

**BELVOIR**



# ANNUAL REPORT 2016







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Was thinking we could run the contents  
down the middle of that Blind Giant is  
Dancing, p. 3.



# THIS IS OUR COMPANY

## Theatricality. Variety of life. Faith in humanity.

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

In its early years Belvoir was run cooperatively. It later rose to international prominence under first and longest-serving Artistic Director Neil Armfield and continued to be both wildly successful and controversial under Ralph Myers. Belvoir is a traditional home for the great old crafts of acting and story in Australian theatre. It is a platform for voices that won't otherwise be heard. And it is a gathering of outspoken ideals. In short: theatricality, variety of life, and faith in humanity.

At Belvoir we gather the best theatre artists we can find, emerging and established, to realise an annual season of works – new Australian plays, Indigenous works, re-imagined classics and new international writing. Audiences remember many landmark productions including *The Drover's Wife*, *Angels in America*, *Brothers Wreck*, *The Glass Menagerie*, *Neighbourhood Watch*, *The Wild Duck*, *Medea*, *The Diary of a Madman*, *Death of a Salesman*, *The Blind Giant is Dancing*, *Hamlet*, *Cloudstreet*, *Aliwa*, *The Book of Everything*, *Keating!*, *The Exile Trilogy*, *Exit the King*, *The Sapphires* and *Who's Afraid of Virginia Woolf?*

Today, under Artistic Director Eamon Flack and Executive Director Brenna Hobson, Belvoir tours nationally and internationally, and continues to create its own brand of rough magic for new generations of audiences. Belvoir receives government support for its activities from the federal government through the Major Performing Arts Panel of the Australia Council and the state government through Arts NSW.

## OUR 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.

## ACKNOWLEDGEMENT

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

Will McDonald in *The Drover's Wife*. Photo: Brett Boardman.






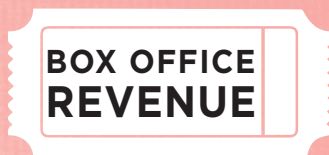
# 2016 AT A GLANCE

15 

NEW WORKS  
UNDER COMMISSION

1,770   
STUDENTS  
PARTICIPATED  
IN A WORKSHOP

\$3,642,408



270,274 **UNIQUE**  
WEBSITE  
VISITORS

5  NEW  
AUSTRALIAN  
PLAYS

97,578  
ATTENDEES  
TO 2016 PRODUCTIONS

154 **SUBSCRIPTIONS**  
ARTISTS  
EMPLOYED **SOLD**  
5,942

\$10,623,828  
**TOTAL**  
REVENUE

38 WORKSHOPS HOSTED IN  
REGIONAL SCHOOLS

156 APPLICATIONS  
SUBMITTED FOR THE  
BELVOIR ARTIST  
WORKSHOP


2,905  
ATTENDEES  
TO UNWAGED  
PERFORMANCES

 1  
THEATRE  
CAT


     
6,775  
NEW SOCIAL MEDIA  
FOLLOWERS

  
1,072  
LITRES  
OF WINE CONSUMED  
AT OPENING NIGHTS

1,220  
STUDENTS  
ATTENDED A  
SCHOOL PERFORMANCE  
FREE OF CHARGE  
THANKS TO OUR  
ACCESS PROGRAM

382   
ON STAGE  
SMOOCHES

4,245  
ATTENDEES AT  
**SCHOOL**  
PERFORMANCES

 7:5   
FEMALE-DIRECTED PRODUCTIONS : MALE-DIRECTED PRODUCTIONS



# CHAIR'S REPORT

Andrew Cameron AM



This will be my last Chair's report as my time in this position has come to an end. After nine years on the Belvoir Board – including six years as Chair and before that, five years on the board of Belvoir St Theatre Ltd – it's time to leave the stage.

For the past six years, everyone has been hard at work to protect and build on the extraordinary legacy left by my predecessor, Louise Herron, and founding Artistic Director, Neil Armfield. Personally, I have had the great pleasure to work with two hugely talented Artistic Directors: firstly, Ralph Myers who brought enormous energy, panache and generational change to Belvoir; and more recently, the brilliant Eamon Flack, who is one of Australia's most acclaimed theatre directors, and has brought a clear and passionate artistic vision to Belvoir.

During my tenure, I have enormously enjoyed working with all Board members – Anne Britton, Michael Coleman, Peter Carroll, Rob Brookman, Frank Macindoe, Richard Evans, Gail Hambly and Olivia Pascoe, as well as current Board members, Ian Learmonth, Tracey Driver, Mitchell Butel, Peter Wilson and Luke Carroll. As a group, we have delighted in Belvoir's many successes and triumphs on so many fronts – artistic achievement, the development of new work and talent, Indigenous theatre making, education and outreach, and international touring. We have also weathered some storms along the way. I have greatly appreciated the ideas, commitment and generosity that all the Board members have shown over the period of my chairmanship. The Belvoir Board continues to work diligently to build a stable, robust platform from which our artists can make great theatre.

Our financial results for 2016 showed a small surplus. Our shows were well attended and we were delighted at the quality and breadth of new Australian writing in the season. In addition to the productions which made it to the main stage this year, we have a large number of new Australian works under commission and in development. New Australian and Indigenous writing and development of new work remain a core part of Belvoir's mission.

Our Government partners continue to support our activities. We are very grateful to the Australia Council and Create NSW for their invaluable ongoing financial and project specific support. We also value all our partners from the small to medium sector with whom we collaborate closely, and continually draw inspiration, talent and ideas.

In addition, we have increasingly looked to private philanthropy to help fund our ambitions, and have significantly extended the reach of these activities. In 2016, we added the Honey Bs, a group of women in business looking to support women in the arts, to our existing stable of supporter groups. Once again, we were delighted to present productions with funds from The Hive, the Creative Development Fund and The Chair's Group. We are very grateful for this ongoing support and all these loyal friends who donate generously and advocate tirelessly for Belvoir.

We are also extremely grateful to the Balnaves Foundation for their ongoing commitment to Belvoir – specifically in supporting the production of two Indigenous-led theatre works each year. In 2016, the Balnaves Foundation supported the staging of the wonderful *The Drover's Wife* and *Title and Deed*. The fifth annual Balnaves Foundation Indigenous Playwright's Award was awarded to the very talented Ursula Yovich.

None of this would have been achieved without the outstanding Belvoir team, led by Brenna Hobson. Brenna and her team have worked with great skill to deliver an ambitious program, strengthen the company's governance and systems, and

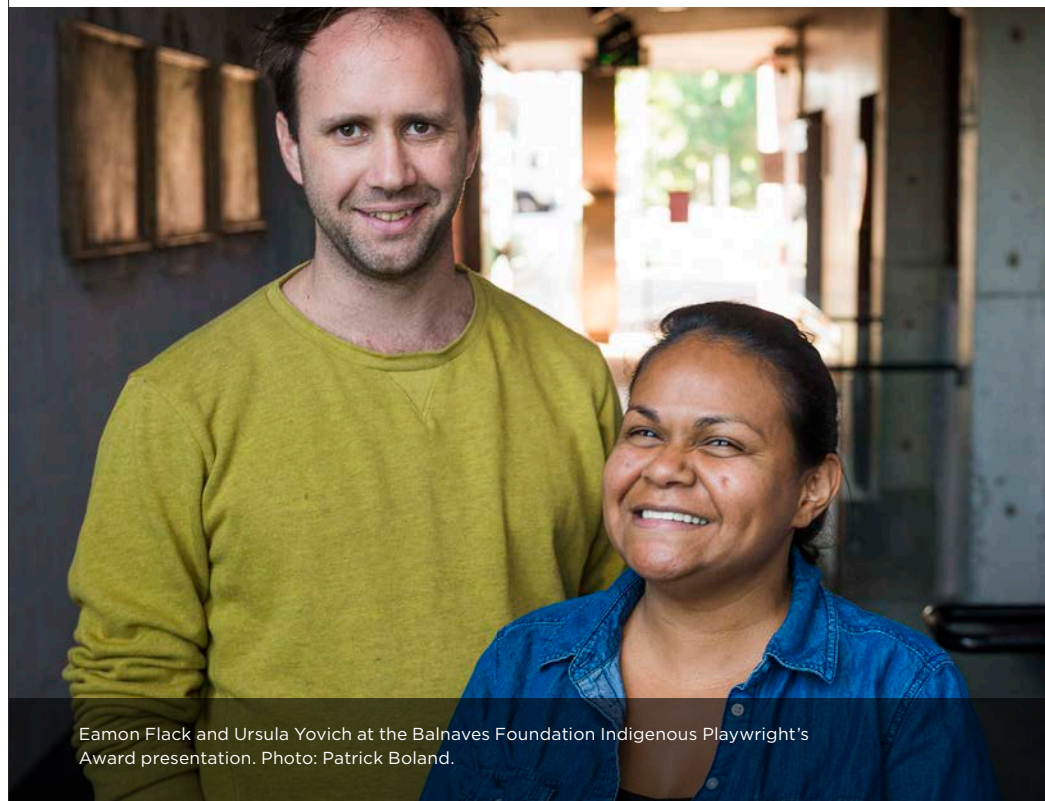
broaden Belvoir's reach and reputation. We are very grateful for all this work. During the year we farewelled our much-loved Deputy Executive Director, Nathan Bennett, who left us to take up a position as Executive Director of the Perth International Arts Festival. This is a big job, and we wish him well. I am delighted that Aaron Beach has accepted our offer to be the new Deputy Executive Director.

Without the brilliant artistic leadership provided by Eamon Flack in 2016, together with all the hugely talented and hardworking creatives including actors, set and costume designers, lighting and sound designers, and our production team, none of this would have been achieved. We will remember 2016 as a year with many highlights. These productions have continued to sustain, intrigue and delight us. On behalf of the Board, and in saying farewell, I congratulate everyone at Belvoir.

Finally, I am delighted that Sam Meers has agreed to take over as Chair of Belvoir. Sam brings enormous energy and experience to the position, as well as a great love for Belvoir and a vision for its future. She and her family have been generous supporters of the company for many years, and she previously sat on the Belvoir Board from 2006 to 2008. I am very grateful that she agreed to take on this role and I look forward to working with her in the future.

