

# Belvoir Annual Report 2014





## Contents

<b>This Is Our Company</b>	02
<b>Core Values, Principles and Mission</b>	03
<b>Chair's Report</b>	04
<b>Artistic Director's Report</b>	06
<b>Executive Director's Report</b>	08
<b>2014 Season and Tours</b>	10
<b>Co-producer Season</b>	24
<b>Education</b>	33
<b>Artistic and Programming</b>	36
<b>Marketing</b>	38
<b>Development</b>	40
<b>Donors</b>	42
<b>Board and Staff</b>	44
<b>Financial Statements</b>	48
Key Performance Indicators	50
Directors' Report	52
Directors' Meetings	56
Auditor's Independence Declaration	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	70
Auditor's Report	71
<b>Partners, Sponsors and Supporters</b>	72

# 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 Sarks, 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 Glass Menagerie*, *Angels in America*, *The Wild Duck*, *The Diary of a Madman*, *The Blind Giant is Dancing*, *The Book of Everything*, *Cloudstreet*, *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.**



Matthew Whittet & Mandy McElhinney in *Cinderella* rehearsals.  
Photo: Brett Boardman.



# Chair's Report

Andrew Cameron AM



2014 was another ambitious year for Belvoir. Again this year we presented 13 productions in total – nine in the Upstairs and four in the Downstairs Theatre. Of these, eight were new writing commissions. This has created a

large amount of work for young Australian theatre-makers – actors, writers, directors, designers and production teams. We are proud of the quality and quantity of work we continue to make in our two theatres, and the opportunities we create in the industry.

2014 also represented a significant milestone for the company. It had been 30 years since Belvoir St Theatre had been saved in 1984 from redevelopment by the tenacity of two theatre workers – Chris Westwood and Sue Hill – and a group of committed, theatre-loving individuals who bought shares in the building. We celebrated this anniversary with a lively, joyous afternoon in the theatre, which brought together many of the original shareholders who had saved Belvoir three decades ago.

Towards the end of 2014, Ralph Myers decided to step down as Artistic Director after five years with the company and having programmed five Belvoir seasons (2011–2015). He leaves us at the end of 2015. Ralph's tenure at Belvoir has been transformative. He has overseen generational change at the company – artistically and within our audience. With great panache Ralph stepped into Neil Armfield's shoes, and immediately threw himself into the artistic role with vision and determination. While respecting the Belvoir tradition he has nurtured and developed the careers of a whole new generation of Australian theatre-makers. We all wish Ralph well for his future and will watch his

career with great interest. He has made an enormous contribution to Belvoir.

Following a detailed search, in late 2014 we were thrilled to announce the appointment of Eamon Flack as the new Artistic Director of Belvoir – responsible for the 2016 season onwards. Eamon is on staff at Belvoir already, as Associate Director – New Projects, and knows the company well. We are confident the transition will go smoothly.

During the year we further developed the range and breadth of our international touring. Our production of *The Wild Duck* played to great acclaim as part of the Barbican Centre's International Ibsen Season in London. *The Guardian* newspaper ranked it one of the Top Ten theatre productions of the year. We also toured shows to Mexico, Scotland and Europe, with *Thyestes* enjoying seasons in Germany and at the Holland Festival.

Once again, we were delighted to be able to present productions at Belvoir using funds from the Creative Development Fund and the Chair's Group. These are two of our valued donor 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 again extremely grateful to The Balnaves Foundation for their ongoing commitment to Belvoir towards supporting our Indigenous productions. In 2014, The Balnaves Foundation supported the staging of *Brothers Wreck* and *20 Questions*. The third annual Balnaves Foundation Indigenous Playwright's Award was awarded to writer/director/performer Leah Purcell for her ambitious proposed work – a radical adaptation of Henry Lawson's *The Drover's Wife*.

The Hive, our group of young, enthusiastic supporters, continued to gather momentum, and has yielded some exciting outcomes.

Each year the program supports one production in the Downstairs Theatre (this year it was *Cinderella*) and, in collaboration with Playwriting Australia, supports one resident playwright – this year, Jada Alberts.

Financially we are pleased to report a break-even result in very demanding trading conditions. Belvoir is not afraid to take risks in programming, and while some of our brave artistic choices are very important for the development of theatre practice in Australia and for the company, they do not always sell out. We remain committed to taking our work to the world, but this touring often requires subsidies from our ongoing operations. As an organisation and at Board level, we have had to make some tough choices and I would like to thank all the hardworking members of the Belvoir Board for their commitment, skill and financial support.

None of what we have achieved in 2014 would have been possible without the outstanding Belvoir team and the leadership of 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. Finally, without the artistic leadership provided by Ralph Myers and the talented creative teams who have worked at Belvoir during 2014 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 all of the staff and artists.

Andrew

## Awards

**Belvoir garnered five industry awards in 2014.**

### 2014 Helpmann Awards

Best Play

***Angels in America***

Best Female Actor in a Supporting Role in a Play

**Robyn Nevin (*Angels in America*)**

### 2014 Sydney Theatre Awards

Best Newcomer

**Hunter Page-Lochard**

Best Ensemble Cast

***Is This Thing On?***

Best Lighting Design of a Mainstage Production

**Benjamin Cistern (*A Christmas Carol*)**



# Artistic Director's Report

Ralph Myers



Being an Artistic Director is a great pleasure. I know I'm just being wistful and romantic because I'm in the last few months of my tenure here as I write this in early 2015, but it really is great FUN a lot of the time. Sure, there are worky,

boring bits – all jobs have those – but sitting here at my desk and thinking back over the 13 new shows we produced last year has genuinely put a smile on my face. It's lovely to have a chance to reflect on the year and take the opportunity to note some of the moments that stick in my mind.

2014 was a year of new voices and new faces. The season was largely made by people who we've brought into the company since I began here four seasons ago – and those people are largely women. Only two of the 13 shows didn't have a woman as either director or writer, and eight of them had both. It's a long way from the bad old days of beardy blokes (although I still have a beard I confess, although slightly greyer than it was when I started).

It was also the year I came to the decision to leave this wonderful job, although not because of the beard. Jokes aside, it was a very hard decision. But a good one, I'm pretty sure. I'm looking forward to being a proper set designer again, and to having the pleasure of coming back to Belvoir as a civilian!

I also delivered the Philip Parsons Memorial Lecture in November. I might have ruffled a few feathers (I got called a 'borderline racist' in the SMH for poking other white men!) but it was a great opportunity to distill my thoughts on some of the threats to our delicate culture, and to note how vulnerable our structures are to distortion by well-meaning reforms.

It was also a year of a record number of international tours. Belvoir's work is gaining a strong following overseas, particularly in Europe. *The Wild Duck* at the Barbican got London into a fizz and *Thyestes* was the hit of the Theater der Welt in Germany and the Holland Festival. Lally Katz's *Stories I Want to Tell You in Person* played a one-night sell-out gig in Mexico City (with a Mexican bear!!) and *Conversation Piece* played to adoring houses in Glasgow and slightly confused but no less enthusiastic houses in Prague and Pilsen in the Czech Republic.

But back to our two wonderful theatres in Surry Hills. Here are the 10 moments that stick in my mind and make me smile from 2014 – in roughly chronological order.

- The bloodbath in the opening sequence of *Oedipus Schmoedipus*. Zoë Coombs Marr and Mish Grigor, two thirds of the troupe post, killed each other countless times (more times than is polite at least) and ended up bespattered in blood. I loved it! And surprisingly so did my mother! And what a start to the year!
- Helen Morse's wonderful, dignified mother to Brendan Cowell's great, troubled, troublesome author in Michael Gow's touching not-a-self-portrait *Once in Royal David's City*.

- The moment that Greg Stone found his trousers onstage in *The Government Inspector*, having just played the whole third act in his undies (and Rob Menzies' face when he noticed that, despite having just spent the entire third act onstage with Greg Stone, the man didn't have any pants on).
- Wesley Enoch when he realised that HE was the subject (or victim) of the grilling in the final installment of *20 Questions*.
- Hunter Page-Lochard's devastating performance as an angry young man in Jada Alberts' brilliant Upstairs Theatre debut, *Brothers Wreck*.
- The wonderful murmur of excitement that rumbled through the audience when they realised just how real (and tragic) the second act of *Nora* was going to be.

- Peter Carroll – one of the legends of the Australian stage – giving 'the performance of his lifetime' (to quote *The Australian*) in Adena Jacobs' eviscerating re-dreaming of *Oedipus Rex*.
- Pamela Rabe's entrance in *THAT DRESS* in *The Glass Menagerie*.
- Susan Prior turning on the audience and giving it to them (and then vomiting) in *Is This Thing On?*
- And Stevie Rodgers, dressed as a Christmas tree, singing his little heart out in *A Christmas Carol*.

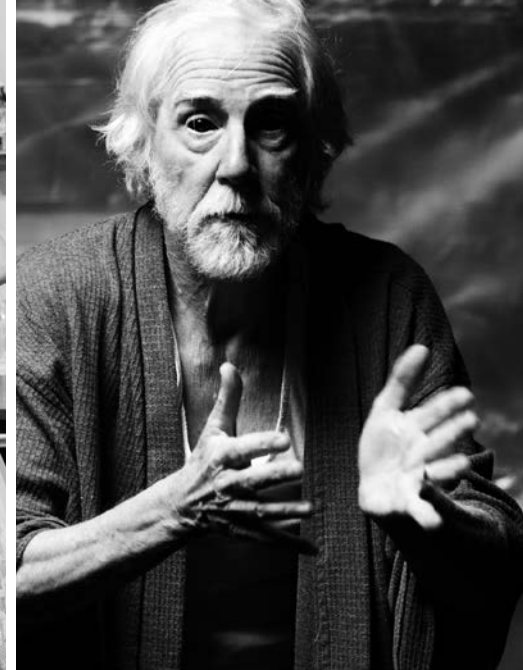
Ah, the memories!

I'm going to miss this place.

Ralph



Rose Riley & Pamela Rabe in *The Glass Menagerie*. Photo: Brett Boardman.



Peter Carroll in *Oedipus Rex*. Photo: Pia Johnson.



# Executive Director's Report

Brenna Hobson



2014 was Ralph Myers' fourth year as Artistic Director and his fourth record for the company in number of subscribers. To have record numbers of subscribers place faith in a season that is challenging, varied and heavily dominated

by new Australian work is both enormously exciting and a great privilege. Subscribers are our greatest supporters and our most important critics, and I thank them for their energy and ongoing engagement.

In 2014 two staff members left the company to become general managers of small-to-medium arts organisations (Tahni Froudish now heads HotHouse in Albury and Daniel Potter is the CEO of Shopfront Theatre). While I miss them both terribly I am enormously proud of the role that Belvoir takes in the broader artistic community. We believe in taking risks on promising young professionals, theatre workers as well as artists, and then backing their efforts. The departure of these staff members to the small-to-medium sector made me think about how interconnected this endeavour of performing arts is: all parts of the industry, big and small, need each other and any blow to one sector affects us all, just as any triumph benefits us all.

Anyone who knows Belvoir well has probably been increasingly excited for some time now about the talent that is Eamon Flack. Whether it be the exuberance of *As You Like It* in 2011 or the extraordinary humanity of *Angels in America*, it is increasingly clear that he has an extraordinary talent. *Angels* won the Helpmann Award for Best Play of 2013 just before we announced our search for a new Artistic Director, and Eamon's production of *The Glass Menagerie* opened part-way through the process. Eamon articulated a

compelling vision in his interviews but even without that his work demands that he be respected as an artist and an artistic leader. I couldn't be happier with the choice of him as our Artistic Director from 2016 onwards.

When *The Wild Duck*'s season at the Barbican in London was ranked fourth in the *London Evening Standard*'s 10 best theatre shows of 2014 and eighth in *The Guardian*'s list, it felt like a wonderful vindication – not only of Belvoir's international touring efforts but also of the quality of theatre coming out of this country. We couldn't do that work without the strong support of some key philanthropists: Andrew Cameron AM, Mark Carnegie, Jessica Block and, for the *Thyestes* tour, Phillip Keir. They are generous and visionary and I hope that the accolades prove what we all know: that their support is well founded. Our thanks also go to the Department of Foreign Affairs and Trade who supported *The Wild Duck* tour, and the Australia Council for the Arts who supported *Thyestes*. 2014 also saw tours of *Stories I Want to Tell You in Person* to Mexico, *Conversation Piece* to Glasgow, Prague and Pilsen and *Thyestes* to Theater der Welt in Mannheim and the Holland Festival. Each of those productions was lauded for its ingenuity and theatrical excellence.

Closer to home it was pleasing to be able to post a break-even result in 2014 after a financially difficult 2013. This is in part due to our philanthropic supporters led by Andrew Cameron AM and The Balnaves Foundation who support Indigenous programming at Belvoir. The fact that our combined philanthropic and sponsorship income matched our government support for the first time in the company's history last year is both great testament to the dedication of our supporters and the hard work of our Development staff. The government support that we receive from the Australia Council for the Arts and Arts NSW is a vital bedrock for our company and we acknowledge their support.

