett*
Victor Baskir*
Anita Bezjak
Maxine Brenner,
Judy Binns

Noor Blumer
Anne Britton**
Kim & Gil Burton
Kathryn & Craig Carroll
Este Darin-Cooper & Chris Burgess*
Sue Donnelly
Ian Enright
& Linda Quatermass
Anton Enus
Veronica Espaliat
& Ross Youngman
Roger Fletto
Sandra Ferman
Joanna Fisher
Valmae Freilich
Geoffrey & Patricia Gemmell*
John Gidney
Priscilla Guest*
Diana & Richard Herring
Elaine Hiley
Sue Hyde*
David Jonas & Desmon Du Plessis*
A Juchau
Ruth Layton
Ann Loveridge
Christine & Diane Malcolm
Christopher Matthies*
Peter Mitchell
Irene Miller
Cynthia Mitchell
& Elizabeth Harry
Susanne North
Foundation
Elizabeth Pakchung
Alicia Parker
Nicole Philips
Richard, Heather & Rachel Rasker*
Joanna Savill
& Giuliano Dambelli
Julianne Schultz
Peter & Janet Shuttleworth*
Roderick Smyth
Chris & Bea Sochan**
Rob & Rae Spence
Alice Spizzo
Titia Sprague*
Polly Staniford
& Luke Seager

Geoffrey Starr
Steiner Family
Cheri Stevenson
John Studholme
& Jill Herberte
Daniela Torsh*
Sarah Walters*
Michael West
& Allison Haworth
Anonymous (12)

GENERAL

\$10,000+

Ross Littlewood & Alexandra Curtin*
Anonymous (1)
\$5,000 - \$9,999
Lou-Anne Folder
\$2,000 - \$4,999
Robert Burns
Raymond McDonald
Leslie Stern
Lynne Watkins
& Nicholas Harding*
Anonymous (4)

\$500 - \$1,999

Annette Adair*
Colin Adams
Richard Adams
Priscilla Adey
Victor Baskir*
Baiba Berzins*
Christine Bishop
Maxine Brenner
David Buckley
Darren Cook
Tim & Bryony Cox**
Merran Dawson
Carol & Nicholas Dettmann
Jane Diamond*
Belinda Gibson
Peter Gray & Helen Thwaites**
Chris & Gina Grubb
Dorothy Hoddinott AO**
Belinda Hutchinson AM
Mira Joksovic Vanovac
Robert Kidd
Elizabeth Laverty
Dr Linda Lorenza
Irene Miller
David Millions

Catherine Mullane
& Ian Lovett
Nola Nettheim
Judy & Geoff Patterson*
Christina Pender
Leigh Rae Sanderson
Eileen Clarke & Family***
Chris & Bea Sochan**
Geoffrey Starr
Paul Stein AMQC
Mike Thompson*
Helen Trinca
Suzanne & Ross Tzannes AM*
Louise & Steve Verrier
Chris Vik & Chelsea Albert
Annie Williams
Brian & Trish Wright
Anonymous (10)

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

THANK YOU FOR SUPPORTING US THROUGH COVID

Like many arts organisations, Belvoir has faced challenging situations over the years, but nothing like this year of COVID.

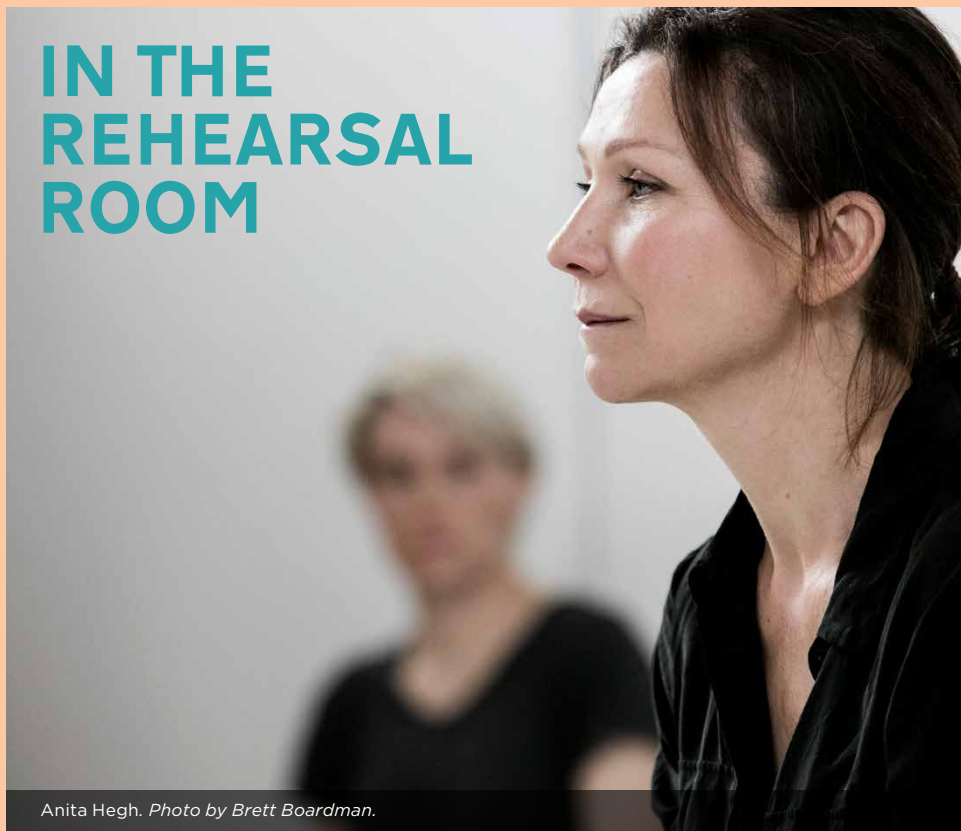
We have been overwhelmed by your messages of support, and your generosity, while our theatre doors have been closed.