I am passionate about Belvoir and will remain connected through my ongoing involvement with the nascent Belvoir Foundation. We will be working to build up an endowment fund from bequests and donations to help support and sustain Belvoir's future. The last nine years have been quite a ride, but I wouldn't have missed it for anything.

Andrew



Eamon Flack and Ursula Yovich at the Balnaves Foundation Indigenous Playwright's Award presentation. Photo: Patrick Boland.

# INCOMING CHAIR'S REPORT

**Sam Meers**



What a privilege it is to step into the Chair role of this glorious theatre company. When Andrew Cameron graciously handed me the Chair's baton, I knew Belvoir was an extraordinary, much-loved theatre company; that it had

an authentic connection to the creative community and a loyal and growing audience; and that it was committed to actively developing new work and nurturing Australian creative talent. What has made me marvel is the dedication and tireless energy of the extended Belvoir team, led by our Executive Director, the indomitable Brenna Hobson, and the way in which the extraordinary vision and talent of our Artistic Director, Eamon Flack, inspires us all to aim higher. The commitment of our extended Belvoir community is a testament not only to these gifted individuals, but to the spirited integrity that defines the company's approach to theatre making.

Belvoir's outgoing chair, the remarkable Andrew Cameron, leaves a significant legacy: he has stewarded the company with great care and skill over an important period of transition for Belvoir, and we are all deeply grateful to him for ensuring the company has a solid platform from which to continue to flourish. His passion for the company, and for all it represents, is absolutely contagious, and we won't be letting him go far...

I'd like to take this opportunity to offer my thanks to Brenna and Eamon, and to the hardworking and generous Belvoir Board, for their patience and support over the past few months as I have settled in. I have also been heartened by the very warm welcome I've received from the extended Belvoir family.

We are excited about what the future holds for us at Belvoir. We move into 2017 with a sound financial platform and a strong, diverse season aimed at creating an exchange of ideas that will delight, provoke and nourish. I encourage you to join us on the journey.

**Sam**

# ARTISTIC DIRECTOR'S REPORT

**Eamon Flack**



Like all beginnings it came about somewhat by accident, but it was a marvellous beginning nonetheless. Kate Mulvany's adaptation of *Jasper Jones* unfurled with that special mix of theatrical simplicity and human messiness that is the essential Belvoir way. It was a

beautiful production, directed with love and a beady eye by Anne-Louise Sarkis. A tree, a few old bits of a house, and a dirty-white stage stood in for a town, which stood in for Australia. A small cast unfolded a big story, and they were all terrific, led by Tom Conroy's spectacled and shiny-eyed Charlie Bucktin. What to remember most? Tom and Charles Wu sharing a watermelon? The cricket match? Kate Mulvany's Mrs Bucktin telling her son why she's leaving? Perhaps it was Guy Simon as Jasper at the very end,

walking into the future which we now know remains as troubled as the past. The show's own simplicity seemed like a reminder of what an open mind can do for us. The greatest pleasure of the show was the big, happy response of its audiences, from eight-year-olds to grandmas.

At the same time, in a nearby backyard, or on rainy evenings in our rehearsal room, we presented a little show about a single, simple thing: the death of a grandmother. *The Tribe* came to Surry Hills from Michael Mohammed Ahmad's novel via Urban Theatre Projects' Bankstown:Live project. Hazem Shammas was at his very best – charming, utterly clear, funny, charismatic – and Mo's writing shone. Everyone's grandmother dies, but when, with her, the living connection to another country and another life also dies, the story is bigger. These stories, about migration and loss and love, are the stories I want us to tell...

Our third show that January played at Granville Town Hall with Catherine



Russell Kiefel & Dan Spielman in *The Blind Giant is Dancing*. Photo: Brett Boardman.



McClements and a different choir every night. The play was David Greig's *The Events*. A brutal, brutalised young man guns down a choir, but the story we watch is of how to put ourselves and our communities back together again. I'll never forget Choir of Love and One World Choral singing together at the end of that opening night in Granville: "We're all in here." Catherine was exquisite. The show travelled around the country before it came to Belvoir St a few months later.

Stephen Sewell's *The Blind Giant is Dancing* is a sort of Old Testament document for Belvoir. Its past productions – at Lighthouse in 1983 and Belvoir in 1996 – have both been foundational productions for the company. We revived it because its battles – to shed our inherited rage, to fight for an equal society, to defy the dehumanising effects of capitalism – haven't gone away. We came to it as a new generation. Dan Spielman was electric and completely plugged-in as Alan Fitzgerald. Ivan Donato gave a definitive performance as Ramon Gris. But the real heartbreak of the show came many months after it closed, when it turned out that Russell Kiefel's performance – his third, one in each of the three *Blind Giants* I've mentioned – was his last for Belvoir. At his memorial another great alumni of the play, Gillian Jones, said that watching Russell as Doug Fitzgerald she saw the play's terrible heart unlocked: the battle of a father and a son to do the right thing without knowing what that might be.

Kit Brookman's *The Great Fire*, in its gentle way, more by poetry than by dialect, was about what happened to the great social experiment that the *Blind Giant* generation fought for. Did it all end up in a squabble about property prices? Or is there a greater legacy? *The Great Fire* was a big play – ten actors spanning three generations. It wasn't as big as *Blind Giant* was when it premiered a generation ago, but it was bigger than new Australian plays generally are. Big plays present big pictures. We have to do big plays.

Last winter was a terrible, bleak time. The Federal election seemed terminally beside the point, the US election was rat-awful, hateful men were murdering people throughout Europe... I mention this

awfulness because the two shows we played then were determined to defy the bleakness of that winter. *Back at the Dojo* was Lally Katz's tale of a man a little like her own father who refused to go to war in Vietnam, lost his way instead, and then found it again. Watching Harry Greenwood's Danny fall in love with Cat Davies' Lois was a beautiful thing – both of them were terrific. Luke Mullins showed once again that no one can do uncanny and magnetic like Luke can.

The other show we made that winter was *Twelfth Night*. We made it, myself and a magnificent company, utterly in defiance of the outside awfulness. We wanted to begin with the simplest human things – love and play – and see where they could take us. As it turns out, no show in my 11 years at Belvoir has been so beset by misfortune – by illness and injury and bad luck. Our apple-cart was always being upset. And yet. The closing night of that show is one of the most glorious I've ever been to – mad and a little out of control, an upwelling overcoming of everything, just as we'd always wanted it to be. I could talk about each of the actors in that show, their brilliance, but there's one person I have to highlight: Peter Carroll's Malvolio ended the season on crutches. A joyfully ridiculous dance was lost along the way, but Peter found more wonders with crutches. This is how it should be. Our *Twelfth Night* was embattled, but it was magnificently embattled. Late in its season it began to get standing ovations. We made it with love.

Leah Purcell is a powerhouse actor, this we've known for some time. Her new version of *The Drover's Wife* announced her as a powerhouse writer. *Drover's* was perhaps the truest achievement of our season – a brutal and tender portrait of colonial Australia, and a black woman's unsparing retelling of our history. It was directed by Leticia Cáceres – one of the few directors in the country who could really ride that bull. Leah went brilliantly, even alarmingly to her outer limits in the title role. The performances were all terrific, but Mark Coles Smith's quiet, subversive performance as Yadaka was a standout. I hope that was the beginning of a great stage career. This show was one of those special ones.

Judy Davis' production of *Faith Healer* was as precise and large and beautiful as the Brodsky Quartet playing Beethoven. Brian Friel's play is a great one, a pure act of theatre, really: a single story told three ways, directly to us, from beyond the grave, about belief. Colin Fries, Alison Whyte and Pip Miller lived every word of it, consummately. We played it without an interval – a long, gentle, superb show.

We had a few other shows throughout the year. *Ruby's Wish* played in the September school holidays, for kids and parents, all smiles and tears. Hannah Gadsby split sides with *Dogmatic*. We added extra shows to meet the demand. *The Wild Duck* played for the fifth year in a row, this time at the Perth International Arts Festival. Jada Alberts, who has acted and written for Belvoir, made her directing debut, and it was a damn fine debut. Far more experienced directors have stumbled on plays less difficult than Will Eno's *Title and Deed*; Jada made great sense and beauty of it. Jimi Bani's solo performance was one of those great theatrical pleasures, charismatic and funny and beautiful.

We finished the year with a party – a show about passing from your beginnings to your future. The show was Windmill's production of Matt Whittet's *Girl Asleep*. Playful, joyous and topsy-turvy, it was a gift to anyone who's ever felt out of place. Jonathon Oxlade's set turned our theatre into a sort of drab purple wonderland. It's final moments of two kids swapping into each other's clothes – one into a dress, the other into pants – was a lovely summing up of the great game of Belvoir: liberating, wayward, unapologetic, with a wink.

This was my first year as Artistic Director. I won't lie, it's not easy to run a company. The times are out of joint, and theatre can often seem like a weird marginal undertaking. But this is a marvellous company. From the box office to the casual techs to the actors and the audiences, it is a marvellous company. Our job is to join in on a bigger undertaking: our culture must be opened up, time must be marked, life must be celebrated. We do our bit. How lucky we are.

**Eamon**



Amber McMahon, Emele Ugavule & Damien Ryan in *Twelfth Night*. Photo: Brett Boardman.

# EXECUTIVE DIRECTOR'S REPORT

Brenna Hobson



2016 was Eamon Flack's first full year as Artistic Director of Belvoir and his program offered a strong sense of what is to come. Threaded through the works was a sense of community and a commitment to expanding both the

work that we can do and the audiences we can meet with that work. From *The Events* at Granville Town Hall which featured a different community choir every night to the beautiful simplicity of Urban Theatre Projects' *The Tribe* staged in backyards in Surry Hills, it was exciting to push the boundaries of how a mainstage piece of theatre comes about. In the theatre too, the ongoing preoccupation was, how do we live together? From the glorious *Jasper Jones* to *The Blind Giant is Dancing* and *The Great Fire*, this question was at the core of much of our work in 2016.

