

Belvoir Annual Report 2013





Meyne Wyatt & Geraldine Hakewill in *Peter Pan*. Photo: Brett Boardman.

Contents

This Is Our Company	02
Core Values, Principles and Mission	03
Chair's Report	04
Artistic Director's Report	07
Executive Director's Report	08
2013 Season and Tours	10
Co-producers' Seasons	31
Education	33
Artistic and Programming	36
Marketing	38
Development	40
Donors	42
Board and Staff	44
Financial Statements	48
Key Performance Indicators	50
Directors' Report	52
Directors' Meetings	56
Statement of Profit or Loss and Other Comprehensive Income	57
Statement of Financial Position	58
Statements of Changes in Equity and Cash Flows	59
Notes to the Financial Statements	60
Directors' Declaration	68
Auditor's Report	69
Partners, Sponsors and Supporters	70

This Is Our Company

**One building.
Six hundred people.
Thousands of stories.**

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

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

Thirty years later, Belvoir is still going strong – producing fresh, dynamic and challenging work here in Surry Hills. Belvoir has nurtured the finest theatrical talents in this country – actors, writers, directors, designers and arts workers. We fill our two beautiful theatres year-round with performances that are visionary, bold and risky.

Both the Upstairs and Downstairs stages have nurtured the talents of many renowned Australian artists: actors including Geoffrey Rush, Cate Blanchett, Toby Schmitz, Robyn Nevin, Deb Mailman and Richard Roxburgh; writers such as Tommy Murphy, Rita Kalnejais, Lally Katz and Kate Mulvany; directors including Simon Stone, Anne-Louise Sarkis, Benedict Andrews, Wesley Enoch, Rachael Maza and former Belvoir Artistic Director Neil Armfield.

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

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

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

Acknowledgement

We show our respect and acknowledge the Traditional owners of the land on which Belvoir St Theatre is built: the Gadigal tribe of the Eora Nation. We pay respect to their Ancestors and Elders past, present and future.

Core Values and Principles

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

Mission

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



Irma Woods & Luke Carroll in *The Cake Man*. Photo: Heidrun Löhr.

Chair's Report

Andrew Cameron



2013 was another ambitious year for Belvoir. Again this year we presented 14 productions in total – nine in the Upstairs Theatre and five in the Downstairs Theatre. We presented our most ambitious production to date – the two parts of

Angels in America – to great acclaim. Many of our shows sold out. A couple moved to the Theatre Royal, following sell-out runs at Belvoir. We continued our program of supporting Indigenous theatre, in both performance and playwriting, and undertook an ambitious touring program to New York and Europe.

Unfortunately, our artistic successes have not been reflected in the bottom line. In 2013, in our most ambitious year, we endured an almost 'perfect storm' of things going wrong behind the scenes. We understand precisely what went wrong, and have taken action to make sure that this does not happen again. I am pleased that the loss was not caused by any problems with our revenue line. We sold more tickets in 2013 than ever before. We are fortunate that Belvoir has substantial retained earnings, so we can absorb the loss on this occasion.

We were delighted to be able to present productions using funds from the Creative Development Fund and the Chair's Group. These are two of our valued supporter groups that raise funds for Belvoir projects and productions, and both ensure that we can extend our reach and ambition. We are grateful for this support.

We are also extremely grateful to The Balnaves Foundation for their ongoing commitment to Belvoir towards the staging of Indigenous productions. In 2013 the Foundation supported *Coranderrk* and *The Cake Man*. The second annual Balnaves Foundation Indigenous Playwright's Award

was received by Jada Alberts; her new play, *Brothers Wreck*, is slated for the Upstairs Theatre in 2014.

The Hive, our group of young, enthusiastic supporters, continued to gather momentum, and this year it presented Lally Katz's *Stories I Want to Tell You in Person*. The Hive's collaboration with Playwriting Australia has yielded some exciting outcomes.

During the year we made one new appointment to the Board. Well-known and highly regarded actor Mitchell Butel joined the Board to take the place of Peter Carroll. Peter was a Belvoir Board member for many years and provided quiet, considered and valued advice. Thank you, Peter. We believe it is important to have two artists, including an actor, on the Board. I would also like to thank all the hardworking members of the Belvoir Board for their commitment, skill and financial support.

None of what we achieved in 2013 would have been possible without the outstanding Belvoir team and the leadership of our Executive Director, Brenna Hobson. Brenna has worked tirelessly and with great skill to strengthen the company internally and broaden Belvoir's activities and profile in the community. Brenna's skill and expertise have been recently recognised with her appointment to the Sydney Opera House Trust.

Finally, without the artistic leadership provided by Ralph Myers and all the talented creatives who have worked at Belvoir during 2013 we would not have the many productions that have sustained, intrigued and delighted us this year. They have played to great acclaim in our beloved Belvoir St Theatre, around Australia and overseas. On behalf of the Board, I thank and congratulate them.

Andrew

Awards

Belvoir garnered five industry awards in 2013.

2013 Helpmann Awards

Best Actor in a Leading Role

Colin Friels (*Death of a Salesman*)

2013 Sydney Theatre Awards

Best Actress in a Supporting Role in a Mainstage Production

Susan Prior (*Small and Tired*)

2013 Green Room Awards

Dance – Concept and Realisation

Conversation Piece

(Belvoir/Lucy Guerin Inc)

Theatre – Direction

Neil Armfield (*The Book of Everything*)

(Belvoir/Kim Carpenter's Theatre of Image – presented by Melbourne Theatre Company)

Theatre – Ensemble

Cast of The Book of Everything

(Belvoir/Kim Carpenter's Theatre of Image – presented by Melbourne Theatre Company)



Jada Alberts receives The Balnaves Foundation Indigenous Playwright's Award from Neil Balnaves.
Photo: Tom Cramond.



Susan Prior & Tom Conroy in *Small and Tired*. Photo: Brett Boardman.



Robyn Nevin in *Angels in America*.
Photo: Heidrun Löhr.



Travis Cardona in *This Heaven*.
Photo: Brett Boardman.

Artistic Director's Report

Ralph Myers



Theatre is an ephemeral thing. I'm often reminded (usually when trying to explain my job to taxi drivers) of how strange it is to dedicate so much of your existence to the creation of something that we know must have such a tragically

short lifespan, and that will, almost by definition, be just a flicker before our eyes.

In the end, all that we have for the trouble of making or watching theatre are our memories. And memories are, famously, unreliable. But thinking back over the 2013 Season as I sit down to write this, I'm struck by how many great moments – how many reliably great memories – come flooding back. I was, most certainly, moved and changed by the theatre we made together as a company over the year.

I've come to realise that theatre is a compact between all of us, the audience and the actors and the ushers and the stage managers – everyone in that room together – to make those memories, to make moments that change us in some way. And they make us richer. Not literally, of course. There's no money in it (particularly for the ushers). But as individuals and as a city and a culture we are made to *think* and *feel* things we otherwise wouldn't have thought or felt.

So here are just a few of the things that bubble up out of the soup of my mind when I think back over that season.

- The little kids who yelled stuff out from the audience of *Peter Pan*. I think we could all learn something from the immediacy and honesty of a room full of children. I loved hearing them yelp and gasp when Peter appeared silhouetted in the window for the first time.

- Travis Cardona's turn as the defiant, blind Ducky in Nakkiah Lui's brilliant and angry play *This Heaven*.
- The wonderful Ewen Leslie pulling a third bottle of Echo Spring Whiskey out of his trousers in *Cat on a Hot Tin Roof*. Pure comedy.
- Lally Katz slow-dancing with a seven-foot bear to Lana Del Ray in *Stories I Want to Tell You in Person*. And how she could make us feel genuinely sad while doing something so palpably absurd.
- Colin Moody as Gerry in Tom Holloway's heart-wrenching *Forget Me Not*. He was incandescent with sadness and rage. It was almost too hard to watch at times.
- The slow realisation by the audience that the tiny bearded rabbi in the first moments of Eamon Flack's wonderful rendering of *Angels in America* was in fact Robyn Nevin in a beard. Some people never figured out it was her, and wondered why that terrific little man never came out for the curtain call!
- The infectious exuberance and energy of the women in *The Baulkham Hills African Ladies Troupe* as they told their almost unbelievably tragic life stories. And the generosity they showed in sharing them with us.
- The image of Taylor Ferguson curled up around the empty birdcage at the end of Simon Stone and Leticia Cáceres' *Miss Julie*, with the brilliant Brendan Cowell and Blazey Best lying, Steenkamp-like, in pools of their own blood.

- Susan Prior dancing to a dicky jukebox in *Small and Tired*. Her performance was so raw and honest (and was justly rewarded with a Sydney Theatre Award).

I could go on and on! But there's no time for reminiscing. We've got another 13 shows to get on first.

Ralph

Executive Director's Report

Brenna Hobson



2013 was a strong year artistically for Belvoir, while presenting the company with some significant but short-term financial challenges. Our home seasons at Belvoir performed strongly with both Upstairs and Downstairs productions

exceeding their audience and box office targets. A particular highlight was presenting the terrifically ambitious *Angels in America*, the first professional production in Sydney since 1993. Well before the production opened we announced a transfer to the Theatre Royal, based purely on subscription audience demand.

Another highlight was our expanded presence outside of our home venue. In 2013 we took our co-production with Force Majeure, *Food*, to regional Victoria and Brisbane, and *I'm Your Man* to 10 venues across Australia. The fact that we now produce our own work in the Downstairs Theatre means that it is now possible to reach many more people in regional Australia, and we are particularly pleased about that.

On the international front we continued to expand with *The Wild Duck* touring to the Holland Festival as well as Wiener Festwochen, two of Europe's most highly regarded festivals. The production received a rapturous response from audiences and critics and looks set to tour further in 2014 and beyond. We also had the great joy of taking *Peter Pan* to the New Victory in New York – the children's venue on 42nd Street and Broadway where *The Book of Everything* had such a great reception in 2012. Finally, while we were in New York we took up the offer to do a one-off performance of Lally Katz's *Stories I Want to Tell You in Person* at the Public Theater's cabaret space, Joe's Pub. I'd like to acknowledge the invaluable

support that both the Australia Council for the Arts and the Andrew Cameron Family Foundation gave to our international touring efforts last year.

Alongside the Australia Council for the Arts, Arts NSW provides core funding to the company; the support of both state and federal governments is keenly felt. In his Chair's report, Andrew has mentioned our various donor programs that ensure that we are able to develop our work and artists, as well as provide funding for our education programs that run throughout NSW (more in the Education report on pp33–35). One foundation that I would like to single out is The Balnaves Foundation; 2013 represented their third year of supporting Indigenous productions in both the Upstairs and Downstairs Theatres and their second year of supporting an Indigenous playwriting award – both have been reaping great rewards. It was so pleasing that our co-production with ILBIJERRI Theatre Company, *Beautiful One Day*, was able to extend its life to play at Melbourne's Arts House in 2013 following its Sydney season in 2012.

All of this work takes considerable resources however. Belvoir has expanded its activity significantly in the last five years, and in 2013 we undertook a much-needed restructure of our set and prop manufacturing. That came at a cost but will ensure that we are able to support the artistic needs of our productions while better managing costs well into the future.

Our philosophy behind transferring work to the Theatre Royal, and venues like it, is about ensuring that Belvoir isn't a closed shop when many of our productions sell out. Opening up to new audiences is important for the company in general, and we strive to do this within Sydney as well as regionally, nationally and internationally. 2012's production of *Death of a Salesman* proved that this can be successful both artistically and commercially but we have always been aware that it is not without risk. In 2013 the

financial risk did not pay off for a variety of reasons. However the ability to expose more audience members to works like *Angels in America* made for significant artistic and audience development rewards that are not to be underestimated.

Andrew referred to a 'perfect storm' in his report and that's certainly what 2013 felt like on some levels. Like much of the business community we struggled with reduced interest earnings. We also lost a key non-theatrical commercial hire of our space. When you add some personnel changes at crucial times, the odd bit of actor illness and the ending of our partnership with Optus after 14 great years, we started to feel as though we'd copped all the mishaps a theatre company could in one calendar year. I'm pleased to say that we have entered 2014 with a great, refreshed team as well as some new systems.

2013, then, was a mixed year for the company – some wonderful achievements artistically as well as ground-breaking tours internationally that will stand us in good stead for the future. This is balanced against a poor financial result that means we will need to do some rebuilding of reserves in the future. I thank our Board for their ongoing enthusiasm and support throughout this complicated year.

Andrew Cameron in particular has been a tireless advocate for the company, and a sympathetic and perceptive leader.

Another thing that hasn't changed is the extraordinary dedication that everyone who works in our little corner of Surry Hills brings to their work. Actors, artists, staff and crew never cease to amaze me with their professionalism, care and generosity. I thank them all.

Brenna



Peter Pan cast (and ASM Mel Dyer) with Brenna in New York City.

2013 Season and Tours



Gareth Davies & Geraldine Hakewill. Photo: Brett Boardman.

Peter Pan

5 January – 10 February
Upstairs Theatre

Statistics

Performances	40
Total Available Tickets	13,720
Total Audience	12,016
Box Office Income	\$377,172

Written by
J.M. Barrie

Adapted by
Tommy Murphy

Directed by
Ralph Myers

Set Designer
Robert Cousins

Costume Designer
Alice Babidge

Lighting Designer
Damien Cooper

Composer & Sound Designer
Stefan Gregory

Assistant Director
Isaac Drandic

Fight Director
Scott Witt

Choreographer
Sara Black

Stage Manager
Luke McGettigan

Assistant Stage Manager
Amy Morcom

With
Paula Arundell
Jimi Bani
Gareth Davies
Harriet Dyer
Charlie Garber
Geraldine Hakewill
Megan Holloway
John Leary
Meyne Wyatt

... a production that weaves comedy,
magic and melancholy beautifully.