The activity I referred to all happened against a backdrop of creating eight new Australian works in our Upstairs and Downstairs Theatres, and the continued promotion of female directors and writers that has been a hallmark of Ralph's tenure at the company. 2014 also saw Belvoir tour our production of *Food* (co-produced with Force Majeure) to 19 regional centres across Australia. Touring a work in regional Australia is a complex business due to the government support required to make the work affordable to presenters. It is however enormously rewarding and remains an ongoing ambition for the company.

We move forward into 2015 excited about what's to come and ready for the challenges. With two equally talented and visionary Artistic Directors at the helm of the company – one playing out his last season and the other planning his first – we're embracing the transition and looking to the future.

As ever my thanks go to the extraordinary community of Board members, artists and arts workers who come together to make Belvoir what it is. They are a constant inspiration to work with.

Brenna



Richard Piper & Dan Wyllie in the Barbican season of *The Wild Duck*. Photo: Danilo Moroni.

## 2014 Season and Tours



Mish Grigor, Zoë Coombs Marr & volunteers. Photo: Ellis Parrinder.

## Oedipus Schmoedipus

9 January – 2 February  
Upstairs Theatre

### Statistics

Performances	28
Total Available Tickets	9,436
Total Audience	6,391
Box Office Income	\$234,254

Written by  
**post (Zoë Coombs Marr,  
Mish Grigor & Natalie Rose)**

after **Aeschylus, Anon, Barrie,  
Behn, Boucicault, Büchner,  
Chekhov, Euripides, Gogol,  
Goldsmith, Gorky, Hugo,  
Ibsen, Jonson, Marlowe,  
Mayakovsky, Molière,  
Pirandello, Plautus, Racine,  
Seneca, Shakespeare,  
Sophocles, Strindberg,  
Voltaire, Wedekind, Wilde et al**

Directed by  
**Zoë Coombs Marr &  
Mish Grigor**

Set & Costume Designer  
**Robert Cousins**  
Lighting Designer  
**Matthew Marshall**  
Composer & Sound Designer  
**James Brown**  
Dramaturg  
**Anne-Louise Sarks**  
Fight Director  
**Scott Witt**

Stage Manager  
**Roxzan Bowes**  
Assistant Stage Manager  
**Megan Fitzgerald**  
Production Manager  
**Leonard Samperi**  
Stage Management  
Secondment  
**Brittany Jones**  
With  
**Zoë Coombs Marr  
Mish Grigor  
& a cast of volunteers**

A co-production with post in association with Sydney Festival

There's a glorious playfulness  
to the whole production not  
much seen on Australian stages.

The Guardian

Coombs Marr and Grigor have a pleasing  
and informal chemistry that makes their  
riffing watchable and likable.

Aussie Theatre



Tara Morice, Harry Greenwood, Brendan Cowell & Anthony Phelan. Photo: Ellis Parrinder.



Greg Stone, Fayssal Bazzi, Robert Menzies & Eryn Jean Norvill. Photo: Lisa Tomasetti.

## Once in Royal David's City

8 February – 23 March  
Upstairs Theatre

### Statistics

Performances	49
Total Available Tickets	17,003
Total Audience	13,793
Box Office Income	\$556,932

Written by  
**Michael Gow**

Directed by  
**Eamon Flack**

Set & Lighting Designer  
**Nick Schlieper**

Costume Designer  
**Mel Page**

Composer  
**Alan John**

Sound Supervisor  
**Michael Toisuta**

Stage Manager  
**Luke McGettigan**

Assistant Stage Manager  
**Keiren Smith**

Assistant to the Set Designer  
**Georgia Hopkins**

Stage Management  
Secondment  
**Michelle Sverdlhoff-Bruer**

Costume Secondment  
**Hannah Koch**

With  
**Helen Buday**  
**Brendan Cowell**  
**Maggie Dence**  
**Harry Greenwood**  
**Lech Mackiewicz**  
**Tara Morice**  
**Helen Morse**  
**Anthony Phelan**  
**James Wright**

The intersection of the intellect and the emotions... is what makes Michael Gow's play so interesting, so affecting and so immensely enjoyable.

Australian Stage

... all of the actors are flawless, while Cowell is just breathtaking.

Arts Hub

## The Government Inspector

27 March – 18 May  
Upstairs Theatre

### Statistics

Performances	57
Total Available Tickets	18,696
Total Audience	13,343
Box Office Income	\$519,189

Written by  
**Simon Stone** with  
**Emily Barclay**;  
devised with the cast

Featuring a short musical by  
**Stefan Gregory**

Inspired by  
**Nikolai Gogol**

Directed by  
**Simon Stone**

Set Designer  
**Ralph Myers**

Costume Designer  
**Mel Page**

Lighting Designer  
**Paul Jackson**

Composer & Sound Designer  
**Stefan Gregory**

Choreographer  
**Lucy Guerin**

Stage Managers  
**Tia Clark**  
**Chantelle Foster**

Assistant Stage Managers  
**Caitlin Byrne**  
**Vanessa Martin**

Costume Secondment  
**Hannah Koch**

With  
**Fayssal Bazzi**  
**Mitchell Butel**  
**Gareth Davies**  
**Robert Menzies**  
**Zahra Newman**  
**Eryn Jean Norvill**  
**Greg Stone**

A co-production with Malthouse Theatre

This is a wickedly funny spoof of contemporary theatre... and the cast send themselves up something rotten.

The Sun Herald

★★★★

Features a top-flight ensemble cast working at the height of their comic powers... they're a delight to watch.

The Guardian





Wesley Enoch & Trevor Jamieson. Photo: Gez Xavier Mansfield.



Dana Miltins & Mary Helen Sassman. Photo: Brett Boardman.

## 20 Questions

7 April – 11 August  
Upstairs Theatre

### Statistics

Performances	15
Total Available Tickets	5,070
Total Audience	2,816
Box Office Income	\$101,584

Devised by  
**Wesley Enoch & Eamon Flack**

Hosted by  
**Wesley Enoch**

Design Associate  
**Katren Wood**

Composer & Sound Designer / Operator  
**Steve Toulmin**

Production Manager  
**Daniel Potter**

Technical Manager  
**Warren Sutton**

Stage Manager  
**Isabella Kerdijk**

Collaborators  
**Jada Alberts, Angela Betzien, Zoë Coombs Marr, Nick Coyle, Tahni Froudish, Brenna Hobson, Adena Jacobs, Colin Kinchela, Anne-Louise Sarks, Tim Spencer, Anthea Williams**

With  
**Jada Alberts, Christine Anu, Luke Carroll, Jack Charles**

**Ernie Dingo, Casey Donovan, Wesley Enoch, Trevor Jamieson, Rachael Maza, David Page, Hunter Page-Lochard, Leah Purcell, Wilma Reading, Miranda Tapsell, Ursula Yovich**

... an enjoyable hour spent watching talented people reveal something of themselves and what it is to be an Indigenous person in this country.

The Sydney Morning Herald

It manages to sweep all present up in an exercise that perhaps, above all, celebrates what it means to play a part in the human performance.

The Daily Review

## Cain and Abel

15 May – 8 June  
Downstairs Theatre

### Statistics

Performances	27
Total Available Tickets	2,241
Total Audience	1,635
Box Office Income	\$49,035

Created by  
**Kate Davis & Emma Valente**

Directed by  
**Emma Valente**

Set & Costume Designer  
**Kate Davis**

Lighting & Sound Designer  
**Emma Valente**

Stage Manager  
**Mel Dyer**

Directing Secondment / Scribe  
**Rachel Roberts**

Design Secondments  
**Nick Fry, Tyler Hawkins**

Observer  
**James Jackson**

With  
**Dana Miltins, Mary Helen Sassman**

### A co-production with THE RABBLE

Davis and Valente's work is brave, iconoclastic and important.

Suzy Goes See

Having THE RABBLE visit Sydney is a rare pleasure we could get definitely get used to.

Concrete Playground



Rarriwuy Hick & Hunter Page-Lochard. Photo: Brett Boardman.



Anna Houston & Ash Flanders. Photo: Ellis Parrinder.

## Brothers Wreck

24 May – 22 June  
Upstairs Theatre

### Statistics

Performances	33
Total Available Tickets	11,154
Total Audience	8,542
Box Office Income	\$309,638

Written by <b>Jada Alberts</b>	Stage Manager <b>Luke McGettigan</b>
Directed by <b>Leah Purcell</b>	Assistant Stage Manager <b>Keiren Smith</b>
Set & Costume Designer <b>Dale Ferguson</b>	With <b>Cramer Cain</b>
Lighting Designer <b>Luiz Pampolha</b>	<b>Lisa Flanagan</b>
Composer & Sound Designer <b>Brendan O'Brien</b>	<b>Rarriwuy Hick</b>
	<b>Hunter Page-Lochard</b>
	<b>Bjorn Stewart</b>

Alberts' script grabs you by the heartstrings in the first few desperate minutes, and doesn't let go.

Stage Noise

... a superb piece of theatre...  
Go and see this play.

Concrete Playground

## Hedda Gabler

28 June – 3 August  
Upstairs Theatre

### Statistics

Performances	41
Total Available Tickets	13,899
Total Audience	9,773
Box Office Income	\$374,738

Adapted by <b>Adena Jacobs</b> from the play by <b>Henrik Ibsen</b>	Composer <b>Kelly Ryall</b>	With <b>Branden Christine</b>
Directed by <b>Adena Jacobs</b>	Dramaturg <b>Luisa Hastings Edge</b>	<b>Lynette Curran</b>
Set Designer <b>Dayna Morrissey</b>	Fight Director <b>Scott Witt</b>	<b>Ash Flanders</b>
Costume Designer <b>David Fleischer</b>	Stage Manager <b>Edwina Guinness</b>	<b>Marcus Graham</b>
Lighting Designer <b>Danny Pettingill</b>	Assistant Stage Manager <b>Angharad Lindley</b>	<b>Anna Houston</b>
		<b>Oscar Redding</b>
		<b>Tim Walter</b>

At the heart of it, Flanders is a very good Hedda. His characterisation is lean, mean and languorous, and his interactions a spectrum of disconnection.

Concrete Playground

It's great to see *Hedda Gabler* reworked so ferociously, because it needs to be.

Arts Hub



Damien Ryan & Blazey Best. Photo: Brett Boardman.



Andrea Demetriades & Peter Carroll. Photo: Pia Johnson.

## Nora

9 August – 14 September  
Upstairs Theatre

### Statistics

Performances	41
Total Available Tickets	13,899
Total Audience	9,893
Box Office Income	\$389,481

Written by **Kit Brookman & Anne-Louise Sarks**  
after *A Doll's House* by  
**Henrik Ibsen**

Directed by  
**Anne-Louise Sarks**

Set Designer  
**Marg Howell**

Costume Designer  
**Mel Page**

Lighting Designer  
**Paul Jackson**

Composer  
**Kelly Ryall**

Stage Manager  
**Karen Faure**

Assistant Stage Manager  
**Keiren Smith**

With  
**Blazey Best**  
**Toby Challenor**  
**Linda Cropper**  
**Finn Dauphinee**  
**Indianna Gregg**  
**Damien Ryan**  
**Ava Strybosch**

**Sarks has produced a piece of muscular and exciting theatre: funny, moving, and of our time.**

The Guardian

**Blazey Best holds the piece together with a powerful performance in the title role.**

Daily Review

## Oedipus Rex

21 August – 21 September  
Downstairs Theatre

### Statistics

Performances	35
Total Available Tickets	2,905
Total Audience	2,446
Box Office Income	\$67,466

Directed by  
**Adena Jacobs**

Designer & Dramaturg  
**Paul Jackson**

Composer &  
Sound Designer  
**Max Lyandvert**

Design Associate  
**Emma Kingsbury**

Director's Attachment  
**Robert Johnson**

Stage Manager  
**Elizabeth Rogers**

With  
**Peter Carroll**  
**Andrea Demetriades**

**This is what theatre should be – powerful, dangerous, beautiful.**

The Sun Herald

**Carroll offers a gripping and bravely vulnerable performance that makes extant Oedipus' searing pain.**

The Sydney Morning Herald





Pamela Rabe & Luke Mullins. Photo: Brett Boardman.



Nat Randall, Fiona Press & Genevieve Giuffre. Photo: Brett Boardman.

# The Glass Menagerie

20 September – 2 November  
Upstairs Theatre

## Statistics

Performances	49
Total Available Tickets	17,248
Total Audience	15,278
Box Office Income	\$622,294

Written by <b>Tennessee Williams</b>	Composer & Sound Designer <b>Stefan Gregory</b>	Assistant Stage Manager <b>Katie Hankin</b>
Directed by <b>Eamon Flack</b>	Video Design Consultant <b>Sean Bacon</b>	Production Secondment <b>Fraser Orford</b>
Set Designer <b>Michael Hankin</b>	Dialect Coach <b>Paige Walker-Carlton</b>	With <b>Harry Greenwood</b>
Costume Designer <b>Mel Page</b>	Assistant Director <b>Jada Alberts</b>	<b>Luke Mullins</b>
Lighting Designer <b>Damien Cooper</b>	Assistant Set Designer <b>Georgia Hopkins</b>	<b>Pamela Rabe</b>
	Stage Managers <b>Isabella Kerdijk</b>	<b>Rose Riley</b>
	<b>Luke McGettigan</b>	

... achingly beautiful. It is the visible alleys and laneways of love and regret. It is faultless. The finest production of the year.

Aussie Theatre

A compassionate and illuminating production... You shouldn't miss it.