From a financial point of view, following on from a tumultuous 2015, 2016 was very much a year of stabilisation and consolidation. We posted a modest surplus, a \$500,000 turnaround from the previous year. We were pleased to see audiences respond to many of the works in Eamon's first season by turning up in droves and ensuring we sold out. These included the extraordinary Leah Purcell writing and starring in *The Drover's Wife* and the theatrical gem that was *Faith Healer* (as well as the aforementioned *Jasper Jones*). Audiences around the country can expect to see more of those works in the future.

We also enjoyed a strong year in development support, particularly philanthropy. This is an area of our operations that is increasingly important to the sustainability of the company;

development income now outstrips state and federal government support combined. We literally couldn't keep the doors open without the extraordinary generosity of so many of you so thank you, it makes all the difference.

Belvoir produces up to 14 new works each year, many of them in conjunction with smaller companies like ILBIJERRI, Windmill, Urban Theatre Projects, Force Majeure and others. Following the cuts to the Australia Council in 2015, we joined with a broad swathe of the industry to work on the #IStandWithTheArts campaign in the lead-up to the federal election. As part of that campaign, we appealed to our audiences to make their belief in the value of the arts felt by writing to their elected representatives. Over 16,000 people wrote to their MPs in NSW in two short weeks ensuring that the message that Australians value the arts was clear to all. In March this year it was announced that funding will be returned to the Australia Council. This is a great step and one that our audiences have contributed to. There's still a great deal of uncertainty amongst small to medium organisations but things are looking brighter than they have for almost two years.

Belvoir is only ever as strong as the people who band together to create it. Audience members see many of these people on our stages and hear from people like myself and Eamon in other ways. The Belvoir offices are (not quite) full (enough) of people who apply enormous amounts of talent and care to ensuring that this company creates the best possible work that it can and that that work connects with as many people as possible. We undertook some restructuring in 2016 and I have to particularly commend Amy Goodhew in Marketing, Sally Withnell in Production and Susan Jack in Finance for stepping up and going above and beyond the

call. Sally and Amy in particular are terrifyingly young and will be running the world (or at least the arts bit of it) before we know it.

Many of you know Andrew Cameron and his extraordinary commitment to Belvoir over many years. He was Chair of the company that owns the buildings during the redevelopment of the theatre and the purchase of the warehouse, and has been Chair of Belvoir itself for the last six years. He stepped down from that role at the end of 2016 and I can't thank him enough, both for his strong, steadfast and generous leadership of the company and also for his personal support. His departure is a great loss for Belvoir but

his commitment to the arts is enormous and I know he will continue to contribute to the sector greatly. We are incredibly fortunate to have persuaded Sam Meers to take on the role of Chair. I've only been working with her for a few months but she has already proven herself to be a tireless advocate for the company, an astute reader of the organisation and its needs, and an absolute joy to work with.

We've landed at the beginning of 2017 with an extraordinary sense of optimism. Thank you to you all for contributing to that. I look forward to seeing you in the foyer.

**Brenna**



Hazem Shammas performing in a Surry Hills backyard for *The Tribe*.  
Photo: Luke Cowling.



## 2016 SEASON AND TOURS



Tom Conroy & Charles Wu. Photo: Brett Boardman.

### JASPER JONES

2 January – 7 February  
Upstairs

#### Statistics

Performances	40
Total Available Tickets	14,139
Total Audience	13,319
Box Office Income	\$562,265

Based on the novel by  
**Craig Silvey**

Adapted by  
**Kate Mulvany**

Director  
**Anne-Louise Sarkis**

Set Designer  
**Michael Hankin**

Costume Designer  
**Mel Page**

Lighting Designer  
**Matt Scott**

Assistant Lighting Designer  
**Daniel Anderson**

Composer & Sound Designer  
**Steve Toulmin**

Fight Choreographer  
**Scott Witt**

Choreographer  
**Sara Black**

Indigenous Advisor  
**Jada Alberts**

Design Secondment  
**Kelsey Lee**

Stage Manager  
**Isabella Kerdijk**

Assistant Stage Manager  
**Jennifer Parsonage**

With  
**Tom Conroy**  
**Kate Mulvany**  
**Matilda Ridgway**  
**Steve Rodgers**  
**Guy Simon**  
**Charles Wu**

...[a] big fat, satisfying, thought-provoking, laugh-making, tear-jerking  
smash hit.

Stage Noise



Hazem Shammass & Oonagh Sherrard. Photo: Luke Cowling.

## THE TRIBE

19 January – 7 February  
Surry Hills Backyards

### Statistics

Performances	26
Total Available Tickets	2,340
Total Audience	1,703
Box Office Income	\$54,558

Based on the novel by  
**Michael Mohammed Ahmad**

Adapted by  
**Michael Mohammed  
Ahmad & Janice Muller**

Director  
**Janice Muller**

Composer  
**Oonagh Sherrard**

Designer & Operator  
**Frank Mainoo**

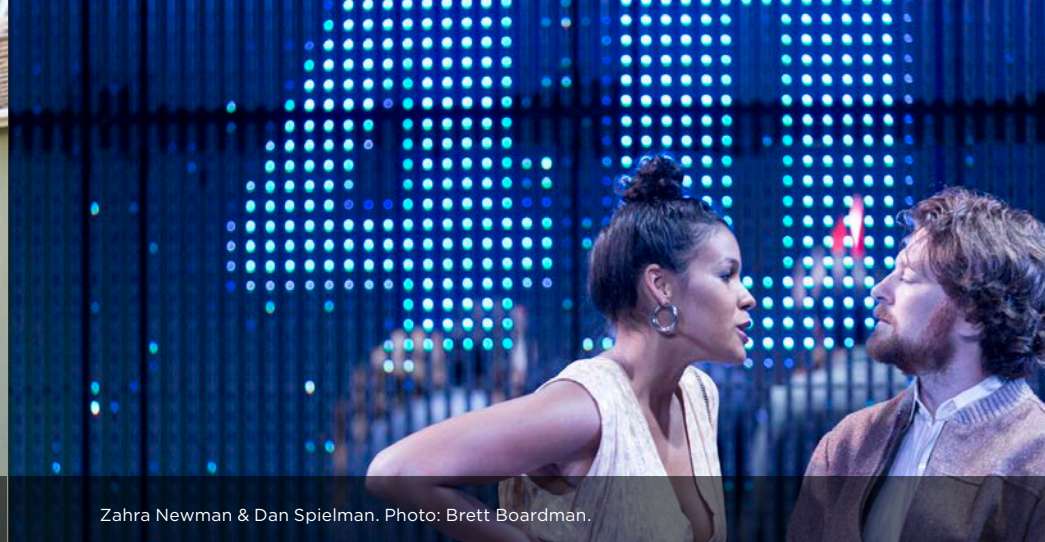
Belvoir Front of House  
Coordinator  
**Kelsey Lee**

With  
**Hazem Shammass  
Oonagh Sherrard**

**An Urban Theatre Projects  
Production**

You'll laugh, you'll cry, you'll wish the story didn't end.

Time Out



Zahra Newman & Dan Spielman. Photo: Brett Boardman.

## THE BLIND GIANT IS DANCING

13 February – 20 March  
Upstairs

### Statistics

Performances	41
Total Available Tickets	14,268
Total Audience	10,803
Box Office Income	\$414,133

Written by  
**Stephen Sewell**

Director  
**Eamon Flack**

Set & Costume Designer  
**Dale Ferguson**

Lighting Designer  
**Verity Hampson**

Composer & Sound  
Designer  
**Steve Toulmin**

Fight Choreographer  
**Scott Witt**

Stage Manager  
**Melanie Stanton**

Assistant Stage Manager  
**Grace Nye-Butler**

With  
**Michael Denkha  
Ivan Donato  
Andrew Henry  
Emma Jackson  
Russell Kiefel  
Genevieve Lemon  
Geoff Morrell  
Zahra Newman  
Dan Spielman  
Yael Stone  
Ben Wood**

It is epic, wild, paranoid and passionate, full of personal and political hope and despair.

The Australian





Genevieve Picot, Marcus McKenzie, Geoff Morrell & Peter Carroll. Photo: Brett Boardman.

## THE GREAT FIRE

2 April – 8 May  
Upstairs

### Statistics

Performances	40
Total Available Tickets	13,923
Total Audience	10,036
Box Office Income	\$375,250

Written By  
**Kit Brookman**

Director  
**Eamon Flack**

Set Designer  
**Michael Hankin**

Costume Designer  
**Jennifer Irwin**

Lighting Designer  
**Damien Cooper**

Composer & Sound Designer  
**Steve Francis**

Associate Sound Designer  
**Michael Toisuta**

Assistant Set Designer  
**Charles Davis**

Stage Manager (rehearsals)  
**Mel Dyer**

Stage Manager  
**Luke McGettigan**

Assistant Stage Manager  
**Gina Bianco**

With  
**Sarah Armanious**  
**Peter Carroll**  
**Lynette Curran**  
**Eden Falk**  
**Sandy Gore**  
**Shelly Lauman**  
**Marcus McKenzie**  
**Geoff Morrell**  
**Yalin Ozucelik**  
**Genevieve Picot**

...a vibrant reflection of middle-class confusion, disillusionment,  
sparkling with wit and energy.

The Music



Catherine McClements & Johnny Carr. Photo: Lisa Tomasetti.

## THE EVENTS

12 May – 12 June  
Upstairs

### Statistics

Performances	35
Total Available Tickets	12,184
Total Audience	8,423
Box Office Income	\$321,743

Written by  
**David Greig**

Director  
**Clare Watson**

Set & Lighting Designer  
**Geoff Cobham**

Lighting Director  
**Richard Vabre**

Musical Director  
**Luke Byrne**

Composer  
**John Browne**

Fight Choreographer  
**Scott Witt**

Stage Manager  
**Natalie Moir**

Assistant Stage Manager  
**Vanessa Martin**

With  
**Luke Byrne**  
**Johnny Carr**  
**Catherine McClements**  
**Sydney community choirs**

A co-production with  
**Malthouse Theatre and**  
**State Theatre Company**  
**South Australia in**  
**association with Sydney**  
**Festival**

It was impossible not to be moved.

