



**BELVOIR ST
THEATRE**

2022

ANNUAL REPORT





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Tom Conroy and Nadine
Garner, *Tell Me I'm Here*.
Photo by Brett Boardman.

2022 AT A GLANCE ...

98,275

ATTENDEES AT
12 BELVOIR PRODUCTIONS, 5 THEATRES,
ACROSS 3 CITIES AND 2 COUNTRIES

104

STUDENT WORKSHOPS
AND FORUMS WITH

1,682

STUDENTS AND TEACHERS
PARTICIPATING

510

WESTERN SYDNEY
STUDENTS IN WORKSHOPS
AT THEIR SCHOOLS

155

CREATIVES AND
PERFORMERS
EMPLOYED

7

WORKS AS
PART OF
OUR 25A
PROGRAM

6 NEW
AUSTRALIAN
PLAYS

343,416

WEBSITE USERS
AND

1,595,225

PAGE VIEWS

3,749

STUDENTS & TEACHERS
WHO ATTENDED A SCHOOLS
OR EVENING PERFORMANCE

\$4.5M

IN BOX OFFICE
REVENUE

72

CALD AND POC AND

11

INDIGENOUS
ARTISTS ACROSS
STAGED WORK

7,992

NEW SINGLE TICKET
BUYERS IN 2022

4,035

SUBSCRIPTIONS SOLD

1

INTERNATIONAL
TOUR

132

WEDDINGS
ON STAGE

71,601

SOCIAL MEDIA
FOLLOWERS

1

RETURN
SEASON
AT THE
SYDNEY
OPERA
HOUSE

CHAIR'S REPORT

Sam Meers AO



Despite the continuing challenges of COVID, 2022 was a terrific year for Belvoir. Along with many other cultural organisations across Australia and around the world, we marked one full year since reactivating our stages, presenting

our first complete Season since 2019. And did we ever! 2022 saw almost 100,000 people enjoying our shows, 500 people attending our Open Day and over 5,000 students participating in our Education Program. 6 new Australian works were presented in our Upstairs theatre, and 7 independent works in our Downstairs theatre as part of our 25A program; *FANGIRLS* had an exhilarating return season at the Sydney Opera House; we toured *Counting and Cracking* to the Edinburgh and Birmingham Festivals to extraordinary critical acclaim; we collaborated with the Sydney Symphony Orchestra (again at the Sydney Opera House) for *A Midsummer Night's Dream*. In fact, in the last weekend of August 2022, Belvoir had 45 performers on the stages of 5 different theatres! And last, but very definitely not least, we closed 2022 with the fabulous *The Jungle and the Sea*, which saw the return of the extraordinary creative team behind *Counting and Cracking*, and played to sold out houses.

We could not have achieved this creative success without the exceptional efforts of the Belvoir staff, who once again worked tirelessly and with inspiring dedication. From our Production department to our Box Office team, Finance, Development, Marketing and our extraordinary creative team – I thank each and every one of them on behalf of us all for their hard work, good humour and unwavering loyalty.

I acknowledge the talent and leadership of our co-CEOs, Aaron Beach and Eamon Flack.

As I foreshadowed in last year's report, we warmly welcomed Aaron as our new Executive Director in March this year, an appointment that was widely applauded throughout the arts community. We have already felt the benefit of Aaron's experience and calm wisdom. We sadly farewell the indomitable Sue Donnelly who, in her 5 years as Executive Director, created a solid platform for the creative aspirations of the Company to flourish by stabilising its business operations, building a loyal and dedicated team, growing our audiences and enhancing the Company's reputation, both within Australia and beyond. When the devastation of COVID intervened, her care for the Belvoir team, sector advocacy and commitment to safety management saw Belvoir become one of the first theatre companies in the world to return to the stage. Sue leaves behind her a more resilient Belvoir, ready to face future challenges. I will miss Sue's intellect, passion for the arts and practical acumen, and she leaves Belvoir with our full support and deep gratitude.

Our highly respected Artistic Director Eamon Flack is at the heart of Belvoir's aspiration to be a catalyst for creativity, experimentation and learning, a home for artists and their ideas, and a gathering place for all. I thank him on behalf of us all for his vision.

Our financial result for 2022 – a modest surplus – reflects the unusual post-Covid environment in which we continue to operate, and the vital support we receive from our donors, audiences and Government, without which we cannot do the work we do. We are constantly buoyed by our community of donors, from our unfailingly generous B Keepers, our Chair's Circle, our Creative Development Fund supporters and our Group members, to our individual theatre-lovers. I would particularly like to thank the visionary



Sukania Venugopal, Vaishnavi Suryaprakash and Prakash Belawadi, *Counting and Cracking* at Edinburgh International Festival. Photo by Jassy Earl.

group of donors who rallied, with speed and vision, behind the international tour of *Counting and Cracking*, giving that extraordinary show the world stage, it deserved.

Whilst the *financial* support of all our donors is critical, equally valuable are the small personal acts that inspire and sustain us: sharing a glass of wine in our iconic Belvoir Foyer; catching up in the rehearsal room for a glimpse 'behind the scenes'; and the many wonderful conversations we have with each you – in the theatre, on the stairs, by email – that remind us of the respite and joy you find in our work.

On behalf of the Board and the entire company, I also thank our government funders for their ongoing investment, and critically important COVID relief funding. In particular, the Federal Minister for the Arts, the Hon Tony Burke MP, whose commitment to revitalising the arts sector has inspired us all, and the Hon Ben Franklin MLC, Minister for the Arts. I would also like to acknowledge the support of their predecessors, the Hon Paul Fletcher and the Hon Don Harwin MLC. Our regular dialogue with the Federal Government's Ministry of the Arts, the Australia Council and the NSW Government's Create NSW is also greatly appreciated.

I would like to thank our Board of Directors for the tremendous skill, generosity and diverse perspectives they each bring. I particularly note the leadership and dedication of our deputy Chair, Patty Akopiantz. Whilst we were delighted to welcome Louise Thurgood-Phillips to the board, we were very sad to see Kate Champion step aside at year's end. We will miss Kate's creative energy and wisdom. I also acknowledge the terrific contribution of our 2022 board observer, Lindy Dang, who joined us from 7 February 2022.

My thanks also to the board of Belvoir St Theatre Ltd (aka Company A) for our close working relationship and their continuing belief in Belvoir's vision. 2022 saw Company A and Company B work begin working together with great verve to develop plans for a much-needed revitalisation of our theatre precinct, and we can't wait to share these with you in 2023.

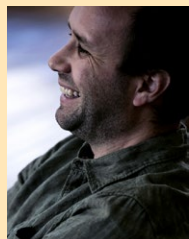
Belvoir continues to strive to celebrate creativity, openness, tolerance and generosity. At a time of increasing global dislocation, we need the arts now more than ever. Thank you to each of you for your ongoing readiness to join us on this journey.

I look forward to seeing you at Belvoir in 2023.

SAM

ARTISTIC DIRECTOR'S REPORT

Eamon Flack



For the first time in three years we were able to present a complete season of work in 2022.

11 shows in 4 cities, 2 countries, and 6 venues. 155 artists, 338 performances, and 94,275 people seeing our work.

And it was an ambitious

year of programming - a year of new work, new processes, new collaborations and partnerships, new stories, new audiences.

I'll begin in the middle. In the Winter of 2022 the following took place, though in which order I can no longer tell you, even at the time it all seemed to be happening at once:

Melbourne Theatre Company's pitch-perfect production of *Sexual Misconduct of the Middle Classes* found an ideal home in our Upstairs Theatre. Dan Spielman and Isabella Yena's performances were exquisite. They kept the home fire burning at Belvoir St while:

FANGIRLS went into rehearsals for its 3rd season, with a fabulous new cast.

Director Leticia Caceres began rehearsals for Veronica Gleeson's deft adaptation of Ann Deveson's memoir *Tell Me I'm Here*.

I rehearsed a new adaptation of *A Midsummer Night's Dream* to be performed in text and dumbshow alongside Simone Young and Sydney Symphony Orchestra playing Mendelssohn's score. We rehearsed it for two weeks and then put it on ice for a month before its performances so that:

S. Shakthidharan and I and the cast and team of *Counting and Cracking* rehearsed for three weeks, in masks, in preparation for our UK tour. On our fourth day we learnt that our set was stuck at sea and wouldn't arrive in time for our Edinburgh Festival opening. We redesigned the set while:

FANGIRLS! opened at the Opera House to a standing ovation and the usual outcry of joy; it

continued to play with glee, and astonishingly Covid free, for 6 weeks.

Looking for Alibrandi, our co-pro with the Malthouse, rehearsed and opened in Melbourne to a standing ovation.

Forty-one people flew to Edinburgh International Festival to open *Counting and Cracking* on a freshly built, newly designed set at the Lyceum Theatre, with a single Covid understudy, to a standing ovation.

Tell Me I'm Here opened at Belvoir St to a standing ovation. Tom Conroy and Nadine Garner gave astonishing performances.

A Midsummer Night's Dream was loved and applauded by 8000 people in 2 days in the Concert Hall of the Opera House while *FANGIRLS* continued to play in the Drama Theatre below. I never saw my own show because:

Counting and Cracking transferred to Birmingham Rep and opened to a standing ovation. In Birmingham the show met itself in the audience for the first time. When we played in Sydney in 2019 the show was already sold out before the Lankan and South Asian audiences could come. In Birmingham we played to big South Asian houses. *Counting and Cracking* found its home in Birmingham. As they had in Edinburgh, audiences stood to applaud every performance.

All of which meant that in August last year Belvoir roared back to life in 5 shows at once across Sydney, Melbourne and the UK. Soon after, *Looking for Alibrandi* transferred to Belvoir St and played to packed houses every night.

This was a mighty comeback. A bare few months earlier we had still been struggling to figure out how to make theatre in a pandemic. In 2020 and 2021 we'd either been Covid-free in the community and open to perform, or there was Covid in the community and we were closed. Now we had to learn to rehearse and perform while Covid swept through the city. Our first show, *Black Brass*, came from WA, which was still then the world's last Covid-free



Hannah McInerney, Jesse Dutlow, Mel O'Brien, Tonieka Del Rosario, Manali Datar, Milo Hartill, Blake Appelqvist, Danielle Barnes, Tomáš Kantor, *FANGIRLS* at Sydney Opera House. Photo by Danya Ransley.

outpost, and when the team got on a plane to come to Sydney there was no guarantee they would be allowed back in. They came, and their tender show was greeted by big appreciative Sydney audiences. (They were allowed back into WA after 2 weeks of hotel quarantine.) Carissa Liciardello's stylish adaptation of *Opening Night*, like its own story, nearly didn't open intact, thanks to Covid. In the end Anthony Harkin stepped in and learned one of the central roles in a day and the show opened. We had already rehearsed Nathan Maynard's *At What Cost?* in the Winter of 2021 before it was halted by Covid. It opened in January, only with its director on Zoom from Cairns. Thanks to a dogged team it was still the loving, frightening, mind-changing, fearless play Nathan intended it to be.

But the worst of our smashup with Covid came during the Rep Season: two plays, two directors, a single cast, 8 weeks of rehearsals, 8 weeks of performances. Covid waited until tech rehearsals, and then it kicked us in the teeth. We tech'd Alana Valentine's *Wayside Bride* with one director down, missing cast, and short a preview; it opened beautifully nonetheless. The next night we opened Caryl Churchill's *Light Shining in Buckinghamshire* without the cast ever having done a full run of the show together; it began well and then kind of came apart. I asked myself again and again, "Why did we do this?"

The answer is because coming out of the shock of the pandemic we were ambitious to re-think how we make and present theatre. We were ambitious to find a way to put two challenging and original plays on stage with the benefit of each other's context. We wanted our stage to be able to make complex connections between different times and places across multiple shows. We wanted to find a way for actors to belong to a bigger undertaking, not just get pegged into a single role on a single show. These are all great aims. Perhaps they should be part of our theatre culture. But we never really got to find out. Covid continued to harass the shows throughout the season, eventually we closed for a week to regather. *Light Shining* electrified a rump of audience who were already primed to its ideas, but it never really found its feet. *Wayside Bride* remained a special show, full of tenderness and love. The new Prime Minister Anthony Albanese came to its closing night, a week after the election. The audience applauded once at the beginning for Albo, and again at the end for Alana's magical play and the people - some like Albo's mother - whose lives it honoured.

Our final show, *The Jungle and the Sea*, opened in November, two years after it has first been scheduled. I'm terribly proud of this show. I'm proud of the play Shakthi and I wrote. I'm proud of the production we made. I'm in awe of the cast, whose performances were virtuosic

ARTISTIC DIRECTOR'S REPORT

continued

and a little heroic. I'm in awe of the people whose stories we told, who found the love and dignity and courage to insist on their full humanity in the worst of circumstances. And as with *Looking for Alibrandi*, I loved the big new audiences this show gathered to Belvoir.

Our season of shows is our main game, but Belvoir is not an island. We're part of an artistic community, and our season is only possible because of the freelance artists and arts workers who make up the bulk of this big broad community. It's from them that we gather the ideas and the projects and the people that make up our seasons. In the first two years of the pandemic, during the total of 11 months we weren't able to put on shows, we swung our energy and resources towards our community through our Artists at Work programs. In 2022 we naturally swung back to putting on shows, but we've continued to look for ways to bring artists and their ambitions and ideas into the ongoing work of the company.

We continue to grow our Artistic and Programming Team, with the appointment of two new Resident Artists, Hannah Goodwin and Carissa Licciardello. Kalkadoon woman Abbie-lee Lewis was appointed the Andrew Cameron Fellow. Thomas Weatherall's Balnaves Fellowship was extended.

Our Associates Program, in partnership with Co-Curious, grew to its largest yet. For the first time in a number of years, we ran general auditions and met over 175 emerging and mid career actors in Surry Hills and Western Sydney.

Our development pipeline remains at full capacity, with new works in development across a three-year horizon. Some of the projects are traditional three-draft play commissions led by a single author. Others are collaborations and adventures in process and content. I'm a big believer that our subsidised stages exist to tell new stories that about the new realities we're living through. If you want to change the outcomes in order to tell these

new stories, you have to change the processes. We are looking for new processes. The two big tasks we've set for ourselves are these: How can we make sure that the stories we tell are by, with and for – as opposed to *about* – communities that are still searching for their rightful place? And how can we bring more artists into the picture sooner in the process?

My thanks as always to the staff of Belvoir, whose hard work and commitment is magic; to the Artistic and Programming Team, for the mad juggle of reality and dreaming that constitutes the gig; to our Board, whose support and attentiveness give us wings; to our supporters and donors, who make it possible; to our Governments, whose support is never enough but always essential and gratefully received – more courage to you; to all the artists and arts workers who make the work with us; and last but not least the many audiences, old and new, who are our ultimate collaborators in bringing the work to life.