The Sun Herald

If it's true that fairies are created with
peals of laughter, Sydney will surely
become the fairy kingdom this month.

Vogue



Jada Alberts & Eden Falk. Photo: Brett Boardman.



Ewen Leslie & Jacqueline McKenzie. Photo: Heidrun Löhner.

This Heaven

7 February – 17 March
Downstairs Theatre

Table with 2 columns: Statistic, Value. Rows: Performances (42), Total Available Tickets (3,486), Total Audience (3,126), Box Office Income (\$75,150).

Table with 3 columns: Role, Name. Rows: Written by (Nakkiah Lui), Directed by (Lee Lewis), Set & Costume Designer (Sophie Fletcher with Alice Babidge), Lighting Designer (Luiz Pampolha), Composer (Steve Francis), Sound Designer (Nate Edmondson), Production Manager (Neil Fisher), Stage Manager (Khym Scott), With (Jada Alberts, Joshua Anderson, Travis Cardona, Eden Falk, Tessa Rose).

The final scenes are tragic and breathtakingly affecting. That it should come to this.

The Australian

The tragedy of an Aboriginal death in custody is all too common and so there's a real poignancy to the anger, frustration and helplessness the protagonists display.

The Daily Telegraph

Cat on a Hot Tin Roof

16 February – 7 April
Upstairs Theatre

Table with 2 columns: Statistic, Value. Rows: Performances (64), Total Available Tickets (21,506), Total Audience (17,310), Box Office Income (\$673,112).

Table with 2 columns: Role, Name. Rows: Written by (Tennessee Williams), Directed by (Simon Stone), Set Designer (Robert Cousins), Costume Designer (Alice Babidge), Lighting Designer (Damien Cooper), Composer & Sound Designer (Stefan Gregory).

This is a good production made great by McKenzie's beautiful performance.

The Australian

10–21 April
Theatre Royal

Table with 2 columns: Statistic, Value. Rows: Performances (13), Total Available Tickets (9,386), Total Audience (5,559), Box Office Income (\$221,531).

Table with 2 columns: Role, Name. Rows: Associate Sound Designer (Caitlin Porter), Assistant Director (Kit Brookman), Production Manager (Glenn Dulihamy), Stage Manager (Eva Tandy), Assistant Stage Managers (Mel Dyer, Sarah Stait), With (Ruby Alexander, Alex Chorley, Oscar Clarke, Lynette Curran, Gareth Davies, Alan Dukes, Bonnie FitzGerald, Ewen Leslie, Rebecca Massey, Jacqueline McKenzie, Marshall Napier, Ella Nicol, Justin Smith, Natalie Theodore).

Curran wrings pathos from the put-upon, gauche, but ultimately lovable Big Mama, and generates the show's most moving moments.

The Sydney Morning Herald



Lally Katz. Photo: Heidrun Löhr.

Stories I Want to Tell You in Person

18 April – 26 May
Downstairs Theatre

Statistics

Performances	42
Total Available Tickets	3,486
Total Audience	3,250
Box Office Income	\$88,575

Written by Lally Katz	Production Manager Glenn Dulihanty
Directed by Anne-Louise Sarks	Stage Managers Amy Morcom Grace Nye-Butler
Set & Costume Designer Ralph Myers	With Lally Katz
Lighting Designer Damien Cooper	
Composer & Sound Designer Max Lyandvert	

A co-production with Malthouse Theatre

**All the time it is funny.
Wildly, fall-about funny.**

The Sydney Morning Herald

**...she's a natural performer: funny,
super-likeable, vibrant and with a fund
of fabulous anecdotes...**

The Australian



Mandy McElhinney & Colin Moody. Photo: Lisa Tomasetti.

Forget Me Not

20 April – 19 May
Upstairs Theatre

Statistics

Performances	33
Total Available Tickets	10,791
Total Audience	8,464
Box Office Income	\$267,403

Written by Tom Holloway	Stage Managers Luke McGettigan Eva Tandy
Directed by Anthea Williams	Assistant Stage Manager Chantelle Foster
Set & Costume Designer Dan Potra	With Mandy McElhinney Colin Moody Eileen O'Brien Oscar Redding
Lighting Designer Matthew Marshall	
Composer & Sound Designer Stefan Gregory	

A co-commission with Liverpool Everyman and Playhouse

**One of the finest pieces of writing currently
on Sydney stages, remarkably acted and
honest, it is one of the best plays of the year.**

Aussie Theatre

**There's no actor to touch
Moody in conveying
emotional fragility clothed in
bloody-mindedness.**

The Australian



DeObia Oparei & Amber McMahon. Photo: Robert Catto.



Luke Mullins & Paula Arundell. Photo: Heidrun Löhr.

Angels in America

A Gay Fantasia on National Themes
Part One: Millennium Approaches

28 May – 14 July
Upstairs Theatre

Statistics	
Performances	32
Total Available Tickets	10,464
Total Audience	9,947
Box Office Income	\$341,491

Written by
Tony Kushner

Directed by
Eamon Flack

Set Designer
Michael Hankin

Costume Designer
Mel Page

Lighting Designer
Niklas Pajanti

Associate Lighting Designer
Ross Graham

Composer
Alan John

Sound Designer
Steve Francis

Assistant Director
Shelly Lauman

Fight Director
Scott Witt

American Dialect Coach
Paige Walker-Carlton

Stage Managers
Mel Dyer
Eva Tandy

18–28 July
Theatre Royal

Statistics	
Performances	6
Total Available Tickets	6,900
Total Audience	4,266
Box Office Income	\$187,569

Assistant Stage Manager
Roxzan Bowes

With
Paula Arundell
Mitchell Butel
Marcus Graham
Amber McMahon
Luke Mullins
Robyn Nevin
DeObia Oparei
Ashley Zukerman

If you only see one play this year, make it two...
Takes you past familiar experience and leaves you
poised for something new and unforgettable.

Concrete Playground

It is hard to recommend
this production more highly,
especially to those who have
never experienced *Angels* with
its wings fully extended.

The Sydney Morning Herald

Angels in America

A Gay Fantasia on National Themes
Part Two: Perestroika

29 May – 14 July
Upstairs Theatre

Statistics	
Performances	26
Total Available Tickets	8,502
Total Audience	7,191
Box Office Income	\$264,439

Written by
Tony Kushner

Directed by
Eamon Flack

Set Designer
Michael Hankin

Costume Designer
Mel Page

Lighting Designer
Niklas Pajanti

Associate Lighting Designer
Ross Graham

Composer
Alan John

Sound Designer
Steve Francis

Assistant Director
Shelly Lauman

Fight Director
Scott Witt

American Dialect Coach
Paige Walker-Carlton

Stage Managers
Mel Dyer
Eva Tandy

18–28 July
Theatre Royal

Statistics	
Performances	6
Total Available Tickets	6,900
Total Audience	3,534
Box Office Income	\$190,132

Assistant Stage Manager
Roxzan Bowes

With
Paula Arundell
Mitchell Butel
Marcus Graham
Amber McMahon
Luke Mullins
Robyn Nevin
DeObia Oparei
Ashley Zukerman

There is so much to savour and to
love about this production.

Stage Noise

Belvoir's *Angels* is delicious,
decadent and absolutely unmissable.

Aussie Theatre



Meredith Penman & Karen Sibbing. Photo: Ellis Parrinder.



Yarrie Bangura. Photo: Heidrun L  hr.

Persona

24 July – 18 August
Upstairs Theatre

Statistics

Performances	28
Total Available Tickets	9,156
Total Audience	8,820
Box Office Income	\$315,255

Based on the film by
Ingmar Bergman

Conceived by
**Adena Jacobs,
Dayna Morrissey &
Danny Pettingill**

Directed by
Adena Jacobs

Translated by
Keith Bradfield

Production Designer
Dayna Morrissey

Lighting Designer
Danny Pettingill

Sound Designer
Russell Goldsmith

Recorded voice-over
**Jane Montgomery
Griffiths**

Stage Manager
Edwina Guinness

Assistant Stage Manager
Katie Hankin

With
**Sean Campbell
Brandon Easson
Meredith Penman
Daniel Schlusser
Karen Sibbing**

A Fraught Outfit Production

... brave, exciting and harrowingly beautiful theatre.

The Sydney Morning Herald

A startlingly original work performed with extraordinary precision and passion, it's stylishly austere, confronting and deeply intelligent.

The Monthly

The Baulkham Hills African Ladies Troupe

15 August – 15 September
Downstairs Theatre

Statistics

Performances	42
Total Available Tickets	3,486
Total Audience	2,789
Box Office Income	\$69,640

Written and Directed by
Ros Horin

Associate Director/
Movement
Lucia Mastrantone

Set Designer
Dan Potra

Video Designer
Mic Gruchy

Associate Designer &
Costume
Emma Kingsbury

Songwriter
Aminata Doumbia

Musical Director & Composer
Basil Hogios

Lighting Designer
Nicholas Rayment

Sound Designer &
additional music
Steve Toulmin

Filmmaker
Justine Kerrigan

Dramaturgs
**Yana Taylor
Natalia Savvides**

Technical Programmer
Phil Downing

Stage Manager
Karen Faure

Assistant Stage Manager
Gina Bianco

Producer
Michelle Kotevski

Performers & Devisors
**Yarrie Bangura
Aminata Conteh-Biger
Nancy Denis
Eden Dessalegn
Aminata Doumbia
Yordanos Haile-Michael
Rosemary Kariuki-Fyfe
Tariro Mavondo
Effie Nkrumah
Lisa Viola**

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

Sheer entertainment packed into a political powerhouse.

Stage Noise

... a powerful, uplifting and humbling experience.

joltison.com



Taylor Ferguson & Brendan Cowell. Photo: Ellis Parrinder.



Susan Prior & Luke Mullins. Photo: Brett Boardman.

Miss Julie

24 August – 6 October
Upstairs Theatre

Statistics

Performances	49
Total Available Tickets	16,023
Total Audience	14,762
Box Office Income	\$562,520

Written by
Simon Stone after
August Strindberg

Directed by
Leticia Cáceres

Set Designer
Robert Cousins

Costume Designer
Tess Schofield

Lighting Designer
Damien Cooper

Composer & Sound Designer
THE SWEATS

Fight Director
Scott Witt

Voice Coach
Danielle Rolfe

Directing Secondment
Cathy Hunt

Stage Managers
Karen Faure
Luke McGettigan

Assistant Stage Manager
Khym Scott

With
Blazey Best
Brendan Cowell
Taylor Ferguson

Simply sensational theatre.

The Daily Telegraph

The performances are excellent across the board, led by Taylor Ferguson, 20, making a truly impressive stage debut in the title role.

The Guardian

Small and Tired

26 September – 3 November
Downstairs Theatre

Statistics

Performances	40
Total Available Tickets	3,320
Total Audience	3,015
Box Office Income	\$82,257

Written and Directed by
Kit Brookman

Set & Costume Designer
Mel Page

Lighting Designer
Verity Hampson

Composer & Sound Designer
Tom Hogan

Dramaturg
Anthea Williams

Stage Manager
Edwina Guinness

With
Tom Conroy
Paul Gleeson
Sandy Gore
Luke Mullins
Susan Prior

This is a powerful new work, movingly rendered by a strong cast.

Australian Stage

Susan Prior is riveting as the mercurial, occasionally manic Electra. Her emotions seem permanently poised on a knife-edge.

The Sydney Morning Herald



Toby Schmitz. Photo: Brett Boardman.

Hamlet

12 October – 1 December
Upstairs Theatre

Statistics

Performances	57
Total Available Tickets	19,494
Total Audience	18,277
Box Office Income	\$683,965

Written by
William Shakespeare

Directed by
Simon Stone

Set Designer
Ralph Myers

Costume Designer
Mel Page

Lighting Designer
Benjamin Cisterne

Composer & Sound Designer
Stefan Gregory

Stage Manager
Eva Tandy

Assistant Stage Manager
Angharad Lindley

With
Emily Barclay
Luke Byrne
Thomas Campbell
John Gaden
Ewen Leslie
Nathan Lovejoy
Robyn Nevin
Anthony Phelan
Maximilian Riebl
Toby Schmitz
Greg Stone

**While sometimes it feels as though
Hamlet has little new left to offer,
Belvoir makes it fresh again.**

The Daily Telegraph

This is thrilling, exhilarating theatre.

Australian Stage



James Slee & Oscar Redding. Photo: Heidrun Löhr.

The Cake Man

14 November – 8 December
Downstairs Theatre

Statistics

Performances	42
Total Available Tickets	3,486
Total Audience	2,055
Box Office Income	\$47,741

Written by
Robert J. Merritt

Directed by
Kyle J. Morrison

Set & Costume Designer
Stephen Curtis

Lighting Designer
Jenny Vila

Composer & Sound Designer
Wayne Freer

Stage Manager
Sue Wilkes

With
Luke Carroll
Oscar Redding
George Shevtsov
James Slee
Tim Solly
Irma Woods

A co-production with Yirra Yaakin Theatre Company

**... a show that needs to be seen. It is an
important part of our history – both our
national and theatrical history. This is a really
great production.**

Australian Stage

**Slee shows himself to be
one to watch, an up-and-
coming Meyne Wyatt.**

The Daily Review



Bjorn Stewart, Jack Charles & Mathew Cooper. Photo: Patrick Boland.