SMH



Hannah Gadsby & Doug. Photo: Alan Moyle.

## HANNAH GADSBY: DOGMATIC

20 – 29 May  
Upstairs

### Statistics

Performances	7
Total Available Tickets	2,784
Total Audience	2,014
Box Office Income	\$71,821

Written by  
**Hannah Gadsby**

With  
**Hannah Gadsby**

**A Token Events production**

**Hannah Gadsby is a comic at the height of her powers.**

The Music



Harry Greenwood, Catherine Davies, Dara Clear, Natsuko Minegishi, Fayssal Bazzi, Shari Sebbens & Brian Lipson. Photo: Brett Boardman.

## BACK AT THE DOJO

18 June – 17 July  
Upstairs

### Statistics

Performances	32
Total Available Tickets	11,138
Total Audience	7,146
Box Office Income	\$230,738

Written by  
**Lally Katz**

Director  
**Chris Kohn**

Set & Costume Designer  
**Mel Page**

Lighting Designer  
**Richard Vabre**

Sound Designer  
**Jethro Woodward**

Dramaturgs  
**Louise Gough & Anthea Williams**

Karate Consultant  
**Natsuko Minegishi**

Voice Coach  
**Suzanne Heywood**

Dialect Coach  
**Jennifer White**

Stage Manager  
**Mel Dyer**

Assistant Stage Manager  
**Keiren Smith**

Producer – Stuck Pigs  
Squealing  
**Nina Bonacci**

Directorial Secondment  
**Olivia Satchell**

With  
**Fayssal Bazzi**  
**Dara Clear**  
**Catherine Davies**  
**Harry Greenwood**  
**Brian Lipson**  
**Natsuko Minegishi**  
**Luke Mullins**  
**Shari Sebbens**

**A co-production with**  
**Stuck Pigs Squealing**

**It weaves a powerful spell and moved me to tears.**

Scene and Heard





Peter Carroll. Photo: Brett Boardman.

# TWELFTH NIGHT, OR WHAT YOU WILL

23 July – 4 September  
Upstairs

Statistics

Performances	49
Total Available Tickets	17,147
Total Audience	10,508
Box Office Income	\$353,061

Written by <b>William Shakespeare</b>	Composer <b>Alan John</b>	With <b>Peter Carroll</b> <b>Anita Hegh</b> <b>John Howard</b> <b>Lucia Mastrantone</b> <b>Amber McMahon</b> <b>Anthony Phelan</b> <b>Keith Robinson</b> <b>Damien Ryan</b> <b>Nikki Shiels</b> <b>Emele Ugavule</b>
Director <b>Eamon Flack</b>	Sound Designer <b>Caitlin Porter</b>	
Set Designer <b>Michael Hankin</b>	Movement Director <b>Scott Witt</b>	
Assistant Set Designer <b>Charlie Davis</b>	Stage Manager <b>Luke McGettigan</b>	
Costume Designer <b>Stephen Curtis</b>	Assistant Stage Manager <b>Kaytlin Petrarca</b>	
Lighting Designer <b>Nick Schlieper</b>		

*Twelfth Night* is deliciously staged, filled with laughter yet laced with melancholy.  
Limelight



Mark Coles Smith. Photo: Brett Boardman.

# THE DROVER'S WIFE

17 September – 16 October  
Upstairs

Statistics

Performances	32
Total Available Tickets	11,409
Total Audience	10,630
Box Office Income	\$424,304

Written by <b>Leah Purcell</b>	Dramaturg <b>Anthea Williams</b>	Assistant Stage Manager <b>Keiren Smith</b>
Director <b>Leticia Cáceres</b>	Movement Director <b>Scott Witt</b>	With <b>Tony Cugin</b> <b>Mark Coles Smith</b> <b>Benedict Hardie</b> <b>Will McDonald</b> <b>Leah Purcell</b>
Set Designer <b>Stephen Curtis</b>	Traditional Movement & Language Consultant/ Spear Maker <b>Sean Choolburra</b>	<b>Produced by Belvoir</b> <b>in association with</b> <b>Oombarra Productions</b>
Costume Designer <b>Tess Schofield</b>	Dialect Coach <b>Jennifer White</b>	<b>Supported by</b> <b>The Balnaves Foundation</b>
Lighting Designer <b>Verity Hampson</b>	Stage Manager <b>Isabella Kerdijk</b>	
Composer & Sound Designer <b>THE SWEATS</b>		

This might be the most important new Australian play written this year.  
Daily Review



Holly Austin. Photo: Brett Boardman.

# RUBY'S WISH

21 September – 9 October  
Downstairs

## Statistics

Performances	33
Total Available Tickets	2,842
Total Audience	1,869
Box Office Income	\$35,256

Written by  
**Holly Austin, Adriano Cappelletta & Jo Turner**

Concept  
**Holly Austin**

Director  
**Jo Turner**

Set & Costume Designer  
**Pip Runciman**

Lighting Designer  
**Verity Hampson**

Lighting Design Associate  
**Alexander Berlage**

Puppetry Director  
**Alice Osborne**

Composer & Sound Designer  
**Steve Francis**

Animation  
**Tim Watts**

Puppets  
**Erth Visual & Physical Inc.**

Interactive Designer  
**Annie McKinnon**

Producer  
**Clara Iaccarino**

Production & Stage Manager  
**Natalie Moir**

With  
**Holly Austin  
Adriano Cappelletta  
Kate Sherman**

**A MAKEbeLIVE production**

*Ruby's Wish is something truly special.*

AltMedia



Jimi Bani. Photo: Brett Boardman.

# TITLE AND DEED

13 October – 6 November  
Downstairs

## Statistics

Performances	28
Total Available Tickets	2,341
Total Audience	1,648
Box Office Income	\$42,122

Written by  
**Will Eno**

Director  
**Jada Alberts**

Set & Costume Designer  
**Anna Gardiner**

Lighting Designer  
**Ross Graham**

Composer & Sound Designer  
**Kelly Ryall**

Stage Manager  
**Kaytlin Petrarca**

With  
**Jimi Bani**

**Supported by  
The Balnaves Foundation**

*...a very impressive piece of indigenous theatre with some universal truths at its core.*

Daily Review





Colin Friels. Photo: Brett Boardman.

## FAITH HEALER

22 October – 27 November  
Upstairs

### Statistics

Performances	41
Total Available Tickets	14,887
Total Audience	12,770
Box Office Income	\$555,767

Written by <b>Brian Friel</b>	Associate Lighting Designer <b>Daniel Barber</b>	With <b>Colin Friels</b> <b>Pip Miller</b> <b>Alison Whyte</b>
Director <b>Judy Davis</b>	Composer & Sound Designer <b>Paul Charlier</b>	
Set Designer <b>Brian Thomson</b>	Directorial Secondment <b>Duncan Ragg</b>	
Costume Designer <b>Tess Schofield</b>	Stage Manager <b>Luke McGettigan</b>	
Lighting Designer <b>Verity Hampson</b>	Assistant Stage Manager <b>Roxzan Bowes</b>	

This will go down as one of those nights when you feel that theatre has laid its hands on you.

SMH



Dylan Young & Ellen Steele. Photo: Lisa Tomasetti.

## GIRL ASLEEP

2 – 24 December  
Upstairs

### Statistics

Performances	24
Total Available Tickets	8,809
Total Audience	6,709
Box Office Income	\$201,390

Written by <b>Matthew Whittet</b>	Additional Original Music <b>Harry Covill</b>	With <b>Ruby Burke</b> <b>Sheridan Harbridge</b> <b>Amber McMahon</b> <b>Martha Morgan</b> <b>Ellen Steele</b> <b>Matthew Whittet</b> <b>Dylan Young</b>
Director <b>Rosemary Myers</b>	Movement <b>Gabrielle Nankivell</b>	
Set & Costume Designer <b>Jonathon Oxlade</b>	Movement Re-rehearsal <b>Carlee Mellow</b>	
Lighting Designer <b>Richard Vabre</b>	Stage Manager <b>Isabella Kerdijk</b>	
Original Soundtrack <b>Luke Smiles – motion laboratories</b>	Assistant Stage Manager <b>Alex Hayley</b>	<b>A Windmill Theatre production</b>

...the appeal of this funny, unsettling and optimistic tale is universal.

SMH



Catherine McClements. Photo: Lisa Tomasetti.



Lally Katz. Photo: Heidrun Löhr.

## THE EVENTS

### Sydney Festival 7 – 26 January

#### Statistics

Performances	6
Total Audience	982

### State Theatre Company South Australia 26 February – 14 March

#### Statistics

Performances	11
Total Audience	6,238

### Malthouse Theatre 21 June – 10 July

#### Statistics

Performances	21
Total Audience	3,589

Written by  
**David Greig**

Director  
**Clare Watson**

Set & Lighting Designer  
**Geoff Cobham**

Lighting Director  
**Richard Vabre**

Musical Director  
**Luke Byrne** (Syd Fest & Malthouse)  
**Carol Young** (STCSA)

Composer  
**John Browne**

Fight Choreographer  
**Scott Witt**

Stage Managers  
**Michelle McKenzie** (Syd Fest)  
**Natalie Moir** (STCSA & Malthouse)

Assistant Stage Managers  
**Keiren Smith** (Syd Fest)  
**Emily Barraclough** (STCSA)  
**Amber Bock** (Malthouse)

With  
**Luke Byrne**  
(Syd Fest & Malthouse)  
**Johnny Carr**  
**Catherine McClements**  
**Carol Young** (STCSA)  
**Community Choirs**

## STORIES I WANT TO TELL YOU IN PERSON

### India 3 – 13 February

#### Statistics

Performances	6
Total Audience	1000+

Written by  
**Lally Katz**

Director  
**Anne-Louise Sarkis**

Set & Costume Designer  
**Ralph Myers**

Lighting Designer  
**Damien Cooper**

Head of Lighting  
**Christopher Page**  
& **Holly Woollard**

Composer  
& Sound Designer  
**Max Lyandvert**

Production  
& Stage Manager  
**Luke Cowling**

With  
**Lally Katz**

**Touring venues**  
**Abhimanch Auditorium**  
**H.K Auditorium**  
**Jagriti Theatre**  
**Tagore Theatre**  
**Experimental Theatre**





Rose Riley &amp; Harry Greenwood. Photo: Brett Boardman.