The Sydney Morning Herald

# Is This Thing On?

2 October – 2 November  
Downstairs Theatre

## Statistics

Performances	35
Total Available Tickets	2,905
Total Audience	2,552
Box Office Income	\$80,932

Written by <b>Zoë Coombs Marr</b>	Lighting Designer <b>Verity Hampson</b>	With <b>Madeleine Benson</b>
Directed by <b>Kit Brookman &amp; Zoë Coombs Marr</b>	Composer & Sound Designer <b>Steve Toulmin</b>	<b>Genevieve Giuffre</b>
Set & Costume Designer <b>Ralph Myers</b>	Stage Manager <b>Mel Dyer</b>	<b>Fiona Press</b>
		<b>Susan Prior</b>
		<b>Nat Randall</b>

Like all great comedy it is all instantly recognisable but also splendidly new.

The Australian

Exuberant, celebratory theatre.

Time Out



Miranda Tapsell, Ivan Donato, Ursula Yovich & Eden Falk. Photo: Brett Boardman.



Matthew Whittet & Mandy McElhinney. Photo: Brett Boardman.

# A Christmas Carol

8 November – 24 December  
Upstairs Theatre

## Statistics

Performances	51
Total Available Tickets	17,289
Total Audience	13,455
Box Office Income	\$475,698

Adapted by **Benedict Hardie & Anne-Louise Sarks**  
from the novel by **Charles Dickens**

Directed by **Anne-Louise Sarks**

Set Designer **Michael Hankin**

Costume Designer **Mel Page**

Lighting Designer **Benjamin Cisterne**

Composer & Sound Designer **Stefan Gregory**

Dramaturg **Marg Howell**

Movement Director **Scott Witt**

Stage Managers **Mel Dyer**  
**Edwina Guinness**

Assistant Stage Managers **Gina Bianco**  
**Sarah Stait**

With **Kate Box**  
**Peter Carroll**  
**Ivan Donato**  
**Eden Falk**  
**Robert Menzies**  
**Steve Rodgers**  
**Miranda Tapsell**  
**Ursula Yovich**

This delightful production is everything you could possibly want in a Christmas show.

The Australian

Robert Menzies makes Scrooge's enlightenment an infectious pleasure to observe.

The Sydney Morning Herald

# Cinderella

13 November – 14 December  
Downstairs Theatre

## Statistics

Performances	34
Total Available Tickets	2,822
Total Audience	2,693
Box Office Income	\$78,783

Written by **Matthew Whittet**

Original Concept by **Anthea Williams**

Directed by **Anthea Williams**

Set & Costume Designer **Elizabeth Gadsby**

Lighting Designer **Matthew Marshall**

Composer & Sound Designer **Kelly Ryall**

Stage Manager **Elizabeth Rogers**

With **Mandy McElhinney**  
**Matthew Whittet**

★★★★  
Whittet's writing is beautifully observant.

Time Out

Mandy McElhinney and Matthew Whittet both give mesmerising performances.

Concrete Playground



Eryn Jean Norvill, Fayssal Bazzi, Mitchell Butel & Greg Stone. Photo: Lisa Tomasetti.



Lally Katz. Photo: Heidrun Löhr.

## Co-producer Season

In 2014 one of Belvoir’s co-producers hosted their season of our co-production.

### The Government Inspector

A co-production with Malthouse Theatre

28 February – 23 March  
Malthouse, Melbourne

#### Statistics

Performances	22
Total Audience	5,535

★★★★★

A thoroughly entertaining comedy with broad appeal, it’s a marvellous start to the year at the Malthouse.

The Age

Gogol should be delighted with this tribute to his story of a crooked town being duped by a cunning incomer.

Herald Sun

## National & International Touring Stories I Want to Tell You in Person

#### Statistics

Performances	21
Total Audience	1,657

#### Written by

**Lally Katz**

#### Directed by

**Anne-Louise Sarkis**

#### Set & Costume Designer

**Ralph Myers**

#### Lighting Designer

**Damien Cooper**

#### Composer & Sound Designer

**Max Lyandvert**

#### Stage Managers

**Isabella Kerdijk** (Albury)

**Daniel Potter** (Mexico City)

**Amy Harris** (Adelaide)

#### Production Manager

**Daniel Potter**

#### With

**Lally Katz**

#### Touring venues

**HotHouse Theatre, Albury**

6–15 March

**Dramafest, Mexico City**

26 August

**Brink Productions,**

**Adelaide**

29 October – 8 November

#### A co-production with Malthouse Theatre

This charming production is a standout among a recent plethora of one-woman comedy shows.

GLAMAdelaide

Katz is a capable writer and an entertaining performer, and the stories she tells us in person are worth seeing.

InDaily, Adelaide





Kris McQuade, Megan Holloway & Robyn Nevin. Photo: Brett Boardman.



Eryn Jean Norvill, Greg Stone, Zahra Newman & Gareth Davies. Photo: Lisa Tomasetti.

## National Touring Neighbourhood Watch

### Statistics

Performances	43
Total Audience	22,282

Written by <b>Lally Katz</b>	Associate Sound Designer <b>Terry McKibben</b>	With <b>Akos Armont</b> <b>Charlie Garber</b> <b>Anthony Harkin</b> <b>Natasha Herbert</b> <b>Megan Holloway</b> <b>Kris McQuade</b> <b>Robyn Nevin</b>
Directed by <b>Simon Stone</b>	Stage Manager <b>Eva Tandy</b>	<b>Touring venue</b> <b>Melbourne Theatre Company</b> 17 March – 26 April
Set & Costume Designer <b>Dale Ferguson</b>	Assistant Stage Manager <b>Jess Keepence</b>	
Lighting Designer <b>Damien Cooper</b>	Production Manager <b>Todd Wilson</b>	
Composer & Sound Designer <b>Stefan Gregory</b>	Technical Manager / Head Electrician <b>Tom Warneke</b>	
Dramaturg <b>Eamon Flack</b>		

**This is, in many ways, the Robyn Nevin Show, and she doesn't disappoint.**

Daily Review

**It's a big hearted production that sidesteps overt sentimentality and challenges the audience to first look to home to find stories of compassion and human connection.**

Limelight Magazine

## National Touring The Government Inspector

### Statistics

Performances	14
Total Audience	4,748

Written by <b>Simon Stone</b> with <b>Emily Barclay</b> ; devised with <b>the cast</b>	Lighting Designer <b>Paul Jackson</b>	With <b>Fayssal Bazzi</b> <b>Mitchell Butel</b> <b>Gareth Davies</b> <b>Robert Menzies</b> <b>Zahra Newman</b> <b>Eryn Jean Norvill</b> <b>Greg Stone</b>
Featuring a short musical by <b>Stefan Gregory</b>	Composer & Sound Designer <b>Stefan Gregory</b>	<b>Touring venues</b> <b>Geelong Performing Arts Centre</b> 22–24 May <b>Canberra Theatre Centre</b> 28–31 May <b>Merrigong Theatre Company, Wollongong</b> 4–7 June
Inspired by <b>Nikolai Gogol</b>	Choreographer <b>Lucy Guerin</b>	
Directed by <b>Simon Stone</b>	Stage Manager <b>Chantelle Foster</b>	
Set Designer <b>Ralph Myers</b>	Assistant Stage Manager <b>Vanessa Martin</b>	
Costume Designer <b>Mel Page</b>	Production Manager <b>Daniel Potter</b>	
	Sound Operator <b>Caitlin Porter</b>	
<b>A co-production with Malthouse Theatre</b>		

★★★★

**A scrupulously polished backstage farce.**

The Guardian

**A tour de force of theatrical frivolity and fun.**

SMH, Canberra



Chris Ryan, Toby Schmitz & Thomas Henning. Photo: Isabella Kerdijk.



Matthew Whittet & Alisdair Macindoe. Photo: Brett Boardman.

# International Touring Thyestes

## Statistics

Performances	6
Total Audience	2,050

Co-written by <b>Thomas Henning, Chris Ryan, Simon Stone &amp; Mark Winter</b> after <b>Seneca</b>	Dramaturg <b>Anne-Louise Sarkis</b>	With <b>Thomas Henning</b>
Directed by <b>Simon Stone</b>	Stage Manager <b>Karen Faure</b>	<b>Chris Ryan</b>
Set & Costume Designer <b>Claude Marcos</b>	Assistant Stage Manager <b>Isabella Kerdijk</b>	<b>Toby Schmitz</b>
Lighting Designer <b>Govin Ruben</b>	Production Manager <b>Todd Wilson</b>	<b>Touring venues</b>
Composer & Sound Designer <b>Stefan Gregory</b>	Head Electrician <b>Chris Mercer</b>	<b>Theater der Welt, Nationaltheater, Mannheim, Germany</b>
		31 May – 1 June
		<b>Holland Festival, Amsterdam, The Netherlands</b>
		23–27 June

Originally created by THE HAYLOFT PROJECT. A Malthouse Theatre commission.



I have witnessed at the Holland Festival the work of Australia’s Belvoir – and genuinely sat unsettlingly in my seat from beginning to end.

Auditorium Magazine

# International Touring Conversation Piece

## Statistics

Performances	6
Total Audience	598

Choreography & Direction by <b>Lucy Guerin</b>	Stage Manager <b>Melanie Stanton</b>	<b>Touring venues</b>
Set & Costume Designer <b>Robert Cousins</b>	Sound Engineer <b>Nick Roux</b>	<b>Tanec Praha, Prague, Czech Republic</b>
Lighting Designer <b>Damien Cooper</b>	Producer <b>Annette Viesseux</b>	2–4 June
Composer & Sound Designer <b>Robin Fox</b>	With <b>Megan Holloway</b>	<b>Pap-rna, Pilsen, Czech Republic</b>
Production Manager <b>Gene Hedley</b>	<b>Stephanie Lake</b>	8 June
	<b>Alisdair Macindoe</b>	<b>Tramway, Glasgow, Scotland</b>
	<b>Rennie McDougall</b>	12–13 June
	<b>Katherine Tonkin</b>	
	<b>Matthew Whittet</b>	

A co-production with Lucy Guerin Inc



... copious praise must be heaped on the six performers, who, miraculously, create a brand new show for every performance.

The Scotsman

... brilliantly performed by a quick-witted, nimble sextet. A wickedly clever start to Tramway’s HOT season.

Herald Scotland



Fayssal Bazzi & Mel King. Photo: Heidrun Löhr.



Brendan Cowell & Sara West. Photo: Danilo Moroni.

## National & Regional Touring Food

A co-production with Force Majeure

### Statistics

Performances	52
Total Audience	8,269

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**  
Stage Manager  
**Chantelle Foster**  
Production Manager  
**Jack Horton**  
Mechanist  
**Damien King**

With  
**Fayssal Bazzi**  
**Emma Jackson**  
**Mel King**  
**Touring venues**  
**Riverside Theatres, Parramatta** 1–5 July  
**NORPA, Lismore** 11–12 July  
**Joan Sutherland Performing Arts Centre, Penrith** 17–19 July  
**Orange Civic Theatre** 23 July  
**Bathurst Memorial Entertainment Centre** 25–26 July  
**Glen Street Theatre, Sydney** 31 July – 6 August

**Wagga Wagga Civic Centre** 9 August  
**HotHouse Theatre, Albury** 12–16 August  
**Merrigong Theatre Company, Wollongong** 20–23 August  
**Queanbeyan Performing Arts Centre** 27–30 August  
**Westside Performing Arts Centre, Mooroopna** 3 September  
**Mildura Arts Centre** 6 September  
**Clocktower Centre, Moonee Ponds** 10 September

**The Capital, Bendigo** 13 September  
**Wellington Entertainment Centre** 17 September  
**Gasworks Art Park, Albert Park** 19–20 September  
**Theatre Royal, Hobart** 25–26 September  
**Mandurah Performing Arts Centre** 8 October  
**Albany Entertainment Centre** 11 October

## International Touring The Wild Duck

### Statistics

Performances	9
Total Audience	5,432

Written by  
**Simon Stone** with  
**Chris Ryan** after  
**Henrik Ibsen**  
Directed by  
**Simon Stone**  
Set Designer  
**Ralph Myers**  
Costume Designer  
**Tess Schofield**  
Lighting Designer  
**Niklas Pajanti**  
Composer & Sound Designer  
**Stefan Gregory**

Assistant Director  
**Anne-Louise Sarks**  
Dramaturg  
**Eamon Flack**  
Stage Manager  
**Luke McGettigan**  
Assistant Stage Manager  
**Amy Morcom**  
Production Manager  
**Chris Mercer**  
Head Mechanist  
**Todd Wilson**  
Sound Operator  
**Caitlin Porter**

With  
**Brendan Cowell**  
**John Gaden**  
**Anita Hegh**  
**Richard Piper**  
**Sara West**  
**Dan Wyllie**  
**Touring venue**  
**Barbican Centre, London, UK**  
23 October – 1 November



... taught, electrifying and pulsing with a feverish passion.

Plays to See, UK

... this is heartbreaking drama, so truthfully acted it would make a stone weep. Don't miss it.

The Arts Desk, UK





David Page. Photo: Heidrun Löhr.