To our old friends and new, thank you. Your commitment has sustained us during the shutdown, allowed artists to work, and encouraged us to continue to develop new stories

Todd Abbott	SienaDune Buchanan	Sue Donnelly	Kathryn & David Groves
Annette Adair	Michael Burfield	Robyn Durie	Priscilla Guest
Michael Adena &	Annabelle Burley	Chris Elliott & Jenny	Sophie Guest
Joanne Daly	Jan Burnswoods	Blackwell	David Haertsch
Priscilla Adey	Margaret Butler	Jennifer Elliott	Regina Haertsch
Patty Akopiantz &	Jane Buttsworth	Wesley Enoch AM	Alisa Halkyard
Justin Punch	Jason Byrne	Bob & Chris Ernst	Lisa Hamilton & Rob
Antoinette Albert	Alan Cameron AO	Libby & John Fairfax	White
Stephen & Sophie Allen	Andrew Cameron AO	Dr Patricia Fanning	Louise Hamshere
Gil Appleton	& Cathy Cameron	Michael Farrell	Julie Hannaford
Neil Armfield AO	Fiona Cameron	Gillian Fenton	Antonia Haralambis
Dr Gayle Avery	Brad & Jayne Campbell	Sandra Ferman	James Harding
Paul Bailey	Margaret S. Capon	Eamon Flack	Tom Hatfield & Phillip
Suzanne Baker	Fiona Carroll	Lou-anne Folder	Black
Balnaves Foundation	J. Anthony Carroll	Robyn Fortescue	Margaret Hawkins
Dr Nick Bampos	Elizabeth Caruana	Nicky Fraser	Annie Heath
Susie Bardwell	John Caspersonn	Wendy Fraser	Linda Herd
Graham & Heloise Barr	John Chalmers	Valmae Freilich	Libby Higgin & Gae
Bruce & Lindsey Baudinet	Dan & Emma Chesterman	Lee French	Anderson
Claire Baxter	Colleen & Michael	Maureen Frilingos	Paul Hobbs & Melissa
Susan Bear	Chesterman	John Gaden	McGregor
Margaret Beazley	Louise Christie	Lindsay Gamble	Dorothy Hoddinott AO
Luca Anita Belgiorno-	Tracey Clancy & Drew Tait	Gandevia Foundation	Michael Hodge
Nettis Foundation	Milton & Pamela Cohen	Peter Garling	Victoria Holthouse
Alice Bell	Margaret Cole	Frances & Tom Garrick	Lilian Horler
Nathan & Yael Bennett	Ken & Judith Coleman	Dr Ronald Lee Gaudreau	Sacha Horler
Anthony Benschner	Bernard Coles	Bronwen Geering	Clyth & Paul Hoult
Jill & Richard Berry	Marilyn Connelly	Geoffrey & Patricia	Eric Hudson
Judy & Keith Binns	Darren Cook	Gemmell	Elizabeth Hurst
Phil & Beverley Birnbaum	Dr Peter J. Cooper	Belinda Gibson	Susan Hyde & Clifford
Bitcon McClellan Fund	Sally Cousins	Kathleen & Danny Gilbert	Gerhart
Alberto Bizcarra &	Annabel Crabb &	Cary & Rob Gillespie	Kevin & Rosemarie
Ngarita Bishop	Jeremy Storer	Robyn Godlee &	Jeffers-Palmer
Allen & Julie Blewitt	Dr Janet Cridland	Tony Maxwell	Philippa Johnson
Toby Blome	David Critchley	Verity Goitein	Dr Judith Johnston
Mary Bolt & Bill Hawker	Donald C. Crombie	Sharon Goldschmidt	Margaret Johnston
Kerrie & Tom Boogert	Joanne Dalton	Lara Goodridge	Miroslava Joksovic
Ellen Borda	Michael & Suzanne Daniel	Catherine Gordon	David Jonas
Angela Bowne SC	Michael F. Daniel	Jill & Richard Gordon	Ingrid Kaiser
Dr Bec Bowring &	Joanna Davidson &	Louise Gough	Doris Kerner
Dr Darren Little	Julian Leeson	Jocelyn Goyen	Alex Kibble
Cheryl Brennan	Susanne De Ferranti	Stephen Grant	Debra Kilby
Catherine & Philip Brenner	Bronwyn &	Peter Gray &	Alison Kitchen
David Bridger	Bradley Deacon	Helen Thwaites	Margot Kneebone
Anne Bromley	Ian Dickson	Brad Griffiths	Benjamin Law
Rob Brookman	Doc Ross Family	Peter Grimison	Ruth Layton
Kylie Brown	Foundation	Rachel Grindlay	Lazberger Family Fund