Coranderrk

7 December – 3 January 2014
Upstairs Theatre

Statistics

Performances	27
Total Available Tickets	9,067
Total Audience	6,500
Box Office Income	\$214,979

Written by
Andrea James & Giordano Nanni
Concept
Giordano Nanni
Director
Isaac Drandic
Set & Costume Designers
Ruby Langton-Batty
Ralph Myers

Lighting Designer
Damien Cooper
Composer & Sound Designer
Ben Grant
AV Designer
Peter Worland
Stage Manager
Chantelle Foster
Assistant Stage Manager
Grace Nye-Butler

With
Katherine Beckett
Jack Charles
Mathew Cooper
Kelton Pell
Melodie Reynolds-Diarra
Bjorn Stewart

A co-production with ILBIJERRI Theatre Company

What is theatrically compelling here is the way in which the company gradually claims ownership of a piece of the past.

The Australian

... compulsory viewing.

The Daily Review



Fayssal Bazzi & Emma Jackson. Photo: Heidrun Löhr.

National Touring Food

A co-production with Force Majeure

Statistics

Performances	21
Total Audience	3,888

Written by
Steve Rodgers
Directed by
Kate Champion & Steve Rodgers
Set & Costume Designer
Anna Tregloan
Lighting & Audio Visual Designer
Martin Langthorne

Composer & Sound Designer
Ekrem Mülayim
Assistant Director
Danielle Micich
With
Fayssal Bazzi
Kate Box
Emma Jackson

Touring venues
Geelong Performing Arts Centre, Geelong
13–16 March
Whitehorse Centre, Nunawading
19–20 March
Frankston Arts Centre, Frankston
22 March
La Boite Theatre, Brisbane
16–27 April

The performances of Box, Jackson and Bazzi are superb. The trio work together seamlessly.

Oz Baby Boomers

Food is – the foodie analogies are irresistibly appropriate – a nourishing theatrical dish with some unexpected flavours.

Time Out



Eloise Mignon. Photo: Heidrun Löhr.



Katia Molino. Photo: Heidrun Löhr.

International Touring

The Wild Duck

Statistics

Performances	7
Total Audience	2,946

Written by Simon Stone with Chris Ryan after Henrik Ibsen	Assistant Director Anne-Louise Sarks	With Blazey Best Brendan Cowell John Gaden Damon Herriman Eloise Mignon Anthony Phelan
Directed by Simon Stone	Dramaturg Eamon Flack	Touring venues Halle G im MuseumsQuartier Wiener Festwochen, Vienna, Austria 18–21 May
Set Designer Ralph Myers	Stage Manager Luke McGettigan	Muziekgebouw aan 't IJ Holland Festival, Amsterdam, The Netherlands 2–4 June
Costume Designer Tess Schofield	Assistant Stage Manager Amy Morcom	
Lighting Designer Niklas Pajanti	Tour Management Arts Projects Australia	
Composer & Sound Designer Stefan Gregory		



Het Parool, Amsterdam

This exciting new production showcases an incredible cast, whilst bringing an old story to a new audience with clarity and vigour... The performances are stunning.

The Brag

National Touring

I'm Your Man

A co-production with Sydney Festival in association with BYDS
Toured by Performing Lines for Mobile States

Statistics

Performances	49
Total Audience	3,711

Created & Directed by Roslyn Oades	With Michael Mohammed Ahmad Billy McPherson Katia Molino Justin Rosniak John Shrimpton	Vitalstatistix, Adelaide 7–11 August Salamanca Arts Centre, Hobart 15–17 August Darwin Festival, Browns Mart Theatre 22–24 August Brisbane Powerhouse 28–31 August Arts House, Melbourne 4–8 September HotHouse Theatre, Wodonga 11–15 September Riverside Theatres, Sydney 20–21 September
Set & Lighting Designer Neil Simpson	Touring Venues Carriageworks, Sydney 10–20 July Perth Institute of Contemporary Arts 24–28 July Mandurah Performing Arts Centre 31 July – 3 August	
Sound Designer Bob Scott		
Choreographer Lee Wilson (Branch Nebula)		
Script Consultant Raimondo Cortese		
Production Manager Holly Woollard		
Stage Manager Laura Harris		

... all bring great measures of energy, focus, humour, generosity and truthfulness to this deservedly popular show.

Hobart Mercury

The drive, sweat and pumped-up psyches of boxers is portrayed to riveting effect.

The Sun Herald



Lally Katz. Photo: Heidrun Löhr.



Harriet Dyer & John Leary. Photo: Brett Boardman.

International Touring

Stories I Want to Tell You in Person

A co-production with Malthouse Theatre

Statistics	
Performances	1
Total Audience	280

Written by Lally Katz	Associate Lighting Designer Christopher Page
Directed by Anne-Louise Sarks	Technical Manager Warren Sutton
Set & Costume Designer Ralph Myers	With Lally Katz
Lighting Designer Damien Cooper	Touring Venue Joe's Pub, Public Theater, New York
Composer & Sound Designer Max Lyandvert	29 September

... this show is pure entertainment.

Time Out

For the audience, it's an irresistible glimpse into the unpredictable world of being Lally Katz.

The Daily Telegraph

International Touring

Peter Pan

Statistics	
Performances	14
Total Audience	6,519

Written by J. M. Barrie	Fight Director Scott Witt	With Paula Arundell
Adapted by Tommy Murphy	Choreographer Sara Black	Gareth Davies
Directed by Ralph Myers	Production Manager Chris Mercer	Harriet Dyer
Set Designer Robert Cousins	Associate Lighting Designer Christopher Page	Charlie Garber
Costume Designer Alice Babidge	Head Technician/ Head Mechanist Warren Sutton	Geraldine Hakewill
Lighting Designer Damien Cooper	Stage Manager Luke McGettigan	Megan Holloway
Composer & Sound Designer Stefan Gregory	Assistant Stage Manager Mel Dyer	Uli Latukefu
Assistant Director Isaac Drandic		John Leary
		Meyne Wyatt

Critics' pick!

The New York Times

Endlessly fun and inventive, this is truly a *Peter Pan* to crow about.

New York Post

Touring Venue
**New Victory Theater,
New York**
3–13 October



Matthew Whittet. Photo: Heidrun Löhr.

National Touring **Book of Everything**

A co-production with Kim Carpenter's Theatre of Image

Statistics

Performances	31
Total Audience	8,400

Written by
Guus Kuijer
Adapted by
Richard Tulloch
Directed by
Neil Armfield
Set & Costume Designer
Kim Carpenter
Lighting Designer
Nigel Leavings
Composer
Iain Grandage

Sound Designer
Steve Francis
Choreographer
Julia Cotton
Assistant Director
Eamon Flack
With
Alison Bell
Peter Carroll
Andrea Demetriades
Julie Forsythe
Iain Grandage

Claire Jones
John Leary
Genevieve Picot
Matthew Whittet

Touring venue
Melbourne Theatre Company,
Southbank Theatre
27 November – 22 December

Director Neil Armfield uses whimsy to balance out some of the bleaker subject matter in this inventive and playful production.

The Age

30

The inimitable Forsyth deserves special accolades for her impeccable comic timing and hilarious depiction of Mrs Van Amersfoort.

Herald Sun



Megan Holloway. Photo: Brett Boardman.

Co-producers' Seasons

In 2013 five of Belvoir's co-producers hosted their seasons of our co-productions.

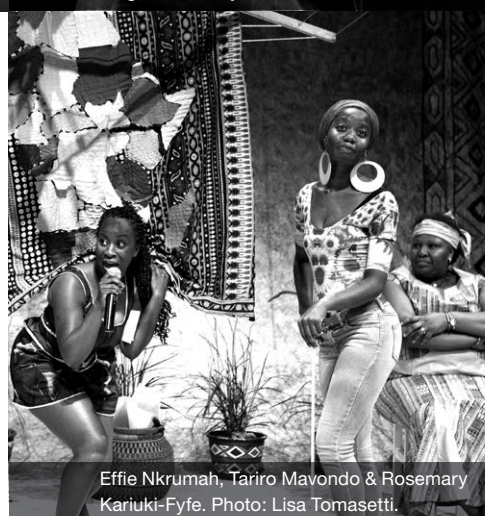
Conversation Piece

A co-production with Lucy Guerin Inc

19–24 March
Arts House, Melbourne

Statistics

Performances	7
Total Audience	873



Effie Nkrumah, Tariro Mavondo & Rosemary Kariuki-Fyfe. Photo: Lisa Tomasetti.

The Baulkham Hills African Ladies Troupe

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

9–18 May
Riverside Theatres, Sydney

Statistics

Performances	11
Total Audience	2,121



Lally Katz. Photo: Heidrun Löhr.

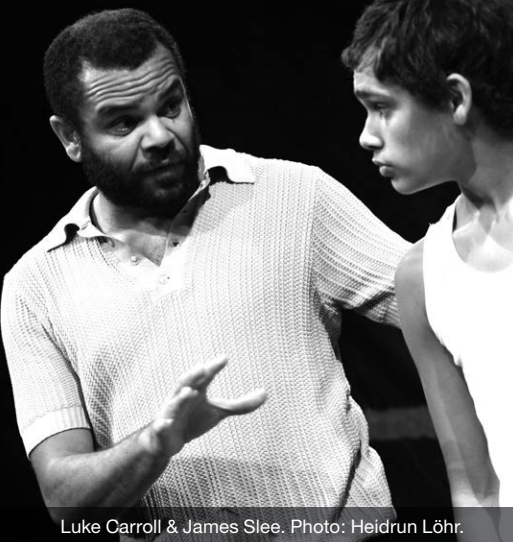
Stories I Want to Tell You in Person

A co-production with Malthouse Theatre

9–25 August
Malthouse, Melbourne

Statistics

Performances	18
Total Audience	2,135



Luke Carroll & James Slee. Photo: Heidrun Löhr.



Rachael Maza. Photo: Ponch Hawkes.

Co-producers' Seasons

The Cake Man

24 October – 9 November
State Theatre Centre, Perth

A co-production with Yirra Yaakin
Theatre Company

Statistics

Performances	14
Total Audience	1,286

Beautiful One Day

26 November – 1 December
Arts House, Melbourne

A co-production with ILBIJERRI
Theatre Company

Statistics

Performances	7
Total Audience	817

Education

'What I will remember most about this play is how brave the ladies are for sharing their stories with the world,' wrote a student from Holroyd High School after seeing *The Baulkham Hills African Ladies Troupe*. 'It's the best show I've ever seen.'

In 2013, Belvoir offered 25 schools matinees of Upstairs and Downstairs Theatre productions.

Students attending our schools performances came from the full range of high schools – government and non-government, local schools and schools in regional NSW and even, on occasion, from interstate. Our most heavily booked performances were for *Hamlet*, *Peter Pan*, *This Heaven*, *The Cake Man* and *The Baulkham Hills African Ladies Troupe*. The emotional impact on students of the production and story of *Forget Me Not* was strong. 'Before I had seen this play, I did not know that there was child immigration, which made me see a different side to the world,' one student wrote. A teacher said, 'My students commented on the emotion they felt. They were excited by the fact that they felt emotion.'

In our schools audiences we also see a mix of theatre-going experience – from those who have been attending our productions for a number of years, to others coming for the first time. Each schools matinee is followed by a Question & Answer session with the cast.

In 2013, 5,340 students and their teachers attended a schools matinee at Belvoir. Of these, 1,022 attended through ticket and travel subsidy programs offered to schools identified by the NSW Department of Education & Training as disadvantaged or geographically remote. Participating schools came from Coffs Harbour, Macksville and Ballina, Nowra and Wollongong, Batlow and Goulburn, Dungog, Mudgee, Narrandera and Cowra, and from Sydney's western and south-western suburbs including Blacktown, Cabramatta, Campbelltown, Liverpool, Lurnea, Miller, Mount Druitt and Wiley Park.

Schools also brought their students to Belvoir evening performances, either by purchasing subscription packages or by booking specific productions. This year, 2,526 students and their teachers attended an evening performance at Belvoir.

The play wasn't about nothing. It was important and about real issues.

Student, Dungog High School, after attending *Angels in America*

Theatre workshop program

Belvoir's workshop program brings students, teachers and industry professionals together. In 2013 we again delivered a huge program of practical workshops in performance, production and design at Belvoir and at schools throughout regional NSW.

We ran 84 workshops for 1,582 students in metropolitan and regional schools, at Belvoir St Theatre and in our rehearsal rooms. More than half of these students experienced the workshops at their own regional schools. The quality, reach and impact of our Regional Workshop program goes part way to closing the cultural gap between students at regional high schools and their metropolitan peers.

Through these opportunities students are able to develop levels of sophistication in presentation and performance styles. Through Belvoir visiting us a greater number of students have access to resources they cannot normally afford.

Teacher, Kelso High School (Bathurst)

The things I have learnt I can use in my HSC performance.

Please give us more.

Students, Murwillumbah High School

Professional development workshops for teachers

Four professional development workshops were held at Belvoir with 52 teachers participating. These full-day workshops, held on a Saturday, are a great way for Belvoir to meet teachers face-to-face and to learn about how we can better support their teaching. Professional development workshops were



Actor DeObia Oparei with Albion Park High School students for Belvoir's Theatre Enrichment Program. Photo: Cathy Hunt.

held around teaching Group Devising, Monologue Performance, Playwriting and Set Design. Our tutors share their professional experience and processes with teachers, and explore approaches to working with students through practical activities. Teachers love the chance to participate in an artist's process for a day.

It was inspirational and engaging. It gave me so many ideas... Awesome way to spend a Saturday!