# National Touring Page 8

## Statistics

Performances	8
Total Audience	2,037

Co-written by  
**Louis Nowra & David Page**  
from an original concept by  
**David Page**  
Directed by  
**Stephen Page**  
Set Designer  
**Robert Cousins**  
Costume Designer  
**Jodie Fried**

Lighting Designer  
**Mark Howett**  
Sound Designer  
**Steve Francis**  
Stage Manager  
**Peter Sutherland**  
Assistant Stage Manager  
**Emjay Matthews**  
With  
**David Page**

**Touring venue**  
**Corroboree Sydney Festival,**  
**Bangarra Dance Theatre**  
21 November – 14 December

**Humour, nostalgia and poignancy are perfectly balanced in David Page’s well-travelled autobiographical show. It is a classic of the genre.**

The Sydney Morning Herald

## Education

**Not only was it great acting, but it was real. You could feel the emotion and experience it.**

Student, Shoalhaven High School,  
on seeing *Brothers Wreck*

In 2014, 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 the ACT. Our most  
heavily booked performances were *The  
Glass Menagerie*, *Brothers Wreck*, *A  
Christmas Carol* and *Once in Royal David’s  
City*. *Brothers Wreck* in particular had a  
strong emotional impact on students. One  
wrote: ‘The moment in the play that had the  
most impact on me was when they were at  
the old house and where Ruben decided  
to change and gather round as a family.  
Because it was touching and I felt really  
emotional on that day and I actually learned  
something that I will apply to my life.’

Students also loved *A Christmas Carol*.  
A teacher from Chifley College Senior  
Campus wrote to us on the train back  
to Mount Druitt after attending the play:  
‘Thank you so much for today. We brought  
our Studies cohort with us today and they  
laughed (and cried). I am sitting in a train  
listening to them discuss all the positives  
that theatre brings. It was an awesome  
performance (and magical) and a genuine  
pleasure to see the joy on the faces of our  
students and those younger students from  
the other schools.’

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 2014, 5,569 students and their teachers  
attended a schools matinee at Belvoir. Of  
these, 1,206 attended through ticket and  
travel subsidy programs offered to schools  
identified by the NSW Department of  
Education & Communities as disadvantaged  
or geographically remote. Participating  
schools came from Coffs Harbour, Cooma,  
Nyngan, Newcastle, The Entrance, Erina,  
Terrigal, Aberdeen, Oak Flats and Lithgow,  
and from Sydney’s western and south-  
western suburbs including Bankstown,  
Blacktown, Cabramatta, Condell Park,  
Eagle Vale, Liverpool, Miller, Mount Druitt,  
Rosemeadow and Wiley Park.

Schools also brought their students to  
Belvoir evening performances, either by  
purchasing subscription packages or by  
booking specific productions. This year,  
1,821 students and their teachers attended  
an evening performance at Belvoir.

**I’ve never seen a play with so much focus  
and a beautiful story. It was probably the  
best play I’ve ever seen.**

Student, Wiley Park Girls High School,  
on *The Glass Menagerie*

## Theatre workshop program

Belvoir’s workshop program brings  
students, teachers and industry  
professionals together. In 2014 we again  
delivered a huge program of practical  
workshops in performance, production  
and design at Belvoir, at schools through  
regional NSW, including a digital workshop  
in Set Design broadcast to students  
studying through the Dubbo School of  
Distance Education.

We ran 84 workshops for 1,632 students  
in metropolitan and regional schools, at  
Belvoir St Theatre and in our rehearsal  
rooms. 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.

**We would love to have the opportunity to travel to the city but it's too expensive. This opportunity allows ALL students to be able to afford it and gain valuable skills.**

Teacher, Nyngan High School

**This was an invaluable experience for both the students and the staff present.**

Teacher, Warren Central School

**It's easier to understand drama when it comes from the professionals.**

Student, Tuggerah Lakes Secondary College

**Most workshops are the same but this one was fun and had a bit of flair too, it was that great!**

Student, Murray High School

### Professional development workshops for teachers

Three professional development workshops in teaching Group Devising, Costume and Set Design were held at Belvoir with 30 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 how we can better support their teaching. Our tutors share their professional experience and processes with teachers, and explore approaches to working with students through practical activities.

**It was so helpful in explaining the practical elements of Set Design for HSC students. Thanks Belvoir – another excellent workshop!**

Teacher, Lucas Heights Community 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 2014, 361 students and their teachers participated in this program. Students attended a school matinee performance of *Once in*

*Royal David's City or Nora*. 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.

Playwright Kit Brookman and actor Blazey Best (both of our production *Nora*) visited schools as part of our Theatre Enrichment program. One teacher wrote to us that her students '... have definitely been positively influenced by the experience. They were so enthusiastic during rehearsals on Friday, and were happy to experiment with ways of making their own performances as succinct as *Nora* was to the viewing audience.'

**Due to our school's isolation, we only have limited access to professional live theatre sets in proper playhouses. This means that this experience was not only an incredible learning experience for our students, but also an incredible LIFE experience.**

Teacher, Coomealla High School

**I think that what the director wanted us to understand was that we have a choice about what we believe, that we don't have to follow the crowd.**

Student, Coomealla High School

**[This program] provides opportunities for students to see live professional theatre. For us, distance and money is always an issue.**

Teacher, Narooma High School

### Youth Express

Belvoir's outreach program, Youth Express, ran for the tenth year in 2014. Thirty-two young people participated. 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 directors James Winter, Gavin Vance and Margie Breen, the young people devised



Mish Grigor at Trundle Central School where she ran a Group Devising workshop with regional students. Photo: Simone Evans.

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 teenage pregnancy, street violence, gender and identity and the prejudice marginalised young people often experience. 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.

**As the crowd of people came into the [theatre] the nerves were shooting to the roof and it was unbelievably scary. But my school and I had pulled through all the nerves and done the play. It was an exciting and nerve wracking experience and if I got the chance to do it again I would definitely take the opportunity!**

**My experience at Belvoir was amazing. I met so many people and being able to act was a big deal for me... here I was able to be strong and work with people and do what I want for once.**  
Participants, Youth Express

### Work experience

Secondary school students have the opportunity to learn more about Belvoir and our productions first hand through our work experience program. In 2014, 16 students

completed one week of work experience at Belvoir; as well as Sydney students, we hosted students from Orange, the Illawarra and the Blue Mountains. Seventeen 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 2014, 121 students went on a backstage tour and 565 students watched an archival recording of one of Belvoir's productions.

In 2014, 1,075 teachers received our Education e-bulletins, and our annual school book was posted to 1,892 teachers in NSW as well as 131 teachers interstate.

Belvoir's Education webpages received 13,445 page views in 2014, 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

2014 was a fantastic year for artistic development and programming at Belvoir, with more artists in ongoing employment in the company than ever before. The Artistic and Programming team for the year comprised Jada Alberts, Eamon Flack, Brenna Hobson, Adena Jacobs, Ralph Myers, Anne-Louise Sarks and Anthea Williams. Tahni Froudust was our Associate Producer until April when she left to take up the role of General Manager at HotHouse Theatre in Albury. That same month, Luke Cowling joined the department as Associate Producer.

## New works

This year Belvoir produced a number of new works, showing our commitment to both known and new playwrights; they included *Once in Royal David's City* by Michael Gow, *Brothers Wreck* by Jada Alberts and *Is This Thing On?* by Zoë Coombs Marr. Three radical re-workings of known stories included *Nora* by Kit Brookman and Anne-Louise Sarks, *The Government Inspector* by Simon Stone, Emily Barclay and the cast, and *Cinderella* by Matt Whittet. *Nora* (inspired by Ibsen's *A Doll's House*) and *Cinderella* completely re-framed their stories for a contemporary audience to explore the lives of women in Australia today, while *The Government Inspector* was a comic examination of how theatre can be made. Our live theatrical 'chat show' hosted by Wesley Enoch, *20 Questions*, saw an unprecedented number of Aboriginal and Torres Strait Islander artists welcomed onto the Belvoir stage to discuss their lives, what made them artists, and living in Australia, among many other topics.

## Classics

Eamon Flack created a beautiful production of *The Glass Menagerie* with live video on stage, highlighting Tom's agency as the writer in this memory play. The work received outstanding reviews and feedback. For her first work as our Resident Director, Adena Jacobs produced a radical reimagining of *Hedda Gabler* with male

actor Ash Flanders in the title role. Her second work, *Oedipus Rex*, was staged in our Downstairs Theatre, with Peter Carroll and Andrea Demetriades; a stark and compelling production. And to herald in the festive season, Benedict Hardie and Anne-Louise Sarks adapted Dickens' *A Christmas Carol* into a joyous and darkly compelling, highly theatrical version for the stage.

## Co-productions

In 2014 post and THE RABBLE were invited into the company. In association with the Sydney Festival, post created a democratic extravaganza, *Oedipus Schmoedipus*, which extrapolated and mashed up death scenes from multiple classic texts and saw over 300 volunteers perform on the Belvoir stage. THE RABBLE created *Cain and Abel*, a work reframing the first act of violence as a story about sisters. In addition, *The Government Inspector* was a co-production with Melbourne's Malthouse Theatre.

## Development

Over the past three years the Artistic and Programming department has been focusing on developing new Australian voices through commissions, residencies and Downstairs Theatre productions. 2014 was a fantastic year for the development of new works, with Angela Betzien, Nakkiah Lui and Matt Whittet all having plays programmed for the first time in the Upstairs Theatre as part of our 2015 Season (*Mortido*, *Kill the Messenger* and *Seventeen* respectively). Each of these writers was developed by the company and received Downstairs productions as part of this development: *The Dark Room* in 2011 (Angela Betzien); *This Heaven* in 2013 (Nakkiah Lui); and *Old Man* in 2012 and *Cinderella* in 2014 (Matt Whittet).

Timothy Spencer was brought into the company as a writer-in-residence with a commission supported by Playwriting Australia. Beatrix Christian's play *The Coleridge Papers* was supported with a two-day workshop at the University of Wollongong. Angela Betzien's *Mortido* was given two public readings as part of

the National Writers' Festival, with Leticia Cáceres as director and Anthea Williams as dramaturg. Nakkiah Lui received a number of workshops for *Kill the Messenger* through the Dreaming Award. And a number of writers were invited into the building for more informal notes sessions, development and writing workshop days.

## Awards

The NSW Philip Parsons Fellowship for Emerging Playwrights has continued to be an unusually successful generator of new plays. Zoë Coombs Marr's work *Is This Thing On?* was commissioned as part of the Fellowship; following its season in our Downstairs Theatre it won the Sydney Theatre Award for Best Ensemble Cast. The Parsons Fellow for 2014 is Julia-Rose Lewis. Julia-Rose's submission for the award was *Samson*, which will be staged in our Downstairs Theatre in 2015.

The Balnaves Foundation Indigenous Playwright's Award was run for the third time in 2014, with a strong field of applicants. Judges Wesley Enoch, Rachael Maza, Eamon Flack and Anthea Williams were joined by 2013's winner Jada Alberts. It was fantastic to have Wesley and Rachael, both Artistic Directors of other companies, supporting the award and the playwrights who applied. Leah Purcell won the award this year for a work that takes Henry Lawson's *The Drover's Wife* as its inspiration. Leah is writing this new work with the intention that she will play the lead in a radical Indigenous and feminist retelling of the story. This award has been such a success that The Balnaves Foundation and Belvoir have decided to run it for a further three years.

## Jada Alberts

One of the great highlights of 2014 was Jada Alberts' debut play *Brothers Wreck*. The work was a beautiful piece of contemporary Indigenous naturalism that told the story of a group of young people in

Darwin after the suicide of their cousin and friend. The work received fantastic reviews and will tour in 2015. In 2014 Jada joined Belvoir as an Associate Artist supported by our donor programs, The Hive and the Chair's Group, the Australia Council for the Arts and Playwriting Australia. Jada has been a fantastic asset to the company, working as a dramaturg on Nakkiah Lui's *Kill the Messenger* and as co-writer of *Elektra / Orestes* – both shows are part of our 2015 Season.

## Anthea Williams

Associate Director – Literary

Susan Prior in *Is This Thing On?* Photo: Brett Boardman.





# Marketing

Marketing Belvoir's 2014 Season presented us with challenges and rewarded us with achievements across the year. We had well over 8,000 subscribers to our 2014 Season, and over 100,000 people attended performances at Belvoir St Theatre.

On the touring front, our increased national and international touring allowed us to reach more audiences than ever before. Across Australia and around the world we reached over 50,000 more people.

Combined global attendances, both home and abroad (sold and complimentary tickets), totalled over 155,000 for Belvoir productions in 2014.

## Philosophy and initiatives

At Belvoir we believe that our imagery should reflect who we are as a company and how we approach our work. For us that means clarity, playfulness, boldness and great storytelling. Portraits of our actors have become synonymous with Belvoir and instantly recognisable; in 2014 we extended the look and feel of our season campaigns from previous years.

The way that people consume media is constantly changing and Belvoir seeks to adapt to those changes. In 2014 we continued our successful employment of digital signage. Working with partner oOh! Media, we captured the attention of new audiences with multiple sites at Sydney Airport and at major shopping centres. We also continued to experiment with new marketing platforms, for example, we ventured onto Sydney trains for the first time – on lines most geographically aligned with our audience demographic.