Richard & Linda Laznik	Naomi O'Brien	Prof Julianne Schultz AM	Tasma Walton
Antoinette Le Marchant	Annette Olle	Kerry Schweigert &	Mark Warburton
Lorraine & Philip Levy	Oranges & Sardines	Sally Evans	Louisa Ward
John Lewis	Foundation	Penelope Seidler	Penny Ward
Sandra Lim & Phillip	Alicia Parker	Bill J. Shannon	Jennifer Watson
Arnold	Don & Leslie Parsonage	Claire Armstrong &	Prof Elizabeth Webby
Perpetual Limited	Timothy & Eva Pascoe	John Sharpe	Stephanie Lee
Dr Ruby Lin	Geoff & Judith Patterson	Sherry-Hogan Foundation	Michael Wheeler
Cheryl L	Ian Payne	Peter Shorthouse	Michael Whaley
Amanda Logan	Craig Pearce	Nawal Silfani	Annabel White
Linda Lorenza	Angela Pearman	Jann Skinner	Kathy White
Robin Love	Kerrie E. Pearson	The Sky Foundation	Dr Rosemary White
Anne Loveridge	Greg Pearce	Merilyn Sleigh & Raoul	Sarah White OAM
Robin Low	Christina Pender	de Ferranti	Julie Whitfield
Malcolm Lycett	Rebel Penfold-Russell	Jennifer Smith	Deborah Whitmont
Helen Lynch AM &	Elizabeth Pfahl	Melinda J. Smith	Electra Wiggs
Helen Bauer	Dr Bill Phillips	Roderick Smythe	Bruce Wigley
Louise Macaulay &	Nicole Philips	Chris & Beatrice Sochan	Shemara Wikramanayake
Ingmar Taylor	Ralph Pliner	Dr Titia Sprague	Christina Wilcox
Marian Macgowan	Brian & Jane Pollard	Geoff Starr	Janice H. Wilkinson
Frank Macindoe	Rod Powell & Mark	Paul Stein AMQC	Ann Williams
Paul Maddock	Sheldon	Claudia Stephens	Karen Williams
Maria Manning &	Frances Prell	Katrina Strickland	Kim Williams AM &
HenryMaas	Rachel Emma Ferguson	Kerry Stubbs	Catherine
Chris Matthies	Foundation	Miller Cohen fund	Dovey
John May	Greeba Pritchard	Janette Sullivan	Rosie Williams & John Grill
Patrick Mcardle &	David & Jill Pumphrey	Anna Szanto	Cathy Williamson
Denise Ryan	Mary Quinion	Deborah Tamplin &	Sara Wilson & Michael
Ruth McColl	Lynn Ralph	Greg Rosman	Parsons
Patricia McEniery	Elizabeth & Philip	Rob Thomas AO	Penny Win
Phillipa Mcguinness	Ramsden	Stuart Thomas	Kate Wood
Jenny McInerney	Steve & Belinda Rankine	Bronwyn Thompson	Christine Woodrow
Paula Mclean	Richard, Heather &	Mike Thompson	Pat Woolley
Ross McLean	Rachel Rasker	Rachel Thompson	Patricia Wright
Marilyn Mcmurchie	Alex Oonagh Redmond	Judy Thomson	Alexa Wyatt
Fiona & Andrew	Richard Refshauge SC	Sue Thomson	Ann Young
McWhinnie	Simon Rice &	Louise Thurgood	Lynne Young
Bruce Meagher &	Elizabeth Grinston	Thyne Reid Foundation	Miriam Zanker
Greg Waters	Dr Clare Richmond	Gayle Tolfson &	Julia Zemiro
Sam Meers AO	Kerri Richmond	Mark Prior	
Ann & Jacqui Mercer	Jonquil Ritter &	Alan Toohey & Ross Steele	
Ann Mercer	John Mathieson	Isla Tooth	
Keith Miller	Hannah Roache &	Daniela Torsh	
David & Barbara Millons	Luke Turner	Judith Tribe	
Jo Millyard	The Roberts Pike	Brenda Tronson	
Mary & George Miltenyi	Foundation	Johanna Turner	
Louise Mitchell &	Dr Frank Robertson	Ross & Suzanne Tzannes	
Peter Pether	Colleen & Lawrence Roche	Jane Uebergang	
Raman Mondraty	Rebecca Rocheford-	Kristin Utz	
Prof Elizabeth More AM	Davies	Mary Vallentine AO	
Catherine Mullane &	Andrew & Lesley	Dr Jamie Vandenberg	
Ian Lovett	Rosenberg	Kay Vernon &	
Fiona Murray	Kim Rosser	Toni Robertson	
Cynthia Nadai	Matthew Rossi	Christopher Vik	
Neilson Foundation	Stanley Roth	Antony Waddington	
John Nethercote	David Round	The Wales Family	
Dr David Nguyen	Pamela Rutledge	Foundation	
Ross & Louise Nicholas	Bruce Saint	Walking Up The Hill	
Clare Nickels	Denise Salvestro	Francis Walsh	
Alison Nilson	Leigh Sanderson	Kerrie Walters	
Patricia Novikoff	Anne & Amy	Sarah Walters	