EAMON

EXECUTIVE DIRECTOR'S REPORT

Aaron Beach



2022 was another a busy year for our perennially busy theatre company on a side street in Surry Hills.

After two uncertain and interrupted years, we managed to present a full season of work for the first time since 2019. It wasn't smooth sailing, nor did

we come out completely unscathed, but by the end of the year, we were able to return to a relatively normal rhythm: focused on telling urgent stories to a wide range of audiences.

Last March, I stepped into the role of Executive Director, taking on the position after Sue Donnelly's tenure at the company. I have been humbled by the support given to me by the Board, Eamon and the broader Belvoir community during this transition – and am incredibly honoured to be leading the company alongside Eamon Flack. We have been very lucky to have had Sue guiding us through the last few years and I hope under this leadership change, Belvoir can continue to be as bold and ambitious as it has ever been despite the many challenges that lay ahead.

After stepping down from her role, Sue continued to work at Belvoir for another six months – notably taking on the role of Executive Producer to deliver several special projects, including our much-acclaimed international tour of *Counting and Cracking*.

We spent much of the first half of 2022 learning how to safely present shows, while in the middle of a pandemic. The Rep Season, which opened just before the Easter long weekend, was hit the hardest. Previews were cancelled, understudies and covers were brought in, and the team continued working valiantly to present *Wayside Bride* and *Light Shining in Buckinghamshire* to audiences. Overall, we cancelled 29 performances, and we are immensely thankful to our audiences, who stuck with us, patiently, as we worked out rescheduling performances and a continuously changing landscape.

We would not have made it through, had it not been for the Create NSW COVID recovery package that supported performing arts companies during this time. This relief package helped subsidise our box office shortfall as well as cover additional costs such as employing understudies and extra technical and stage management staff, which enabled us to keep the shows on.

Despite ongoing pandemic-related challenges, the second half of 2022 had some very big wins for Belvoir. During the July-August period Belvoir was a hive of activity with collaborations, tours, transfers, world premieres and much needed venue maintenance all landing at the same time despite our best efforts at scheduling! Although intense at that time, looking back it is one of the most memorable periods of the past year.

During this eight-week period, *Counting and Cracking* played to UK audiences, while back on home soil, we ventured outside of our beloved Surry Hills home and joined forces with the Sydney Symphony Orchestra for the first time. *A Midsummers Night's Dream* with Simone Young played to over 8,000 people across 4 performances in the new Concert Hall at the Sydney Opera House.

Speaking of the Sydney Opera House, we were delighted to bring back our hit musical *FANGIRLS* by Yve Blake for a third Sydney season, presenting the show at the Drama Theatre for the first time in over 20 years. The show played to an audience of 12,679 across the six-week season. We are incredibly proud to have been an instrumental part of the development and presentation of this work and will be following its journey when it takes on the international stage!

We also welcomed Leticia Caceres back to Belvoir to deliver *Tell Me I'm Here* by Anne Deveson adapted by Veronica Gleeson. As part of our ongoing commitment to make sure our work continues to meet its intended audience, we partnered with SANE to reach communities across Sydney who would otherwise not come



Chanella Macri and John Marc Desengano, *Looking for Alibrandi*. Photo by Daniel Boud.

to the theatre. This was an immensely fruitful collaboration that built on our new producing models, and cross departmental focus on creating meaningful experiences for all through bespoke community engagement and audience development frameworks.

Looking for Alibrandi a new adaption for the stage by Vidya Rajan and Stephen Nicolazzo presented in collaboration with Malthouse Theatre, saw record breaking student attendance, with over 2,200 students and 5 dedicated education matinee performances at Belvoir during the season. By the time it closed, this incredibly popular Sydney cult-classic, was one of our top selling shows of the past decade. *The Italians* by Danny Ball, curated as part of our 25A season in the downstairs theatre, paired as a companion piece to *Looking for Alibrandi*. This dual programming meant we had a steady stream of artists in and around Belvoir, the foyer was a buzz pre and post-show and many audience members ended up watching both shows.

We expanded our Associates program in partnership with Co-Curious, with a particular focus on artists of colour. The cohort represented a diverse range of creative practices spanning sound, lighting, set and costume design,

choreography, directing, dramaturgy, and stage management. These artists took on associate positions across our season, as well as participating in intensives and workshops throughout the year. We were very pleased that 3 of our associates have taken on key positions in performing arts companies with Nithya Nagarajan as co-Artistic Director of Arts House, Bernadette Fam as New Work Manager at the Malthouse Theatre and Keerthi Subramanyam as Props Supervisor at Belvoir.

The response to *The Jungle and the Sea* presented in collaboration with Lingalyam Dance Company, was particularly memorable and we all feel so proud to continue being at the forefront of telling stories that celebrate and reflect the diversity in our society. Our community engagement initiatives saw the foyer transformed and night after night the theatre was filled with a mix of audiences from South Asian communities. During the season we had 1,900 first time attendees at Belvoir, which has been the culmination of a year-long effort to embed audience development frameworks into our core operations. We were elated to be nominated in five categories for the Sydney Theatre Awards for this show, winning Best Mainstage Production, Best

Original Score of a Mainstage Production – Arjunan Puvendran (*The Jungle & The Sea*), Best New Australian Work – *The Jungle and the Sea*, Best Ensemble – *The Jungle and the Sea*.

Our education program continues to thrive – not only did we engage with large numbers of students, but we offered regional workshops, and expanded opportunities for digital engagement. Our community engagement program continues to develop with pre- and post-show experiences, our long running unwaged program that has a renewed focus on community partnerships.

In September, we were able to fling open the doors and welcome people back to the theatre for our Open Day. Attendees got a sneak peek of the 2023 season ahead of the official launch, participated in activities and were serenaded by some of our beloved members of the artistic community. It was wonderful to see many old friends return after several years and enjoy a delicious sausage sizzle served up by the new Executive Director! I look forward to this becoming an annual event alongside our traditional B Keepers brunch which also returned in 2022.

The B Keepers, a loyal donor group of long-term supporters are the heart and soul of Belvoir's fundraising program – with the same passion and commitment of our original shareholders: that together, a group of people can achieve something significant. The support of our donors including the Chairs Circle, The Group, our Creative Development fund, and a growing group of supporters of our Associates Program, designed to support the next generation creatives of the future enables us to continue creating exceptional theatre in bold, ambitious ways. We are deeply grateful to them, and know that without them, we couldn't do what we do.

We continue to better our operations and administrative resources – making sure we continue to respond to the ever-changing landscape we operate within. Towards the end of the year, we commissioned two external departmental reviews: A marketing review, led by Rani Haywood from Tom O'Connor consulting group and a Philanthropic review by Melissa Smith from Noble Ambition hosting a series of interviews and workshop looking at our strategic fundraising and development

income streams. This marks the beginning of our journey toward growing our private support base to enable us to deliver our strategic aspirations both on and off the stage. Alongside these reviews, our Equity and Justice work continues with a board and staff working group, and internal review of systems and processes, both artistic and administrative.

Finally, we closed the year with a modest surplus of \$78K, attributed largely to the dedicated audience members who were willing to come back and fill our theatres, to the state and federal government who provided much needed additional support to allow us to keep operating despite many hurdles along the way and to the team at Belvoir – our staff make extraordinary things happen even under the most exceptional circumstances. While we are proud to be one of Australia's most celebrated theatre companies, it is our people who make the place truly special.

We step into 2023 with a renewed sense of purpose – I am optimistic and excited about our future.

AARON

We acknowledge the Gadigal people of the Eora nation who are the traditional custodians of the land on which we share our stories. We also pay our respect to the Elders past and present, and all Aboriginal and Torres Strait Islander peoples.



2022

SEASON

BLACK BRASS

AT WHAT COST?

OPENING NIGHT

**WAYSIDE BRIDE &
LIGHT SHINING IN BUCKINGHAMSHIRE**

**SEXUAL MISCONDUCT OF
THE MIDDLE CLASSES**

TELL ME I'M HERE

LOOKING FOR ALIBRANDI

THE JUNGLE AND THE SEA

காடும் கடலும் ஸ்ரீ லக்ஷ்மி

Ari Maza Long, *At What Cost?*. Photo by Brett Boardman.

BLACK BRASS

Co-Production with
Performing Lines WA

In association with
Sydney Festival

Supported by the **Western Australian Government** through the **Department of Local Government, Sport and Cultural Industries, Lotterywest** and **Fremantle Arts Centre**.

Co-commissioned & presented by
Perth Festival

6 – 23 JAN

Performances	20
Paid audience	3,714
Total audience	4,304
Box office income	\$212,028.96

Creator, Writer and Performer **Mararo Wangai**
 Director and Co-Creator **Matt Edgerton**
 Set and Costume Designer **Zoë Atkinson**
 Dramaturg **Afeif Ismail**
 Lighting Designer **Lucy Birkinshaw**
 Lighting Realiser **Matt Cox**
 Musician and Composer **Mahamudo Selimane**
 Script Editor **Sisonke Msimang**
 Sound Designer **Tim Collins**
 Script Editor and Original Creative Producer
Zainab Syed
 Assistant Director – Sydney Season
Adriane Daff
 Assistant Director – Sydney Season
Hannah Goodwin

Community Engagement Coordinators
Niwa Mburuja and Wanyika Mshila
 (@2 Sydney Stylists)

With
Mahamudo Selimane
Mararo Wangai

“It’s an impressive performance, especially when, mid-sentence, he [Wangai] leaps into an ecstatic harmonisation to Selimane’s melody, or breaks into a dance to the irresistible riffs and rhythms.”

THE SYDNEY MORNING HERALD

★★★★★

“Passionately alive in music and movement, Mararo Wangai’s magical realist tale speaks to the complex experiences of belonging and identity.”

AUDREY JOURNAL

“It is an example of an intentionally holistic cultural practice that embodies community engagement from the beginning of the project in Perth, as part of the Perth Festival 2021, to its current manifestation as Belvoir’s first production for 2022.”

LIMELIGHT



Mahamudo Selimane and
Mararo Wangai, *Black Brass*.
Photo by Richmond Kobla Dido.

AT WHAT COST? (2022)

Indigenous Theatre at
Belvoir supported by
The Balnaves Foundation

29 JAN - 20 FEB

Performances	23
Paid audience	3,990
Total audience	4,891
Box office income	\$216,703.90

Writer and Associate Director **Nathan Maynard**
Director **Isaac Drandic**
Set Designer **Jacob Nash**
Costume Designer and Set Realiser
Keerthi Subramanyam
Lighting Designer **Chloe Ogilvie**
Associate Lighting Designer **Kelsey Lee**
Composer **Brendon Boney**
Sound Designer **David Bergman**
Dramaturgical Consultant **Peter Matheson**
Intimacy and Fight Director **Nigel Poulton**
Production Manager **Ren Kenward**
Stage Manager **Natalie Moir**
Assistant Stage Manager **Jen Jackson**
Assistant Stage Manager **Brooke Kiss**

With
Luke Carroll
Sandy Greenwood
Alex Malone
Ari Maza Long

★★★★

“it’s a play sculpted from muscle and
bone and filled in from the gut.”

THE SYDNEY MORNING HERALD

★★★★★

“Maynard’s writing is in a word,
explosive...the profound pain that
takes over when Maynard’s real
intentions come to the fore, is
completely devastating.”

SUZY GOES SEE

“A great political tragedy grows out
of comic domestic beginnings in
this slow-burning play by Nathan
Maynard.”

THE AUSTRALIAN

Luke Carroll, *At What Cost?*.
Photo by Brett Boardman.



OPENING NIGHT

Supported by
Oranges & Sardines

26 FEB - 27 MAR

Performances	32
Paid audience	5,300
Total audience	6,176
Box office income	\$274,847.70

Original Screenplay **John Cassavetes**
Director and Adaptor **Carissa Licciardello**
Set Designer **David Fleischer**
Costume Designer **Mel Page**
Lighting Designer **Nick Schlieper**
Lighting Associate **Jasmin Rizk**
Composer and Sound Designer **Max Lyandvert**
Associate Composer **Hamed Sadeghi**
Fight Director **Tim Dashwood**
Assistant Director **Nicole Pingon**
Stage Manager **Luke McGettigan**
Assistant Stage Manager **Holly Fernanda**

With

Caitlin Burley
Jing-Xuan Chan
Luke Mullins
Toni Scanlan
Leeanna Walsman
Matthew Zeremes

Understudies

Charlotte Friels
Anthony Harkin
Fiona Press
Anna Samson

“Gripping, highly technical and at times mind-bending.”

THE SYDNEY MORNING HERALD

★★★★★

“Director Carissa Licciardello takes the screenplay from John Cassavetes’ 1977 Opening Night and constructs a sophisticated dissection of gender and power in the theatre, breaking the fourth wall and leaving the audience spellbound at every twist and swerve.”

SATURDAY PAPER

“This psychic cacophony is brilliantly executed... and the prelude to an utterly triumphant final act.”

LIMELIGHT



Leeanna Walsman,
Opening Night.
Photo by Brett Boardman

THE REP SEASON

Supported by **Nelson Meers Foundation, Australian Government Sustainability Fund**

WAYSIDE BRIDE

2 APR - 29 MAY

Performances	25
Paid audience	5,107
Total audience	6,096
Box office income	\$264,496.80

LIGHT SHINING IN BUCKINGHAMSHIRE

7 APR - 28 MAY

Performances	19
Paid audience	3,314
Total audience	3,753
Box office income	\$167,404.80

★★★★

"Sacha Horler [and] Brandon McClelland play [Margaret and] Ted... Both actors are dynamic on stage, imbuing the couple with dramatic force and appealing humour."

THE GUARDIAN

"Extraordinarily moving and funny, and the cast is wonderful."

THE AUSTRALIAN

Writer **Alana Valentine**
 Director **Eamon Flack**
 Director **Hannah Goodwin**
 Costume Designer **Ella Butler**
 Set Designer **Michael Hankin**
 Costume Design Associate **Nell Ferguson**
 Set Design Associate **Keerthi Subramanyam**
 Lighting Designer **Damien Cooper**
 Sound Designer and Composer **Alyx Dennison**
 Sound Design Mentor **Steve Francis**
 Musician (Light Shining) **Marcus Whale**
 Choreographer **Elle Evangelista**
 Fight director **Nigel Poulton**
 Vocal Couch **Danielle Roffe**
 Andrew Cameron Fellow **Abbie-lee Lewis**
 Assistant Director **Matilda Ridgway**
 Stage Manager **Cecilia Nelson**
 Assistant Stage Manager **Amelia Grindrod**
 Assistant Stage Manager **Alexandra Logiudice**

With **Arkia Ashraf, Maggie Blinco** (*Wayside Bride* only), **Rashidi Edward, Marco Chiappi, Emily Goddard, Sandy Greenwood, Sacha Horler** (*Wayside Bride* only), **Rebecca Massey, Brandon McClelland, Angeline Penrith**

Understudies/Standbys **Akos Armont, Merridy Eastman, Abbie-lee Lewis, Matilda Ridgway, Christopher Stollery, Contessa Treffone, Charles Wu**

"Most striking of all is the sheer potency of the actors as an ensemble."