We know that our audiences are interested in additional insights into our work and our artists. As one way of satisfying this desire, during *Once in Royal David's City*, we invited lead actor Brendan Cowell to write a feature introduction article for our monthly electronic news bulletin/letter. It became

our most successful communication of this type to date and audiences can expect more direct communication from our artists in the future.

September through October saw a highlight of our 2014 Season grace the boards Upstairs. Eamon Flack's luminous production of Tennessee Williams' classic, *The Glass Menagerie* was a huge hit with critics and audiences alike, garnering five-star reviews and selling out.

*A Christmas Carol* gave us the opportunity to appeal to families at a very special time of year and we were pleased to be able to offer affordable packages to families. *A Christmas Carol* coincided with the installation of several new digital screens in our foyer; part of a broader foyer refurbishment that aims to improve our patrons' experience. These multi-purpose screens provide an alternative to foyer signage and allow us to communicate a large amount of information to patrons in a seamless manner. They are able to be updated quickly and regularly and offer readily available information about running times, food and beverage offerings as well as the generosity of our supporters.

## 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 2014 our website received almost half a million visits from approximately 250,000 patrons with half of those visitors being new to us. While the majority of site visits are from Australia (specifically Sydney) we also experience healthy levels of visits from the US, the UK, New Zealand, Canada, India, Germany, France and The Netherlands due to our increased international touring.



*The Glass Menagerie* digital advertising at Sydney Airport. Photo: oOh! Media.

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 posts encourage a sense of community within the theatrical environment and a responsiveness to current social and political issues. As a result our Facebook, Twitter and Instagram accounts have shown a steady and consistent increase in followers for Belvoir over 2014, consistent with the growth of these platforms globally. We gained 5,000 more active Facebook followers in the year, taking us to 17,000. Over 3,000 more people followed us on Twitter, taking our number to 14,000. In line with global increases, we enjoyed a rise of 1,000 new followers on Instagram over the year; now over 2,500 fans engage with us on that platform.

We are constantly looking for ways to increase Belvoir's profile and following. We have enjoyed robust and satisfying engagement with our audiences via many and varied campaigns and platforms

throughout the year and across Ralph Myers' tenure as Artistic Director since 2011. We look forward to more challenges, highlights and successes in the coming years.

**Gemma Frayne**  
**Marketing Manager**

## Development

Revenue from trusts and foundations, corporate sponsorship and philanthropy programs generated over \$2 million in 2014 compared to \$1.9 million in 2013. This is the most successful result in the company's history and represents cash and in-kind support that is equal to government funding for the first time.

Belvoir's private sector supporters provided critical financial stability within a difficult commercial operating environment. Despite low consumer confidence, our development performance exceeded budgeted expectations for the year, which helped to reduce the impact of lower-than-forecast results in other areas.

Our increase in development income is especially impressive considering the ongoing challenges of corporate sponsorship we, and other arts companies, continue to face. Most significantly, our longstanding relationship with Optus came to an end in March. Fourteen years is a long time in sponsorship terms, and it is appropriate to single out the enormous contribution of Jann Kohlman, who passed away in July, for ensuring Belvoir sustained this important corporate support for so long. Jann worked at Optus for many years and was instrumental in securing and managing the Belvoir partnership, as well as partnerships with many other arts organisations. We are deeply grateful to Jann for the care and passion with which she managed this relationship on Optus' behalf, and to the very many great people at Optus we worked with over the course of our partnership.

We are yet to replace Optus as Corporate Partner, despite continued efforts by both Board members and staff throughout the year. A partnership of this kind provides a wonderful alignment for the right organisation and we will continue to seek out business leaders, like Jann Kohlman, who understand the value of arts partnerships. Securing a Corporate Partner remains a top priority given our increasing

reliance on private sector revenue, and we are determined to replace Optus with an equally engaged and supportive corporation as soon as possible.

2014 was also the last year of our partnerships with Goldman Sachs and Henry Davis York. We are grateful to both organisations for their support and look forward to reigniting these relationships in the future as their sponsorship strategies evolve.

While corporate support waned, private philanthropy thrived with a 30% increase in donations on our 2013 result. Our donors remain Belvoir's backbone. To thank them for their support and bring them closer to the company and our work, we held more behind-the-scenes events than ever in 2014. The more we get to know this enthusiastic group the more inspired we are by their deep commitment to Belvoir, as well as their understanding of the important role we play in enriching the lives of so many people at home and around the world.

We brought a small group of highly-engaged donors together in 2014 to augment our existing Board Development Committee. Affectionately called the Co-Conspirators, this generous group – including Anita Jacoby, Victoria Taylor, Mark Warburton, Peter Wilson and Cathy Yuncken – has been tasked with providing high-level feedback on our development program, helping us execute parts of our strategy and identifying people within their own networks who may benefit from becoming more engaged with Belvoir. We're very pleased with what the Co-Conspirators have achieved in the first year of the initiative and grateful to them for the time, energy and insight they have already provided.

We are also very grateful to The Balnaves Foundation, whose commitment to Belvoir and our Indigenous program strengthens year-on-year. Our Chair's Report covers their support during 2014 in more detail; it represented our fourth year of working with The Balnaves Foundation.



Board member Anne Britton, host Michael Hogan & actor Lynette Curran at our Creative Development Fundraiser. Photo: Patrick Boland.

With international touring remaining a key area of focus, our International Touring Fund received significant contributions from The Andrew Cameron Family Foundation, Mark Carnegie, Jessica Block and the Keir Foundation. This critical program supported tours to Amsterdam, Glasgow, London, Mannheim, Mexico City, Pilsen and Prague. Sharing our work with the world not only benefits Belvoir and our artists, it also helps to promote Australia as an adventurous producer of world-class theatre. Because international touring sits outside Belvoir's normal operating budget, we simply could not take Belvoir to the world without the International Touring Fund.

Closer to home, members of our supporter group The Hive joined the cast and creative team of *Cinderella* as they developed the show for our Downstairs Theatre. This vibrant group of young donors swelled in the second year of the program, with a 100% retention rate and a number of new donors signing up. The Hive is often cited as one of Australia's benchmark donor programs for 'new generation' philanthropy. We are incredibly pleased to have established such meaningful relationships with its members that we know will continue for many years to come.

Support specifically for Belvoir's education activities increased in 2014, allowing us to reinforce our commitment to young people across NSW. As well as growth in

individual donations, we received renewed support from The Teen Spirit Foundation, The Gandevia Foundation, the Greatorex Foundation and the Coca-Cola Australia Foundation. In 2014 we also welcomed new partners: MAN Investments Australia came on board to become a Youth and Education supporter, and we received a two-year grant from the Crown Resorts Foundation through their Western Sydney Arts Initiative.

Belvoir is lucky to have a strong team of Board members and staff to manage a diverse mix of donor, sponsor and other stakeholder relationships; it's thanks to them that we can depend on private sector support to underwrite our work more than ever before. Belvoir's success in this area is in large part possible thanks to the exemplary leadership shown by our Chair, Andrew Cameron AM. Andrew is a dedicated leader and philanthropist. His passion for the arts is contagious and we are grateful to him for the time, energy and commitment he provides at a Board level, and when working with our Development Committee, Co-Conspirators and staff. Our small and dedicated team achieves a great deal with limited resources, and we know our success in generating private sector support will continue in their safe hands.

**Nathan Bennett**  
**Deputy Executive Director & Head of Development**

# Donors

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

## Creative Development Fund

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

## Supporters of Creative Development over \$250

Anthony Benscher  
Helen Bowden  
Richard Evans  
Chris Green & Rachel Simons  
Lisa Hamilton & Rob White  
Ian McDonald  
Emma McDonald  
Penelope Seidler  
Cathy Yuncken

## 2014 Co-Conspirators

Anita Jacoby  
Victoria Taylor  
Mark Warburton  
Peter Wilson  
Cathy Yuncken

## 2014 Chair's Group

Anonymous (1)  
Antoinette Albert  
Jill & Richard Berry  
Jillian Broadbent AO  
Chris Brown  
Jan Chapman & Stephen O'Rourke  
Louise Christie  
Wesley Enoch  
Kathleen & Danny Gilbert  
Sophie Guest  
Judge Joe Harman  
Michael Hobbs  
Marion Heathcote & Brian Burfitt  
Emma Hogan  
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

## 2014 B Keepers

Anonymous (5)  
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  
Mary Jo & Lloyd Capps  
Dr Brian T. Carey  
Jane Christensen  
Louise Christie  
Suzanne & Michael Daniel  
Tracey Driver & Simon Robinson  
Dr Linda English  
Chris & Bob Ernst  
Jeanne Eve  
Cary & Rob Gillespie  
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  
Corinne & Rob Johnston  
Margaret Johnston  
Colleen Kane  
Jann Kohlman  
A. le Marchant  
Jennifer Ledgar & 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  
David & Jill Pumphrey  
Richard & Heather Rasker  
Colleen Roche  
Chantal & Greg Roger  
Lesley & Andrew Rosenberg  
Andrew & Louise Sharpe  
Vivienne Sharpe

Peter & Jan Shuttleworth  
Merilyn Sleigh & Raoul de Ferranti  
Jennifer Smith  
Chris & Bea Sochan  
Jeremy Storer & Annabel Crabb  
Judy Thomson  
Sue Thomson  
Lynne Watkins & Nicholas Harding  
Paul & Jennifer Winch  
Ian & Judy Wyatt

## Corporate B Keepers

Constructability Recruitment  
Macquarie Group Foundation

## 2014 The Hive

Anthony Baxter & Elly Michelle Clough  
Nathan Bennett & Yael Perry  
Justin Butterworth & Stephen Asher  
Dan & Emma Chesterman  
Este Darin-Cooper & Chris Burgess  
Joanna Davidson & Julian Leeser  
Julie & Jamie Garis  
Ruth Higgins & Liliana Munoz  
Emma Hogan & Kim Hogan  
Bruce Meagher & Greg Waters  
Gerard Outram & Fiona Holyoake  
Jennifer Parsonage  
Olivia Pascoe  
Andrew & Louise Sharpe  
Simpsons Solicitors  
Michael Sirmai  
The Sky Foundation  
Peter Wilson & James Emmett

## Education Donors over \$250

Anonymous (7)  
Len & Nita Armfield  
Ian Barnett  
Anthony Baxter & Elly Michelle Clough  
Anne & David Bennett AO  
Paul Bide  
A.B.  
Andrew Cameron AM &  
Cathy Cameron  
Karen Cooper & Simon Tuxen  
Peter Demou  
Jane Diamond  
Veronica Espallat & Ross Youngman  
John B. Fairfax AO  
JoAnna Fisher  
Nancy Fox  
Hamish Fraser  
Susan Gabriel  
Geoffrey & Patricia Gemmell  
Kiera Grant  
Chris Green & Rachel Simons  
Matthew Hall  
Julie Hannaford  
Jan Harland  
Judge Joe Harman

Susan Harte  
Dorothy Hoddinott AO  
Sue Hyde  
Peter & Rosemary Ingle  
Richard Jones  
Christina Johnson  
Stewart & Jillian Kellie  
Susie & Nick Kelly  
Matthew Kidman  
Xanthi Kouvas  
Veronica & Matthew Latham  
Ruth Layton  
Ian Learmonth & Julia Pincus  
Walter & Elizabeth Lewin  
Jennifer Ledgar & Bob Lim  
Nicole Philips  
Ateka & Ted Ringrose  
Doc Ross Family Foundation  
Peter & Janet Shuttleworth  
Jennifer Sindel  
Chris & Bea Sochan  
The Spence Family  
Jeremy Storer & Annabel Crabb  
Kerry Stubbs  
Anthony Tarleton  
Sarah Walters  
Lorelle Yee  
Jason Yetton & Joanne Lam

## General Donors over \$250

Anonymous (12)  
Charles & Hannah Alexander  
Judy Alford  
Annabelle Andrews & Peter Murray  
R. & B. Armfield  
Ian Barnett  
Suzanne Baker  
Anne & David Bennett AO  
Baiba Berzins  
Martha Boskovitz  
Jennifer Bott  
Ian Breden & Josephine Key  
Jillian Broadbent AO  
A.B.  
Rob Brookman & Verity Laughton  
Dr & Mrs Gil Burton  
Andrew Cameron AM &  
Cathy Cameron

Susan Casali  
Penny Chapman  
David Chesterman AM  
Michael & Colleen Chesterman  
Lucy Chipkin  
John Clayton  
Bryony & Timothy Cox  
Jane Diamond  
Diane Dunlop  
Jane Elder  
Anton Enus & Roger Henning  
Carole Ferrier  
Frances Garrick  
Ronald Gaudreau  
Paul Gibson  
Cary & Rob Gillespie  
Jill Gordon  
The Gorr Burchmore Group  
Pamela Grant  
Anthony Gregg  
Priscilla Guest  
Sophie Guest  
Julie Hannaford  
Kim Harding & Irene Miller  
Jan Harland  
Dr Juliet Harper  
Professor Margaret Harris  
Harrison & Kate Higgs  
Brenna Hobson  
Dorothy Hoddinott AO  
Anita Jacoby  
David Jonas & Desmon Du Plessis  
Iphygenia Kallinikos  
Su Kennedy  
Robert Kidd  
Sarah Lawrence  
Margaret Lederman  
Joseph Lipski  
Ross Littlewood & Alexandra Curtin  
Dr Carolyn Lowry  
Amanda Love  
Wendy McCarthy  
Dr Helen McCathie  
R. S. McColl  
Christopher Matthies  
Dr David & Barbara Millons  
Carol Mills  
John Morgan  
Ralph Myers

Irena Nebenzahl  
Patricia Novikoff  
Alan Olsen  
Janette Parkinson & Roy Fernandez AO  
Judy & Geoff Patterson  
Natalie Pelham  
Christina Pender  
Angela Raymond  
Catherine Rothery  
Pamela Ryan  
Craig Sahlin  
Leigh Sanderson  
Elfriede Sangkuhl  
Agnes Sinclair  
Eileen Slarke & Family  
Sandra & Barry Smorgon OAM  
Andrew Smyth-Kirk  
Dr Titia Sprague  
Paul Stein  
Harvey Stockwell  
Catherine Sullivan  
Anthony Tarleton  
Carmel Taylor  
Axel & Diane Tennie  
Janet Tepper  
John Thacker & Gloria Jones  
Mike Thompson  
Suzanne & Ross Tzannes AM  
Jane Uebergang  
Louise & Steve Verrier  
Chris Vik & Chelsea Albert  
Ariadne Vromen  
Elizabeth Webby AM  
Bronwen Whyatt  
Peter Wilson & James Emmett  
Brian & Trish Wright  
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 9698 3344 or email [development@belvoir.com.au](mailto:development@belvoir.com.au)**

List correct at 31 December 2014.