## THE GLASS MENAGERIE

**Geelong Performing Arts Centre 12 – 14 May**

### Statistics

Performances	4
Total Audience	1,596

**Canberra Theatre Centre 3 – 7 May**

### Statistics

Performances	7
Total Audience	3,300

**Malthouse Theatre 18 May – 5 June**

### Statistics

Performances	21
Total Audience	7,255

Written by  
**Tennessee Williams**

Director  
**Eamon Flack**

Set Designer  
**Michael Hankin**

Costume Designer  
**Mel Page**

Lighting Designer  
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With  
**Harry Greenwood**  
**Luke Mullins**  
**Pamela Rabe**  
**Rose Riley**



Anthony Phelan. Photo: Simon Cowling.

## THE WILD DUCK

**Perth Festival 3 – 13 March**

### Statistics

Performances	14
Total Audience	5,106

Written by  
**Simon Stone**  
with **Chris Ryan**  
after **Henrik Ibsen**

Director  
**Simon Stone**

Set Design  
**Ralph Myers**

Costume Designer  
**Tess Schofield**

Lighting Designer  
**Niklas Pajanti**

Composer  
& Sound Designer  
**Stefan Gregory**

Assistant Director  
**Anne-Louise Sarks**

Dramaturg  
**Eamon Flack**

Production Manager  
**Glenn Dulihamy**

Head of Sound/Operator  
**Caitlin Porter**

Stage Manager  
**Luke McGettigan**

Assistant Stage Manager  
**Amy Morcom**

With  
**Airlie Dodds**  
**John Gaden**  
**Anthony Phelan**  
**Richard Pyros**  
**Steve Rodgers**  
**Katherine Tonkin**

# AWARDS

## Belvoir won seven industry awards in 2016

### Sydney Theatre Awards

Best Mainstage Production  
**The Drover's Wife**

Best Direction of a Mainstage Production  
**Leticia Cáceres (The Drover's Wife)**

Best New Australian Work  
**Leah Purcell (The Drover's Wife)**

Best Composition/Sound Design  
of a Mainstage Production  
**THE SWEATS (The Drover's Wife)**

Best Male Actor in a Leading Role  
in a Mainstage Production  
**Colin Friels (Faith Healer)**

Best Female Actor in a Supporting Role  
in a Mainstage Production  
**Alison Whyte (Faith Healer)**

Best Male Actor in a Supporting Role  
in a Mainstage Production  
**Pip Miller (Faith Healer)**

### Green Room Awards

Best Female Performer  
(Theatre Companies)  
**Rose Riley (The Glass Menagerie)**

Colin Friels in *Faith Healer*. Photo: Brett Broadman.

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Andrew Cameron AM  
Luke Carroll  
Tracey Driver  
Eamon Flack  
Brenna Hobson  
Ian Learmonth  
Samantha Meers  
(Appointed: 30 November 2016)  
Olivia Pascoe  
(Resigned: 22 December 2016)  
Peter Wilson

## ARTISTIC & PROGRAMMING

**Artistic Director**  
Eamon Flack  
**Executive Director**  
Brenna Hobson  
**Artistic Associate**  
Tom Wright  
(Appointed 04.01.16)

**Associate Producer**  
Luke Cowling  
(Resigned 02.12.16)

**Associate Director - New Work**  
Anthea Williams

**Associate Artist**  
Nell Ranney  
(Appointed 22.02.16)

## EDUCATION

**Education Manager**  
Jane May  
**Education Coordinator**  
Simone Evans  
**Acting Education Coordinator**  
Hannah McBride  
(Contract 06.10.15 - 02.09.16)

## ADMINISTRATION

**Artistic Administrator**  
John Woodland  
**Trainee Administration  
Coordinator**  
Anthony Blanch till 30.06.16  
**Acting Administration  
Coordinator**  
Rebecca Levy from 29.08.16  
Rachel Sinclair from 14.10.16

## FINANCE & OPERATIONS

**Head of Finance & Operations**  
Kate Chalker (Resigned 17.06.16)  
**Company Accountant**  
Komal Rabadiya

**Accounts Administrator**  
Susan Jack  
**IT & Operations**  
Jan S. Goldfeder

## MARKETING

**Marketing Manager**  
Amy Goodhew  
**Marketing Coordinator**  
Jacqueline McLeish  
(04.01.16 - 11.03.16)  
Georgia Goode  
(Appointed 18.04.16)

**Publications Manager**  
Gabrielle Bonney  
(Resigned 19.02.16)

**Communications Coordinator**  
Cara Nash (Appointed 11.04.16)  
**Publicity & Public Affairs Manager**  
Elly Baxter

## DEVELOPMENT

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

**Philanthropy Manager**  
Liz Tomkinson

**Acting Philanthropy Manager**  
Charlotte Bradley till 11.11.16

**Acting CRM Manager**  
Charlotte Bradley from 14.11.16

**Development Coordinator**  
Aimee Timmins  
(Resigned 27.05.16)  
Jessica Vincent  
(Contract 30.05.16 - 11.11.16)  
(Appointed full-time 14.11.16)

## PRODUCTION

**Acting Head of Production**  
Warren Sutton (Resigned 11.03.16)  
Sally Withnell  
(Appointed 25.04.16)

**Staging & Construction  
Managers**  
Penny Angrick

**Assistant Staging &  
Construction Manager**  
Brianna Russell  
(Resigned 24.01.16)  
Bryanna Ryan  
(Appointed 04.04.16)

**Technical Manager**  
Will Jacobs

**Theatre Technician**  
Caitlin Porter

**Resident Stage Manager**  
Luke McGettigan

**Commercial Business Manager**  
Simon Boyd

**Production Coordinator**  
Eliza Maunsell

**Costume Coordinator**  
Judy Tanner

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**Customer Experience  
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Andrew Dillon (Appointed  
19.12.16)

**Box Office Manager**  
Tanya Ginori-Cairns till 23.12.16

**Ticketing Systems  
Administrator**  
Tanya Ginori-Cairns (Appointed  
26.12.16)

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10.01.16)

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## SPECIAL THANKS

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

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

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

Andrew & Cathy Cameron  
(refurbishment of theatre & warehouse)

Russell Crowe  
(Downstairs theatre &  
purchase of warehouse)

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

Andrew & Wendy Hamlin  
(Brenna's office)

Hal Herron  
(The Hal Bar)

Geoffrey Rush  
(redevelopment of theatre)

Fred Street AM  
(Upstairs dressing room)



*The Girl Asleep gang.*



*Kate Mulvany - Jasper Jones.*

## IN THE REHEARSAL ROOM



*Jada Alberts & Jimi Bani - Title and Deed.*



*Keith Robinson & Lucia Mastrantone - Twelfth Night.*  
Photos: Brett Boardman.



## FINANCIAL STATEMENTS

## KEY PERFORMANCE INDICATORS

ARTISTIC VIBRANCY	Subscription Season						Readings		
	Upstairs			Downstairs					
	2016	2015	2014	2016	2015	2014	2016	2015	2014
<b>PROFILE OF WORKS</b>									
New*	5	6	6	2	4	4	8	13	11
Existing	4	2	3	1	0	0	3	0	0
<b>ORIGIN OF WORK</b>									
Australian – New	5	5	5	2	4	4	5	13	11
Australian – Existing	1	1	0	0	0	0	0	0	0
Overseas – Existing	3	2	4	1	0	0	6	0	0
<b>PROFILE OF PRODUCTIONS</b>									
New	8	8	9	1	4	4	n/a	n/a	n/a
Existing	1	0	0	2	0	0	n/a	n/a	n/a

\*Written within two years of its production year.

ACCESS	Attendances			Number of Performances		
	2016	2015	2014	2016	2015	2014
<b>SELF-PRESENTED</b>						
Upstairs	90,344	80,173	93,284	334	350	364
Downstairs	7,234	10,438	9,326	95	164	131
Other Sydney Venues	982	0	0	6	0	0
<b>TOURING</b>						
Regional	0	2,028	10,006	0	21	58
Interstate	17,257	1,446	34,442	46	10	101
International	1,000+	3,918	8,160	6	54	22
<b>EDUCATION</b>						
School Performances*	4,245	4,587	5,569	19	20	25
Workshops**	2,451	2,976	2,550	172	203	176
Other***	1,189	1,084	1,033	105	94	106
<b>OTHER</b>						
Unwaged Performances	2,905	2,706	2,221	9	8	8

\*School matinee performances in both the Upstairs and Downstairs theatres.

\*\*Includes workshops held at Belvoir, regional schools and Sydney schools, professional development workshops for teachers, Theatre Enrichment pre-show workshops and Youth Express workshops.

\*\*\*Includes archival viewings, tours of the theatre, Theatre Enrichment post-show forums at schools, attendees at Youth Express performances (twice a year), work experience, work placement and other 'extra' activities.