IN THE REHEARSAL ROOM



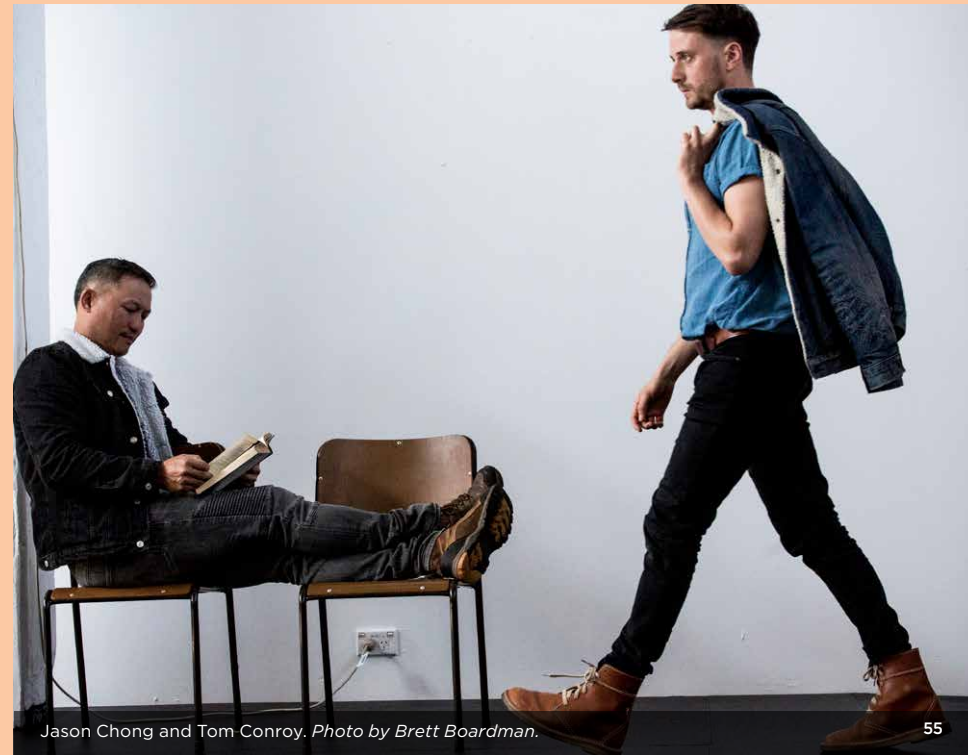
Anita Hegh. Photo by Brett Boardman.



Sacha Horler. Photo by Heidrun Löhr.



Steve Rodgers and Kate Champion. Photo by Brett Boardman.



Jason Chong and Tom Conroy. Photo by Brett Boardman.



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Tracy Mann, Blazey Best, Tom Conroy, Jason Chong, Nikki Shiels and Emma Harvie.
Photo by Brett Boardman.