## Board and Staff

### Belvoir Board of Directors

Anne Britton  
Mitchell Butel  
Andrew Cameron AM (Chair)  
Tracey Driver  
Richard Evans  
Gail Hambly (Deputy Chair)  
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 until 18.04.2014  
Luke Cowling from 28.04.2014  
**Associate Director – Literary**  
Anthea Williams  
**Resident Directors**  
Adena Jacobs  
Anne-Louise Sarks  
**Associate Artist**  
Jada Alberts from 14.07.2014

### Education

**Education Manager**  
Jane May  
**Education Coordinator**  
Cathy Hunt until 07.03.2014  
Simone Evans from 09.04.2014

### Administration

**Artistic Administrator**  
John Woodland  
**Administration Coordinator**  
Maeve O'Donnell

### Finance & Operations

**Head of Finance & Operations**  
Francisca Peña from 27.01.2014  
**Financial Administrator**  
Ann Brown until 28.02.2014  
**Company Accountant**  
Komal Rabidaya from 30.06.2014  
**Accounts Administrator**  
Susan Jack  
**IT & Operations**  
Jan S. Goldfeder

### Marketing

**Marketing Manager**  
Gemma Frayne  
**Digital Content Producer**  
Marty Jamieson  
**Publications Manager**  
Gabrielle Bonney  
**Publicity & Public Affairs Manager**  
Elly Michelle Clough

### Development

**Head of Development**  
Nathan Bennett  
**Corporate & Sponsorship Officer**  
Paul Hooper until 26.09.2014  
**Philanthropy Officer**  
Liz Tomkinson

### Production

**Head of Production**  
Daniel Potter  
**Downstairs Theatre & Touring Production Manager**  
Todd Wilson  
**Staging & Construction Managers**  
Joel Goodall from 20.01.2014  
Penny Le Fort from 20.01.2014  
**Technical Manager**  
Warren Sutton  
**Resident Stage Manager**  
Luke McGettigan  
**Production Coordinator**  
Eliza Maunsell  
**Production Administrator (casual)**  
Jack H. Audas Preston  
**Costume Coordinator**  
Judy Tanner

### Front of House

**Front of House Manager**  
Ohmeed Ahi  
**Assistant Front of House Manager**  
Scott Pirlo  
**Front of House Assistants**  
Olga Assagby, Shiloh Blondel, Alex Bryant-Smith, Luke Dambsy-Scott, Kate Dillon, Luke Dipple, Dale March, Luke Martin, Aime Neeme, Lara Pigott, Whitney Richards, Matt Ringuet, Ryder Stevens, Kieran Summers, Venetia Taylor

### Box Office

**Box Office Manager**  
Erin Algeo until 21.02.2014  
Tanya Ginori-Cairns from 24.02.2014  
**Assistant Box Office Managers**  
Jessica Cassar until 27.07.2014  
Andrew Dillon from 21.07.2014  
Tanya Ginori-Cairns until 21.02.2014  
Laura Henderson from 28.07.2014  
Alana Hicks  
**Box Office Staff**  
Annabel Blake, Laura Frangelli, Emma Furno, Quinn Gibbes, Rebecca Hitch, Jason Lee, Patrick Magee, Dana Trijbetz, Aimee Timmins  
**Subscriptions Manager**  
Jason Lee from 23.06.2014  
**Subscriptions Staff**  
Matt Bartlett, Emily Burke, Tom Conroy, Fiona Dunne, Jennifer Gardner, Jorijia Gillis, Georgia Goode, Julia Gove, Laura Hanna, Brenda Hartley, Sian Luxford, Penelope Parsons-Lord

## In the Rehearsal Room



Creators Kate Davis & Emma Valente – *Cain and Abel*. Photo: Brett Boardman.



Actors Kate Box & Peter Carroll – *A Christmas Carol*. Photo: Brett Boardman.



Actor Ash Flanders & director Adena Jacobs – *Hedda Gabler*. Photo: Brett Boardman.

## In the Rehearsal Room



Actors Pamela Rabe & Luke Mullins – *The Glass Menagerie*. Photo: Brett Boardman.



Creator & performer Zoë Coombs Marr – *Oedipus Schmoedipus*. Photo: Brett Boardman.



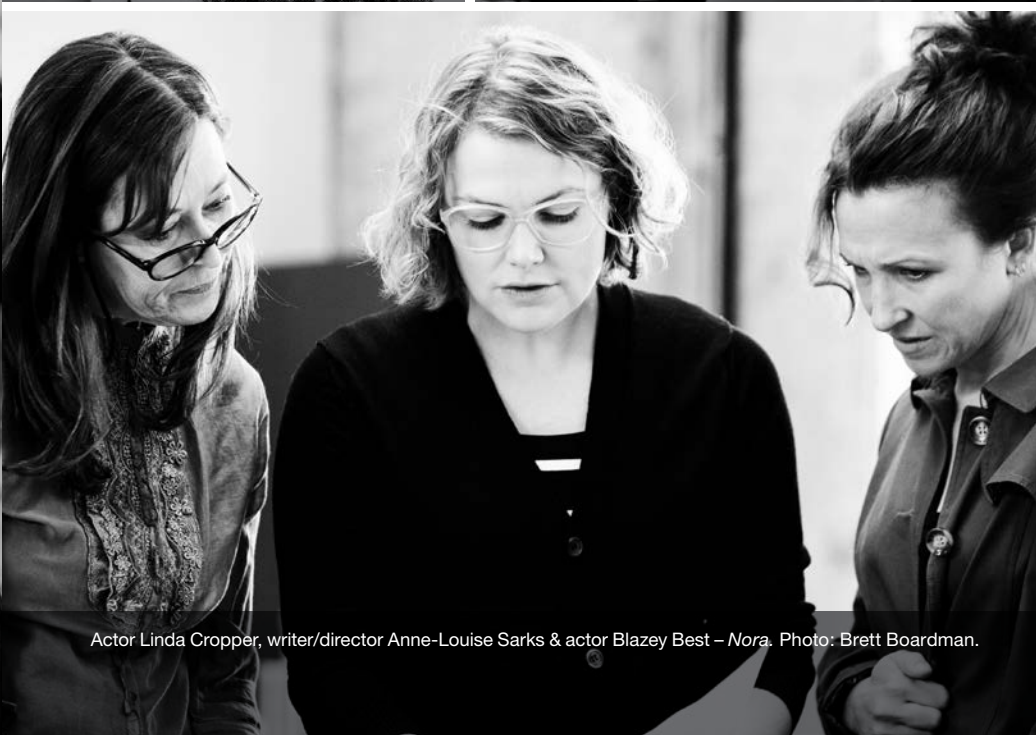
Actors Greg Stone & Mitchell Butel with writer/director Simon Stone – *The Government Inspector*. Photo: Brett Boardman.



Actor Fiona Press – *Is This Thing On?* Photo: Brett Boardman.



Playwright Michael Gow & actor Brendan Cowell – *Once in Royal David's City*. Photo: Heidrun Löhr.



Actor Linda Cropper, writer/director Anne-Louise Sarks & actor Blazey Best – *Nora*. Photo: Brett Boardman.

## Financial Statements



# Key Performance Indicators

ARTISTIC VIBRANCY	Subscription Season						Readings		
	Upstairs			Downstairs					
	2014	2013	2012	2014	2013	2012	2014	2013	2012
<b>PROFILE OF WORKS</b>									
New	6	3	6	4	4	5	11	8	4
Existing	3	6	3	0	1	0	0	0	2
<b>ORIGIN OF WORK</b>									
Australian – New	6	3	6	4	4	5	11	8	4
Australian – Existing	0	1	1	0	1	0	0	0	1
Overseas – Existing	3	5	2	0	0	0	0	0	1
<b>PROFILE OF PRODUCTIONS</b>									
New	9	8	8	4	5	5	n/a	n/a	n/a
Existing	0	1	1	0	0	0	n/a	n/a	n/a

ACCESS	Attendances			Number of Performances		
	2014	2013	2012	2014	2013	2012
<b>SELF-PRESENTED</b>						
Belvoir Upstairs	93,284	108,846	108,455	364	369	390
Belvoir Downstairs	9,326	14,235	14,346	131	208	181
Other Sydney Venues	0	7,800	11,005	0	12	13
<b>SOLD TO EXTERNAL PRESENTERS</b>						
Regional	10,006	2,657	7,116	58	17	18
Interstate	34,442	16,749	55,644	101	109	108
International	8,160	3,226	5,680	22	22	17
<b>OTHER</b>						
Free Concert Attendances	2,221	2,366	2,220	8	9	8
Educational Performances	5,569	5,340	4,814	25	25	24
Educational Workshops	2,550	3,343	5,423	176	132	172
Education – Other	1033	854	742	106	81	90

FINANCIAL VIABILITY	2014	2013	2012
<b>STRENGTH OF RESERVES</b>			
Net assets /	\$1,305,227 /	\$1,301,741 /	\$1,869,613 /
Annual Turnover	\$10,654,692 (12%)	\$11,132,558 (11.69%)	\$11,659,250 (16.04%)
Net assets /	\$1,305,227 /	\$1,301,741 /	\$1,869,916 /
Total Assets	\$4,652,663 (28%)	\$5,186,377 (25.10%)	\$6,118,575 (30.56%)
<b>PROFITABILITY</b>			
Total income minus expenditure	\$3,486	-\$567,872	\$81,977
<b>EARNED INCOME GENERATING ABILITY</b>			
<b>TOTAL</b>			
Total earned income /	\$8,577,104 /	\$9,027,503 /	\$9,753,901 /
Total income	\$10,654,692 (80.5%)	\$11,132,558 (81.09%)	\$11,659,250 (83.66%)
<b>BOX OFFICE</b>			
Total box office /	\$4,916,966 /	\$5,723,516 /	\$6,482,160 /
Total income:	\$10,654,692 (46.15%)	\$11,132,558 (51.41%)	\$11,659,250 (55.6%)
<b>PRIVATE SECTOR</b>			
Total private sector /	\$2,186,354 /	\$1,922,031 /	\$1,818,631 /
Total income:	\$10,654,692 (20.52%)	\$11,132,558 (17.26%)	\$11,659,250 (15.6%)
<b>OTHER INCOME</b>			
Total other income /	\$1,473,784 /	\$1,381,956 /	\$1,453,110 /
Total income:	\$10,654,692 (13.83%)	\$11,132,558 (12.41%)	\$11,659,250 (12.46%)
<b>GOVERNMENT FUNDING CONTRIBUTION</b>			
Govt. funding /	\$2,077,588 /	\$2,105,055 /	\$1,905,349 /
Total income	\$10,654,692 (19.50%)	\$11,132,558 (18.91%)	\$11,659,250 (16.34%)

# 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 2014.

## 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  
Andrew Cameron AM  
Tracey Driver  
Richard Evans  
Gail Hambly  
Brenna Hobson  
Ian Learmonth  
Ralph Myers  
Olivia Pascoe  
Peter Wilson (Appointed: 10 February 2015)

## Information on Directors

### Anne Britton

*Member: HR sub-committee*

Anne re-joined the Belvoir Board in 2010 after having serving on the Board for close to decade. Currently a Principal Member of the NSW Civil and Administrative Tribunal, Anne has held senior roles in commonwealth and state tribunals for the past 16 years. Previously Anne was the national secretary of Actors Equity of Australia and, on its merger with the Australian Journalist Association 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 *Piaf* 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*, *Snugglepot and Cuddlepie*, *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).

52

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. He is also on the Advisory Panel for the Australia Council-funded New Musicals Australia.