THE SYDNEY MORNING HERALD

"Live music by Alyx Dennison and Marcus Whale is a highlight, and an unequivocal visceral treat."

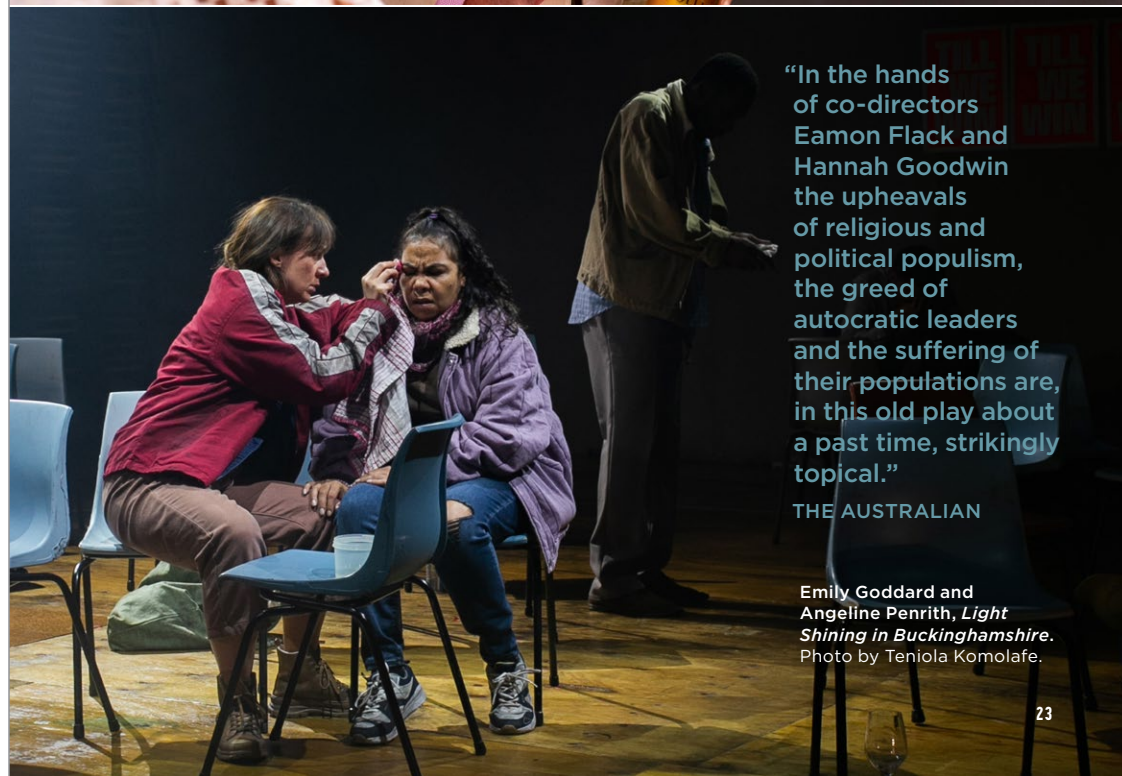
SUZY GOES SEE



"Writing herself into the play leads to some of Valentine's most delightful moments, including a spectacular theatrical coup (that you must see!), and having her on-stage character openly discussed as "a device"."

THE SYDNEY MORNING HERALD

Angeline Penrith and Marco Chiappi, *Wayside Bride*. Photo by Brett Boardman.



"In the hands of co-directors Eamon Flack and Hannah Goodwin the upheavals of religious and political populism, the greed of autocratic leaders and the suffering of their populations are, in this old play about a past time, strikingly topical."

THE AUSTRALIAN

Emily Goddard and Angeline Penrith, *Light Shining in Buckinghamshire*. Photo by Teniola Komolafe.

SEXUAL MISCONDUCT OF THE MIDDLE CLASSES

Produced by
Melbourne Theatre Company

Commissioned by
Tarragon Theatre,
Toronto, Canada

2 JUN - 10 JUL

Performances	40
Paid audience	6,015
Total audience	7,428
Box office income	\$324,226.90

Writer **Hannah Moscovitch**
Director **Petra Kalive**
Original Set and Costume Designer **Marg Horwell**
Lighting Designer **Rachel Burke**
Composer and Sound Designer **Darius Kedros**
Design Associate **Matilda Woodrooffe**
Assistant Director **Isabella Vadiveloo**
Intimacy Coordinator **Michala Banas**
Movement Consultant **Xanthe Beesley**
Stage Manager **Lisette Drew**
Assistant Stage Manager **Holly Fernanda**

With
Dan Spielman
Izabella Yena

★★★★

“The dialogue revels in lengthy pauses, which director Petra Kalive, in close collaboration with movement director Xanthe Beesley, weave into a pacy, breathless show.”

THE SYDNEY MORNING HERALD

“A refreshingly charged and engaging take on a story of a teacher-student affair which – instead of offering easy answers – embraces the more complicated questions.”

THE GUARDIAN

★★★★

“this play is a meticulously-written exploration of sexual power dynamics and the nuances of the innate imbalances that exist between young women and older men, particularly in forbidden forests like that of the university campus.”

TIMEOUT

Izabella Yena and Dan Spielman,
Sexual Misconduct of the Middle Classes. Photo Jaimi Joy.



TELL ME I'M HERE

Supported by **The Group**

2022 Blake Beckett Trust Award –
Veronica Nadine Gleeson

20 AUG – 25 SEP

Performances	35
Paid audience	6,983
Total audience	8,640
Box office income	\$370,383.95

Playwright **Veronica Nadine Gleeson**
Original Author **Anne Deveson**
Director **Leticia Caceres**
Set Designer **Stephen Curtis**
Lighting Designer **Veronique Benett**
Composer and Sound Designer **Steve Francis**
Composer and Sound Designer **Alyx Dennison**
Costume Designer **Ella Butler**
Dramaturg **Ruth Little**
Choreographer **Charmene Yap**
Assistant Director **Claudia Osborne**
Fight Director **Tim Dashwood**
Accent/Vocal Coach **Laura Farrell**
Stage Manager **Luke McGettigan**
Assistant Stage Manager **Holly Fernanda**

With
Tom Conroy
Deborah Galanos
Nadine Garner
Raj Labade
Sean O'Shea
Jana Zvedeniuk

★★★★

**"A moment of brilliance...
heartrending and funny"**
THE SYDNEY MORNING HERALD

★★★★

**"Anne Deveson's heart-rending
family memoir comes to life in vivid
detail on the Belvoir stage."**
TIMEOUT

★★★★

**"Tom Conroy gives a tender if
often distressing performance as
Jonathan, who wheels and staggers
about the stage as a tattered angel
wracked by demons, an innocent
possessed."**
LIMELIGHT



Tom Conroy, *Tell Me I'm Here*.
Photo Brett Boardman.

LOOKING FOR ALIBRANDI

Co-Production with
Malthouse Theatre

Principal Partner **Ord Minnett**

Supported by **Copyright Cultural
Agency Find**

1 OCT - 6 SEP

Performances	41
Paid audience	11,770
Total audience	13,179
Box office income	\$635,960.35

Writer **Vidya Rajan**
Original Author **Melina Marchetta**
Director **Stephen Nicolazzo**
Set and Costume Designer **Kate Davis**
Lighting Designer **Katie Sfetkidis**
Composer and Sound Designer **Daniel Nixon**
Choreographer and Musician **Rosa Voto**
Musician **Renato Vacirca**
Vocal Coach **Matt Furlani**
Dialect Coach **Paulo Bongiovanni**
Cultural and Language Consultant
Lucia Mastrantone
Stage Manager **Amelia Grindrod**
Assistant Stage Manager **Jessica Law**

With
John Marc Desengano
Ashley Lyons
Chanella Macri
Lucia Mastrantone
Hannah Monson
Jennifer Vuletic

“Samoan-Italian Chanella Macri as Josie is bold, direct and awkward with impeccable comic timing.”
THE SYDNEY MORNING HERALD

“Lucia Mastrantone plays Josie’s mother Christina and schoolmate Sera, with a marvellous flamboyance layered over an intimate affiliation, that the actor clearly feels for the material.”
SUZY GOES SEE

★★★★

“Macri walked the line between comedy and drama with skilful precision which made her a delight to watch.”
THE AU REVIEW



Jennifer Vuletic and Chanella Macris,
Looking For Alibrandi. Photo by Daniel Boud.

THE JUNGLE AND THE SEA

காடும் கடலும்
ஒரு லக இயுடி

Co-Production with
Lingalayam Dance Company

Supported by **Chair's Circle,**
Copyright Cultural Agency Fund

12 NOV - 18 DEC

Performances	41
Paid audience	9,753
Total audience	11,385
Box office income	\$551,168.45

Writer and Director **S. Shakthidharan**
 Writer and Director **Eamon Flack**
 Choreographer and Cultural Advisor **Anandavalli**
 Set and Costume Designer **Dale Ferguson**
 Lighting Designer **Veronique Benett**
 Composer **Arjunan Puveendran**
 Sound Designer **Steve Francis**
 Musical Supervisor **Alan John**
 Fight Director **Tim Dashwood**
 Fight Director **Nigel Poulton**
 Vocal and Accent Coach **Amy Hume**
 Design Associate **Keerthi Subramanyam**
 Assistant Director **Nithya Nagarajan**
 Community Engagement Coordinator **Sujan Selven**
 Audience Development Coordinator **Thinesh Thillai**
 Stage Manager **Luke McGettigan**
 Deputy Stage Manager **Ayah Tayeh**
 Assistant Stage Manager **Nitya Ganesh**
 Assistant Stage Manager **Tom Rogers**

With **Anandavalli, Indu Balachandran, Prakash Belawadi, Emma Harvie, Nadie Kammallaweera, Arjunan Puveendran, Jacob Rajan, Kalieaswari Srinivasan, Rajan Velu, Biman Wimalarantne**

★★★★★

"It's a soaring achievement to end the 2022 Belvoir season, carried by an extraordinary international ensemble. Hugely recommended."

SUZY GOES SEE

★★★★★

"Another achievement of sustained feeling and empathy, of insight into chaos, power and the human instinct for joy and survival."

THE AU REVIEW

★★★★★

"This is the show to watch in Sydney right now."

TIME OUT

★★★★★

"This dares to dream on an epic scale... extraordinary"

THE SYDNEY MORNING HERALD

Anandavalli and Kalieaswari Srinivasan, *The Jungle and The Sea*. Photo by Sriram Jeyaraman.



25A

2022 SEASON

25A, housed in our intimate Downstairs Theatre, is an exciting program of low-cost, independent theatre making and emerging theatrical talent. The 25A challenge is to produce the most essential theatre while celebrating acting, story and community.

DESTROY, SHE SAID

2 - 26 MAR

Presented by **FERVOUR**

Original Author **Marguerite Duras**
 Director **Claudia Osborne**
 Producer **Imogen Gardam**
 Costume and Set Designer
Grace Deacon
 Costume, Set and Lighting Designer
Kelsey Lee
 Sound Designer **Angus Mills**
 Dramaturg **Adriane Daff**
 Dramaturg **Thomas De Angelis**
 Movement Consultant **Danielle Micich**
 Audio Technician **Jade Carter**
 Production Manager and
 Lighting Realiser **Saint Clair**
 Stage Manager **Caitlain Cowan**

with **Gabriel Alvarado, Adriane Daff,**
Andreas Lohmeyer, Tommy Misa,
Alex Packard, Grace Smibert



Grace Smibert and Adriane Daff, *Destroy, She Said*.
 Photo by Phil Erbacher.

SON OF BYBLOS

4 - 21 MAY

Presented by **Brave New Word Theatre Company**

Writer **James Elazzi**
 Director **Anna Jahjah**
 Producer **Luke Holmes**
 Producer **Joy Minter**
 Production Design **Olivia Aday**
 Production Design **Antony Makhoulouf**
 Lighting Designer **Larry Kelly**
 Stage Manager **Charlotte Breene**

With **Violette Ayad, Kate Bookallil,**
Simon Elrahi, Deborah Galanos,
Mansoor Noor



Mansoor Noor and Violette Ayad, *Son of Byblos*.
 Photo by David Hooley.

HORSES

16 - 25 JUN

Presented by **KUNST**

Director **Tait De Lorenzo**
 Writer **Ian Sinclair**
 Producer **Zoë Hollyoak**
 Set & Costume Designer **Cris Baldwin**
 Sound Designer **Zac Saric**
 Lighting Designer **Ben Brockman**
 Lighting Associate **Jasmine Duff**
 Vocal Coach **Sarah Chalmers**
 Movement Coach **Nigel Poulton**
 Stage Manager **Sybilla Wajon**
 Video Content Creator
Susie Henderson

With **Justin Amankwah, Tom Dawson,**
Caitlin Doyle-Markwick,
Nathaniel Langworthy,
Charlotte Otton, Brontë Sparrow



Caitlin Doyle-Markwick and Charlotte Otton, *Horses*.
 Photo by Robert Catto.

MOON RABBIT RISING

29 JUN - 10 JUL

Presented by **Little Eggs Collective**

Director **Nicole Pingon**
Producer **Julia Robertson**
Producer **Annie Stafford**
Costume Designer **Esther Zhong**
Set Designer **Bill Chau**
Composer and Sound Designer
Christine Pan
Lighting Designer **Tyler Fitzpatrick**
Lighting Actualiser **Sammy Read**
Dramaturg/Swing **Adam Yoon**
Stage Manager **Natasha Pontoh-Supit**

With **Mym Kwa, Jon Lam,**
Jasper Lee-Lindsay, Monica Sayers,
Rachel Seeto



Rachel Seeto, Jon Lam, Monica Sayers and Jasper Lee-Lindsay, *Moon Rabbit Rising*. Photo by Clare Hawley.

WHO'S AFRAID

24 AUG - 16 SEP

Presented by **Four One One Productions**

Writer **Sarah Walker**
Director **Brendon McDonall**
Producer **Nicole da Silva**
Producer **Danielle Cormack**
Production Designer **Grace Deacon**
Lighting Designer **Martin Kinnane**
Sound Design **Pru Montin**
Stage Manager **Amelia Gilday**

With **Danielle Cormack,**
Nicole da Silva, David Franklin,
Joshua Shediak



Danielle Cormack, Joshua Shediak, David Franklin and Nicole da Silva, *Who's Afraid*. Photo by Kasper Wensveen.