Teacher, Evans High School

Theatre Enrichment

The experience of attending a performance at Belvoir is extended for some students through our unique Theatre Enrichment Program – a fully subsidised program offered to students at government high schools in western and south-western Sydney and regional NSW. In 2013, 333 students and their teachers participated in this program. Students attended a school matinee performance of *This Heaven, Cat on a Hot Tin Roof* or *Angels in America* (Part One). Beforehand, they participated in a 90-minute session at their school, designed to introduce them, through practical activities, to the elements of theatre used by a director to bring a text to life on the stage. After seeing the show, students met a member of the cast or creative team who visited their school for a Question & Answer session.

A highlight of the 2013 Theatre Enrichment Program was undoubtedly taking playwright Nakkiah Lui to talk to students at Chifley College Senior Campus in Mount Druitt and the nearby Rooty Hill High School. Students from Chifley College were blown away that a playwright from Mount Druitt had written a play set in Mount Druitt.

This play made me think about social injustice. Sometimes we forget that these things happen right under our nose!

Student, Chifley College Senior Campus

Access to quality live theatre is limited in the immediate area in which my students live. This program offered a valuable opportunity for many to experience their first live theatre production. A brilliant program! I feel we have opened a door for some of our students to an experience and a world they may have otherwise never have been introduced to.

Teacher, Albion Park High School

Youth Express

'Good, I'm feeling good! I got to perform in front of all the people. I was nervous at the beginning of it, but then when I got to the end of it, I was proud that I was standing on the stage where everybody was, just everybody looking at me, getting applause and all that. It was good!'

Belvoir's outreach program, Youth Express, ran for the ninth year in 2013. Forty-three young people participated, with 25 of them performing on stage. We worked with four youth-support organisations – Youth Off the Streets' Key College, Regenesys Youth, The John Berne School and Twenty10 – to deliver a 16-week program of drama workshops to young people at risk. With director James Winter they devised their own short performances, based on their experiences and views of the world. Performed in the Downstairs Theatre, the pieces were strong and honest, tackling issues such as crime, cycles of violence in families, bullying and our capacity to break destructive patterns of behaviour. The program challenges the young people to step outside their comfort zone by committing to the process and having the courage to stand up in the public forum and tell their story.

I'm mesmerised. I did something I've never done before. I grew. I grew the urge to just go up and just say, 'do it'. It's better done than not done at all. It's good. It's a good feeling.

Student, Youth Express

Work experience

High school students have the opportunity to learn more about Belvoir and our productions first hand through our work experience program. In 2013, 16 students completed one week of work experience at Belvoir; as well as Sydney students, we hosted students from the NSW North Coast and Southern Highlands, three students from interstate and one student from Manila in the Philippines. Eighteen students took part in work placement as part of their Vocational Education and Training Entertainment Certificate. These Year 11 and 12 students spent one week with Belvoir's Production department, participating in the bump-in of a Belvoir production.

More resources we provide

Students continue to access Belvoir's history and past productions. In 2013, 192 students went on a backstage tour and 283 students watched an archival recording of one of Belvoir's productions.

In 2013, 986 teachers received our quarterly Education e-bulletin, and our annual School Book was posted to 1,860 teachers in NSW as well as 96 schools interstate.

Belvoir's Education webpages received 13,600 page views in 2013, proving that our online resources are attractive, user-friendly and are being utilised by both teachers and students alike.

Jane May
Education Manager

Artistic and Programming

2013 was an important year for developing new works at Belvoir, many of which will be seen over the following seasons on our stages. We also appointed two new Resident Directors, Adena Jacobs and Anne-Louise Sarks, who were part of the programming team for our 2014 Season along with Eamon Flack, Tahni Froudust, Brenna Hobson, Ralph Myers and Anthea Williams.

New works

It was an excellent year for playwriting at Belvoir. Both Nakkiah Lui and Kit Brookman, who joined the company as Playwriting Australia (PWA) Writers-in-Residence in 2012, had their professional debuts in the Downstairs Theatre with *This Heaven* and *Small and Tired* respectively. Both plays heralded the arrival of serious new talent and both Nakkiah and Kit have further commissions with the company, which we're excited to be working on. Tom Holloway's new work *Forget Me Not*, a co-commission with the Liverpool Everyman and Playhouse, had its premiere in the Upstairs Theatre in April and received excellent reviews.

Lally Katz premiered her one-woman show *Stories I Want to Tell You in Person* to critical acclaim. This co-production with Malthouse Theatre also toured to Melbourne and Albury during the year, and even enjoyed a one-night showcase in New York City. It's ample proof that Lally's writing talent is matched by her ability to entertain in person.

Co-productions

In 2013 we continued our work to support Aboriginal and Torres Strait Islander artists and to tell the stories of Indigenous Australia. As well as producing *This Heaven*, Belvoir co-produced with two of the country's most respected Indigenous theatre companies. ILBIJERRI Theatre Company's Associate Director Isaac Drandic directed *Coranderk* in the Upstairs Theatre, in a co-production with that company. Written by Andrea James and Giordano Nanni, the play is based on verbatim records of the 1881 Inquiry into the Coranderk Aboriginal Reserve. In

the Downstairs Theatre, Kyle J. Morrison, Artistic Director of Western Australia's Yirra Yaakin Theatre Company, directed Robert J. Merritt's classic *The Cake Man* after a successful season in WA.

The Baulkham Hills African Ladies Troupe, premiering Downstairs in August, was a co-production with Raging Pulse Productions and Riverside. A celebration of the resilience and spirit of African women now living in Australia, it told the often-harrowing life stories of its four leads: Yarrrie Bangura, Aminata Conteh-Biger, Yordanos Haile-Michael and Rosemary Kariuki-Fyfe.

Inspirational classics

We staged a number of classic plays in our 2013 Season to critical acclaim and continued to examine how these works are relevant to contemporary audiences. This was achieved both on the stage and through events such as the Sunday Forum for *Miss Julie*, entitled *Misogyny and the Theatrical Canon*. Chaired by Anthea Williams, it included directors Leticia Cáceres and Sarah Giles, and dramaturgs/academics Dr Laura Ginters and Eleanor Skimin.

Of particular interest has been the response that Australian playwrights have had to Tony Kushner's *Angels in America*, directed by Eamon Flack over June–July. *Angels in America* is one of the boldest and most expansive plays of the twentieth century – political and personal, contemporary and historic, the two parts of the production play for over six hours. It has been heartening to see how this work has inspired current commissions and the playwriting community at large.

Awards

In 2013 The Philip Parsons Young Playwright's Award changed to The Philip Parsons Fellowship for Emerging Playwrights, in recognition of the relationship built between Belvoir and the awarded writers and the work that Belvoir does to develop their plays. Welcome changes to the eligibility criteria saw the number of applications almost double. The inaugural

fellowship winner was Ian Meadows. The award, now fellowship, has continued to be an unusually successful generator of new plays, with Matthew Whittet and Zoë Coombs Marr being programmed in Belvoir seasons shortly after winning the award in previous years.

The Balnaves Foundation Indigenous Playwright's Award was run for the second time in 2013, with a strong field of applicants. Judges Wesley Enoch, Rachael Maza, Eamon Flack and Anthea Williams were joined by 2012's winner Nakkiah Lui. It was fantastic to have Wesley and Rachael, both Artistic Directors of other companies, supporting the award and the writers who applied. Jada Alberts won the award this year for a work about her father, entitled *Me and Jungli* and this play is now in development. Jada's submission for the award, *Brothers Wreck*, is part of Belvoir's 2014 Season.

For the first time in 2013 Belvoir offered a commission with the University of Wollongong, supported by the Copyright Agency Cultural Fund. Over 50 playwrights applied for this commission, which also awarded the writer a visiting fellowship in the creative arts department of the University of Wollongong. After an extensive application and assessment process, Beatrix Christian was offered the commission.

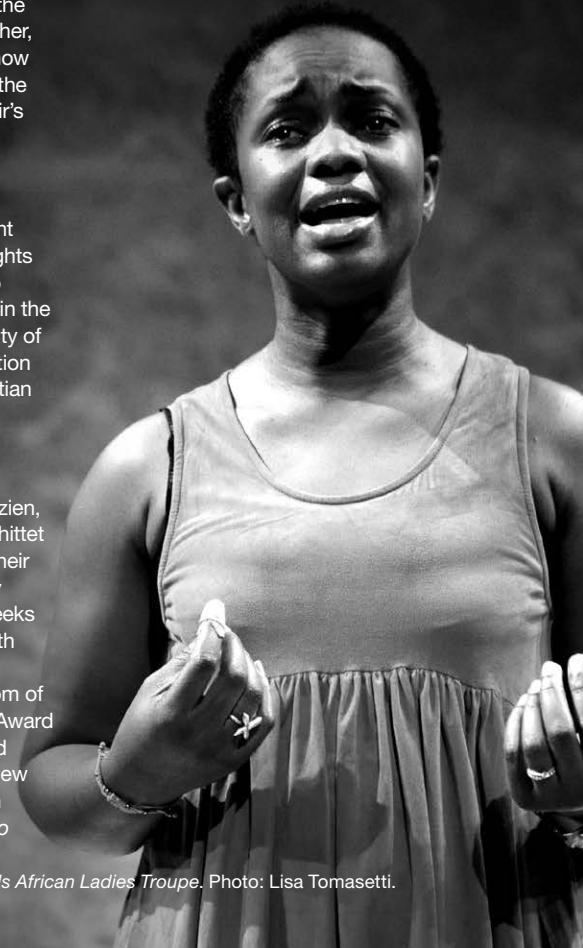
Development

2013 was a busy year for new work development. Jada Alberts, Angela Betzien, Lally Katz, Nakkiah Lui and Matthew Whittet were all supported with workshops of their commissions. In June, Belvoir's Literary Manager Anthea Williams spent two weeks developing Lally's next work *Atlantis* with Chris Drummond (Artistic Director of Adelaide's Brink Productions) and a room of actors. Nakkiah Lui won the Dreaming Award for her new play *Kill the Messenger*, and we workshopped it in December. Matthew Whittet's *Autumn* had several days with actors in June. Angela Betzien's *Mortido*

is a co-commission between Belvoir and Playwriting Australia, so PWA's Tim Roseman joined director Leticia Cáceres and Anthea in a number of developments of that work throughout the year.

Supported by Belvoir's young donors group The Hive, Tim Spencer joined our Artistic and Programming team as our PWA Writer-in-Residence. It was a joy having Tim join the company, both for his insight into shows being developed and rehearsed and for his links to the Australian industry.

Anthea Williams **Eamon Flack**
Literary Manager **Associate Director**
 – New Projects



Aminata Conteh-Biger in *The Baulkham Hills African Ladies Troupe*. Photo: Lisa Tomasetti.

Marketing

2013 represented both a challenging and rewarding year for Belvoir's Marketing team. Subscriptions to our 2013 Season numbered 8,688, making the year one of our best three ever. Along with attendances at Belvoir St Theatre, transfers to the Theatre Royal provided extended lives for *Cat on a Hot Tin Roof* and *Angels in America* (Parts One and Two) with 27.1% of audiences being first-time attendees of a Belvoir production. A total of 128,971 tickets were sold to our shows both at home at Belvoir St and the Theatre Royal. In addition, our increased national and international touring allowed us to reach more audiences than ever, with figures reaching 32,096. So combined attendances totalled 161,067 for Belvoir productions in 2013.

Campaign highlights

The imagery we utilise throughout our marketing campaigns endeavours to convey the quality of work that takes place on Belvoir's stages – clarity, playfulness, honesty and great storytelling. Portraits of our actors have become synonymous with Belvoir and instantly recognisable. This year the introduction of digital signage provided great opportunity for Belvoir to demonstrate our distinctive imagery through the enhanced visibility that digital signage allows. Via Ooh Media we captured the attention of new audiences with multiple sites at both Sydney Airport and Westfield Shopping Centres.

The digital signage in Sydney Airport baggage halls was extremely eye-catching: 10 large digital screens positioned on the baggage carousels concurrently displayed a Belvoir production. Following the success of the first campaign executed (*Cat on a Hot Tin Roof*), Ooh Media became a media partner in June and we continued through the year with more dynamic campaigns across both the Qantas and multi-user baggage reclaim halls, as well as other areas of the airport. This has helped create greater awareness around Belvoir with Australian commuters, along with business networks and international

tourists. This has been particularly effective for profiling in light of our increased national and international touring, highlighting Belvoir to both cast and creatives arriving in Sydney and also global audiences.

In addition to the airport, we hit the retail landscape via Ooh Media's digital panels at Westfield Bondi Junction and Sydney CBD. Strategically placed above escalators to provide uninterrupted viewing, the panels are a high-impact format that maximises shopper engagement and provides beautiful image alternatives to the usual corporate advertising found in these settings. Being digital also allows us to have multiple adverts appearing at any one time – alternating between 2013 shows and the season as a whole. This has been particularly efficient in promoting Belvoir to the local community who may not be so familiar with Belvoir's work and profile as one of Sydney's principal theatre venues.

Our production of *Angels in America* was a highlight of the year, both as a result of the ambitious nature of this classic contemporary work but also for the marketing opportunities it afforded. The seven-week run at Belvoir St Theatre, then a two-week transfer to the Theatre Royal demanded marketing activity stay consistent throughout the campaign.