### Andrew Cameron AM

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

A director of Belvoir St 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 Board of Art Gallery of NSW Foundation, 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 companies with interests in wholesaling, distribution and property development. 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 20 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 is an experienced practitioner in arts, culture, events and place making and is Principal of the firm REAConsulting. An experienced producer, chief executive, and public servant, Richard has previously held roles as Executive Director of the Bell Shakespeare Company, The Australian Ballet and CEO of Sydney Opera House. In his role at the Opera House Richard oversaw 2,500 events annually, established a number of new festivals and activations, significantly developing the public domain and overseeing a period of unprecedented economic and visitation growth. Richard is currently Chair of the Confederations of Australian International Arts Festivals and is working on cultural infrastructure planning and development projects around the region.

### 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 has a Masters of Management (Arts) from 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. 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 e-waste recycler PGM Refiners.

### Ralph Myers – Artistic Director

*Executive Director*

*Member: Artistic sub-committee*

Graduating from NIDA in 2000, Ralph is a set designer whose work has toured internationally and won many awards. For Belvoir he has directed *Peter Pan*, directed and designed *Private Lives*, and designed *Elektra / Orestes*, *Kill the Messenger*, *Is This Thing On?*, *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); *Frame of Mind* (Sydney Dance 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). Ralph is on the Board of NIDA.

### 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 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 & Executive Coach who works with Exec Teams and Boards on integrated strategy/change/leadership, 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.

## Peter Wilson

*Member: Development sub-committee*

Peter joined the Company B Board on 10 February 2015. He is a Managing Director of Greenhill & Co, Inc., an independent corporate advisory firm focused on mergers and acquisitions, and was previously a lawyer. He is Chair of Playwriting Australia. He has previously served as Chair of the Inner City Legal Centre, as a director of Belvoir Street Theatre Limited, as a member of the Finance Council of the Sisters of the Good Samaritan and as a Trustee of The English Association.

## 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 during tenure of Ralph Myers, the Company's second Artistic Director while establishing the new leadership of incoming Artistic Director Eamon Flack. The company will continue to pursue international opportunities and expand its audience base in its home city.

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 2014 (2013: 43).

## 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 AM
- 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 profit before interest and depreciation of the Company for the year ended 31 December 2014 was \$15,673 (2013: net operating loss before interest and depreciation of \$650,901).

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 Reporting Date

Peter Wilson was appointed as a member of the Company B Board with effect from 10 February 2015.

There has not been any other 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

### (1) Board of Directors Meetings

During 2014, six meetings of Directors were held. Attendance was as follows:

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

### (2) Finance Committee Meetings

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

Members	Number eligible to attend	Number attended
Andrew Cameron AM	6	6
Tracey Driver	6	5
Gail Hambly	6	6
Brenna Hobson	6	6

## Other Information

### Gemma Frayne

*Employee-elected representative – ex officio*

Gemma Frayne has been Marketing Manager at Belvoir for two years after relocating from the UK to Sydney in 2011. Prior to this appointment, she worked for the Sydney Fringe Festival. Gemma worked across Marketing, Audience Development and membership with over 10 years experience in Marketing and Communication roles including at London's acclaimed Royal Court Theatre and Royal Academy of Dance. She holds a Bachelor of Arts in Community Arts and Dance from Liverpool John Moores University and a Master of Arts in Marketing Management from the University of Gloucestershire.

### Nathan Bennett

*Deputy Executive Director*

Nathan Bennett was appointed Deputy Executive Director in 2014. He has held the position of Head of Development at Belvoir with oversight of the company's marketing, audience management, corporate partnerships and private philanthropy strategies. Having worked for arts companies in Australia and overseas for over 15 years, Nathan recently returned from the US where he was Director of Development at Philadelphia's Pig Iron Theatre Company. Prior to moving to the US, Nathan held roles as General Manager at Griffin Theatre Company and Company Manager at Bell Shakespeare.

### Auditor Independence

The directors received an independence declaration from the auditor of Company B Limited. A copy has been included below.

Signed in accordance with a resolution of the directors.

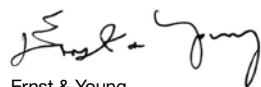


Andrew Cameron AM,  
Chair  
Sydney, 27 March 2015

### Auditor's Independence Declaration to the Directors of Company B Limited

In relation the audit of the financial statements of Company B Limited for the financial year ended 31 December 2014, and in accordance with the requirements of Subdivision 60-C of the *Australian Charities and Not-for profits Commission Act 2012*, to the best of my knowledge and belief, there have been no contraventions of:

- the auditor independence requirement as set out in the *Australian Charities and Not-for profits Commission Act 2012* in relation to the audit; and
- any applicable code of professional conduct in relation to the audit.



Ernst & Young



David Simmonds  
Partner  
27 March 2015

## Statement of Profit or Loss and Other Comprehensive Income

For the year ended 31 December 2014	Notes	2014 (\$)	2013 (\$)
<b>REVENUE FROM OPERATIONS</b>			
<b>Production Income</b>			
Home venue income		3,908,882	4,343,787
Commercial production income		-	670,987
Touring and sell off income		1,008,084	708,742
<b>Total production income</b>		<b>4,916,966</b>	<b>5,723,516</b>
Grants income	4(a)	2,077,588	2,105,055
Bar income		320,546	381,496
Box office income		428,396	548,908
		<b>2,826,530</b>	<b>3,035,459</b>
<b>OTHER REVENUE</b>			
Sponsorship income		964,112	926,787
Fundraising and donations		1,222,242	995,244
Other income	4(b)	579,497	276,687
<b>Total other revenue</b>		<b>2,765,851</b>	<b>2,198,718</b>
<b>TOTAL REVENUE FROM OPERATIONS</b>		<b>10,509,347</b>	<b>10,957,693</b>
<b>EXPENSES</b>			
Production		(5,725,669)	(7,348,744)
Marketing and promotions		(898,160)	(892,717)
Occupancy		(352,271)	(346,295)
Fundraising		(325,386)	(262,917)
Administration		(3,192,188)	(2,757,921)
<b>Operating (loss)/income for the year</b>		<b>15,673</b>	<b>(650,901)</b>
Interest income		145,345	174,865
Depreciation and amortisation expenses		(101,359)	(75,509)
Finance costs		(56,173)	(16,327)
<b>Profit/(loss) before tax</b>		<b>3,486</b>	<b>(567,872)</b>
Income tax expense		-	-
<b>Profit/(loss) for the year</b>		<b>3,486</b>	<b>(567,872)</b>
Other comprehensive income		-	-
<b>Total comprehensive income/(loss) for the year</b>		<b>3,486</b>	<b>(567,872)</b>

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 2014	Notes	2014 (\$)	2013 (\$)
<b>ASSETS</b>			
<b>Current assets</b>			
Cash	5	1,660,569	1,606,710
Trade and other receivables	6	283,114	1,037,178
Inventories		41,828	25,768
Prepayments		367,857	364,752
Security deposits		58,906	55,326
<b>Total current assets</b>		<b>2,412,274</b>	<b>3,089,734</b>
<b>Non-current assets</b>			
Held to maturity investments	7	1,909,895	1,965,882
Property, plant and equipment	8	318,463	95,571
Intangible assets	9	12,031	35,190
<b>Total non-current assets</b>		<b>2,240,389</b>	<b>2,096,643</b>
<b>Total assets</b>		<b>4,652,663</b>	<b>5,186,377</b>
<b>LIABILITIES AND EQUITY</b>			
<b>Current liabilities</b>			
Trade and other payables	10	773,164	845,183
Provision	11	14,578	7,154
Employee benefits liabilities	12	241,163	196,076
Deferred revenue	13	2,274,769	2,794,984
<b>Total current liabilities</b>		<b>3,303,674</b>	<b>3,843,397</b>
<b>Non-current liabilities</b>			
Employee benefits liabilities	12	43,762	41,239
<b>Total non-current liabilities</b>		<b>43,762</b>	<b>41,239</b>
<b>TOTAL LIABILITIES</b>		<b>3,347,436</b>	<b>3,884,636</b>
<b>EQUITY</b>			
Retained earnings		1,305,227	1,301,741
<b>Total equity</b>		<b>1,305,227</b>	<b>1,301,741</b>
<b>TOTAL EQUITY AND LIABILITIES</b>		<b>4,652,663</b>	<b>5,186,377</b>

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 2014	Retained earnings (\$)	Total equity (\$)
<b>At 1 January 2014</b>	<b>1,301,741</b>	<b>1,301,741</b>
Profit for the year	3,486	3,486
Other comprehensive income	-	-
<b>Total comprehensive income</b>	<b>3,486</b>	<b>3,486</b>
<b>At 31 December 2014</b>	<b>1,305,227</b>	<b>1,305,227</b>
<b>At 1 January 2013</b>	<b>1,869,613</b>	<b>1,869,613</b>
Loss for the year	(567,872)	(567,872)
Other comprehensive income	-	-
<b>Total comprehensive loss</b>	<b>(567,872)</b>	<b>(567,872)</b>
<b>At 31 December 2013</b>	<b>1,301,741</b>	<b>1,301,741</b>

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 2014	Notes	2014 (\$)	2013 (\$)
<b>OPERATING ACTIVITIES</b>			
Receipts from patrons, customers and grant providers		11,787,963	10,612,590
Payments to suppliers and employees		(11,518,604)	(12,336,384)
<b>Net cash from/(used in) operating activities</b>		<b>213,186</b>	<b>(1,723,794)</b>
<b>INVESTING ACTIVITIES</b>			
Purchase of property, plant and equipment		(301,092)	(50,498)
Interest received		145,345	174,865
Increase in security deposits		(3,580)	-
<b>Net cash flows (used in)/from investing activities</b>		<b>(159,327)</b>	<b>124,367</b>
<b>FINANCING ACTIVITIES</b>			
<b>Net cash flows from financing activities</b>		<b>-</b>	<b>-</b>
Net increase/(decrease) in cash and cash equivalents		53,859	(1,599,427)
Cash and cash equivalents at 1 January		1,606,710	3,206,137
<b>Cash and cash equivalents at 31 December</b>	5	<b>1,660,569</b>	<b>1,606,710</b>

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 2014

## 1. CORPORATE INFORMATION

The financial report of Belvoir for the year ended 31 December 2014 was authorised for issue in accordance with a resolution of the directors on 27 March 2015. Belvoir is a public not-for-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) Statement of compliance

The financial statements of the Company comply with Australian Accounting Standards - Reduced Disclosure Requirements as issued by the Australian Accounting Standards Board (AASB) and the Australian Charities and Not-for-Profits Commission Act 2012.

### (c) Changes in accounting policy, disclosure, standards and interpretations

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

### (d) Current versus non-current classification

The Company presents assets and liabilities in the 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 Company's normal operating cycle
- Held primarily for the purpose of trading
- Expected to be realised within twelve months after the reporting period, or
- Cash or a cash equivalent unless restricted from being exchanged or used to settle a liability for at least twelve months after the reporting period

The Company classifies all other assets as non-current.

A liability is current when:

- It is expected to be settled in the Company's 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.

### (e) 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.

### (f) 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.

### (g) 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.

### (h) 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 an 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.

### (i) Held to maturity investments

Non-derivative financial assets with fixed or determinable payments and fixed maturities are classified as held-to-maturity when the Company has the positive intention and ability to hold them to maturity. After initial measurement, held-to-maturity investments are measured at amortised cost using effective interest rate (EIR), less impairment. Amortised cost is calculated by taking into account any discount or premium on

acquisition and fees or costs that are an integral part of the EIR. The EIR amortisation is included as interest income in the statement of profit or loss and other comprehensive income.

### (j) Property, plant and equipment

Construction in progress, plant and equipment are stated at cost, net of accumulated depreciation and accumulated impairment losses, if any. Such cost includes the cost of replacing part of the plant and equipment and borrowing costs for long-term construction projects if the recognition criteria are met. 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 depreciates them separately based on their specific useful lives. 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 lives of the assets as follows:  
Plant and equipment – 3 to 7 years  
Motor vehicles – 5 to 7 years  
Furniture and fittings – 5 to 10 years

An item of property, plant and equipment and any significant part initially recognised is derecognised upon disposal or when no future economic benefits are expected from its use or disposal. Any gain or loss arising on derecognition 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.



### **(k) Leases**

The determination of whether an arrangement is, or contains, a lease is based on the substance of the arrangement at the inception of the lease. The arrangement is, or contains, a lease if 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.

A lease is classified at the inception date as a finance lease or an operating lease. A lease that transfers substantially all the risks and rewards incidental to ownership to the Company is classified as a finance lease. An operating lease is a lease other than a finance lease.

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.

### **(l) Intangibles**

Intangible assets acquired separately or in a business combination are initially measured at cost. The cost of an intangible asset acquired in a business combination is its fair value as at the date of acquisition. Following initial recognition, intangible assets are carried at cost less any accumulated amortisation and any accumulated impairment losses. Internally generated intangible assets, excluding capitalised development costs, are not capitalised and expenditure is recognised in profit or loss in the year in which the expenditure is incurred.

The useful lives of intangible assets are assessed to be either finite or indefinite. Intangible assets with finite lives are amortised over the useful life and tested for impairment whenever there is an indication that the intangible asset may be impaired. The amortisation period and the amortisation method for an intangible asset with a finite useful life is reviewed at least at each financial year end. Changes in the expected useful life or the expected pattern of consumption of future economic benefits embodied in the asset are accounted for prospectively by changing the amortisation period or method, as appropriate, which is a change in accounting estimate. The amortisation expense on intangible assets with finite lives is recognised in profit or loss in the expense category consistent with the function of the intangible asset.