NEVER CLOSER

4 - 16 OCT

Presented by **Essential Workers**

Writer **Grace Chapple**
Director **Hannah Goodwin**
Set Designer **Grace Deacon**
Costume Designer
Keerthi Subramanyam
Design Assistant **Blake Hedley**
Sound Designer & Composer
Alyx Dennison
Lighting Designer **Phoebe Pilcher**
Dialect Coach **Laura Farrell**
Intimacy & Fight Director
Nigel Poulton
Stage Manager **Darcy Catto-Pitkin**
Producer **Zoë Hollyoak**

with **Emma Diaz, Raj Labade,**
Mabel Li, Philip Lynch,
Ariadne Sgouros, Adam Sollis



Raj Labade and Mabel Li, *Never Closer*. Photo by Phil Erbacher.

THE ITALIANS

23 OCT - 6 NOV

Co-produced & presented by
Malocchio Productions & Bontom

Writer & Producer **Danny Ball**
Director **Riley Spadaro**
Set Designer **Grace Deacon**
Lighting Designer **Phoebe Pilcher**
Composer **Luke Di Somma**
Movement Director/Choreographer
Amy Hack
Dramaturg & Producer
Thomas De Angelis
Stage Manager **Elizabeth Guy**
Assistant Stage Manager
Cameron Hill-Harrison
Producer **Philip D'Ambrosio**

With **Danny Ball, Philip D'Ambrosio,**
Nic English, Deborah Galanos, Amy
Hack, Jonathan Lagudi, Emma
O'Sullivan, Brandon Scane, Tony Poli



Amy Hack, Emma O'Sullivan, Nic English, Tony Poli, Brandon Scane, Phillip D'Ambrosio, Danny Ball and Deborah Galanos, *The Italians*. Photo by Katherine Griffiths.



Leeanna Walsman,
Opening Night.
Photo by Brett Boardman.

2022 YEAR IN REVIEW

Belvoir is a theatre company on a side street in Surry Hills, Sydney. We share our street with a park and a public housing estate, and our theatre is in an old industrial building. It has been, at various times, a garage, a sauce factory, and the Nimrod Theatre. When the theatre was threatened with redevelopment in 1984, over 600 likeminded theatre-lovers formed a syndicate to buy the building and save it from becoming an apartment block. More than thirty years later, Belvoir St Theatre continues to be at the forefront of Australian acting and storytelling for the stage.

At Belvoir we gather the best theatre artists we can find, emerging and established, to realise an annual season of works – new works, both Australian and international, re-imagined classics and a lasting commitment to Indigenous stories.

Audiences remember many landmark productions including *Counting and Cracking*, *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*, *Faith Healer*, *FANGIRLS*, *The Jungle and the Sea* and many more.

Today, under Artistic Director Eamon Flack and Executive Director Aaron Beach, Belvoir tours nationally and internationally, and continues to create its own brand of rough magic for new generations of audiences. We are proud to be creating work that speaks to life and experience in Australia and abroad, continuing our commitment to deliver diverse stories to diverse audiences.

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

OUR VISION

Fearless theatre that brings everyone together.

MISSION

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

GOALS

1. Create exceptional theatre
2. Inspire, excite and grow our audiences
3. Invest in diverse talent and people
4. Be a strong and sustainable company

ACKNOWLEDGEMENT

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

CREATE EXCEPTIONAL THEATRE

CREATING NEW AND CLASSIC WORK IN ORIGINAL WAYS

- Seek out and commission the most promising emerging and best-established writers from all parts of the community.
- Ensure that all new work has been fully developed and is ready to be staged.
- Provide flexibility and support in artistic decision-making while focusing on Belvoir goals.

In 2022, Belvoir commissioned and developed plays by emerging and established writers that will be part of our 2023 season, including *Blue*, *Blessed Union*, *Scenes from a Climate Era* and *The Weekend*, as well as 2 new pieces of writing by First Nations artists with Redfern settings. As part of our commitment to telling stories from Sydney's diverse communities, we worked closely with writers of colour to support their development as theatre-makers.

Creative developments focused on work for the 2022 season, particularly *Looking for Alibrandi*, *The Jungle and the Sea*, *Tell Me I'm Here* and *Wayside Bride*, to ensure these works were ready for rehearsals, and ultimately for audiences.

The company also **invested in future seasons** with projects planned for presentation in 2023, 2024 and beyond. This included creative developments and readings of new plays by Thomas Weatherall, David Finnigan, Nithya Nagarajan, Liv Satchell, S.Shakthidharan, Mararo Wangai, Nisrine Amine, James Elazzi, Bernadette Fam and Vonne Patiag. The investment in this pipeline provides flexibility and opportunity for our programming challenges and aspirations. While not all projects will land in our seasons, we continue to support the sector by investing resources to develop works in our pipeline.

In all, we undertook 35 developments during the year, ranging from half-day readings through to week-long workshops with cast, stage management and creatives.

With a newly formed **producing department**, we have increased our capacity to provide end-to-end producing of all new works in our season. With our new production timelines and frameworks for presenting intercultural and diverse work, we tested the model by concentrating on four shows in our season: *Black Brass*, *Wayside Bride*, *Tell Me I'm Here* and *The Jungle and the Sea*. With specifically designed **community engagement** and **audience development** strategies, we were able to ensure each show's cultural requirements were met, and the intended audiences were able to access our work easily. Our partners in these endeavours included 2Sydney Stylists, Sujana Selvan, Thinesh Thillai, Angeline Penrith, The Wayside Chapel, SANE and Colombo Social.

In April, our Artistic and Programming team went on a retreat for 2 days to regional NSW. We spent the time analysing the successes and challenges of our 2018-2022 seasons, planning for 2023 and beyond, discussing our plays pipeline, investment in sector development, commitment to equity and representation both on and off the stage, and future-proofing our company from further disruptions. Recognising that our models of producing and presenting works in a post-COVID world need to change, we used the two days to sharpen our vision and take lessons from the previous two years to guide us into the future. In anticipation of a new strategic plan for 2025-2028, we came back with a clear direction for the way ahead.

ENGAGING NATIONALLY AND INTERNATIONALLY WITH THE BEST ARTISTS AND ARTS COMPANIES

- Seek out and employ the most talented theatre artists across the generations.
- Partner with the most vibrant and exceptional artists and companies particularly those with skill bases and experiences that differ from Belvoir's.



Mararo Wangai and Mahamudo Selimane, *Black Brass*. Photo by Richmond Kobla Dido.

- Program work of excellence with a view to it having a longer life than a single season at Belvoir.

Belvoir continues to seek out and work with industry leaders across all theatrical crafts to find a balance of established and emerging talent on and off our stages. Through our Associates program, we pair emerging makers with established artists to deliver shows on our stages. This collaboration allows intergenerational mentorship and skills exchange, and ultimately supports the ecology of our entire sector as a loss of talent and expertise has been felt in the aftermath of COVID.

We **partner with a variety of organisations** to deliver our seasons. In 2022 we collaborated with Performing Lines WA and opened our 2022 season with their production, *Black Brass* by Mararo Wangai. Concentrating on community engagement and audience development, we worked with 2Sydney Stylists to run focus groups to engage communities

from across the African diaspora to ensure the work met its intended audience. They also curated our theatre-going experience, with freshly roasted coffee, dance classes, music, and an entirely transformed foyer showcasing the art and crafts of notable artists from within the community.

Presenting Melbourne Theatre Company's critically-acclaimed *Sexual Misconduct of the Middle Classes* provided an opportunity for the companies to collaborate for the first time since *Faith Healer* in 2017. This sharp and intelligently delivered production continued to resonate with audiences long after the end of its season.

Another collaboration was with Melbourne's Malthouse Theatre in the co-commissioning and co-presentation of the adaptation of the much-loved novel *Looking for Alibrandi*. This was our first show in the season not to have suffered any COVID disruptions, and we roared back to life with near-record audiences, becoming one of our bestselling shows of all



Sarah Meacham, Virginia Gay and Jack Scott, *A Midsummer Night's Dream*. Photo by David Swift.

time. Programmed alongside *The Italians* in our 25A season, the foyer was abuzz pre- and post-show with many audience members buying tickets to both Upstairs and Downstairs Theatre shows.

Both *Wayside Bride* and *Tell Me I'm Here*, saw much-loved artists of the Belvoir community return to our stage. Alana Valentine wrote both of her own family story and a beloved Sydney institution, and Leticia Caceres directed a heartfelt tale of family. Both shows spoke to the power of community, especially for those who often find themselves on the margins of our city. Both these productions saw us collaborating with charities that had specific understanding of the subject matter. We relied on their expertise and advice to ensure the productions' artistic quality was matched with commitment to authentic representation of experiences on our stages. Our collaboration with Wayside Chapel on *Wayside Bride*, and with SANE on *Tell Me I'm*

Here, enabled us to welcome communities across Sydney who had lived experience-with homelessness or complex mental health issues-into our theatre.

The Jungle and the Sea was a generous and brilliant collaboration with Lingalayam Dance Company, who brought their distinct cultural expertise to the project. Bringing back some of the much-loved cast of *Counting and Cracking*, the show was sold out across its 5-week run and swept nominations at the Sydney Theatre Awards. Building on the success of *Counting and Cracking* we developed bespoke strategies to engage with South Asian communities, artists, and businesses. Curated by Sujan Selvan and Thinesh Thillai, we hosted conversations, engaged with schools and young people, offered complimentary tickets to increase access, and welcomed 1,800 new and diverse audience members to our foyer in Surry Hills, which was transformed to a gathering place in Jaffna complete with saris, jasmine, banana

leaves, the smell of incense and catering through the generous partnership with Colombo Social and Dish.

Our Helpmann Award-winning *Counting and Cracking* was given a second life after an invitation to perform at Edinburgh International Festival. Presented to critical acclaim, we then took the production to Birmingham Rep Theatre as part of the Commonwealth Games. Our first international tour since 2015 was made even more significant by doing so in the middle of a pandemic, with an international cast (one over 80 years of age!), 39 people on tour, and a set delayed at sea. With some luck, and much support from our friends in the UK, we managed to build a new set, source new props, and deliver all 21 performances. This tour cemented Belvoir's international reputation as a company that creates exciting, entertaining, and intelligent work.

In July and August, we returned to the Sydney Opera House with two shows. *FANGIRLS* returned for a third Sydney season, with a new cast under the directorship of Paige Rattray. It once again entranced young people across Sydney. We were invited to collaborate with the Sydney Symphony Orchestra to perform Mendelssohn's music alongside some scenes from the play *A Midsummer Night's Dream*, adapted and directed by Eamon Flack, to celebrate the reopening of the Concert Hall. With world-famous conductor Simone Young at the helm and our motley crew of actors in the mix wreaking havoc, *A Midsummer Night's Dream* transported us into a dreamscape where fairies raced through the stalls, and the roles of cast and orchestra were reimagined (and sometimes, reversed).

Through our slate of works in development and tours we continue to work with partners across the country including PYT Fairfield, Sydney Festival, Arts House, Geelong Performing Arts Centre, Canberra Theatre Centre, and Merrigong Theatre Company to name a few.

OPENING UP THE REPERTOIRE OF STORIES

- Commission work that addresses urgent issues not discussed elsewhere.
- Invest in the next generation of emerging theatre makers across the full breadth of our society.

- Present at least one Indigenous work annually

We continue to commission works that address urgent issues. In 2022 we commissioned and developed *Blue, Scenes from the Climate Era* and *Blessed Union* for our 2023 season as a response to the challenges facing us today, and in the future, as well ensuring our company continues to allow artists the freedom to tell their stories, on their terms.

In 2022 Belvoir held **general auditions** for the first time in some years and we received more than 1100 individual applications for 175 slots. After a long, difficult process of shortlisting we ended up meeting approximately 175 actors over four days of auditions, with a focus on finding diverse and emerging talent. We hosted three days in the Belvoir Rehearsal Room, and thanks to our good friends at PYT Fairfield, one day at their venue in Western Sydney. We were thrilled to engage with so many new artists, either through the EOI process or at in an in-person audition and were excited by how much talent there is in Sydney. In the future we will be looking at facilitating a similar process to audition and meet designers and creatives.

Our **25A Program** also returned in 2022, and continued to be a vital pipeline of new and emerging talent for the company across all theatrical crafts. This annual program consists of roughly 7 shows by independent groups presented in the Downstairs Theatre.

Our **Associates Program** provides **opportunity to artists on the cusp of professional careers. Associates are attached to both productions and developments, sometimes in a purely observer role, sometimes with allocated tasks under senior guidance.** The Balnaves and Andrew Cameron Fellows also participate in the program. In 2022, the newly formalised program had a total of 17 participants across all theatre disciplines.

Associates were attached to mainstage productions or creative developments across the year, mentored by senior artists as well as the company's Artistic Associates and Resident Directors. Our Associates Program participants become a part of an ongoing community of affiliated artists made up of directors, designers, playwrights, dramaturgs,



Alex Malone and Sandy Greenwood, *At What Cost?*. Photo by Brett Boardman.

stage managers and more. The Associate Artists working across our 2022 season were: Veronique Benett, Adriane Daff, Alyx Dennison, Nicole Pingon, Matilda Ridgway. In 2022 the Associates Program included a stream focused on participants from underrepresented communities delivered in collaboration with Co-Curious. The 2022 Co-Curious Associate Artists were: Huna Amweero, Elle Evangelista, Bernadette Fam, Nithya Nagarajan, Jasmine Rizk, Hamed Sadeghi, Keerthi Subramanyam, Vaishnavi Suryaprakash and Ayah Tayeh.

The program aimed to demystify the inner workings of a mainstage theatre company for emerging practitioners, to offer them professional development opportunities, and build useful relationships with departments across the company.

Our commitment to First Nations work remains strong. In 2022 we presented *At What Cost?* by Balnaves Fellow Nathan Maynard.

Originally programmed in 2021, the show was postponed due to the second Lockdown, but we finally managed to share it with audiences across Sydney in 2022. Despite rehearsing with the director on zoom, the show received critical acclaim with immediate interest from national presenters.

INSPIRE, EXCITE AND GROW AUDIENCES

SHARING OUR WORK BROADLY

- Ensure that young people, those from low socio-economic backgrounds, and culturally and linguistically diverse audiences, see work that is relevant to their lives and are assisted in being able to access and enjoy this work.

Belvoir aims to **reduce the financial impediment** many people face when considering going to the theatre, through a range of ticket pricing including discounts for students, under-30s and other concession holders, as well as low-cost previews and our Unwaged program. In 2022, Belvoir continued our third-party partnership with TodayTix and offered \$25 tickets to young people through Playwave.

This year, we told stories that resonated with migrant families (*Black Brass, Looking for Alibrandi, The Jungle and the Sea*), First Nations communities (*At What Cost?*), youth, feminist and queer audiences (*Wayside Bride, Looking for Alibrandi, Sexual Misconduct of the Middle Classes*). These sat alongside stories of navigating complex mental health issues (*Opening Night, Tell Me I'm Here*) and those looking at society, identity and religion (*The Jungle and the Sea, Light Shining in Buckinghamshire, Wayside Bride*).