## KEY PERFORMANCE INDICATORS (CONTINUED)

FINANCIAL VIABILITY	2016	2015	2014
<b>STRENGTH OF RESERVES</b>			
Net assets /	\$829,983/	\$813,466 /	\$1,305,227 /
Annual Turnover	\$10,623,828 (7.81%)	\$9,612,231 (8.46%)	\$10,654,692 (12%)
Net assets /	\$829,983/	\$813,466 /	\$1,305,227 /
Total Assets	\$4,345,185 (19.10%)	\$4,743,844 (17.15%)	\$4,652,663 (28%)
<b>PROFITABILITY</b>			
Total income minus expenditure	\$16,517	(\$491,761)	\$3,486
<b>EARNED INCOME GENERATING ABILITY</b>			
<b>TOTAL</b>			
Total earned income /	\$8,495,410/	\$7,544,459 /	\$8,577,104 /
total income	\$10,623,828 (79.97%)	\$9,612,231 (78.49%)	\$10,654,692 (80.5%)
<b>BOX OFFICE</b>			
Total box office /	\$4,517,551/	\$4,004,666 /	\$4,916,966 /
total income	\$10,623,828 (42.52%)	\$9,612,231 (41.66%)	\$10,654,692 (46.15%)
<b>PRIVATE SECTOR</b>			
Total private sector /	\$2,469,093/	\$2,093,764 /	\$2,186,354 /
total income	\$10,623,828 (23.24%)	\$9,612,231 (21.78%)	\$10,654,692 (20.52%)
<b>OTHER INCOME</b>			
Total other income /	\$1,508,766/	\$1,446,029 /	\$1,473,784 /
total income	\$10,623,828 (14.20%)	\$9,612,231 (15.04%)	\$10,654,692 (13.83%)
<b>GOVERNMENT FUNDING CONTRIBUTION</b>			
Govt. funding /	\$2,128,418/	\$2,067,772 /	\$2,077,588 /
total income	\$10,623,828 (20.03%)	\$9,612,231 (21.51%)	\$10,654,692 (19.50%)

## 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 2016.

### 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, unless otherwise stated.

Anne Britton  
Mitchell Butel  
Andrew Cameron AM  
Luke Carroll  
Tracey Driver  
Eamon Flack  
Brenna Hobson  
Ian Learmonth  
Sam Meers (Appointed: 30 November 2016)  
Olivia Pascoe (Resigned: 22 December 2016)  
Peter Wilson  
Patricia Akopiantz  
(Appointed: 7 February 2017)

### Information on Directors

#### Anne Britton

*Member: Nominations and Governance Committee (Chair)*

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: Audience Engagement Committee (Chair)*

As an actor, singer and writer, Mitchell has worked for most state and commercial theatre companies and most Australian television networks for the last 20 years. He holds three Helpmann Awards for leading actor for *The Mikado*, *Avenue Q* and *The Venetian Twins*, Green Room Awards for *Hair* and *Piaf*, and multiple other nominations for Helpmann, Green Room and Sydney Theatre Awards. His work at Belvoir includes *The Government Inspector*, *Angels In America*, *Strange*

*Interlude*, *Snugglepot and Cuddle Pie*, *The Laramie Project*, *A View From The Bridge* and *Dead Heart*. His writing credits include *And Now For the Weather*, *Killing Time* and *Meow Meow's Little Match Girl* (co-writer). Mitchell has also been a Special Projects Officer for the NSW Office of the Board of Studies and has taught at ATYP, NIDA and the Australian Institute of Music (AIM). He has been a proud member of Actors Equity since 1988, a member of the National Performers Committee since 2007 and was Federal Vice President of the Media, Entertainment and Arts Alliance from 2010 to 2013. He is also on the Advisory Panel for the Australia Council-funded New Musicals Australia.

#### Andrew Cameron AM

*Chair (until 31 December 2016), Member: Finance, Audit and Risk Committee, Development Committee*

Andrew is currently the Chair of Trustees at Art Gallery of NSW Foundation, and a Board member of Australian Major Performing Arts Group, 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 industrial services and investment. He was made a member of the Order of Australia in the 2014 Honours List for significant services to the visual and performing arts.

#### Luke Carroll

*Member: Audience Engagement Committee*

Luke is a proud member of the Wiradjuri nation and was born and grew up on Gadigal land in the inner suburbs of Sydney. Luke has appeared in *The Cake Man*, *Capricornia*, *A Midsummer Night's Dream* and *Conversations with the Dead* at Belvoir, and has extensive credits across theatre, film and TV. In 2013, Luke won the Deadly Award for Male Actor of the Year for his performance in *Redfern Now*. He is currently a presenter on *Play School*.

#### Tracey Driver

*Member: Finance, Audit and Risk Committee (Chair)*

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.



## Eamon Flack

*Artistic Director Member:*

*Audience Engagement Committee*

Eamon is Belvoir's Artistic Director. He was born in Singapore and grew up in Singapore, Darwin, Brisbane and Cootamundra. He trained as an actor at WAAPA from 2001 to 2003 and has since worked as a director, actor, writer and dramaturg, from Milikapiti on the Tiwi Islands to Geraldton and Melbourne. For Belvoir, Eamon has directed *Ivanov*, *Angels in America Parts One and Two*, *The Glass Menagerie*, *Babyteeth*, *As You Like It*, *Twelfth Night* or *What You Will*, *The Blind Giant is Dancing*, *The Great Fire*, *Once in Royal David's City* and *The End*. He co-adapted Ruby Langford Ginibi's memoir *Don't Take Your Love to Town* with Leah Purcell, and co-devised *Beautiful One Day* with artists from ILBIJERRI, version 1.0 and Palm Island. His dramaturgy credits for Belvoir include *Neighbourhood Watch*, *The Wild Duck*, *Brothers Wreck* and *The Book of Everything*. His adaptations include Chekhov's *Ivanov*, Gorky's *Summerfolk* and Sophocles' *Antigone*. *Ivanov* won four Sydney Theatre Awards in 2015 including Best Mainstage Production and Best Direction. Eamon's productions of *The Glass Menagerie* and *Angels in America* both won Best Play at the Helpmann Awards.

## Brenna Hobson

*Executive Director & Company Secretary*

*Member: Finance, Audit and Risk Committee,*

*Nominations and Governance Committee,*

*Development Committee, Audience*

*Engagement Committee*

Brenna joined Belvoir as General Manager in February 2008 and is now Executive Director. She has a Masters of Management (Arts) from the University of Technology Sydney and sits on the Seymour Centre Artistic Advisory Committee. Previous to this, Brenna 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 as a member of the Audit and Risk and People's committees.

## Ian Learmonth

*Member: Development Committee,*

*Nominations and Governance 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 on the board of Australian Affordable Housing Securities and a member of the investment committee of the Government's Clean Energy Finance Corporation.

## Sam Meers

*Member: Development Committee (Chair),*

*Finance, Audit and Risk Committee*

*Chair (from 1 January 2017),*

*Member: Finance, Audit and Risk Committee,*

*Development Committee*

Sam is executive deputy chairman of property and investment group the Nelson Meers Group, and co-founder and trustee of the Nelson Meers Foundation. Her current board appointments include chairman of Documentary Australia; deputy chairman of the Federal Government's Creative Partnerships Australia; a trustee of the Art Gallery NSW; and a director of the State Library of NSW Foundation. Sam also sits on advisory boards for the University of Sydney and the Centre for Social Impact at the University of NSW. Sam began her career as a commercial lawyer with Mallesons Stephen Jacques (now King and Wood Mallesons), and her executive career included senior management roles in the media sector. Sam is a member of Chief Executive Women and a fellow of the Australian Institute of Company Directors.

## Olivia Pascoe

*Member: Development sub-committee*

Olivia is a member of the Development sub-committee. This has included the launch of Belvoir's next frontier of patronage, The Hive, targeted at 30 to 45-year-old theatre lovers nurturing new Australian talent. Olivia is an independent Strategy Consultant & Executive Coach who works with executive teams and boards on integrated strategy, change and leadership across industries. For the 15 years prior to this, she worked for multinational corporations and consulting firms in Asia, Europe and America. She was previously a member of the Contempo Committee of

the Art Gallery of NSW and also contributes to the health, education and international development of not-for-profit sectors.

## Peter Wilson

*Member: Development Committee (Chair),*

*Finance, Audit and Risk Committee*

Peter is a Managing Director of Greenhill & Co, Inc., a global independent corporate advisory firm, and was previously a lawyer. He is Chair of Playwriting Australia and a member of the Finance Council of the Institute of the Sisters of Mercy in Australia and Papua New Guinea. He has previously served as Chair of the Inner City Legal Centre, a member of the Finance Council of the Sisters of the Good Samaritan and a Trustee of the English Association. He is also a Philanthropy Adviser to the Council of The Women's College within the University of Sydney.

## Patricia Akopiantz

*Member: Audience Engagement Committee*

*and Nominations and Governance Committee*

Patricia is a non-Executive Director of AMP Limited, Ramsay Healthcare and Belvoir. At AMP, she is Chair of AMP Bank and Chair of the People and Remuneration Committee. She was previously a non-Executive Director of AXA APH, Coles Myer, Energy Australia, the NSW State Library Foundation and YWCA NSW. Patricia has over 30 years' experience primarily in consumer-related industries and has worked for McKinsey and David Jones. She is a member of Chief Executive Women and received the Centenary Medal for Services to Australian Society in Business Leadership. Patricia has an MBA from Harvard Business School and a Bachelor of Arts in Political Science from Wellesley College.

## Mission Statement

To produce theatrical works from a shared vision that question and affirm our culture, extend and develop our artists and provide audience 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 and Long Term Objectives

Belvoir's overarching goal for the coming three year period is to build on the vision of our Artistic Director, Eamon Flack. The Company will continue to pursue international opportunities and grow our home audience through our artistic leadership and excellence in customer service.

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 37 members of the Company as at 31 December 2016 (2015: 46).