A street campaign of angel wings and halo stencils, and footprints featuring our Belvoir web address, was hugely popular. Passers-by took photos of each other between the angel wings and standing on the footprints, then tagged Belvoir using the stencilled hashtag #angelsbelvoir. The campaign took off of its own accord as soon as it hit the streets and within 48 hours images were being uploaded across social media – Facebook, Instagram, Twitter. This street campaign was also supported by four-sheets posters in the same locations to give context to the stencils, *Angels in America* and promote Belvoir's profile. This street saturation was topped off by a beautiful rainbow crossing we had painted on the path leading into Belvoir St Theatre, in celebration

of the play's themes. The street campaign assisted in communicating the playful, risk-taking, contemporary and accessible theatre that Belvoir produces by stepping away from the usual portrait imagery, and created a fantastic buzz around the production.

Website and social media

Our website is the digital gateway into all Belvoir activities on stage and behind the scenes. Apart from what happens on the Belvoir stage, the website is our most powerful voice and as a result we are constantly looking at ways to improve the site and increase engagement. In 2013 our website received approximately 474,000 visits. Of this, 263,000 were unique visitors, viewing 1,560,000 pages. Approximately 50% were new visits to the website. The majority of site visits are from Australia (specifically Sydney) however we also experience healthy levels of visits from the US, the UK, New Zealand, Canada, Germany, France and South-East Asia. Like our subscribers and social media followers, our website visitors are extremely loyal and local spikes occur particularly when we send our monthly e-news to the mailing list of 57,000. In addition, we experience increased visitation from other countries in alignment with international tours, revealing sustained interest in our work and our company.

Social media platforms are a powerful and integral part of Belvoir's communications, and we utilise our networks to share many aspects of the company with our loyal followers. Supporting Belvoir's core values and principles, our postings encourage a sense of community within the theatrical environment and a responsiveness to current social and political issues, whether that be on our stages or, for example, in a community space in Newtown. As a result our Facebook, Twitter and Instagram accounts have shown a steady and consistent increase in followers for Belvoir over 2013, consistent with the growth of these platforms globally. We have over 12,000 active Facebook followers (up from 8,500 in 2012) with, predictably, the most engaged age group being 25–34 years. We gained 3,000 Twitter followers in the year, taking our number to 11,000. On the newest of the social media platforms, Instagram, we enjoy 1,600 followers, with numbers steadily rising.

Year on year, Belvoir's profile and following goes from strength to strength. And this combined with the work created on stage by our artists ensures that Belvoir is synonymous with top-quality theatre.

Gemma Frayne
Marketing Manager



Bus backs carry Belvoir productions all over Sydney. Photo: APN Outdoor.

Development

Private-sector support has always underwritten Belvoir's success. In fact, the company was established through the generosity of a dedicated group of individuals who banded together to save the Belvoir St Theatre from redevelopment. In 2013, our reliance on philanthropic revenue in particular became increasingly critical to our operational stability, with a year-end deficit highlighting the difficulties arts organisations currently face. We relied on \$1.9 million worth of revenue through cash and in-kind sponsorships, trusts, foundations and individual donors. This financial support enabled us to make more quality work that reached great numbers of people both at home and abroad. Despite the challenges of our current operating environment, we are fortunate that our philanthropic income has enjoyed above-average growth over the last few years when compared to other major performing arts companies. This is testament to the strength of Belvoir's reputation as a company worthy of support, and we can't thank our donors emphatically enough for their consistent vote of confidence in us, and in our artists and their work.

The Andrew Cameron Family Foundation should be singled out for its dedication to several critical areas of Belvoir's activities, most notably our Creative Development Fund and international touring activities. Our Development team can only succeed with strong Board involvement, and our Chair's sensitivity, dedication, leadership and generosity has significantly contributed to Belvoir's Development income result. Andrew Cameron sets a powerful example to arts supporters everywhere. He is an enormous asset to Belvoir, particularly through his loyalty to and guidance of our Development program.

Belvoir has a long and proud history of creating work that puts Indigenous artists and their stories at the forefront of theatrical expression. In 2013, for the third year this commitment was reinforced through the generosity of The Balnaves Foundation,

whose engaged philanthropy enabled the staging of *The Cake Man* and *Coranderk*, as well as the awarding of the second Balnaves Foundation Indigenous Playwright's Award to young Larrakia/Yanuwa/Bardi/Wardaman woman, Jada Alberts. Alongside our Chair's Group, Neil Balnaves continues to demonstrate exemplary philanthropic leadership through his foundation. We are grateful to both The Balnaves Foundation and each member of the Chair's Group for their commitment to sharing Indigenous stories with our audiences.

Belvoir spent over \$650,000 delivering education programs in 2013. Together with a loyal group of individual donors, several foundations made significant contributions that ensured we could reach thousands of young people throughout New South Wales. Most notable of these are the Teen Spirit Charitable Foundation, which funds almost 10 per cent of our Education Program, and Gandevia Foundation, which contributes to both our regional workshop and Youth Express programs. One of the year's Education fundraising highlights was the launch of our Theatre Enrichment partnership with the Public Education Foundation. A key component of our Education Program, Theatre Enrichment provides senior English and Drama students in Western Sydney and regional NSW with workshops before and after a Belvoir production that enhance their understanding of our work. Premier Barry O'Farrell launched the partnership at a special fundraising event – helping to raise awareness and ensure Belvoir's Education team can continue to run this important initiative.

Building on Belvoir's long-running donor programs – the B Keepers, Chair's Group and Creative Development Fund – 2013 saw us establish a brand new donor category: The Hive was created to provide young philanthropists with direct access to the creative development of a Downstairs Theatre production. In its inaugural year, members of The Hive shared Lally Katz's journey as she created the hugely successful *Stories I Want to Tell You in Person*. The Hive also supports



Premier Barry O'Farrell (seated far right) was present at our Education Program fundraiser in August. Photo: Tom Cramond.

a Playwriting Australia resident playwright each year; 2013's resident, Tim Spencer, shared his Belvoir experience with Hive members throughout the year. Ultimately, The Hive aims to fully underwrite the cost of staging work in our Downstairs Theatre. We were thrilled with the program's success in its first year, which can largely be attributed to its steering committee of Olivia Pascoe (Belvoir Board Director), Peter Wilson (Belvoir St Theatre Ltd Board Director) and Andrew Sharpe (Belvoir supporter), and we look forward to its membership growing over the coming years.

As well as the critical support provided by donors, trusts and foundations, we are also appreciative of the significant investment made by our 2013 corporate sponsors, many of whom have been partnering with Belvoir for many years. We are especially grateful to our Corporate Partner, Optus, who has shown deep commitment to Belvoir since 1999. As well as providing core operating support, Optus' sponsorship has underwritten our Community Access Program, giving unwaged and disadvantaged members of our community access to Belvoir productions, free of charge. A corporate partnership of this length is rare, and with Optus' sponsorship coming to an end in early 2014, we celebrate this dynamic arts sponsorship and thank Optus for the enormous contribution they have made to the company over so many years.

While the balance of cash versus contra sponsorship income has continued its shift towards the latter, products and services provided by our partners are also incredibly important, with many of these arrangements providing real budget relief. From event catering to media space, legal guidance to IT support, our corporate supporters enable Belvoir to focus expenditure on what is certainly most important of all: developing and staging extraordinary theatre. As well as taking comfort in the knowledge that they made a meaningful contribution to the arts, our corporate sponsors also benefited from their involvement with us in 2013 by providing their staff, clients and friends with rich material for vibrant discussion and unique networking opportunities.

Belvoir's Development department worked tirelessly in 2013 to facilitate access to the company on behalf of our private-sector supporters. With the assistance of our Board and, in particular its Development Committee, the team has secured revenue that represents steady growth on previous years. The result is especially positive in light of an increasingly challenging corporate sponsorship environment, and reinforces our supporters' continual commitment to Belvoir's long-term artistic vibrancy.

Nathan Bennett
Head of Development

Donors

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

Creative Development Fund

Makes a significant financial investment in Belvoir's Creative Development.

Neil Armfield AO
Anne Britton
Andrew & Cathy Cameron
Janet & Trefor Clayton
Anne & Michael Coleman
Hartley Cook
Gail Hambly
Louise Herron & Clark Butler
Victoria Holthouse
Peter & Rosemary Ingle
Helen Lynch & Helen Bauer
Frank Macindoe
David Marr
Sherry-Hogan Foundation
Victoria Taylor
Mary Vallentine AO
Kim Williams AM &
Catherine Dovey

Chair's Group

Supports the creative development of Indigenous work at Belvoir.

Anonymous (1)
Antoinette Albert
Berry Family
Jillian Broadbent AO
Jan Chapman &
Stephen O'Rourke
Louise Christie
Kathleen & Danny Gilbert
Sophie Guest
Marion Heathcote & Brian Burfitt
Michael Hobbs
Ross McLean & Fiona Beith
Cajetan Mula (Honorary Member)
Steve & Belinda Rankine
Alex Oonagh Redmond
Michael Rose & Jo D'Antonio
Ann Sherry AO
Penny Ward
David & Jennifer Watson
Kim Williams AM
Cathy Yuncen

B Keepers

Income received from B Keepers underpins all of our activities.

Anonymous (3)
Robert & Libby Albert
Claire Armstrong & John Sharpe
Berg Family Foundation

Bev & Phil Birnbaum
Max Bonnell
Ellen Borda
Anne Britton
Dr Catherine Brown-Watt
Jan Burnswoods
Lloyd & Mary Jo Capps
Brian T. Carey
David Chesterman AM
Elaine Chia
Jane Christensen
Louise Christie
Suzanne & Michael Daniel
Tracey Driver & Simon Robinson
Dr Linda English
Chris & Bob Ernst
Jeanne Eve
Peter Fay
Peter Graves
David & Kathryn Groves
David Haertsch
Wendy & Andrew Hamlin
John Head
Marion Heathcote & Brian Burfitt
Libby Higgin
Michael Hobbs
Anita Jacoby
Shirley Jarzabek
Avril Jeans
Kevin & Rosemarie Jeffers-Palmer
Margaret Johnston
Corinne & Rob Johnston
Colleen Kane
Antoinette le Marchant
Jennifer Ledger & Bob Lim
Stephanie Lee
Atul Lele
Hilary Linstead
A. Maxwell & R. Godlee
Professor Elizabeth More AM
Jane Munro
Dr David Nguyen
Don & Leslie Parsonage
Timothy & Eva Pascoe
Greeba Pritchard
Richard & Heather Rasker
Colleen Roche
Greg Roger
Lesley & Andrew Rosenberg
Andrew & Louise Sharpe
Vivienne Sharpe
Peter & Jan Shuttleworth
Merilyn Sleigh & Raoul de Ferranti
Jennifer Smith
Chris & Bea Sochan
Judy Thomson
Sue Thomson
Lynne Watkins &
Nicholas Harding
Alison Wearn
Paul & Jennifer Winch
Ian & Judy Wyatt

Corporate B Keepers

Constructability Recruitment
Macquarie Group Foundation

The Hive

Young supporters of new projects.

Nathan Bennett & Yael Perry
Joanna Davidson & Julian Leesser
Este Darin-Cooper & Chris Burgess
Julie & Jamie Garis
Ruth Higgins & Liliana Munoz
Emma Hogan & Kim Hogan
Bruce Meagher & Greg Waters
Gerard Outram & Fiona Holyoake
Olivia Pascoe
The Sky Foundation
Andrew & Louise Sharpe
Simpsons Solicitors
Michael Sirmai
Peter Wilson & James Emmett

Education Donations over \$250

Provide opportunities for young people throughout NSW to access our work.

Anonymous (2)
Len & Nita Armfield
Ian Barnett
Anne Bromley
Mary G. Burchell
Andrew Cameron AM
Michael and Colleen Chesterman
Karen Cooper
Peter Demou
Jane Diamond
Veronica Espallat & Ross
Youngman
Nancy Fox
Kiera Grant
Chris Green & Rachel Simons
Matthew Hall
Julie Hannaford
Siobhan Hannan & James Talbot
Kim Harding & Irene Miller
Susan Harte
Paul & Melissa Hobbs
Sue Hyde
Peter & Rosemary Ingle
Stewart & Jillian Kellie
Matthew Kidman
Xanthi Kouvas
Veronica and Matthew Latham
Ian Learmonth & Julia Pincus
Walter & Elizabeth Lewin
Olivia Pascoe
Kate Pasterfield
Nicole Philips

Chris & Bea Sochan
The Spence Family
Kerry Stubbs
Sarah Walters

General Donations over \$250

Provide valuable support to the projects most in need throughout the year.