Briefings and Q&A sessions offered audiences the chance to get close to the performers and creatives of a show and to ask questions in a supported environment. **Belvoir Briefings** were live streamed on Facebook, increasing access to these events. Collateral, such as behind-the-scenes videos and cast Instagram takeovers, helped forge a connection with our audience outside the theatre and helped reduce access barriers.

For *Tell Me I'm Here* we worked with the UNSW Faculty of Medicine and Health to encourage medical students, higher-degree psychiatry students and masters in forensic health students to attend the play. A booking link was created for discounted tickets to an

August performance and was then promoted to students. As a result, 40 medical students booked and attended this performance – an excellent result.

INCREASING OUR AUDIENCES

- Effectively measure and track audience sentiment.
- Continuing improvement of communications with audience members.
- Offer attractive ticketing packages and experiences.

Open Day Sunday 11 September

Open Day was a new initiative of 2022 where we invited the Belvoir community to join us in the theatre foyer, get an early look at the 2023 season, and be the first to subscribe. Raffle tickets were on sale and the Belvoir Bingo Wheel was loaded with great prizes. Bourke Street Bakery provided the free treats alongside drinks from the Hal Bar and live music entertainment from local band One Time in Texas. Eamon Flack (Artistic Director), Carissa Licciardello (Resident Director) and Tom Wright (Artistic Associate) engaged the crowd in a Q&A session, providing artistic insight on our newly announced 2023 season. Subscribers then headed up to the Green Room to subscribe online or with the booking form with assistance from the subscriptions team, who took 24 season tickets through paper forms and 20 online.

It was a wonderful opportunity for audiences to connect with each other, the space, members of the Belvoir team, and of course the upcoming season. The foyer was full and buzzing, with around 400 Belvoir community members in attendance.

We hosted a second open day during the last weekend in November, to promote subscriptions for 2023 before the priority period ended which included a backstage tour of the Downstairs Theatre, the

opportunity to win some great prizes, and the chance to enjoy a free BBQ cooked by Belvoir's newly appointed Executive Director Aaron Beach, all accompanied by the band Eishan Ensemble in the foyer.

Lapsed loyalty groups

As part of our commitment to re-engage long-term subscribers who may have drifted away from Belvoir due to COVID interruptions, lapsed Treasured, Devoted, and Loyal subscribers who renewed their subscriptions to Belvoir for 2023 were informed they would have their loyalty status reinstated. The program has been renamed Belvoir Benefits to distinguish the group 'Loyal subscribers' from 'Loyalty status'.

Collecting audience feedback was a big part of how we improved the theatre experience we offered in 2022. Pre-show emails were sent to all ticket buyers letting them know what to expect upon arrival, how to enhance their theatre experience with pre-show dining at Belvoir's partner establishments, and details about the show including warnings and running times. Post-show surveys were sent to all ticket buyers to obtain feedback on the show and to inform them of the next show they can attend at Belvoir. Sentiment was tracked and individual feedback responded to as appropriate.

Our paid and organic reach across social media continued to grow, with engagement tracked, direct messages actioned, and public conversations monitored. Email communication was segmented with tailored messaging and careful scheduling. Email engagement rates were recorded and reported. Exclusive discounts and special offers included in subscriber-only emails increase engagement rates, provide a subscriber benefit, and share exposure with colleague organisations.

INCREASE BRAND RECOGNITION

- Conduct a review and refresh of Belvoir's distinctive and compelling brand proposition.
- Develop partnerships that align with the Belvoir brand.

Belvoir welcomed partners back to our theatre in 2022 after two unpredictable years and

were inspired to see many of these businesses reopen alongside us. Each year we are grateful to our professional and event partners for their generous in-kind support, ensuring we invest in meaningful and memorable experiences for all who engage with us.

We appreciate the unwavering support of our major partners Baker McKenzie, EY, Woolcott Research, and Ord Minnett, our principal partner for *Looking for Alibrandi*. Belvoir's relationship with each major partner has sustained us through uncertain times and the return to business as usual.

Belvoir began working with exciting dining and accommodation partners, including Beckett's Restaurant in Glebe, and a few Surry Hills locals such as the Norfolk Hotel, de Lama Eats, Hotel Hacienda and Tacos Muchachos. Belvoir's collaboration with *The Jungle and the Sea* season partners, Colombo Social and Plate It Forward, enabled us to cater events with soulful Sri Lankan dishes. This engagement with a social enterprise kitchen meant catering fees were donated in part to feeding families in Sri Lanka.

We reunited with the talented florists at Merchant & Green, who fill our foyer with beautiful fresh blooms for each production and our friends at Leif continued to enhance the Belvoir visitor experience with aromatherapeutic botanical handwash, balm and sanitiser.

We are also pleased to renew our youth & education partnership with AFTT/JMC Academy – we thank them for bringing students to Belvoir to prepare and present their work in our Downstairs Theatre.

Maintaining existing relationships and developing new connections has strengthened the reach of Belvoir's brand and broadened our connection within the local community.

IMPROVING AUDIENCE EXPERIENCE AND ACCESSIBILITY

- Improve audience amenity through foyer comfort and communications.
- Provide discounted tickets to specific groups (e.g. artists, CALD, community organisations).
- Create a professional and friendly atmosphere in all audience engagements.

Six performances across the year were audio-described or closed-captioned for patrons with access requirements.

Managing COVID

The COVID pandemic continued to have a significant impact on the theatre industry, leading to several cancellations throughout the year. To communicate better with our audience about these unforeseeable changes, we implemented an SMS service allowing us to notify audience members of any variations or cancellations quickly and efficiently.

We continued to enforce measures to prioritise the safety of our audience and staff by offering complimentary masks to all theatregoers and requiring all front-of-house staff to wear masks until October. Despite the challenges wrought by the pandemic, we remained committed to providing a safe and enjoyable experience for our audience.

Enhancing the experience

Each of our productions at the theatre are accompanied by unique elements that enhance the overall experience. For example, *Black Brass* had a beautiful foyer installation that included a photography exhibit by Richmond Kobla Dido and a coffee ceremony featuring complimentary Ethiopian coffee presented by Alems House. The foyer was also decorated with cushions and tablecloths, creating a warm and inviting atmosphere.

Similarly, for *The Jungle and the Sea*, we transformed the foyer with saris and added incense to the tables. We collaborated with Colombo Social to provide Sri Lankan curry pies and themed cocktails for the production.

In all our productions, we work closely with Merchant and Green to provide themed flower displays, and with Poor Toms to tailor our drinks menu to align with the themes of the performances. These added touches enhance the audience's overall experience and make each production an immersive and memorable event.

Changes to the subscription model

For the 2023 season launch, we made several changes to our subscription model, now referring to subscriptions as 'season tickets',

with the goal of creating a more user-friendly way of booking and encouraging lapsed subscribers to return. The pricing structure was also adjusted to create rounded, more marketable prices.

Multiple package types were eliminated, and a new 'combo package' structure was introduced. This removed the restricted packages we have used in the past and had the added benefit of making it easier for customers to select premium-priced performances. These changes reduced the time it takes to purchase season tickets online and streamlined the process for loyalty status and digital subscriber cards.

In 2022 Belvoir offered discounted tickets to the African and Sri Lankan diaspora, arts industry workers, students, artists, and members of Indigenous communities.

Belvoir continued to develop more video content, including live streaming, to increase access and provide opportunities for connection separate to the stage.

All written content was proofread for tone, grammar, and spelling. Belvoir maintains an approachable, friendly, and informative tone of voice in all electronic mailouts and social media posts.

Unwaged performances

A dedicated unwaged performance was held in 2022 for each of *Black Brass*, *At What Cost?*, *Opening Night*, *Wayside Bride*, *Sexual Misconduct of the Middle Classes*, *Tell Me I'm Here* and *The Jungle and the Sea*.

Free tickets were provided to attending eligible patrons, as well as members of the following community groups and networks – Wayside Chapel Bondi Beach; Medically Supervised Injecting Centre, Kings Cross; Harry Jensen Community Centre, Millers Point; Cana Communities; Stride Mental Health Services; Surry Hills Community Connect; Rozelle Neighbourhood Centre; Cliff Noble Community Centre, Alexandria; Community Connections Program (Open Support), St Vincent's Clinic; Plateitforward (Ability Social Program); Asylum Seekers Centre; One Door Mental Health; Flourish Australia.

We continued to reach out to organisations supporting community members whose experiences were similar to those represented in our productions. In 2022 we increased our engagement in this area, reaching more organisations than the previous year.

Just wanted to say a huge thank you once again for having us at today's unwaged performance. The play was outstanding and thoroughly enjoyed by us all, especially by the people we support.

Team Coordinator Peer Specialist, Flourish Australia – Complex Mental Health Support

WORKING WITH YOUNG PEOPLE

At the beginning of 2022, Belvoir was experiencing lower than usual participation and booking numbers for our education activities, due to the impact of the Omicron wave, restrictions on school excursions, high levels of staff and student absenteeism in schools, and show cancellations.

Despite these challenges, the two-person Belvoir Education team continued to nurture and build schools and young people's participation throughout the year.

Bookings for performances and workshops steadily increased, culminating in the record-breaking attendance of school students (and their teachers) at *Looking for Alibrandi*.

In 2022 Belvoir offered:

- dedicated schools performances of our main stage work
- student workshops at Belvoir and at schools throughout Sydney and regional NSW
- an arts access program for students at government high schools in Western Sydney and in regional NSW.

We continued to deepen students' connection to Belvoir through talks, backstage tours, learning resources, access to our archives and our Young Belvoir Theatre Club.

DEDICATED SCHOOLS PERFORMANCES

These performances provide schools with a \$24-price point and timeslot to allow greater access to our work. Our 11.30am schools performances provided schools who were unable to run evening excursions (due to the



Caitlin Burley and Leeanna Walsman, *Opening Night*. Photo by Brett Boardman.

nature of their school community, distance of their school from Surry Hills and/or the socio-economic status of the school community) with the option of attending during the school day.

Another affordable option was to provide the \$24 price to schools for all 1pm general matinee performances. Students unable to afford the \$24 price were able to attend schools performances for free through Belvoir's No Barriers ticket access program. Those schools with a score of 125 or more on the Family, Occupation and Education Index for NSW public schools were invited to apply for tickets.

Belvoir remained committed to equitable access to evening performances, offering \$24 tickets to selected Tuesday evenings. As a result, Dulwich High School of the Performing Arts was able to run an evening theatre club, with a group of 54 students seeing 3 Belvoir shows in 2022.

Belvoir's strong relationships and regular communication with a wide and diverse range of schools and teachers remains an asset to the company. We were reminded of this, when

FANGIRLS went on sale at the Opera House in March and we sent an electronic mailout to all previous booked schools. Within 6 days the one school performance scheduled by the Opera House had almost sold out. Again, the combination of a much-loved show and a direct communication with our engaged community of teachers, enabled us to provide an audience quickly and easily to our touring show.

In 2022 **3,762** students and teachers attended a Belvoir production at Belvoir as part of a school group.

At What Cost?

Some 100 students and teachers attended this play, including 3 students who travelled with their teacher from Wilcannia Central School. School groups loved the production, with feedback including:

I love bringing our students and at least one non-performing arts teacher to Belvoir productions as they are always changed by them. They remember them and refer to them for years.

Teacher, St Columba Anglican School, Port Macquarie

They thought the production was absolutely brilliant. We had many interesting discussions about the plot, history, characters and staging while we travelled back to school. The discussions continued in class the next day with many stating how powerful an experience it was.

Teacher, St Aloysius' College, Kirribilli

Opening Night

This work was attended by 290 students and teachers across the season, with one dedicated schools performance in March, followed by a Q&A with the cast. Feedback included:

Of course, the acting and everything was great but I thought the production elements were really amazing, I loved the sound and lighting and set design, and how they represented time with the lighting.

Student, Dulwich High School of Visual Arts and Design

It was my first theatre ... it was the best thing I have ever seen.

Student, Evans High School, Blacktown



Sacha Horler and Brandon McClelland, *Wayside Bride*. Photo by Brett Boardman.

Wayside Bride and Light Shining in Buckinghamshire

Our sold-out dedicated schools performance of *Wayside Bride* was cancelled due to cast illness. Despite this, 536 students and teachers attended a performance of one of these plays. Feedback included:

One of our First Nations students brought us to tears with her feedback on the show. She was in awe of 'seeing someone like me' on stage. This was a big moment for her, so thank you.

Teacher, Shoalhaven High School

Tell Me I'm Here

More than 200 students and teachers attended this play, which included a dedicated schools performance in September, followed by a Q&A with the cast. Feedback included:

Such a beautiful, intricate, and complex production. It definitely checks all the boxes with its fantastic set design, use of lighting and sound, and the unforgettable performances of the cast.

Student, St Marys Senior High School



Anandavalli, *The Jungle and the Sea*.
Photo by Sriram Jeyaraman.

The Jungle and the Sea

More than 400 students and teachers attended this work, including a dedicated schools performance in November. Feedback included:

[It] represented a story very similar to their own experience.

Teacher, Holroyd High School

Looking for Alibrandi

Overall, an incredible 2204 students and their teachers attended *Looking for Alibrandi* with their school, either at one of our 5 dedicated schools performances, or in an evening performance alongside members of the general public.

Of those who attended as part of a schools group:

- 1699 students and teachers came to a dedicated 11.30am schools performance
- 505 students and teachers attended an evening or 1pm matinee performance
- 297 No Barriers tickets provided

- 76 different schools attended
- schools attending came from as far away as **Forbes, Albury** and **Jindabyne**, and as close to home as Inner Sydney High School on Cleveland Street
- schools attending from western and south western Sydney included Chester Hill, Canley Vale, Holroyd, and Eagle Vale High Schools, with Chifley College Senior Campus, Mount Druitt and Chifley College, Bidwill Campus.

The vast majority of the students attending did not know the novel or the film, but their teachers did. Anecdotal evidence suggests schools want to book 'known', 'safe' and 'fun' productions at the moment. *Looking for Alibrandi* is a much-loved text for many teachers, with relevant themes for a younger audience, and played at a time in the year which suits school excursions. Our schools audiences absolutely loved the show – with a highlight at each performance being the spontaneous audience applause and cheers when Josie punches Ivy on the nose, and the audible outrage on one occasion at Michael's line: 'She's 17, she doesn't need a father'.

The cast of *Looking for Alibrandi* were incredibly generous with the schools and the post-show Q&As – with the actors listening carefully to students' questions and giving thoughtful, detailed and considered responses.

Feedback highlights include:

Thank you! You have opened up my students to the magical world of theatre and all its possibility.

Teacher, Ashcroft High School

Thanks so much for a wonderful day yesterday. For four of my kids it was the first theatre performance they have ever seen and they were so excited by it. One girl is hoping to join the local theatre group in Lithgow now.