## 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

- Create and develop new and classic work
- Seek out and commission the most promising emerging and the best established writers from all parts of the community

- Commission work that addresses urgent issues not being discussed elsewhere
- Partner with the most vibrant and exceptional independent artists and companies particularly those with skill bases and experiences that are different to Belvoir

#### Artists

- Provide the best possible environment for artists
- Provide flexibility and support in artistic decision making
- Seek out and employ the most talented theatre artists across the generations
- Support skills development for artists across all stages of their careers
- Invest in the next generation of theatre makers emerging from the full breadth of our society

#### Access

- Share the work broadly
- Ensure that young people, those from low socio-economic backgrounds and culturally and linguistically diverse artists and audiences can see work that is relevant to their lives at Belvoir and are assisted in being able to access and enjoy this work
- Ensure that work of excellence is given every opportunity to meet a broad audience whether it is at Belvoir St Theatre, around the country or around the world

#### Audience

- Ensure every interaction with an audience member is positive
- Empower front line staff to interact genuinely with audience members
- Measure and track audience sentiment more effectively
- Improve audience amenity through foyer comfort and website usability
- Create a friendly and non-threatening atmosphere in all audience engagements
- Rebuild audience confidence
- Rebuild subscriber base
- Ensure that all new work has been fully developed and is ready to be staged
- Ensure that audience members are clearly communicated with about the type of work being staged
- Make Belvoir's offerings accessible and exciting

#### Finance

- Ensure financial stability
- Maximise ticketing income through dynamic pricing
- Diversify income streams through set building, venue hire and equipment rental

- Maximise philanthropic income
- Ensure that financial systems and controls are robust and enforced
- Build towards longer running productions
- Co-produce where there is artistic alignment

#### HR

- Ensure staff satisfaction
- Create pathways within the Company for progression
- Ensure staff are engaged with the artistic work of the Company and see their place in its creation
- Empower and mentor staff
- Remunerate staff fairly and as well as is financially sustainable

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 2016 was \$62,054 (2015: loss of \$439,672).

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

12,973 ordinary shares in AFIC were sold on 19 January 2017 for a total value of \$76,430.27 and the remaining 16,771 ordinary shares were sold on 31 January 2017 total value of \$98,689.78. The average price per share was \$5.95.

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

The number of meetings of directors held during the year and the number of meetings attended by each director were as follows:

##### (1) Board of Directors' Meetings

During 2016, 5 meetings of Directors were held. Attendance was as follows:

Directors	Number eligible to attend	Number attended
Anne Britton	5	5
Mitchell Butel	5	4
Andrew Cameron AM	5	4
Luke Carroll	5	3
Tracey Driver	5	5
Eamon Flack	5	2
Brenna Hobson	5	5
Ian Learmonth	5	4
Olivia Pascoe	5	3
Peter Wilson	5	5
Sam Meers	-	-
Patricia Akopiantz	-	-

##### (2) Finance Committee Meetings

The Finance Committee is a sub-committee of the Board. During the financial year, 5 meetings of directors were held. Attendances were as follows:

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

#### Auditor Independence

The directors received an independence declaration from the auditor of Company B Limited. A copy has been included on page 9 of the report.

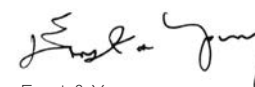
Signed in accordance with a resolution of the Directors.



Samantha Meers  
Chair  
Sydney, 27 March 2017

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

In relation to our audit of the financial report of Company B Limited for the financial year ended 31 December 2016, 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 requirements of the *Australian Charities and Not-for profits Commission Act 2012* or any applicable code of professional conduct.



Ernst & Young



David Simmonds  
Partner  
27 March 2017



# STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

For the year ended 31 December 2016	Notes	2016 (\$)	2015 (\$)
<b>REVENUE FROM OPERATIONS</b>			
<b>Production income</b>			
Home venue income		<b>3,703,985</b>	3,632,317
Touring and sell off income		<b>813,566</b>	372,349
<b>Total production income</b>		<b>4,517,551</b>	4,004,666
Grants income	4(a)	<b>2,128,418</b>	2,067,772
Bar income		<b>451,684</b>	350,535
Box office income		<b>445,369</b>	398,733
		<b>3,025,471</b>	2,817,040
<b>OTHER REVENUE</b>			
Sponsorship income		<b>778,197</b>	824,548
Fundraising and donations		<b>1,690,896</b>	1,269,216
Other income	4(b)	<b>529,161</b>	595,866
<b>Total other revenue</b>		<b>2,998,254</b>	2,689,630
<b>Total revenue from operations</b>		<b>10,541,276</b>	9,511,336
<b>EXPENSES</b>			
Production		<b>(5,434,101)</b>	(4,804,204)
Marketing and promotions		<b>(944,939)</b>	(868,357)
Occupancy		<b>(355,189)</b>	(343,610)
Fundraising		<b>(327,242)</b>	(312,978)
Administration		<b>(3,417,751)</b>	(3,621,859)
<b>Operating income/(loss) for the year</b>		<b>62,054</b>	(439,672)
Interest income		<b>82,552</b>	100,895
Depreciation and amortisation expenses		<b>(119,306)</b>	(114,367)
Finance costs		<b>(8,783)</b>	(38,617)
<b>Profit/(loss) before tax</b>		<b>16,517</b>	(491,761)
Income tax expense		-	-
<b>Profit/(loss) for the year</b>		<b>16,517</b>	(491,761)
Other comprehensive income		-	-
<b>Total comprehensive income/(loss) for the</b>		<b>16,517</b>	(491,761)

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 2016	Notes	2016 (\$)	2015 (\$)
<b>ASSETS</b>			
<b>Current assets</b>			
Cash	5	<b>2,312,105</b>	1,300,698
Trade and other receivables	6	<b>346,898</b>	603,001
Inventories		<b>40,286</b>	54,760
Prepayments		<b>243,414</b>	422,064
Security deposits		<b>62,341</b>	60,846
<b>Total current assets</b>		<b>3,005,044</b>	2,441,369
<b>Non-current assets</b>			
Investments	7	<b>1,004,754</b>	1,953,126
Property, plant and equipment	8	<b>210,401</b>	343,084
Intangible assets	9	<b>124,986</b>	2,802
<b>Total non-current assets</b>		<b>1,340,141</b>	2,299,012
<b>TOTAL ASSETS</b>		<b>4,345,185</b>	4,740,381
<b>LIABILITIES AND EQUITY</b>			
<b>Current liabilities</b>			
Trade and other payables	10	<b>767,209</b>	657,728
Provision	11	-	26,737
Employee benefits liabilities	12	<b>298,300</b>	286,921
Deferred revenue	13	<b>2,363,567</b>	2,889,945
<b>Total current liabilities</b>		<b>3,429,076</b>	3,861,331
<b>Non-current liabilities</b>			
Employee benefits liabilities	12	<b>86,126</b>	65,584
<b>Total non-current liabilities</b>		<b>86,126</b>	65,584
<b>TOTAL LIABILITIES</b>		<b>3,515,202</b>	3,926,915
<b>EQUITY</b>			
Retained earnings		<b>829,983</b>	813,466
<b>Total equity</b>		<b>829,983</b>	813,466
<b>TOTAL EQUITY AND LIABILITIES</b>		<b>4,345,185</b>	4,740,381

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 2016	Retained earnings (\$)	Total equity (\$)
<b>At 1 January 2016</b>	813,466	813,466
Profit for the year	16,517	16,517
Other comprehensive income	-	-
Total comprehensive income	16,517	16,517
<b>At 31 December 2016</b>	<b>829,983</b>	<b>829,983</b>
<b>At 1 January 2015</b>	1,305,227	1,305,227
Loss for the year	(491,761)	(491,761)
Other comprehensive income	-	-
Total comprehensive loss	(491,761)	(491,761)
<b>At 31 December 2015</b>	<b>813,466</b>	<b>813,466</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 2016	Notes	2016 (\$)	2015 (\$)
<b>OPERATING ACTIVITIES</b>			
Receipts from patrons, customers and grant providers		10,722,756	9,591,916
Payments to suppliers and employees		(10,631,167)	(9,825,780)
<b>Net cash flows from/(used in) operating activities</b>		<b>91,589</b>	<b>(233,864)</b>
<b>INVESTING ACTIVITIES</b>			
Purchase of property, plant and equipment	8	-	(224,962)
Purchase of intangible assets	9	(134,278)	-
Interest received		82,552	100,895
Increase in security deposits		(1,495)	(1,940)
Proceeds from sale of investment		973,039	-
<b>Net cash flows (used in)/from investing activities</b>		<b>919,818</b>	<b>(126,007)</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		1,011,407	(359,871)
Cash and cash equivalents at 1 January		<b>1,300,698</b>	<b>1,660,569</b>
<b>Cash and cash equivalents at 31 December</b>	5	<b>2,312,105</b>	<b>1,300,698</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 2016

## 1. CORPORATE INFORMATION

The financial report of Belvoir for the year ended 31 December 2016 was authorised for issue in accordance with a resolution of the directors on 27 March 2017.

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 and other authoritative pronouncements of the Australian Accounting Standards Board, and the *Australian Charities and Not-for-Profits Commission Regulation 2013*.

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 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 Company is a for-profit, private sector entity which is not publicly accountable. Therefore, the financial statements for the Company are tier 2 general purpose financial statements which have been prepared in accordance with Australian Accounting Standards - Reduced Disclosure Requirements (AASB - RDRs).

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

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

### (d) Going concern

The financial report has been prepared on a going concern basis, which contemplates continuity of normal business activities and realisation of assets and settlement of liabilities in the ordinary course of business.

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

All other assets are classified as non-current.

A liability is current when:

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

The Company classifies all other liabilities as non-current.

### (f) 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.

### (g) 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.

#### **(h) 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.

#### **(i) 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. The 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. A long-term growth rate is calculated and applied to project future cash flows after the fifth year.

Impairment losses 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.

#### **(j) 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.

#### **(k) Held for trading investments**

Financial assets held for trading are designated upon initial recognition at fair value through profit or loss. Financial assets are classified as held for trading if they are acquired for the purpose of selling or repurchasing in the near term. Financial assets at fair value through profit or loss are carried in the statement of financial position at fair value with net changes in fair value presented as finance costs (negative net changes in fair value) or finance income (positive net changes in fair value) in the statement of profit or loss and other comprehensive income.

#### **(l) 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

Leasehold improvements - over the initial term of the lease

Assets under construction - not depreciated

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.

#### **(m) 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 and the arrangement conveys a right to use the asset (or assets), even if that asset is (or those assets are) 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.

#### **(n) Intangibles**

The useful lives of intangible assets are assessed to be either finite or indefinite.