Anonymous (9)
Charles & Hannah Alexander
David Antaw
Neil Armfield AO
Ross & Barb Armfield
Berry Family
Ian Barnett
Barrett Casting
Andrew & Jane Bennett
Baiba Berzins
Angela Bowne
Ian Breden & Josephine Key
Jillian Broadbent AO
Anne Bromley
Rob Brookman & Verity Laughton
Dr & Mrs Gil Burton
Andrew & Cathy Cameron
Mary Jo & Lloyd Capps
Susan Casali
Timothy & Bryony Cox
Anne Duggan
Diane Dunlop
Anton Enus & Roger Henning
Richard Evans
Elizabeth Evatt
Carole Ferrier
Frances Garrick
Jono Gavin
Paul Gibson
D. T. Gilbert
Cary & Rob Gillespie
Jill Gordon
The Gorr Burchmore Group
Anthony Gregg
Priscilla Guest
Sophie Guest
Julie Hannaford
Kim Harding & Irene Miller
Dr Juliet Harper
Margaret Harris
Marion Heathcote & Brian Burfitt
Libby Higgin
Harrison & Kate Higgs
Brenna Hobson
Dorothy Hoddinott AO
Anita Jacoby
The Honourable Justice Johnson
David Jonas & Desmon Du Plessis
Iphygenia Kallinikos
Su Kennedy
Josephine Key
Robert Kidd
Jann Kohlman
Ray Lawler
Sarah Lawrence
Ruth Layton
Margaret Lederman
Hilary Linstead
Joseph Lipski
Ross Littlewood &
Alexandra Curtin
Dr Carolyn Lowry
Wendy McCarthy
Christopher Matthies
Dr Helen McCathie
Ruth McColl
Catherine McDonnell
Irene Miller
Dr David and Barbara Millons
Carol Mills
Cynthia Mitchell
John Morgan
Annabelle Andrews &
Peter Murray
Dr Peter & June Musgrove
Ralph Myers
Kevin O'Connor AM
Judy & Geoff Patterson
Susan Pearson
Natalie Pelham
Catherine Rothery

Pamela Ryan
Elfriede Sangkuhl
Julia Selby
Sherman Foundation
Agnes Sinclair
Eileen Clarke & Family
Sandra & Barry Smorgon OAM
Tim Smyth
Andrew Smyth-Kirk
Dr Titia Sprague
Judy Stone
Jeremy Storer
Catherine Sullivan
Anthony Tarleton
Victoria Taylor
Axel & Diane Tennie
Janet Tepper
Mike Thompson
John Tuckey
Ross Tzannes
Louise & Steve Verrier
Chris Vik & Chelsea Albert
Lynne Watkins &
Nicholas Harding
Elizabeth Webby AM
Bronwen Whyatt
Kim Williams AM &
Catherine Dovey
Peter Wilson & James Emmett
Lance Wright
Jane Wynter

Belvoir is very grateful to accept all donations. Donations over \$2 are tax deductible. If you would like to make a donation or would like further information about any of our donor programs please call our Development Team on 02 8396 3344 or email development@belvoir.com.au

List correct as 31 December 2013.

Special Thanks

We would like to acknowledge long-time supporters Cajetan Mula and Len Armfield. They will always be remembered for their generosity to Belvoir. These people and foundations supported the redevelopment of Belvoir St Theatre and purchase of our warehouse.

Andrew & Cathy Cameron (refurbishment of theatre & warehouse)
Russell Crowe (Downstairs Theatre & purchase of warehouse)
The Gonski Foundation & The Nelson Meers Foundation (Gonski Meers Foyer)
Andrew & Wendy Hamlin (Neil's, now Ralph's, office)
Hal Herron (The Hal Bar)
Peter Ivany (Ivany Box Office)
Geoffrey Rush (redevelopment of theatre)
Fred Street AM (Upstairs dressing room)

Board and Staff

Belvoir Board of Directors

Anne Britton
Mitchell Butel from 25.03.2013
Andrew Cameron
Tracey Driver
Richard Evans
Gail Hambly
Brenna Hobson
Ian Learmonth
Ralph Myers
Olivia Pascoe

Artistic & Programming

Artistic Director
Ralph Myers
Executive Director
Brenna Hobson
Associate Director – New Projects
Eamon Flack
Associate Producer
Tahni Froudust
Literary Manager
Anthea Williams
Resident Director
Simon Stone until 10.03.2013
Associate Artists
Stefan Gregory
Timothy Spencer
Emerging Indigenous Producer
Louana Sainsbury until 15.02.2013

Education

Education Manager
Jane May
Education Resources & Regional Access
Cathy Hunt
Education Assistant
Caitlin Scarr from 01.03.2013 until 01.12.2013

Administration

Artistic Administrator
John Woodland
Administration Coordinator
Maeve O'Donnell

Finance & Operations

Head of Finance & Operations
Richard Drysdale until 06.12.2013
Financial Administrator
Ann Brown
Payroll Officer
Susan Jack
IT & Operations
Jan S Goldfeder

Marketing

Acting Marketing Manager
Caroline Pearce until 08.02.2013
Marketing Manager
Gemma Frayne from 25.02.2013
Marketing Coordinator
Marty Jamieson
Publications Manager
Gabrielle Bonney
Publicist
Elly Michelle Clough

Development

Development Manager
Retha Howard until 08.05.2013
Head of Development
Nathan Bennett from 24.06.2013
Corporate and Sponsorship Officer
Paul Hooper
Philanthropy Officer
Liz Tomkinson

Production

Production Manager
Chris Mercer until 18.01.2013
Daniel Potter from 11.02.2013
Downstairs Theatre and Touring Production Manager
Todd Wilson from 04.04.2013
Downstairs Theatre Production and Venue Manager
Daniel Potter until 10.02.2013
Construction Manager
Govinda Webster until 16.06.2013
Technical Manager
Warren Sutton
Resident Stage Manager
Luke McGettigan
Head Mechanist
Damien King until 06.09.2013
Production Coordinator
Eliza Maunsell

Production Administrator (casual)

Jack H. Audas Preston
Costume Coordinator
Judy Tanner
Indigenous Technical Theatre Trainee
Kopara Donovan from 01.02.2013 until 31.05.2013

Front of House

Front of House Manager
Ohmeed Ahi
Assistant Front of House Manager
Brooke Louttit until 24.02.2013
Scott Pirlo from 15.04.2013
Bar Staff
Alexander Bryant-Smith, Lucy Coleman, Andrew Dillon, Kate Dillon, Luke Dipple, Emma Johnston, Bridget Le May, Dale March, Luke Martin, Steven McCall, Robert Nash, Aime Neeme, James Parker-Brown, Lara Pigott, Whitney Richards, Matthew Ringuet, Geordie Robinson, Ryder Stevens, Venetia Taylor, MacRae Vallery, Zara Zoe

Box Office

Box Office Manager
Katinka Van Ingen Schenau until 04.04.2013
Erin Algeo from 20.05.2013
Assistant Box Office Managers
Tanya Ginori-Cairns
Alana Hicks
Box Office Coordinator
Jessica Cassar from 30.09.2013
Box Office Staff
Matt Bartlett, Emilia Batchelor, Annabel Blake, Craig Bonney, Jessica Cassar, Clare Chihambakwe, Sarah L. Davies, Andrew Dillon, Laura Frangelli, Gia Frino, Emma Furno, Quinn Gibbes, Laura Henderson, Rebecca Hitch, Naomi Lane, Jason Lee, Kathleen Linn, Patrick Magee, Jenna Martin, Janelle Merry, Chloe Perrett, Billie Pfeffer, Aimee Timmins, Dana Trijibetz, Tahlia Trijibetz

In the Rehearsal Room



Director Leticia Cáceres – *Miss Julie*.
Photo: Brett Boardman.



Performers/devisors Aminata Conteh-Biger & Yordanos Haile-Michael – *The Baulkham Hills African Ladies Troupe*. Photo: Lisa Tomasetti.



Actors Jacqueline McKenzie & Ewen Leslie – *Cat on a Hot Tin Roof*. Photo: Heidrun Löhre.

In the Rehearsal Room



Actors Colin Moody & Mandy McElhinney – *Forget Me Not*. Photo: Brett Boardman.



Designer Ralph Myers – *Hamlet*. Photo: Brett Boardman.



Actor Meredith Penman – *Persona*. Photo: Pia Johnson.



Director Isaac Drandic & actor Jack Charles – *Coranderrk*. Photo: Heidrun Löhr.



Writer Nakkiah Lui – *This Heaven*. Photo: Brett Boardman.



Director Anne-Louise Sarks & writer/performer Lally Katz – *Stories I Want to Tell You in Person*. Photo: Heidrun Löhr.



Actors Gareth Davies, Megan Holloway, Jimi Bani & Geraldine Hakewill – *Peter Pan*. Photo: Brett Boardman.

Financial Statements

Key Performance Indicators

ARTISTIC VIBRANCY	Subscription Season						Readings		
	Up			Down					
	2013	2012	2011	2013	2012	2011	2013	2012	2011
PROFILE OF WORKS									
New	3	6	3	4	5	4	8	4	15
Existing	6	3	5	1	0	1	0	2	1
ORIGIN OF WORK									
Australian – New	3	6	3	4	5	4	8	4	15
Australian – Existing	1	1	3	1	0	1	0	1	0
Overseas – Existing	5	2	2	0	0	0	0	1	1
PROFILE OF PRODUCTIONS									
New	8	8	6	5	5	5	n/a	n/a	n/a
Existing	1	1	2	0	0	0	n/a	n/a	n/a

Please note that Angels in America Part 1 and Part 2 are being treated as separate productions

ACCESS	Attendances			Number of Performances		
	2013	2012	2011	2013	2012	2011
SELF-PRESENTED						
Belvoir Upstairs	108,846	108,455	97,031	369	390	308
Belvoir Downstairs	14,235	14,346	11,178	208	181	165
Other Sydney Venues	7,800	11,005	5,567	12	13	15
SOLD TO EXTERNAL PRESENTERS						
Regional	2,657	7,116	3,148	17	18	12
Interstate	16,749	55,644	12,887	109	108	40
International	3,226	5,680	30,658	22	17	42
OTHER						
Free Concert Attendances	2,366	2,220	1,959	9	8	9
Educational Performances	5,340	4,814	8,210	25	24	30
Educational Workshops	3,343	5,423	2,033	132	172	106
Education – Other	854	742	811	81	90	88

FINANCIAL VIABILITY	2013	2012	2011
STRENGTH OF RESERVES			
Net Assets /	\$1,301,741 /	\$1,869,613 /	\$1,787,636 /
Annual Turnover	\$11,132,558 (11.69%)	\$11,659,250 (16.04%)	\$10,805,923 (16.54%)
Net Assets /	\$1,301,741 /	\$1,869,916 /	\$1,787,636 /
Total Assets	\$5,186,377 (25.10%)	\$6,118,575 (30.56%)	\$6,118,575 (29.22%)
PROFITABILITY			
Total Income Minus Expenditure	-\$567,872	\$81,977	\$302,630
EARNED INCOME GENERATING ABILITY			
TOTAL			
Total Earned Income /	\$9,027,503 /	\$9,753,901 /	\$8,135,256 /
Total Income	\$11,132,558 (81.09%)	\$11,659,250 (83.66%)	\$10,805,923 (75.29%)
BOX OFFICE			
Total Box Office /	\$5,723,516 /	\$6,482,160 /	\$4,947,416 /
Total Income	\$11,132,558 (51.41%)	\$11,659,250 (55.6%)	\$10,805,923 (45.78%)
PRIVATE SECTOR			
Total Private Sector /	\$1,922,031 /	\$1,818,631 /	\$1,624,460 /
Total Income	\$11,132,558 (17.26%)	\$11,659,250 (15.6%)	\$10,805,923 (15.03%)
OTHER INCOME			
Total Other Income /	\$1,381,956 /	\$1,453,110 /	\$1,563,380 /
Total Income	\$11,132,558 (12.41%)	\$11,659,250 (12.46%)	\$10,805,923 (14.47%)
GOVERNMENT FUNDING CONTRIBUTION			
Govt. Funding /	\$2,105,055 /	\$1,905,349 /	\$2,670,667 /
Total Income	\$11,132,558 (18.91%)	\$11,659,250 (16.34%)	\$10,805,923 (24.71%)

Directors' Report

The directors of Company B Limited (trading as, and hereafter referred to as, "Belvoir" or "the Company") submit herewith the annual financial report for the financial year ended 31 December 2013.

Directors

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

Anne Britton
Mitchell Butel (Appointed: 26 March 2013)
Andrew Cameron AM
Peter Carroll (Resigned: 26 November 2012)
Tracey Driver
Richard Evans
Gail Hambly
Brenna Hobson
Ian Learmonth
Ralph Myers
Olivia Pascoe

Information on Directors

Anne Britton

Member: HR sub-committee

Anne joined the Belvoir Board again in mid-2010 after serving on the Board for close to 10 years. She is a senior member of the Administrative Appeals Tribunal based in Sydney. Anne has been the Deputy President and Head of the Community Services Division of the New South Wales Administrative Decisions Tribunal (ADT) since 2006, having been appointed to the ADT as a judicial member in 1999. Prior to that Anne was the national secretary of Actors Equity of Australia and, on its merger in the 1990s, the joint national secretary of the Media Entertainment and Arts Alliance.

Mitchell Butel

Member: Artistic sub-committee

Mitchell joined the Belvoir Board in May 2013. As an actor, singer and writer, Mitchell has worked for most state theatre and commercial theatre companies and most Australian television networks for the last 20 years. He holds three Helpmann Awards for leading actor for *The Venetian Twins*, *Avenue Q* and *The Mikado*, Green Room Awards for *Hair* and *Plaf* and multiple other nominations for Helpmann, Green Room, AFI and Sydney Theatre awards. His work at Belvoir includes *Dead Heart*, *A View from the Bridge*, *The Laramie Project*, *Snugglypot and Cuddlepup*, *Strange Interlude*, *Angels in America* and *The Government Inspector*. Writing credits include

And Now For the Weather, *Killing Time* and *Meow Meow's Little Match Girl* (co-writer). Mitchell has also been a Special Projects Officer for the NSW Office of the Board of Studies and has taught at ATYP, NIDA and the Australian Institute of Music (AIM). He has been a proud member of Actors Equity since 1988, a member of the National Performers Committee since 2007 and was Federal Vice President of the Media, Entertainment and Arts Alliance from 2010–2013.