Teacher, Portland Central School [Portland in regional NSW has a population of 2424 and the school brought a group of 10 students to the show]

I've never been to a theatre or watched a play before and it was heart touching. I would like to watch another play there.

Student, Chester Hill High School [13



Chanella Macri and Lucia Mastrantone,
Looking for Alibrandi. Photo by Daniel Boud.

students from the school attended one performance through our No Barriers ticket access program. All 13 returned feedback forms with 11 saying they had never seen a play before and all of them saying they would like to see a play at Belvoir again]

I thought that Looking for Alibrandi was an amazing show! I really enjoyed the show and lots of moments made me laugh like I haven't laughed before!... Some moments throughout the show were very sad and I was almost in tears, but other parts had me on the edge of my seat laughing my head off! I think it was an amazing production and all the actors and crew were so talented!

Student from a low-fee Catholic school, Nowra

NO BARRIERS TICKET ACCESS PROGRAM – ACCESS FOR ALL

Although attendance through this program in the first 6 months of 2022 was affected by COVID, **510 students and teachers** received a free ticket to attend a Belvoir production.

Productions attended included *Opening Night*, *Wayside Bride*, *Tell Me I'm Here*, *Looking for Alibrandi* and *The Jungle and the Sea*.

Participating schools were Ashcroft High School, Braidwood Central School, Canley Vale High School, Chester Hill High School, Chifley College Bidwill Campus, Chifley College Senior Campus, Eagle Vale High School, Evans High School, Forbes High School, Holroyd High School, James Fallon High School, Jindabyne Central School, Kanahooka High School, Lakes College, Mitchell High School, Shoalhaven High School, Strathfield Girls High School, Strathfield South High School and Thomas Reddall High School.

The program is wonderful, and we feel so privileged to be part of it. It gives our students such wonderful opportunities to see and experience the value of theatre. It opens horizons for them. THANK YOU!

Teacher, Chifley College Senior Campus, after attending *Looking for Alibrandi*

I don't usually watch plays but this really made me want to. I am so grateful to be given the opportunity to watch a great play like The Jungle and the Sea.

Student, Mitchell High School

What I will remember most about this play is what happened and is still happening in Sri Lanka ... it brought serious issue into light right in front of me.

Student, Mitchell High School, after attending *The Jungle and the Sea*

BELVOIR'S STUDENT WORKSHOPS

In 2022 Belvoir once again offered an extensive workshop program to young people aged 10–18, run at Belvoir, in schools and online via Zoom. All workshops were delivered by industry professionals, and led participants in practical explorations of theatre making, performance techniques, design, writing and adapting scripts.

The year began with booking and participation rates down on previous years due mainly to the COVID Omicron wave, restrictions on school excursions and high levels of staff and student absenteeism in schools.

Workshop requests grew steadily throughout the year, with more demand for in-person workshops than digital ones. We introduced two new workshops during the year: Stage Management and Exploring *Jasper Jones*.

Overall, we delivered **104** workshops and forums for young people, both face-to-face in classrooms and at Belvoir, as well as via Zoom, with **1,682** students and their teachers participating.

Workshops for schools and young people

- 17 workshops for schools attended by 241 students and 25 teachers were held either in-person at Belvoir or online, with another held at the premises of our youth partner the Academy of Film, Theatre and Television
- 11 workshops were held in-person at schools, attended by 162 students and 24 teachers.

Our HSC workshops ran successfully in 2022, despite COVID, with our set design and model making workshop taking place in-person at Belvoir in February.

HSC workshops were also delivered costume design, playwriting, lighting design, and monologue performance. We piloted a blended delivery for our HSC playwriting workshop, with regional students joining the in-person workshop via Zoom. Seventy-nine students from Sydney and around NSW participated in our HSC workshop program. In addition, Belvoir supported over 50 individual HSC students with requests for resources, including interviews and logos, for their individual projects.

In 2022 our school holiday workshops ran in-person at Belvoir. Ninety-eight young people aged 13-18, participated in one of 9 workshops at Belvoir in acting, devising, design and writing. A new series of *Connected* workshops were introduced, in which young people attend a workshop at Belvoir connected to an aspect of the current Belvoir show, and then, following the workshop, attend the evening performance in the Upstairs Theatre.

This year, 11 young people also participated in a Finding Your Voice writing workshop at Belvoir followed by attending *Looking for Alibrandi*.

Our workshops are made accessible to students in Western Sydney and Regional NSW

through our **No Barriers workshop access program**.

Western Sydney workshops

This program provides students of low socio-economic advantage at government high schools in Western Sydney with access to Belvoir workshops free-of-charge. In 2022, all schools chose in-person workshops, despite a digital option. The reach of the program also increased in 2022 with no extra budget cost.

In 2022 we delivered 31 in-person workshops reaching 510 students and 31 teachers at 16 different high schools in Blacktown, Bossley Park, Camden, Greystanes, Liverpool, Narellan, Plumpton, Punchbowl, St Marys, Quakers Hill, Raby and Riverstone.

It was so much fun and we made the best performance ever.

Student, Plumpton High School

It reignited my passion for Drama. Chelsea helped me find confidence in improv which is something I struggle to find.

Student, St Marys Senior High School

This is a low SES school ... even if [the workshop] cost \$10 my students could not afford that and hence miss out on amazing opportunities.

Teacher, Evans High School

Regional workshops

We continued to support regional schools in 2022 through our Regional Workshops program and tailored online experiences. The program provides students in regional areas with the same access to specialist workshops as their metropolitan counterparts. As well as delivering workshops to Drama students, Belvoir supported Year 11 English students at 5 remote schools with their study of *Jasper Jones* through tailor-made workshops in reading a theatrical text.

While digital workshops provide increased access for regional schools, in 2022 more in-person workshops were requested than online options. Teachers are keen for their students to participate in 'live' performing arts experiences.

In 2022 we delivered 25 regional workshops (7 digital and 18 in-person), reaching 456 students and 37 teachers from schools at Bowraville,

Brewarrina, Bundarra, Cobar, Cordeaux Heights, Erina, Forbes, Mudgee, Nowra, Orange, Portland, Skennars Head, Wellington, West Wallsend and Woonona.

I really enjoyed the workshop ... it expanded my understanding and gave me the ability to think deeper.

Student, Nowra

Really enjoyable workshop, I loved it so much.

Student, Mudgee

Archival access

Some 228 students and teachers attended Belvoir to view an archival recording of a past Belvoir production. Three tours for student groups were conducted in 2022.

Young Belvoir Theatre Club

Our Young Belvoir Theatre Club returned in 2022, with 46 new members taking part and was definitely a highlight of the year.

Forty-six club members attended 7 Belvoir productions in 2022, with one cancellation.

Club members meet before each performance for a talk from an artist connected to the show, including directors and playwrights such as Carissa Licciardello, Alana Valentine, Dom Mercer, Leticia Cáceres and Stephen Nicolazzo. COVID changed the nature of the club events slightly, with post-show cast meet-and-greets only held for *Looking for Alibrandi* and *The Jungle and the Sea*.

New initiatives for 2022 included the launch of a club Whatsapp group, keeping members connected between meetings, and a dedicated school holiday workshop for club members after which members purchased tickets to attend the 25A show, *Moon Rabbit Rising*, cementing their independent theatre-going habits.

Members also attended the 25A show *Never Closer* - purchasing tickets independently, sitting as a group in the theatre and participating in a Q&A with playwright Grace Chapple after the show.

Club members are encouraged to promote Belvoir shows to friends and family, and are provided with access to discounted tickets.

Across the 2022 Season, club members purchased an additional 108 discounted tickets this way, introducing friends and family to Belvoir.

I got out of this club an experience like no other. Being able to meet with other likeminded people who share the same common interest of theatre is something that I do not see myself getting the opportunity to experience anywhere else at this age. It is definitely an opportunity I will always be grateful for and remember as a starting point to my career in the arts. This program has definitely solidified my passion for working in the theatre beyond high school, and pursuing this industry.

Young Belvoir Theatre Club member

Work experience

Due to COVID-related concerns, our work experience program remained on hold for most of 2022. Placements began again in November, with 2 Year 10 students completing work experience at Belvoir in November and December. These 2 students, one from Newtown High School of the Performing Arts and the other from Moorebank High School had the opportunity to spend time in the rehearsal room and learn first-hand how a professional theatre company works. Our full work experience program will return in 2023.

INVEST IN TALENT AND PEOPLE

PROVIDING OPPORTUNITIES FOR INDEPENDENT/SMALL TO MEDIUM COMPANIES

- Continue 25A program in Downstairs Theatre
- Share Belvoir resources with wider artistic community
- Present work from **small to medium** companies in our season to provide a longer life

25A – our program for indie companies to showcase their work in the Downstairs Theatre – had been in abeyance since the COVID pandemic started in 2020. Nearly 2 years after *Shepherd* by Liam Maguire closed in 2020, 25A was finally able to reopen with a full season in 2022.

Selected from 120 expressions of interest, the 2022 25A season created opportunity for 110 artists, producers, and crew to make work across 7 vibrant productions. 25A reopened with Fervour's mind-bending and genre-mashing adaptation of *Destroy She Said* by Marguerite Duras. Originally programmed in 2020, this production received critical acclaim for its visual and performative virtuosity and was able to play out a full season to critical acclaim despite COVID interruptions in both bump-in and season. James Elazzi's heartfelt family drama *Son of Byblos* was also initially programmed in 2020, and the Brave New Word team were able to reassemble the cast which had rehearsed in 2021 before Sydney's second shutdown. The generational tensions inside a Lebanese family and two queer cousins, each choosing contradictory pathways for how they share (or don't) their own sexuality with the family, brought together a large and diverse audience for an important conversation.

Rescheduled for the fourth time (and rounding out our postponed 2022 shows), was *Horses*, a curious work inspired by cult novel (and film) *They Shoot Horses Don't They?*, presented by essential workers. This

was followed by the lyrical devised work of Little Eggs Collective, presenting *Moon Rabbit Rising*, inspired by ancient Chinese story of 后羿 (Hou Yi) and 嫦娥 (Chang'e). The work premiered a new generation of Chinese Australian artists and while it was a short season, sold strongly and went on to receive four Sydney theatre awards.

Who's Afraid brought some senior artistic heft to the program, with brilliant screenwriter Sarah Walker teaming up with actor/producing double act Danielle Cormack and Nicole da Silva (four one one productions). The work, loosely structured on *Who's Afraid of Virginia Woolf*, hilariously and pointedly skewered the challenges faced by aspirational rainbow families by bringing together a lesbian and gay male couples aspiring to conceive the perfect child and smashed the 25A box office record while doing it. Resident Director Hannah Goodwin finally was able to deliver her Andrew Cameron Fellowship slot for 25A and knocked it out of the park with Grace Chapple's award nominated and debut play *Never Closer*. This Northern Irish drama was a showcase of exemplary writing, acting, and directing, and was a perfect example of 25A's role as a place for superb theatre as well as a program of dynamic new voices.

Rounding out the season, and to sit gloriously under *Looking for Alibrandi* (upstairs) was Danny Ball's maniacal farce *The Italians*. A joyous romp that shouldn't work – but did – and did so gloriously – proved just how much you could squeeze into that space, and out of that limited budget.

In addition, Belvoir provided in-kind support for 12 independent productions and residencies in our spaces across the year, as well as significant technical resources to our independent and small to medium peers.

Belvoir's resident artists continued to work beyond our Surry Hills venues, collaborating with Australian Theatre for Young People, National Theatre of Parramatta, Bell Shakespeare, Sydney Symphony, Malthouse

Theatre. Our artists also provided mentorship across a variety of educational institutions including NIDA, VCA, AFTT, Sydney University, UNSW and Flinders University.

DEVELOPING PATHWAYS FOR ARTISTS

- Support skills development for artists across all stages of their careers.
- Create artistic residencies and provide mentoring and support.
- Support Indigenous artists.

Additional artists

2022 saw a growth in Belvoir's Artistic and Programming team, with a particular focus on putting more artists on staff. A new Andrew Cameron Fellow, proud Kalkadoon director Abbie-Lee Lewis, joined Belvoir in 2022 as the third emerging artist in this role. Thomas Weatherall was also present in the artistic and programming team as the Balnaves Fellow and commissioned playwright, working alongside Artistic Associates Kodie Bedford and S. Shakhthidaran. Hannah Goodwin and Carissa Licciardello were appointed Resident Directors for 2022-23.

A new Balnaves Fellow, Dalara Williams, was appointed late in 2022 and the fellowship increased from 12 to 18 months to both allow for more meaningful development and support in the delivery of essential First Nations stories to our stages, and to deeply embed First Nations voices in our programming.

We continue to collaborate with UNSW, NIDA and WAAPA and welcome interns and industry secondments across the year. In 2022 three standout students were offered professional work inside the company following the completion of their internships, Nithya Ganesh and stage management student from WAAPA completed her secondment on *Counting and Cracking*, before joining the company as Production Administrator and as a Assistant Stage Manager on *The Jungle and the Sea*. Kelsey Martin joined us from WAAPA as a producing intern and was offered the full-time position of Executive Assistant at the end of her internship. Similarly, Sonjana Dave, who worked with us as an intern in 2021 was offered a casual position as part of our FOH team in 2022.



Tomáš Kantor, Manali Datar, Hannah McInerney, Danielle Barnes, *FANGIRLS* at Sydney Opera House. Photo by Danya Ransley.

INVESTING IN TALENT AND PEOPLE

- Ensure staff are engaged with the artistic work of the company and see their place in its creation.
- Upgrade HR systems to better support staff and visiting artists.

2022 was a particularly challenging year as we continued to navigate working during a pandemic for the first half of the year. With significant disruptions to rehearsal periods and seasons, additional producing resources were required to support the cast, crew and creatives. Our producing team not only provided pastoral care, but managed complex COVID regulations, and juggled an ever-changing landscape with contingencies on the go at all times. With multiple points of communication, regular check-ins and debriefs, our producing team supported the smooth delivery of the shows. As with other companies across the sector, we often found ourselves working in a hybrid manner. *Black Brass*, *At What Cost?*, and *Wayside Bride* all ran their tech sessions without the director physically present, but with the support of

Zoom and additional artistic support we managed to open the shows on time. Despite the challenges, the time invested in 2021 to develop new producing models to scaffold projects, as well as develop better internal communications, equipped us to handle the many disruptions that came our way in 2022 enabling us to better support each other across departments and continue creating works with exceptional outcomes.

The company was most significantly affected by COVID during our Rep season. Overall, we lost 15 performances due to illness of cast members and understudies. The ongoing impacts of the pandemic continued to create a difficult and challenging time for Belvoir staff.

Show cancellations were disappointing and particularly difficult to manage for our front-of-house and box office teams. Thank you to Ollie Lee and the Customer Experience and Ticketing team for their smooth handling of these unfortunate cancellations. We were acutely aware of the impact on audiences through many cancellations. Much consideration goes into making these difficult decisions and we appreciate the ongoing support of the Belvoir community.