Intangible assets with finite lives are amortised over the useful economic life and assessed 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 are reviewed at least at the end of each reporting period. Changes in the expected useful life or the expected pattern of consumption of future economic benefits embodied in the asset are considered to modify the amortisation period or method, as appropriate, and are treated as changes in accounting estimates. The amortisation expense on intangible assets with finite lives is recognised in the statement of profit or loss and other comprehensive income in the expense category that is consistent with the function of the intangible assets.

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 the statement of profit or loss and other comprehensive income 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 (10 years)

##### *Amortisation method used*

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

##### *Internally generated or acquired*

Acquired

##### *Impairment testing*

When an indication of impairment exists

#### **(o) 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.

#### **(p) 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 high quality corporate 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.

#### **(q) 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 receipts over the expected life of the financial instrument or a shorter period, where appropriate, to the net carrying amount of the financial asset.

##### *Sponsorship revenue*

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

##### *Donations revenue*

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 compromising the donation will flow to the Company; and
- the amount of the donation can be measured reliably.

#### **(r) 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 sale or 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.

#### **(s) 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.

#### **(t) 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.

#### **(u) 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 2016 box office income is recorded as deferred revenue and transferred to income when the respective show concludes.

#### **(v) Comparatives**

Where necessary, comparative figures have been reclassified to conform with changes in presentation in the current year.

### **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.

### 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 2015 (\$)	Grants Income Received 2016 (\$)	Grant Expenditure 2016 (Net Grant Income) (\$)	Unexpended Grants carried forward to 2017 (\$)
Australia Council	252,563	913,136	1,095,983	69,716
Arts NSW	-	1,002,435	1,002,435	-
Commonwealth Government	64,300	-	30,000	34,300
<b>TOTAL GRANTS</b>	<b>316,863</b>	<b>1,915,571</b>	<b>2,128,418</b>	<b>104,016</b>

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

(b) Other income	2016 (\$)	2015 (\$)
Rental revenue – theatre & venue	197,487	223,453
Rental revenue – set build & other	185,665	146,118
Revenue – vehicle use	-	2,464
Other	146,009	223,831
	<b>529,161</b>	<b>595,866</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	2016 (\$)	2015 (\$)
Cash at bank and on hand	2,312,105	1,300,698
	<b>2,312,105</b>	<b>1,300,698</b>

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 2016, the Company held \$173,253 (2015: \$173,085) under this scheme.

6. TRADE AND OTHER RECEIVABLES (CURRENT)	2016 (\$)	2015 (\$)
Trade receivables	255,087	586,348
Goods and services tax	62,906	10,294
Other receivables	28,905	6,359
	<b>346,898</b>	<b>603,001</b>

7. INVESTMENTS	2016 (\$)	2015 (\$)
<b>Fair value at profit and loss</b>		
Shares in listed company	171,343	1,150,826
<b>At amortised cost</b>		
Convertible preference shares	833,411	802,300
	<b>1,004,754</b>	<b>1,953,126</b>

8. PROPERTY, PLANT AND EQUIPMENT	Plant & equipment (\$)	Motor vehicles (\$)	Furniture & fittings (\$)	Leasehold improvements (\$)	Assets under construction (\$)	Total (\$)
<b>Cost</b>						
At 1 January 2015	378,906	113,362	88,967	-	104,496	685,731
Additions	27,243	-	31,441	166,278	-	224,962
Transfers	9,293	-	-	-	(104,496)	(95,203)
<b>At 31 December 2015</b>	<b>415,442</b>	<b>113,362</b>	<b>120,408</b>	<b>166,278</b>	<b>-</b>	<b>815,490</b>
Additions	6,907	-	480	-	-	7,387
Disposals	(520)	-	(488)	(31,012)	-	(32,020)
Transfers	(758)	-	(80)	-	-	(838)
<b>At 31 December 2016</b>	<b>421,071</b>	<b>113,362</b>	<b>120,320</b>	<b>135,266</b>	<b>-</b>	<b>790,019</b>

<b>Depreciation</b>						
At 1 January 2015	291,907	16,150	59,211	-	-	367,268
Depreciation charge for the year	53,056	16,366	14,673	21,043	-	105,138
<b>At 31 December 2015</b>	<b>344,963</b>	<b>32,516</b>	<b>73,884</b>	<b>21,043</b>	<b>-</b>	<b>472,406</b>
Depreciation charge for the year	37,014	16,375	19,011	34,812	-	107,212
<b>At 31 December 2016</b>	<b>381,977</b>	<b>48,891</b>	<b>92,895</b>	<b>55,855</b>	<b>-</b>	<b>579,618</b>

<b>Net book value</b>						
<b>At 31 December 2016</b>	<b>39,094</b>	<b>64,471</b>	<b>27,425</b>	<b>79,411</b>	<b>-</b>	<b>210,401</b>
At 31 December 2015	<b>70,479</b>	<b>80,846</b>	<b>46,524</b>	<b>145,235</b>	<b>-</b>	<b>343,084</b>

9. INTANGIBLE ASSETS	Ticketing system (\$)	Total (\$)
<b>Cost</b>		
At 1 January 2015	77,684	77,684
<b>At 31 December 2015</b>	<b>77,684</b>	<b>77,684</b>
Additions	134,278	134,278
Disposal of asset	(77,684)	(77,684)
<b>At 31 December 2016</b>	<b>134,278</b>	<b>134,278</b>
<b>Amortisation</b>		
At 1 January 2015	65,653	65,653
Amortisation	9,229	9,229
<b>At 31 December 2015</b>	<b>74,882</b>	<b>74,882</b>
Amortisation	12,094	12,094
Reversal of amortisation	(77,684)	(77,684)
<b>At 31 December 2016</b>	<b>9,292</b>	<b>9,292</b>
<b>Net book value</b>		
<b>At 31 December 2016</b>	<b>124,986</b>	<b>124,986</b>
At 31 December 2015	2,802	2,802

10. TRADE AND OTHER PAYABLES (CURRENT)	2016 (\$)	2015 (\$)
Trade payables	155,935	117,012
Sundry payables	12,133	2,123
Accrued payroll expenses	291,925	371,905
Payable to Belvoir St Theatre Limited	88,820	47,525
Accrued expenses	218,396	119,163
	<b>767,209</b>	<b>657,728</b>

11. PROVISIONS (CURRENT)	2016 (\$)	2015 (\$)
Provision for loss making productions	-	26,737
<b>Total provisions</b>	<b>-</b>	<b>26,737</b>

(a) Movements in provisions	Provisions (\$)	Total (\$)
At 1 January 2016	<b>26,737</b>	<b>26,737</b>
Utilised during year	<b>(26,737)</b>	<b>(26,737)</b>
<b>At 31 December 2016</b>	<b>-</b>	<b>-</b>

**(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)	2016 (\$)	2015 (\$)
<b>Current</b>		
Long service leave	78,396	55,227
Annual leave	192,271	204,379
Other employee benefits	27,633	27,315
	<b>298,300</b>	<b>286,921</b>
<b>Non-Current</b>		
Long service leave	<b>86,126</b>	65,584
	<b>86,126</b>	65,584

**(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	2016 (\$)	2015 (\$)
Advance ticket sales	2,217,415	2,252,211
Government grants in advance	104,016	282,563
Sponsorship income in advance	42,136	88,579
Fundraising and donations income in advance	-	266,592
	<b>2,363,567</b>	<b>2,889,945</b>

**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 \$274,818 (2015: \$418,158).

**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 2016, there were 37 members of Belvoir and the amount of capital that could be called up in the event of Belvoir being wound up is \$960.

16. COMMITMENTS AND CONTINGENCIES	2016 (\$)	2015 (\$)
<b>(a) Leasing commitments</b>		
Non-cancellable operating leases		
Within one year	68,775	64,789
After one year but not more than five years	70,749	135,540
	<b>139,524</b>	<b>200,329</b>



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

Company B is obliged to pay Belvoir St Theatre Limited installments in relation to 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 St 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 2016 the value of the commitment payable to Belvoir Street Theatre Limited was as follows:

	2016 (\$)	2015 (\$)
Not longer than 1 year	62,954	62,954
Longer than 1 year and not longer than 5 years	251,816	251,816
Greater than 5 years	31,477	94,431
	<b>346,247</b>	<b>409,201</b>

#### 17. EVENTS AFTER REPORTING DATE

12,973 ordinary shares in AFIC were sold on 19 January 2017 for a total value of \$76,430.27 and the remaining 16,771 ordinary shares were sold on 31 January 2017 total value of \$98,689.78. The average price per share was \$5.95.

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 Company B Limited, I state that in the opinion of the Directors:

(a) the financial statements and notes of the Company are in accordance with the *Australian Charities and Not-for-Profits Commission Act 2012*, including:

- (i) giving a true and fair view of the Company's financial position as at 31 December 2016 and of its performance for the year ended on that date; and
- (ii) complying with Australian Accounting Standards - Reduced Disclosure Requirements 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



Samantha Meers  
Chair  
Sydney  
27 March 2017

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

### Opinion

We have audited the financial report of Company B Limited (the Company), which comprises the statement of financial position as at 31 December 2016, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

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

- giving a true and fair view of the Company's financial position as at 31 December 2016 and of its financial performance for the year ended on that date; and
- complying with Australian Accounting Standards - Reduced Disclosure Requirements and the *Australian Charities and Not-for-Profits Commission Regulation 2013*.

### Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Company in accordance with the auditor independence requirements of the *Australian Charities and Not-for-Profits Commission Act 2012* and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

### Information Other than the Financial Report and Auditor's Report Thereon

The directors are responsible for the other information. The other information is the directors' report accompanying the financial report.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

### Responsibilities of the Directors for the Financial Report

The directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards - Reduced Disclosure Requirements and the *Australian Charities and Not-for-Profits Commission Act 2012* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the Company's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.

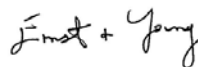
## Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit 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 Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



Ernst & Young



David Simmonds  
Partner  
Sydney  
27 March 2017



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Correct at time of printing.



John Howard, Anthony Phelan  
& Keith Robinson in *Twelfth Night*.  
Photo: Brett Boardman.

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Front cover: Leah Purcell in *The Drover's Wife*.

Photo: Brett Boardman.