Andrew Cameron

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

A director of Belvoir Street Theatre Board since 9 August 2001, Andrew joined the Belvoir Board in October 2007. He was elected Chair of Belvoir in June 2011. Andrew is currently the Chair of the Art Gallery of NSW Foundation, Deputy Chair of the Biennale of Sydney, and a Board member of the Sherman Foundation and the Andrew Cameron Family Foundation. He is also the Chairman and Managing Director of a number of privately owned wholesaling, distribution and property development companies. He was made a member of the Order of Australia in the 2014 Honours List for significant services to the visual and performing arts.

Tracey Driver

Member: Finance sub-committee

Tracey joined the Board at Belvoir in December 2011 and is a member of the Finance sub-committee. Tracey has over 18 years' experience as a chartered accountant. She is an audit partner with KPMG. Tracey has spent time working in the UK and US and has experience dealing with a wide range of global businesses.

Richard Evans

Member: Development sub-committee

Richard joined the Belvoir Board in July 2012. He has spent a lifetime working in and around the performing arts. His posts include General Manager of The Bell Shakespeare Company, Executive Director of The Australian Ballet, and CEO of Sydney Opera House. Most recently Richard held the role of Managing Director of BridgeClimb Sydney. Richard has served on a number of Boards of national and international arts and cultural organisations over the years and in 2012 was made a Life Member of Live Performance Australia.

Gail Hambly

Deputy Chair, Member: Finance sub-committee

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

Brenna Hobson – Executive Director

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

Brenna joined Belvoir as General Manager in February 2008 and is now Executive Director. She is currently undertaking a Masters of Management (Arts) at the University of Technology and sits on the Seymour Centre Artistic Advisory Committee. Previous to this she was the General Manager of Jigsaw Theatre Company in Canberra where she was also a Board Member of the ACT Council of Cultural and Community Organisations, part of the steering committee of Canberra Living Artists Week and the ACT representative of Critical Stages. Her credits as an independent producer include *Now That Communism is Dead My Life Feels Empty* (Melbourne International Arts Festival/B Sharp), *The Suitors* (Old Fitzroy Theatre) and *Vital Organs* (B Sharp). She has also been Production Manager of Bangarra Dance Theatre and spent 11 years in Belvoir's production department. Brenna was appointed Opera House Trustee in January 2014.

Ian Learmonth

Member: Development sub-committee

Ian joined the Belvoir Board in late 2011 and is also member of the Development sub-committee (the Co-Conspirators). Ian was formerly an Executive Director of Macquarie Bank for over 12 years and has worked in London, Sydney and Hong Kong in various fields of investment banking. After leaving Macquarie in 2011 Ian is now the Executive Director of Impact Investing at Social Ventures Australia, a not-for-profit organisation established in 2002 that addresses social disadvantage in Australia. Ian is also chairman of South Australia wind company Waterloo Wind and a director of e-waste recycler PGM Refiners.

Ralph Myers – Artistic Director

*Executive Director
Member: Artistic sub-committee*

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

Olivia Pascoe

Member: Development sub-committee

Olivia joined the Board in September 2012 and is also a member of the Development sub-committee. This has included the recent launch of Belvoir's next frontier of patronage The Hive, targeted at 30-45 year old theatre lovers nurturing new Australian talent. Olivia is an independent Strategy Consultant who works with Executive Teams and Boards on integrated business, organisational and leadership strategy, across industries. For the 15 years prior to this, she worked for multinational corporates and consulting firms in Asia, Europe and the Americas. She was previously a Member of the Contempo Committee of the Art Gallery of New South Wales and also contributes to the health, education and international development not-for-profit sectors.

Mission Statement

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

Core values and principles

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

Short-term and Long-term Objectives

Belvoir's overarching goal for the coming three year period is to build on the success achieved in the first two years of the tenure of Ralph Myers, the Company's Artistic Director. This includes capitalising on opportunities to showcase Belvoir's work internationally and engaging with commercial transfer opportunities where possible.

Specific goals for the Company to reach these objectives are:

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

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

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

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

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

Dividends

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

Members

There were 43 members of the Company as at 31 December 2013 (2012: 44).

Principal Activities

The principal activity of the Company during the financial year was the operation of a live theatre and the production of live theatrical performances within the home venue, Belvoir St Theatre, and on tour both nationally and internationally. These activities have assisted the Company to achieve its objectives which are measured against the specific key performance indicators as below:

Artistic work

- Produce and present six to eight critically acclaimed new productions per year in the Upstairs Theatre and a suite of work in the Downstairs Theatre based on four strands of work:
 - a) New Australian work in a variety of forms (text based, musical and physical theatre)
 - b) Indigenous work
 - c) Innovative interpretations of the classics
 - d) Support for new artists and an expansion of our notion of what constitutes theatrical form

Artists

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

Audience

- Retain Belvoir's annual season and single ticket audiences levels
- Maintain a high quality education program with a commitment to access
- Maintain increased level of touring activity
- Seek ways to engage with new audiences
- Emphasise quality and innovation in all areas of customer service and patron amenity

Development

- Build a strong and diverse philanthropic base led by the Creative Development Fund donors and Chair Andrew Cameron
- Develop new revenue streams and take advantage of commercial opportunities
- Develop strong and mutually beneficial relationships between Belvoir with its corporate partners and individual supporters

Management

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

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

Operating and Financial Review

The operations of the Company during the financial year were the operations of a live theatre, production of live theatrical performances and hire of the theatre to external hirers.

The net operating loss before depreciation of the Company for the year ended 31 December 2013 was \$492,363 (2012: net operating profit before depreciation of \$129,384).

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

Significant Changes in the State of Affairs

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

Significant Events After the Balance Date

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

Likely Developments and Expected Results

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

Indemnification and Insurance of Directors and Officers

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

Indemnification of Auditors

To the extent permitted by law, the Company has agreed to indemnify its auditors, Ernst & Young, as part of the terms of its audit engagement agreement against claims by third parties arising from the audit (for an unspecified amount). No payment has been made to indemnify Ernst & Young during or since the financial year.

Directors' Meetings

Directors' Meetings

(1) Board of Directors Meetings

During 2013, six meetings of directors were held. Attendance was as follows:

Directors	Number eligible to attend	Number attended
Anne Britton	6	6
Mitchell Butel	4	3
Andrew Cameron AM	6	6
Tracey Driver	6	6
Richard Evans	6	6
Gail Hambly	6	6
Brenna Hobson	6	6
Ian Learmonth	6	4
Ralph Myers	6	6
Olivia Pascoe	6	5

In attendance	Number eligible to attend	Number attended
Elly Clough	6	5

(2) Finance Committee Meetings

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

Members	Number eligible to attend	Number attended
Andrew Cameron AM	5	5
Tracey Driver	5	5
Richard Drysdale	5	5
Gail Hambly	5	3
Brenna Hobson	5	5

Other Information

Elly Clough

Employee-elected representative – ex officio

Elly has been the publicist at Belvoir since March 2011. Prior to this appointment, Elly worked in various marketing and communications positions with NORPA (Northern Rivers Performing Arts), Insight Communications, Friends of The Australian Ballet, ACMN Advertising and Marketing and as a freelance publicist. Throughout a varied career, Elly has also worked in hospitality, politics and as an independent producer. Elly holds a Bachelor of Theatre Arts from the University of Southern

Queensland and is completing a Master of Arts and Entertainment Management at Deakin University.

Francisca Peña

Head of Finance & Operations

Francisca joined Belvoir in January 2014 as Head of Finance and Operations. Francisca has over 15 years financial management experience in the local and international media industry and has held executive finance roles at Network Ten and social enterprise, Access Innovation Media. Francisca is a Certified Practising Accountant and holds a Bachelor of Economics (Accounting) at Sydney University.

Auditor Independence

The directors received an independence declaration from the auditor, Ernst & Young. A copy has been included below.

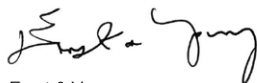
Signed in accordance with a resolution of the directors.



Andrew Cameron AM
Chair
Sydney, 21 March 2014

Auditor's independence declaration to the directors of Company B Limited

In relation to our audit of the financial report of Company B Limited for the financial year ended 31 December 2013, to the best of my knowledge and belief, there have been no contraventions of the auditor independence requirements of the *Corporations Act 2001* or any applicable code of professional conduct.



Ernst & Young



David Simmonds
Partner

21 March 2014

Statement of Profit or Loss and Other Comprehensive Income

For the year ended 31 December 2013	Notes	2013 (\$)	2012 (\$)
REVENUE FROM OPERATIONS			
Home venue income		4,343,787	4,172,905
Commercial production income		670,987	654,653
Touring and sell off income		708,742	1,654,602
Total production income		5,723,516	6,482,160
Grants income	4(a)	2,105,055	1,905,349
Bar income		381,496	346,578
Box office income		548,908	542,893
		8,758,975	9,276,980
OTHER REVENUE			
Sponsorship income		926,787	924,402
Fundraising and donations		995,244	894,229
Interest income		174,865	238,751
Other income	4(b)	276,687	324,888
		2,373,583	2,382,270
TOTAL REVENUE		11,132,558	11,659,250
EXPENSES			
Production		(7,348,744)	(7,490,523)
Marketing and promotions		(892,717)	(860,164)
Occupancy		(346,295)	(330,168)
Fundraising		(262,917)	(223,248)
Administration		(2,774,248)	(2,625,763)
Operating (loss)/income for the year		(492,363)	129,384
Depreciation		(75,509)	(47,407)
(Loss)/profit before tax		(567,872)	81,977
Income tax expense		-	-
(Loss)/profit for the year		(567,872)	81,977
Other comprehensive income		-	-
Total comprehensive (loss)/income for the year		(567,872)	81,977

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

Statement of Financial Position

As at 31 December 2013	Notes	2013 (\$)	2012 (\$)
ASSETS			
Current assets			
Cash	5	1,606,710	3,206,137
Trade and other receivables	6	1,037,178	119,723
Inventories		25,768	17,176
Prepayments		364,752	278,431
Total current assets		3,034,408	3,621,467
Non-current assets			
Security deposits		55,326	55,326
Held to maturity investments	7	1,965,882	1,982,233
Property, plant and equipment	8	95,571	99,236
Intangible assets	9	35,190	56,536
Total non-current assets		2,151,969	2,193,331
TOTAL ASSETS		5,186,377	5,814,798
LIABILITIES AND EQUITY			
Current liabilities			
Trade and other payables	10	845,183	1,022,825
Provisions and employee benefits liability	11	203,230	303,222
Deferred revenue	12	2,794,984	2,587,279
Total current liabilities		3,843,397	3,913,326
Non-current liabilities			
Provisions and employee benefits liability	11	41,239	31,859
Total non-current liabilities		41,239	31,859
TOTAL LIABILITIES		3,884,636	3,945,185
EQUITY			
Retained earnings		1,301,741	1,869,613
Total equity		1,301,741	1,869,613
TOTAL EQUITY AND LIABILITIES		5,186,377	5,814,798

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

Statement of Changes in Equity

For the year ended 31 December 2013	Retained earnings (\$)	Total equity (\$)
At 1 January 2013	1,869,613	1,869,613
Loss for the year	(567,872)	(567,872)
Other comprehensive income	-	-
Total comprehensive loss	(567,872)	(567,872)
At 31 December 2013	1,301,741	1,301,741
At 1 January 2012	1,787,636	1,787,636
Profit for the year	81,977	81,977
Other comprehensive income	-	-
Total comprehensive income	81,977	81,977
At 31 December 2012	1,869,613	1,869,613

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

Statement of Cash Flows

For the year ended 31 December 2013	Notes	2013 (\$)	2012 (\$)
OPERATING ACTIVITIES			
Receipts from patrons, customers and grant providers		10,612,590	12,124,108
Payments to suppliers and employees		(12,336,384)	(12,591,122)
Net cash used in operating activities		(1,723,794)	(467,014)
INVESTING ACTIVITIES			
Proceeds from sale of property, plant and equipment		-	36,544
Purchase of property, plant and equipment		(50,498)	(68,356)
Purchase of intangible assets		-	(44,684)
Interest received		174,865	238,751
Increase in security deposits		-	(7,836)
Net cash flows from investing activities		124,367	154,419
FINANCING ACTIVITIES			
Net cash flows from financing activities		-	-
Net decrease in cash and cash equivalents		(1,599,427)	(312,595)
Cash and cash equivalents at 1 January		3,206,137	3,518,732
Cash and cash equivalents at 31 December	5	1,606,710	3,206,137

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

Notes to the Financial Statements

For the year ended 31 December 2013

1. CORPORATE INFORMATION

The financial report of Belvoir for the year ended 31 December 2013 was authorised for issue in accordance with a resolution of the directors on 21 March 2014. Belvoir is an unlisted non-profit Company limited by guarantee incorporated and operating in Australia. The registered office and principal place of business of the Company is 18 Belvoir Street, Surry Hills, NSW 2010, Australia. The nature of the operations and principal activities of the Company are described in the directors' report.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Basis of preparation

The financial report is a general purpose financial report, which has been prepared in accordance with the requirements of the *Corporations Act 2001*, Australian Accounting Standards – Reduced Disclosure Requirements and other authoritative pronouncements of the Australian Accounting Standards Board. The financial report has been prepared on the basis of the historical cost convention. Cost is based on the fair value of the consideration given in exchange for assets. The financial report is presented in Australian dollars unless otherwise stated.

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

(i) Changes in accounting policies, new and amended standards and interpretations

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

The Company has adopted AASB 101 *Presentation of Items of Other Comprehensive Income - Amendments to AASB 101* as of 1 January 2013. The amendments have no impact on the presentation, Company's financial position or performance.