After long periods of time not making theatre and managing COVID safety measures in the workplace, the reopening of rehearsal rooms towards the end of the year was refreshing for the company and artists alike. It helped to lift our spirits through reminding us why we make the work we do.

In 2022 we began **a review of our internal policies**, with the goal of ensuring they remain up to date and easily accessible to all staff and artists who come through Belvoir's doors. One aim of the review was to integrate our policies and procedures into our activities and new staff inductions.

A renewed focus on people and processes helped us to bounce back in a healthy way after all the COVID shutdowns. We began this by reviewing CAST (Consortium of Australian State Theatres) company behavioural policies for artists and staff. We saw the many staffing shifts and new hires in 2022 as an opportunity to work on companywide on-boarding processes, company policies, production timelines and organisational charts. As part of

this review, we saw a renewed focus from staff across all departments in the Workplace, Health and Safety Committee. The staff operate as a team who all share the responsibility of their own and others' safety at work.

As part of our ongoing commitment to improving company culture, a new interdepartmental committee, aptly titled "FUN" was created. Composed of staff from across departments this group aims to coordinate social and team-bonding experiences across the year. The first event was an easter egg hunt, followed by Belvoir's first annual bake-off, Secret Santa and finally a Christmas party at Marrickville Bowls. Staff Yoga was also restarted. Regular whole-company lunches take place once a month and are a valuable time to connect, review and celebrate shared successes.

CONTINUE REGULAR BOARD AND STAFF INTERACTIONS

Weekly head-of-department meetings took a slightly more strategic approach in 2022. The leadership team held regular sessions unpacking our company values and exploring their alignment to both artistic and operational values. In the spirit of increasing transparency of what is discussed at executive level, these meetings also discussed the top strategic risks for Belvoir and integrating these risks into our everyday business activities.

These sessions helped support heads of department in reporting autonomously to the Board throughout the year. At each Board meeting, one head of department is invited to join in-person and share the recent activities of their department. We saw this initiative improve relationships, transparency and communication between the Board and staff members and it was met with great support and positivity all-round.

COMBINED STRATEGY SESSION

Increasing staff involvement in strategic thinking and regular interactions with Board members culminated in a combined head-of-department and Board strategy session at the end of the year focused on the 2025-2028 period. Staff from all departments were involved in this meeting and were able to present to the board the key foundations

and baseline complexities upon which their department operated within Belvoir.

We were able to share with the Board key strategic areas of the company:

- programming and business model – our work, our company
- marketing and communications – our audiences
- artform development and capacity building – our artistic community
- buildings and operations – our company.
- Equity and Justice? – our company

Overall, this was a positive day of knowledge exchange resulting in greater understanding from all parties of the cogs that make up the machine that is Belvoir. This day signified the beginning of the closer collaboration between Board members, executive staff and heads of department, and helped to create ownership of Belvoir's future strategy within many levels of our company.

REFINING WORKPLACE HEALTH AND SAFETY PROCEDURES

A number of staff resignations in 2022 resulted in a drive to recruit new members to the WHS Committee and to seek representation from across the company. The Belvoir WHS Committee now includes a representative from each department, and production risk assessments were presented in a timely manner to the committee for review. The committee reviewed the staff first aid and CPR qualifications, and 6 staff members updated their qualifications. Planning commenced for updated fire warden training to take place in 2023.

IMPROVING THE PHYSICAL WORKING ENVIRONMENT

Staff 'green thumb' Tom Wright continued to look after a growing collection of indoor plants.

BECOMING STRONG AND SUSTAINABLE

Belvoir successfully achieved a break even result of \$78,317 in 2022, despite operating in an uncertain environment post COVID-19.

The \$11M revenue is \$865K or 8% ahead of the previous year. The total revenue contributed 50% from self-earned revenue from tickets sale, box office fees, bar/food sale and touring performance fee (this is \$1.6M more than 2021), 21% from philanthropy, foundations and sponsorship support (this is \$0.3M more than 2021) and 30% from government (this is \$1.1M or 24% less than 2021). Belvoir also honoured the \$0.8M deferred revenue commitment in 2022 in account of last year's show cancellations due to COVID-19 lockdowns, ticket re-bookings, gift vouchers and customer credit redemptions in the year 2022.

The operating expenditure represents, 52% on show production and marketing, 6% on occupancies cost, depreciation and amortisation, and balance on administrative costs. The company has spent substantially in production and marketing fronts as compared to the previous year in order to maintain the creative mix and aim to attract the diverse audience pool back in the theatre in 2022. Additionally, the company also suffered a negative growth from the portfolio investments due to a fall in the global market value.

The company saw steady growth in the box office, bar and touring revenues from 2022 due to increased performance activity and improvement in overall economic environment. The fundraising and donations income has also shown growth due to increased customer confidence and positive environment from 2022. On the contrary, the company stretched in meeting the growing demands in production cost, staff retention and creative balance in an environment with rising costs in all areas of our operations.

Heading into 2023, Belvoir will remain enthusiastic and creatively ambitious to continue meeting the new milestones. Of course, we have a huge challenge ahead to meet the rising cost, staff retention and

reduced government funding support, but we mitigate the risk through robust management of the financial and operation challenges by continually monitoring costs and seeking new ways to increase revenue streams.

FUNDRAISING

In 2022, we received many generous donations for our productions, artists, and Education Program.

During the year, Belvoir philanthropic funding from individuals, trusts and foundations, and partnerships amounted to approximately \$2.5 million. Our Visionary donors empowered Belvoir's award-winning production *Counting and Cracking* to embark on a UK tour to Edinburgh and Birmingham.

We were grateful to receive significant production funding from:

- The Balnaves Foundation toward our First Nations work *At What Cost?*
- Oranges & Sardines Foundation for *Opening Night*, and
- The Nelson Meers Foundation supporting the rep season (*Wayside Bride* and *Light Shining in Buckinghamshire*).

Contributions from our Chair's Circle helped us bring *The Jungle and the Sea* to the stage, and The Group supported women on- and off-stage through *Tell Me I'm Here*.

We also appreciate the individuals, trusts and foundations that gave towards Creative Development – from support for artistic fellows and associates, to commissioning and developing new Belvoir work.

During 2022, Belvoir continued to face COVID-related uncertainty and disruption in staging our productions. With this focus, our **End-of-Financial-Year Appeal** asked Belvoir's community to help us get 'back to business', recognising the support needed to maintain the safety of our artists, employees, and audiences, offset reduced audience attendance, and keep our theatre open. Our donors contributed more than \$430,000, far exceeding our fundraising target.

Our **End-of-Year Appeal** reached out to donors and patrons to support Education at Belvoir – focusing on our No Barriers Education Program, giving students the opportunity to see Belvoir shows free-of-charge or with subsidised ticketing. We were thankful to Belvoir's two Education Champions, who led the way by pledging matched gifts to encourage support. By 31 December, almost 100 people had donated towards our total of \$83,150, with several making donations additional to their annual giving.

In 2022, Belvoir made headway in the research and development stage of our **Capital Campaign**, engaging in preliminary conversations with key stakeholders ahead of launching a future campaign aimed at securing our long-term future.

Front-of-house and bar operations

The Customer Experience team introduced 'Casual Jamborees' for the box office and front-of-house team this year. These took place the week before each production with the aim of providing additional context for each of the productions and increasing each staff member's ability to engage with customers both over the phone and in the foyer.

The sessions also included wine and gin tastings as a fun activity for the staff and to increase their knowledge of the products they were selling.

In response to occasional pushback from patrons who did not always agree with the Belvoir's COVID policies and were confrontational with our customer team, we conducted de-escalation and occupational violence and aggression training for the team. This training was also made available to staff members in other departments.

Working with Bopple we were able to provide a digital pre-ordering service for interval and post-show drinks through our current point-of-sale system. Customers could view, order, and pay for food and beverage items by scanning the QR 'Table Pucks' designed in the 2023 season colours. The initial page also allows customers to view a show's digital program and offers a direct link to donate through the website. The software also allows us to provide special offers to better service our audience as well as upsell products to improve bar sales.

This has also eliminated our need for printed menus on the tables.

We conducted a review of the training and procedures for our season ticketing team to identify opportunities to reduce paper wastage, and one of the outcomes was to replace daily printed forms with desktop versions. The team have been actively promoting and training Belvoir audiences to use online booking forms instead of paper forms. The effort has paid off as we have seen a 15% increase in season ticket purchases over the internet since 2019 with a subsequent reduction in paper usage. While this change was partially driven by the digital shift during the pandemic, our hard work in creating a user-friendly online experience and educating our subscribers on using digital platforms has contributed to this success.

Upgrading our facilities

Throughout 2022 we continued working with TDK Architects on our planned building refurbishments. This project will ensure Belvoir St continues to offer artists, arts workers and audiences world class facilities in our theatre and warehouse buildings. Our planned redevelopment will see a significantly improved foyer space as well as backstage dressing room areas.

We look forward to sharing these plans more broadly in 2023 and 2024 as we embark on a major capital campaign to raise the funds needed for the project.

During the year we continued our repair and maintenance projects. Over the 12 months we have been able to complete some important repairs and maintenance work to the theatre building thanks to the special levy that Company B has provided to Company A to oversee this program of ongoing maintenance.

We have also installed new security cameras in and around the theatre. This has already been very helpful for the front of house team to monitor audience safety before and after performances as well as during intervals.

In a significant improvement for audience safety, comfort and aesthetics, a new LED house lighting system was installed in both theatres as well as our foyer spaces, and the seating replaced in the Downstairs Theatre.

Roof leaks continued to be an issue, especially with the heavy rain and summer storms experienced over Sydney during the year. Repairing the roof will be a priority project for 2023.

Our newly implemented Greening Committee also did great preliminary work looking at possible future sustainability initiatives. We are looking forward to rolling out our new strategy in 2023 alongside our production *Scenes from the Climate Era* by David Finnigan.

CORPORATE GOVERNANCE STATEMENT 2022

INTRODUCTION

This Corporate Governance Statement outlines Belvoir's governance practices against the Essential Governance Practice Principles monitored by the Australia Council for the Arts.

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

VISION AND MISSION

At the heart of Belvoir is our artistic work and our belief that high quality theatre should be available to all people regardless of their economic or social circumstances. The Board reviews its Vision, Mission and Goals (see page 37) each year at the Company's annual Strategic Planning day to ensure the Board's decision-making aligns with Belvoir's values.

DELIVERING PERFORMANCE

The Company's governance framework is designed to provide the right structure and review processes to deliver our long-term strategy, and ensure systems are in place to review strategy, progress against key milestones and key performance indicators at Board meetings. The robustness of this framework assisted us in managing the challenges of COVID-19, during which time the Company's operations and revenues were impacted.

Roles and responsibilities between the board and management are clearly articulated through mechanisms like Board and Committee Charters as well as Executive role descriptions.

The Board:

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

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

During each year, in the normal course the Board meets 6 times, with subcommittee meetings held in addition to this, and receives reports and presentations from all departments as well as the co-CEOs.

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

The co-CEOs are members of the Board but do not attend the *in camera* session at the end of each Board meeting.

The Board is committed to an inclusive **board recruitment process**. In 2022, women held 54% of Belvoir's board positions (including Chair, Deputy Chair and Chair of Audit Committee). Board members also reflect the Company's commitment to age, disability, cultural, marital, religious or cultural background and sexual orientation, with 15% of board members identifying as First Nations or culturally and linguistic diverse.

Board members are appointed for fixed **terms**, initially for 3 years with ability for an extension of a further 3 years. All board appointments are staggered to ensure there is continuity. All new directors are supported by a Board Induction Program, which includes provision of all key Company documents and an introduction program to key staff.

To ensure the optimum mix of directors, the Board, through the Nominations & Governance Committee, uses a **Skills Matrix** to identify the skills and experience needed. The Skills Matrix is annually reviewed to ensure that the Board has the appropriate mix of skills, gender, experience and knowledge to deliver on its Strategic Plan and to support the executive team. It is one of several important tools used when considering potential director candidates. All key areas in the Skills Matrix are well represented on the board.

The range of our directors' capabilities and experiences include theatre administration, performance, finance and accounting, business, human resources, entrepreneurship, strategy, brand identity and marketing and legal. Their skills and expertise are outlined in their biographies, published in the Annual Financial Report and on our website. We ensure we have two arts practitioners on the Board at all times.

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

Non-executive directors are volunteers and receive no compensation for their work. Artists on the Board may receive payment from the Company for creative work (e.g. performing in a production).

The Chair sets the tone for all Board members, demonstrating effective leadership, modelling good board member practice and encouraging and developing a positive culture. Board members are encouraged to think independently and to ask questions at Board meetings. The Board also undertakes a regular review of its own performance.

Management team:

The Executive Director reports to the Board under the Strategic Plan goals and all departmental reports are reviewed against Belvoir's strategic goals. Quarterly management accounts are presented at Board meetings, having first been reviewed at the Finance and Risk Committee. The Board ensures that expenditure aligns with strategic milestones, priorities and objectives. Prior approval of the Board is always secured for any material capital expenditure or significant variation from budgeted or forecast expenditure.

The co-CEOs have clearly defined Key Performance Indicators (KPIs) and report on them, and are assessed against them, annually. In addition, they report against the funding bodies' KPIs. Like all staff, there is an annual performance review of the co-CEOs which is conducted by the Chair and Deputy Chair.

All staff have formal job descriptions which are reviewed annually at their performance appraisals. Their job contracts outline the terms of their appointments, duties, rights and responsibilities and entitlements on termination. Base salary and any increments for all staff are determined by experience, skills, industry comparisons and financial health of the Company, whilst acknowledging that Belvoir is restricted in its ability to pay appropriate industry rates due to limitations on revenue.

The Nominations and Governance Committee, reporting to the Board, approves remuneration arrangements for the Executive Director and the Artistic Director (each co-CEOs).

SUPPORTING SYSTEMS

Effective **risk management** is fundamental to Belvoir's long-term sustainability and reputation. Our Risk Management Framework articulates how Belvoir identifies, measures, monitors and optimises operational, artistic, staffing, funding, reputational and financial risks, and the amount and nature of risk we are willing to accept in the pursuit of our strategic and creative objectives. It embeds

risk awareness into Belvoir's broader culture and decision making.

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

The Board has a **Conflict of Interest policy** and maintains a register of interests. At the beginning of every board meeting, the Chair asks for members to declare any conflicts of interest.

The Company has appropriate **insurances** and reviews these every 3 years.

Safe work spaces are provided and the **Work Place Health and Safety Committee** regularly inspects work spaces and the board receives reports on incidents and action plans..

Belvoir's **audit** is carried out by Ernst & Young and managed by the Finance, Audit and Risk sub-committee of the Board.

BEING ACCOUNTABLE

Financial sustainability:

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

The company is compliant with all fiduciary, regulatory and legal obligations including compliance with ACNC governance standards of a charity.