Intangible assets with indefinite useful lives are tested for impairment annually either individually or at the cash-generating unit level consistent

with the methodology outlined for goodwill above. Such intangibles are not amortised. The useful life of an intangible asset with an indefinite life is reviewed each reporting period to determine whether indefinite life assessment continues to be supportable. If not, the change in the useful life assessment from indefinite to finite is accounted for as a change in an accounting estimate and is thus accounted for on a prospective basis.

Gains or losses arising from derecognition of an intangible asset are measured as the difference between the net disposal proceeds and the carrying amount of the asset and are recognised in profit or loss when the asset is derecognised.

A summary of the policies applied to the Company's intangible asset is as follows:

#### **Ticketing system**

##### *Useful lives*

Finite (4 years)

##### *Amortisation method used*

Amortised on a straight-line basis over the period of the ticketing system

##### *Internally generated or acquired*

Acquired

##### *Impairment testing*

Annually as at 31 December and more frequently when an indication of impairment exists

### **(m) 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.

### **(n) Provisions and employee benefit liabilities**

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.

If the effect of the time value of money is material, provisions are discounted using a current pre-tax rate that reflects, when appropriate, the risks specific to the liability. When discounting is used, the increase in the provision due to the passage of time is recognised as a finance cost.

#### *Wages and salaries*

Liabilities for wages and salaries, including non-monetary benefits which are 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.

#### *Long service leave and annual leave*

The Company does not expect its long service leave or annual leave benefits to be settled wholly within 12 months of each reporting date. The Company recognises a liability for long service leave and annual leave 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.

### **(o) 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 received. 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.

#### *Production income*

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

#### *Interest*

Interest income is recorded using the effective interest rate (EIR). The EIR is the rate that exactly discounts the estimated future cash payments or receipts over the expected life of the financial instrument or a shorter period, where appropriate,

to the net carrying amount of the financial asset. Interest income is included in other revenue in the statement of profit or loss and other comprehensive income.

#### **Sponsorship and Donations revenue**

##### *Sponsorship*

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:

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

### **(p) 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 GST except:

- When the GST incurred on a purchase of assets or services is not payable to or recoverable from the taxation authority, in which case the GST is recognised as part of the revenue or the expense item or as part of the cost of acquisition of the asset, 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. Commitments and contingencies are disclosed net of the amount of GST recoverable from, or payable to, the taxation authority.

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.

#### (q) 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.

#### (r) 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.

#### (s) 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 2015 box office income is recorded as deferred revenue and transferred to income when the respective show concludes.

### 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*

Impairment exists when the carrying value of an asset or cash generating unit (CGU) 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 (DCF) 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 DCF 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	Unexpended Grants brought forward from 2013 (\$)	Grants Income Received 2014 (\$)	Grant Expenditure 2014 (Net Grant Income) (\$)	Unexpended Grants carried forward to 2015 (\$)
<b>Australia Council</b>				
Base Grant Total	-	983,158	983,158	-
Other Grant Total	-	120,000	55,000	65,000
<b>Communities NSW</b>				
Base Grant Total	-	952,985	952,985	-
Other Grant Total	5,000	29,818	29,818	-
<b>Commonwealth Government</b>				
Other Grant Total	-	35,127	35,127	-
<b>Local Government – City of Sydney</b>				
Other Grant Total	-	20,000	17,500	2,500
<b>Other</b>				
Other Grant Total	-	4,000	4,000	-
<b>TOTAL GRANTS</b>	<b>5,000</b>	<b>2,145,088</b>	<b>2,077,588</b>	<b>67,500</b>
<b>(b) Other income</b>				
Rental revenue – theatre and venue			<b>138,339</b>	147,880
Rental revenue -set build & other			<b>147,823</b>	25,690
Revenue - Vehicle Use			<b>77,131</b>	-
Development Workshop Income			<b>75,312</b>	-
Other			<b>140,892</b>	103,117
			<b>579,497</b>	<b>276,687</b>

Government grants have been received for the investment of infrastructure for Company B. There are no unfulfilled conditions or contingencies attached to these grants.

5. CASH	2014 (\$)	2013 (\$)
Cash at bank and on hand	1,660,569	1,606,710
	1,660,569	1,606,710

For the purposes of the statement of cash flows, cash and cash equivalents consists of cash on hand and cash in bank.

#### 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 2014, the Company held \$172,946 (2013: \$172,931) under this scheme.

6. TRADE AND OTHER RECEIVABLES (CURRENT)	2014 (\$)	2013 (\$)
Trade receivables	237,301	1,010,841
Goods and services tax	37,029	-
Other receivables	8,784	26,337
	283,114	1,037,178

7. HELD TO MATURITY INVESTMENTS	2014 (\$)	2013 (\$)
<b>At Amortised Cost</b>		
Convertible preference shares	1,909,895	1,965,882
	1,909,895	1,965,882

8. PROPERTY, PLANT AND EQUIPMENT	Plant & equipment (\$)	Motor vehicles (\$)	Furniture & fittings (\$)	Assets under construction (\$)	Total (\$)
<b>Cost</b>					
At 1 January 2013	252,055	18,280	63,806	-	334,141
Additions	36,001	-	14,497	-	50,498
<b>At 31 December 2013</b>	<b>288,056</b>	<b>18,280</b>	<b>78,303</b>	<b>-</b>	<b>384,639</b>
Additions	90,850	95,082	10,664	104,496	301,092
<b>At 31 December 2014</b>	<b>378,906</b>	<b>113,362</b>	<b>88,967</b>	<b>104,496</b>	<b>685,731</b>
<b>Depreciation</b>					
At 1 January 2013	192,293	541	42,071	-	234,905
Depreciation charge for the year	43,374	3,656	7,133	-	54,163
<b>At 31 December 2013</b>	<b>235,667</b>	<b>4,197</b>	<b>49,204</b>	<b>-</b>	<b>289,068</b>
Depreciation charge for the year	56,240	11,953	10,007	-	78,200
<b>At 31 December 2014</b>	<b>291,907</b>	<b>16,150</b>	<b>59,211</b>	<b>-</b>	<b>367,268</b>
<b>Net book value</b>					
<b>At 31 December 2014</b>	<b>86,999</b>	<b>97,212</b>	<b>29,756</b>	<b>104,496</b>	<b>318,463</b>
At 31 December 2013	52,389	14,083	29,099	-	95,571

9. INTANGIBLE ASSETS	Ticketing system (\$)	Total (\$)
<b>Cost</b>		
At 1 January 2013	77,684	77,684
<b>At 31 December 2013</b>	<b>77,684</b>	<b>77,684</b>
<b>At 31 December 2014</b>	<b>77,684</b>	<b>77,684</b>
<b>Amortisation</b>		
At 1 January 2013	21,148	21,148
Amortisation	21,346	21,346
<b>At 31 December 2013</b>	<b>42,494</b>	<b>42,494</b>
Amortisation	23,159	23,159
<b>At 31 December 2014</b>	<b>65,653</b>	<b>65,653</b>
<b>Net book value</b>		
<b>At 31 December 2014</b>	<b>12,031</b>	<b>12,031</b>
At 31 December 2013	35,190	35,190

10. TRADE AND OTHER PAYABLES (CURRENT)	2014 (\$)	2013 (\$)
Trade payables	114,768	408,105
Sundry payables	471,138	278,720
Accrued expenses	187,258	136,766
Goods and services tax	-	21,592
	773,164	845,183

11. PROVISIONS (CURRENT)	2014 (\$)	2013 (\$)
Provision for loss making productions	14,578	7,154
<b>Total provisions</b>	<b>14,578</b>	<b>7,154</b>

(a) Movements in provisions	Provisions (\$)	Total (\$)
At 1 January 2014	7,154	7,154
Arising during year	14,578	14,578
Utilised during year	(7,154)	(7,154)
<b>At 31 December 2014</b>	<b>14,578</b>	<b>14,578</b>
<b>Current - 2014</b>	<b>14,578</b>	<b>14,578</b>
<b>Non-current - 2014</b>	<b>-</b>	<b>-</b>
	14,578	14,578

#### (b) Nature and timing of 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.



**12. EMPLOYEE BENEFIT LIABILITIES****(CURRENT AND NON-CURRENT)**

	2014 (\$)	2013 (\$)
<b>Current</b>		
Long service leave	2,729,270	2,454,712
Annual leave	5,000	41,151
Other employee benefits	43,917	26,917
	241,163	196,076
<b>Non Current</b>		
Long service leave	43,762	41,239

*(i) Annual Leave and other short term employee benefits*

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

*(ii) Long service leave*

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

**13. DEFERRED REVENUE**

	2014 (\$)	2013 (\$)
Advance ticket sales	2,102,430	2,729,270
Government grants in advance	67,500	5,000
Sponsorship income in advance	1,850	43,917
Fundraising and donations income in advance	100,000	10,000
Other deferred revenue	2,989	6,797
	2,274,769	2,794,984

**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 \$204,342 (2013: \$195,913).

**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 2014, 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 \$860.

**16. COMMITMENTS AND CONTINGENCIES**

	2014 (\$)	2013 (\$)
<b>(a) Leasing commitments</b>		
Non-cancellable operating leases		
Within one year	64,827	62,939
After one year but not more than five years	204,528	269,355
	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 of 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 2014 the value of the commitment payable to Belvoir Street Theatre Limited was as follows:

	2014 (\$)	2013 (\$)
<b>(a) Leasing commitments</b>		
Not longer than 1 year	62,954	60,581
Longer than 1 year and not longer than 5 years	251,816	256,986
Greater than 5 years	157,385	224,392
	472,155	541,959

**17. EVENTS AFTER REPORTING DATE**

Peter Wilson was appointed as a member of the Company B Board with effect from 10 February 2015.

There has not been any other 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* and the *Australian Charities and Not-for-Profits Commission Act 2012* including:

- (i) giving a true and fair view of the Company's financial positions as at 31 December 2014 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* and the *Australian Charities and Not-for-Profits Commission Regulation 2013*; and

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

On behalf of the Board



Andrew Cameron AM  
Chair  
Sydney, 27 March 2015



Ernst & Young  
680 George Street  
Sydney NSW 2000 Australia  
GPO Box 2646 Sydney NSW 2001

Tel: +61 2 9248 5555  
Fax: +61 2 9248 5959  
ey.com

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

We have audited the accompanying financial report of Company B Limited, which comprises the statement of financial position as at 31 December 2014, 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, the *Corporations Act 2001* and the *Australian Charities and Not-for-Profits Commission Act 2012* 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* and the *Australian Charities and Not-for-Profits Commission Act 2012*. We have given to the directors of the company a written Auditor's Independence Declaration, a copy of which is included in the directors' report. We confirm that the Auditor's Independence Declaration would be in the same terms if given to the directors as at the time of this auditor's report.

### Opinion

In our opinion the financial report of Company B Limited is in accordance with the *Corporations Act 2001* and the *Australian Charities and Not-for-Profits Commission Act 2012*, including:

- (a) giving a true and fair view of the financial position of Company B Limited at 31 December 2014 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards - Reduced Disclosure Requirements, the *Corporations Regulations 2001* and the *Australian Charities and Not-for-Profits Commission Regulation 2013*.



Ernst & Young

David Simmonds  
Partner  
Sydney  
27 March 2015

# Partners, Sponsors and Supporters

## IT Partner



## Media Partners



**STUDIO**

## Major Sponsors



BAKER & MCKENZIE



## Associate Sponsors



HENRY DAVIS YORK

## Key Supporter



Indigenous Theatre  
at Belvoir supported  
by The Balnaves  
Foundation

## Touring Fund

ANDREW CAMERON  
FAMILY FOUNDATION

M.H. CARNEGIE  
& CO.

Mark Carnegie and Jessica Block



## Event Sponsors



BISHOP SESSA

the devonshire



CELLARMASTERS



MOVIDA



HUNTER VALLEY  
Stays

hive  
catering

## Government Partners



Trade &  
Investment  
Arts NSW

Youth &  
Education  
Supporter



## Trusts & Foundations

Copyright Agency Ltd  
Coca-Cola Australia Foundation  
Gandevia Foundation

The Greatorex  
Foundation  
Teen Spirit Charitable  
Foundation

## Supporters

Goldman Sachs  
Picket Studio  
Street Promotions Australia  
Thomas Creative  
Time Out Australia



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

Annual Report Production  
Coordination **Belvoir Marketing Department**  
Design **Alphabet Studio**

For any Annual Report  
enquiries please contact:  
Belvoir Marketing Department  
18 Belvoir St,  
Surry Hills NSW 2010  
tel +61 (0)2 9698 3344  
fax +61 (0)2 9319 3165  
[marketing@belvoir.com.au](mailto:marketing@belvoir.com.au)  
[belvoir.com.au](http://belvoir.com.au)



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



Robert Menzies & Kate Box in *A Christmas Carol*. Photo: Brett Boardman.





18 & 25 Belvoir St, Surry Hills NSW 2010

**admin** +61 (0)2 9698 3344

**fax** +61 (0)2 9319 3165

**box office** +61 (0)2 9699 3444

[mail@belvoir.com.au](mailto:mail@belvoir.com.au)

[belvoir.com.au](http://belvoir.com.au)

Front cover: Rose Riley in *The Glass Menagerie*.

Photo: Brett Boardman.