(ii) Accounting standards and interpretations issued but not yet effective

Certain Australian Accounting Standards and Interpretations have recently been issued or amended but are not yet effective and have not been adopted by the Company for the annual reporting period ended 31 December 2013. The directors have not early adopted any of these new or amended standards or interpretations. The directors have not yet fully assessed the impact of these new or amended standards (to the extent relevant to the Company) and interpretations.

(c) Current versus non-current classification

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

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

All other assets are classified as non-current.

A liability is current when:

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

The Company classifies all other liabilities as non-current.

(d) Cash

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

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

(e) Trade and other receivables

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

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

(f) Inventories

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

(g) Impairment of non-financial assets

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

In assessing value in use, the estimated future cash flows are discounted to their present value using a pre-tax discount rate that reflects current market assessments of the time value of money and the risks specific to the asset. In determining fair value less costs of disposal, recent market transactions are taken into account. If no such transactions can be identified, an appropriate valuation model is used. These calculations are corroborated by valuation multiples, quoted share prices for publicly traded companies or other available fair value indicators.

The Company bases its impairment calculation on detailed budgets and forecast calculations, which are prepared separately for each of the Company's CGUs to which the individual assets are allocated. These budgets and forecast calculations generally cover a period of five years. For longer periods, a long-term growth rate is calculated and applied to project future cash flows after the fifth year.

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

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

(h) Held to maturity investments

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

(i) Property, plant and equipment

Property, plant and equipment is stated at cost, net of accumulated depreciation and accumulated impairment losses, if any. Such cost includes the cost of replacing part of the property, plant and equipment. When significant parts of property, plant and equipment are required to be replaced at intervals, the Company recognises such parts as individual assets with specific useful lives and depreciates them accordingly. Likewise, when a major inspection is performed, its cost is recognised in the carrying amount of the plant and equipment as a replacement if the recognition criteria are satisfied. All other repair and maintenance costs are recognised in profit or loss as incurred.

Depreciation is calculated on a straight-line basis over the estimated useful life of the asset as follows:
Plant and equipment – 3 to 7 years
Motor vehicles – 5 years
Furniture and fittings – 5 to 10 years

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

The residual values, useful lives and methods of depreciation of property, plant and equipment are reviewed at each financial year end and adjusted prospectively, if appropriate.

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

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

(j) Leases

The determination of whether an arrangement is, or contains, a lease is based on the substance of the arrangement at the inception date. The arrangement is assessed for whether fulfilment of the arrangement is dependent on the use of a specific asset or assets

or the arrangement conveys a right to use the asset or assets, even if that right is not explicitly specified in an arrangement.

Company as a lessee

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

(k) Trade and other payables

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

(l) Provisions and employee benefit liabilities

General

Provisions are recognised when the Company has a present obligation (legal or constructive) as a result of a past event, it is probable that an outflow of resources embodying economic benefits will be required to settle the obligation and a reliable estimate can be made of the amount of the obligation. When the Company expects some or all of a provision to be reimbursed, for example, under an insurance contract, the reimbursement is recognised as a separate asset, but only when the reimbursement is virtually certain. The expense relating to a provision is presented in the statement of profit or loss and other comprehensive income net of any reimbursement.

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

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

Long service leave

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

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

(m) Revenue recognition

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

Productions

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

Interest

Revenue is recognised when control of the right to receive the interest payment has been obtained.

Sponsorship and Donations revenue

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

Donations

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

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

(n) Taxes

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

Goods and services tax (GST)

Revenues, expenses and assets are recognised net of the amount of Goods and Services Tax (GST) except:

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

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

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

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

(o) Government grants

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

(p) Productions

The total cost of staging productions, including the manufacturing cost of costumes, scenery sets and properties, is charged to income and expenditure in the period each production is performed.

This procedure conforms to standard theatrical accounting practice as adopted in Australia and other parts of the world. Costs of production and other associated expenditure in respect of performances not yet performed but will be in the next 12 months are included in the statement of financial position as part of prepaid expenditure.

(q) Advance box office

Monies received from both subscribers and non-subscribers for advanced bookings are included in income progressively during each production to which they relate, and not before. All monies received in advance for 2014 box office income is recorded as deferred revenue and transferred to income when the respective show concludes.

(r) Prior year comparatives

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

3. SIGNIFICANT ACCOUNTING JUDGEMENTS, ESTIMATES AND ASSUMPTIONS

The preparation of the Company's financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts of revenues, expenses, assets and liabilities, and the accompanying disclosures, and the disclosure of contingent liabilities. Uncertainty about these assumptions and estimates could result in outcomes that require a material adjustment to the carrying amount of assets or liabilities affected in future periods.

Estimates and assumptions

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

Impairment of non-financial assets

An impairment exists when the carrying value of an asset or cash generating unit exceeds its recoverable amount, which is the higher of its fair value less costs to sell and its value in use. The fair value less costs to sell calculation is based on available data from binding sales transactions, conducted at arm's length, for similar assets or observable market prices less incremental costs for disposing of the asset. The value in use calculation is based on a discounted cash flow model. The cash flows are derived from the budget for the next five years and do not include restructuring activities that the Company is not yet committed to or significant future investments that will enhance the asset's performance of the CGU being tested. The recoverable amount is most sensitive to the discount rate used for the discounted cash flow model as well as the expected future cash-inflows and the growth rate used for extrapolation purposes.

Provision for loss making productions

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

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

Further details may be found in Note 11.

4. REVENUE AND OTHER INCOME

(a) Government grants received	Unexpected Grants brought forward from 2012 (\$)	Grants Income Received 2013 (\$)	Grant Expenditure 2013 (Net Grant Income) (\$)	Unexpended Grants carried forward to 2014 (\$)
Australia Council				
Base Grant Total	-	965,774	965,775	-
Other Grant Total	-	40,000	40,000	-
Communities NSW				
Base Grant Total	-	952,985	952,985	-
Other Grant Total	46,114	45,000	91,114	5,000
Commonwealth Government				
Other Grant Total	-	30,000	30,000	-
Local Government – City of Sydney				
Other Grant Total	-	25,000	25,000	-
TOTAL GRANTS	46,114	2,058,759	2,104,873	5,000

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

(b) Other income	2013 (\$)	2012 (\$)
Rental revenue – theatre and venue	147,880	170,965
Other	128,807	153,923
	276,687	324,888

5. CASH

Cash held in Escrow – Reserves Incentives Funding Scheme

The funds received under the Reserves Incentives Funding Scheme of the Australia Council and Arts NSW, together with any interest earned on those funds, are held in escrow and cannot be accessed without the express agreement of the Funding bodies under prescribed circumstances. These funds have not been used to secure any liabilities of the Company. As at 31 December 2013, the Company is holding \$172,931 (2012: \$172,668) under this scheme.

6. TRADE AND OTHER RECEIVABLES (CURRENT)	2013 (\$)	2012 (\$)
Trade receivables	1,010,841	97,065
Other receivables	26,337	22,658
	1,037,178	119,723

7. HELD TO MATURITY INVESTMENTS	2013 (\$)	2012 (\$)
At Amortised Cost		
Convertible preference shares	1,965,882	1,982,233
	1,965,882	1,982,233

To increase interest earnings, it was agreed by the Board in October 2013 to sell the convertible preference shares held between Westpac Banking Corporation (Westpac) and Commonwealth Bank of Australia (CBA) and purchase unsecured convertible notes with the Australian Foundation Investment Company Ltd (AFIC). The AFIC notes are for a five year term (to February 2017) with a fixed interest rate return of 6.25%. The pre-existing preference shares with ANZ Bank remain in place.

8. PROPERTY, PLANT AND EQUIPMENT	Plant & equipment (\$)	Motor vehicles (\$)	Furniture & fittings (\$)	Total (\$)
Cost				
At 1 January 2012	201,979	36,544	63,806	302,329
Additions	50,076	18,280	-	68,356
Disposals	-	(36,544)	-	(36,544)
At 31 December 2012	252,055	18,280	63,806	334,141
Additions	36,001	-	14,497	50,498
At 31 December 2013	288,056	18,280	78,303	384,639
Depreciation				
At 1 January 2012	164,111	36,544	37,013	237,668
Depreciation charge for the year	28,182	(36,003)	5,058	(2,763)
At 31 December 2012	192,293	541	42,071	234,905
Depreciation charge for the year	43,374	3,656	7,133	54,163
At 31 December 2013	235,667	4,197	49,204	289,068
Net book value				
At 31 December 2013	52,389	14,083	29,099	95,571
At 31 December 2012	59,762	17,739	21,735	99,236

9. INTANGIBLE ASSETS	Ticketing system (\$)	Total (\$)
Cost		
At 1 January 2012	33,000	33,000
Additions	44,684	44,684
At 31 December 2012	77,684	77,684
At 31 December 2013	77,684	77,684
Amortisation		
At 1 January 2012	7,522	7,522
Amortisation	13,626	13,626
At 31 December 2012	21,148	21,148
Amortisation	21,346	21,346
At 31 December 2013	42,494	42,494
Net book value		
At 31 December 2013	35,190	35,190
At 31 December 2012	56,536	56,536

10. TRADE AND OTHER PAYABLES (CURRENT)	2013 (\$)	2012 (\$)
Trade payables	408,105	737,888
Sundry payables	278,720	185,103
Accrued expenses	136,766	98,588
Goods and services tax	21,592	1,246
	845,183	1,022,825

11. PROVISIONS AND EMPLOYEE BENEFITS LIABILITY (CURRENT AND NON-CURRENT)

	2013 (\$)	2012 (\$)
Long service leave	94,917	80,306
Annual leave	122,398	91,111
Other employee benefits	20,000	102,772
Total employee benefits liability	237,315	274,189
Provision for loss-making productions	7,154	60,892
Total provisions	7,154	60,892
Total provisions and employee benefits liability	244,469	335,081

(a) Movements in provisions and employee benefits liability

	Employee benefits (\$)	Provisions (\$)	Total (\$)
At 1 January 2013	274,189	60,892	335,081
Arising during year	131,228	7,154	138,382
Utilised during year	(168,103)	(60,892)	(228,995)
At 31 December 2013	237,314	7,154	244,468
Current – 2013	196,076	7,154	203,230
Non-current – 2013	41,239	-	41,239
	237,315	7,154	244,469
Current – 2012	242,330	60,892	303,222
Non-current – 2012	31,859	-	31,859
	274,189	60,892	335,081

(b) Nature and timing of employee benefits liability and provisions

(i) Provision for Loss-Making Productions

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

(ii) Annual Leave and other short-term employee benefits

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

(iii) Long service leave

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

12. DEFERRED REVENUE

	2013 (\$)	2012 (\$)
Advance ticket sales	2,729,270	2,454,712
Government grants in advance	5,000	41,151
Sponsorship income in advance	43,917	26,917
Fundraising and donations income in advance	10,000	57,500
Other deferred revenue	6,797	6,999
	2,794,984	2,587,279

13. COMMITMENTS AND CONTINGENCIES

2013 (\$) 2012 (\$)

(a) Leasing commitments

Non-cancellable operating leases		
Within one year	62,939	-
After one year but not more than five years	269,355	-
	332,294	-

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

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

(b) Sinking fund commitments

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

As at 31 December 2013 the value of the commitment payable to Belvoir Street Theatre Limited was as follows:

	2013 (\$)	2012 (\$)
Not longer than 1 year	60,581	58,794
Longer than 1 year and not longer than 5 years	321,409	212,304
Greater than 5 years	159,969	329,655
	541,959	600,753

14. RELATED PARTY DISCLOSURES

There were no transactions with related parties during the year other than those with directors. Payments made to directors are not for their services as directors of the Company for which no fee is received. Payments were made by the Company to some directors for their contributions as employees of, or contractors to the Company. Total short-term employment benefits paid to directors amounted to \$195,913 (2012: \$168,542).

15. MEMBERS' GUARANTEE

Belvoir is incorporated in New South Wales as a company limited by guarantee. In the event of the Company being wound up, each member undertakes to contribute a maximum of \$20 respectively for payment of the Company's liabilities. As at 31 December 2013, there were 43 members of Belvoir and the amount of capital that could be called up in the event of Belvoir being wound up is \$880.

16. EVENTS AFTER BALANCE DATE

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

Directors' Declaration

In accordance with a resolution of the directors of Belvoir, I state that:

In the opinion of the directors:

(a) the financial statements and notes of the Company are in accordance with the *Corporations Act 2001*, including:

(i) giving a true and fair view of the Company's financial positions as at 31 December 2013 and of its performance for the year ended on that date; and

(ii) complying with Australian Accounting Standards - Reduced Disclosure Requirements and the *Corporations Regulations 2001*

(b) there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

On behalf of the Board



Andrew Cameron AM
Chair
Sydney, 21 March 2014



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

Report on the financial report

We have audited the accompanying financial report of Company B Limited ('the company'), which comprises the statement of financial position as at 31 December 2013, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the directors' declaration.

Directors' responsibility for the financial report

The directors of the company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards - Reduced Disclosure Requirements and the *Corporations Act 2001* and for such internal controls as the directors determine are necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal controls relevant to the entity's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal controls. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Independence

In conducting our audit we have complied with the independence requirements of the *Corporations Act 2001*. We have given to the directors of the company a written Auditor's Independence Declaration a copy of which is included in the financial report.

Opinion

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

- (a) giving a true and fair view of the financial position of Company B Limited at 31 December 2013 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards - Reduced Disclosure Requirements and the *Corporations Regulations 2001*.



David Simmonds
Partner
Sydney
21 March 2014

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

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



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Front cover: Luke Mullins & Paula Arundell in *Angels in America*.

Photo: Heidrun Löhr.

OPTUS *yes*
CORPORATE PARTNER