In addition to the day-to-day management provided by the Company's Head of Operations and Finance, the Board's Finance, Audit & Risk Sub-committee meets regularly to:

- review the annual budget and monthly accounts and forecasts
- review all financial reports and statements in the statutory accounts, and recommend actions to the Board

- monitor and review the reliability of financial reporting
- monitor the Company's risk management and investment framework

We have been committed to building Belvoir's reserves since 2018, and the Company now has over 20% reserves. Our strict controls over financial management gives the Board comfort that the Company has sufficient reserves to maintain solvency and guard against fraud and theft.

The Board has an extensive Delegations Policy which is reviewed regularly by the Nominations and Governance sub-committee.

Workplace culture:

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

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

We work to ensure our workplace culture provides an avenue for our people to report suspected unethical, illegal or improper behaviour. Belvoir has an objective, independent and confidential process for reporting and investigating actual, suspected or anticipated improprieties. All disclosures are treated confidentially.

Belvoir is committed to fostering an **inclusive and diverse workplace**, recognising that diversity covers both the visible and invisible differences that make the Company's employees unique, whether that be gender, age, ethnicity, disability and cultural background. The company's policy

framework promotes this culture and we are working on the development of an Equity and Justice Statement.

Belvoir ensures fair and **open recruitment and selection practices** at all levels of the organisation. No form of workplace discrimination, harassment, vilification or victimisation is tolerated.

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

The Executive Director reports to the Board on all staffing matters. Belvoir has a suite of policies, which are consistent with other major theatre companies, that outline processes for Respectful Workplace, Reporting Unacceptable Behaviour, Grievance Resolution, and Disciplinary Procedures.

RELATIONSHIPS

Belvoir recognises and respects the interests of our many stakeholders including donors, government, audiences, schools who participate in our education program, the independent theatre sector and our staff and artists. Whilst Belvoir's board is highly attuned to stakeholder engagement, equally it will not allow stakeholder expectations to affect artistic decision making unless there is a compelling reason to do so.

There are many forums and events throughout the year to engage with stakeholders including the AGM, donor meetings and events. The Company also provides regular communications through its website and social media channels encouraging feedback from patrons, as well as formal and informal updates to donors and government. Belvoir produces a detailed Annual Report which is distributed to all stakeholders. Periodic updates for any major events are communicated through e-news and direct mail as appropriate.

The Executive Director, in consultation with the Chair, is responsible for communications with the funding agencies and other key income providers about any material changes in the organisation's circumstances. The Company's Development department works primarily with donors, sponsors and subscribers with potential for donations. Both the board and the co-CEOs are responsible for advocacy on behalf of the organisation.

CONCLUSION

Belvoir takes seriously its responsibilities to all our stakeholders and place great importance on maintaining the highest standards of governance.

This Corporate Governance Statement is current as at publication date and has been approved by the Board.



Sam Meers AO
Chair

COMPANY B LTD

ABN 97 002 866 828

**GENERAL PURPOSE
(SIMPLIFIED DISCLOSURE)
FINANCIAL REPORT**

**for the year ended
31 December 2022**

Directors' report

The directors of Company B Ltd the "Company" or "Belvoir") submit here with the annual financial report for the financial year ended 31 December 2022.

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.

Patty Akopiantz
Raji Ambikairajah
Aaron Beach (appointed on 7 March 2022)
Kate Champion
Sue Donnelly (resigned on 4 March 2022)
Johanna Featherstone
Eamon Flack
Alison Kitchen
Michael Lynch AO
Samantha Meers AO
Jacob Nash
Paul Oppenheim
Louise Thurgood-Phillips (appointed on 5 December 2022)
Mark Warburton

INFORMATION ON DIRECTORS

Patty Akopiantz

Member: Nominations and Governance Committee (Chair)

Patty is the Deputy Chair of Belvoir. Patty has over 35 years as a public company board director and senior manager in companies including Coles Myer, Energy Australia, Ramsay Healthcare, AMP, AXA Asia Pacific, McKinsey, and David Jones. She is a co-founder of Assembly Climate Capital, an impact investment firm focused on helping innovative companies scale climate solutions. She also works on climate through her role as Chair of Environmental Leadership Australia and as a director on the boards of KPMG, Sea Forest, and The Hunger Project. She is a member of Chief Executive Women and has an MBA from Harvard Business School.

Raji Ambikairajah

Member: Nominations and Governance Committee

Dr Raji Ambikairajah has a PhD in electrical engineering and has spent most of her career in the technology start-up and venture capital sectors. She is an experienced board director and is currently a Non-Executive Director across a range of boards including the NSW State Library Foundation, UNSW Council and Foundation. Raji is an Ambassador for Room to Read, a global non-profit organisation that provides children in low-income communities with access to education. Before this, Raji was Room to Read's Sydney Chapter Leader for seven years. Under her leadership, the chapter reached 116,480 children, grew to be the biggest in the world in terms of number of volunteers and was in the top five globally for fundraising. In 2018, Raji was awarded the NSW Woman of the Year Award in the Community Hero category and in 2019, Raji won the Chief Executive Women's scholarship to study strategic innovation at the Massachusetts Institute of Technology, USA.

Directors' report (continued)

INFORMATION ON DIRECTORS (CONTINUED)

Aaron Beach

Executive Director & Company Secretary for Company B Ltd and Belvoir St Theatre Ltd

Member: Finance, Audit and Risk Committee, Nominations and Governance Committee

Aaron is the Executive Director at Belvoir after five years as Deputy Executive Director and Senior Producer. His previous roles include Executive Director of Co3 Contemporary Dance, General Manager at the Australian Theatre for Young People, Business and Operations Manager at Bangarra Dance Theatre. Aaron is the Chair of Arts on Tour and recently re-joined Co3 Contemporary Dance as a Board member. Aaron is a graduate of the Western Australian Academy of Performing Arts.

Kate Champion

Member: Finance, Audit and Risk Committee

Kate was the founding Artistic Director of Force Majeure (2002-15), an influential dance theatre company based in Sydney. She has worked in theatre, dance, film, circus, opera and musical theatre with arts companies and institutes including Belvoir (Under The Influence, Cloudstreet, Food, My Urrwai, A Taste of Honey, Every Brilliant Thing, My Brilliant Career), Sydney Theatre Company (Never Did Me Any Harm, Spring Awakening), STCSA (That Eye The Sky, A View From The Bridge), Ensemble (Fully Committed, Honour), The English National Opera (The Prisoner, La Strada), Opera Australia (Bliss, The Ring Cycle, La Boheme), The Hayes (Evie May), NIDA (Not Who I Was, Meat Eaters, Perfect Stranger), National Theatre of Parramatta (Swallow) and DV8 Physical Theatre – London (Strange Fish, Happiest Day Of My Life, Can We Afford This). Kate also choreographed the original stage version of Dirty Dancing (Australia, UK, US, Europe). She has created and performed two critically acclaimed solo shows Face Value and About Face. As Artistic Director of Force Majeure, Kate directed Same, Same But Different, Tenebrae – Part 1 and 2, Already Elsewhere, The Age I'm In, Not In a Million Years, and Nothing to Lose. Kate has been awarded Helpmann, Green Room and Australian Dance Awards.

Sue Donnelly

Executive Director & Company Secretary

Member: Finance, Audit and Risk Committee; Nominations and Governance Committee

Sue was appointed Executive Director of Belvoir in 2017, having first worked at the company as General Manager from 2004 to 2006. Previous to this, Sue was Executive Director of Queensland Theatre for six years, and Executive Director of the national lobbying and advocacy organisation Australian Major Performing Arts Group (AMPAG). Sue has held a diverse range of senior executive positions including Director of UNSW Foundation, Director of South East Arts (UK), Public Affairs Manager for Sydney Symphony, and Director of Arts Development, Arts NSW. She has consulted and lectured in arts business development and management, and served on wide-ranging Government advisory boards, funding committees and tribunals, as well as the boards of numerous arts and not-for-profit companies. Sue holds a Master of Social Work with Merit and a Bachelor of Social Studies from the University of Sydney, is an alumnus of the Asialink Leaders' program and a member of Live Performance Australia's Executive Council.

Johanna Featherstone

Johanna Featherstone is the Founder and former Artistic Director of Red Room Poetry where she established a national poetry education program for schools and correctional centres in New South Wales. Her poetry has been featured in a range of journals and anthologies, with her second collection forthcoming in 2021. She is currently Director of the Oranges & Sardines Foundation and on the Biennale of Sydney board. Johanna is an honorary associate of the University of Sydney's School Arts and Media and currently sits on the Create NSW Literature Artform Advisory Board.

Directors' report (continued)

INFORMATION ON DIRECTORS (CONTINUED)

Eamon Flack

Artistic Director

Eamon Flack is the Artistic Director and Co-CEO of Belvoir St Theatre. He is a director, writer, dramaturg and script developer for stage and screen. His work has been presented around Australia and internationally, from the Tiwi Islands to the UK. He has led Belvoir's new work development in various guises since 2006 and has commissioned and developed many of the company's most acclaimed new works over the last 15 years. His productions as director and writer have won numerous awards including Helpmann Awards for Best Play in 2015, 2016, and 2019. His key works include Counting and Cracking (as Director and Associate Writer with S. Shakthidharan), Angels in America; The Glass Menagerie; The Jungle and the Sea (Co-director and Co-writer with S. Shakthidharan); new works by Tommy Murphy, Rita Kalnejais and Alana Valentine; adaptations of Ivanov, The Cherry Orchard, Summerfolk and Ghosts; A Midsummer Night's Dream for the Sydney Symphony Orchestra; co-adaptor with Leah Purcell of Ruby Langford Ginibi's memoir Don't Take Your Love To Town; and co-deviser of Beautiful One Day with artists from ILBIJERRI, version 1.0, and the community of Palm Island.

Alison Kitchen

Member: Finance, Audit and Risk Committee (Chair)

Alison is the National Chairman of KPMG Australia. She is also a member of KPMG's Global and Regional Boards and is Chair of KPMG's Global Audit Quality Committee. In this role, Alison is responsible for holding the firm to the highest professional standards of governance, quality and integrity to engender the trust of KPMG's people, clients and community. Alison has held a variety of management and governance roles within the partnership, as well as serving as External Audit Partner for a range of major ASX listed companies. Outside of KPMG, Alison is also a director of the Business Council of Australia and a Councillor of the Australia National University. Alison has a Bachelor of Business Studies from the University of Sheffield. She is a Fellow of the Institute of Chartered Accountants in Australia and of the Institute in England and Wales. Alison is also a Registered Company auditor and a Member of the Institute of Company Directors and Chief Executive Women.

Michael Lynch AO CBE

Member: Nominations and Governance Committee

Michael Lynch was Chief Executive of London's Southbank Centre from 2002 until 2009 and was responsible for the major renovation of Royal Festival Hall and the transformation of the Southbank cultural precinct. Previously, Michael held positions as Chief Executive of the Sydney Opera House, General Manager of the Australia Council and General Manager of the Sydney Theatre Company. From 2011 to 2015 he was Chief Executive of the West Kowloon Cultural District, an ambitious project which will see a huge arts precinct built on the shores of Hong Kong's Victoria Harbour. Michael is currently Chairman of Circa, Chairman of the Sydney Community Foundation, and a Board Director of Belvoir Theatre and Ted X Sydney.

Directors' report (continued)

INFORMATION ON DIRECTORS (CONTINUED)

Samantha Meers AO (Chair)

Member: Nominations and Governance Committee

Sam is Chair of Belvoir. Following a successful career in commercial law, media and business, Sam established Australia's first Prescribed Ancillary Fund in 2001. Over the past 20 years, under her direction, the Nelson Meers Foundation has funded over 200 projects nationally across a broad range of not-for-profit organisations. A highly respected philanthropic leader, Sam has also held board roles in a number of public, university and government institutions, spanning the arts, climate, and gender and social equality. Sam's current additional not-for-profit board appointments include Chair of the Brett Whiteley Foundation and a board member of the Sydney Symphony Orchestra. Sam holds degrees in law and arts and a master of letters (literature) from the University of Sydney. She is a member of Chief Executive Women, and a Fellow of the Australian Institute of Company Directors, the Royal Society of NSW and the State Library of NSW. In 2018, Sam was made an Officer of the Order of Australia for distinguished service to the community.

Jacob Nash

Jacob's mother's Country is Daly River Country, west of Darwin. He grew up in Brisbane but has spent the last twenty years living, working and creating across the Eora Nation. His work crosses over between theatre, film, television, fine art and public art and he uses all these experiences to create iconic images that talk about Australian stories, people and Country from First Nations perspective. Jacob is currently the Head Designer at Bangarra Dance Theatre and has been working with the company since 2010. He has designed the sets for all of their productions since that time, some of these works include; Wudjang: Not the Past, BENNELONG, OUR: land people stories, PATYEGARANG, INFINITY/WARAMUK IN THE DARK NIGHT and OF EARTH AND SKY. He has co-directed along with Stephen Page all of Bangarra's digital content for the Vivid Festival, which has been projected onto the pylon of the Harbour Bridge annually from 2014-2018. Jacob has also production designed Stephen Page's feature film SPEAR and short film SAND and in 2017 Jacob was the Production Designer for ABC's sci-fi drama series CLEVERMAN. Outside of Bangarra Jacob has also created public art and site specific installation some of these works include; ALWAYS, The Canopy, and Eora.

Paul Oppenheim

Paul is a co-founder of Plenary and was CEO since its establishment in 2004 until 2019. Plenary is an independent long-term investor, developer and manager of public infrastructure with operations in both the Asia Pacific and North America. Paul is a Plenary shareholder and non-executive director. He is on several Sydney Metro project boards, including North West, City & South West and the Western Sydney Airport lines. Previously Paul worked in investment banking at BZW (later ABN AMRO) and chartered accounting at KPMG. Paul is a member of the Advisory Council for the University of Wollongong SMART Infrastructure Facility and is on the SCEGGS Darlinghurst board. He is also on the organising committee for the Australia-Canada Economic Forum.

Louise Thurgood-Phillips

Member: Finance, Audit and Risk Committee

Louise is an accomplished executive and business leader, with 25 years' experience in complex, fast-growing global companies in the banking, finance, and infrastructure sectors; as well as extensive experience in risk management. Louise is currently a Non-Executive Director and member of the Risk and Audit Committee of Circular Australia, Silk Contract Logistics, Sydney Metro; a Non-Executive Director of Advance.org; founder and Director of Orion Mechanical Services; and a member of the National Standing Committee on Energy and the Environment for Global Access Partners (NSCEE). Previously, Louise was a member of the Heritage Council of New South Wales. Past Non-Executive Director roles have included Moorebank Intermodal Company and Clearview Life Nominees.

Directors' report (continued)

INFORMATION ON DIRECTORS (CONTINUED)

Mark Warburton

Member: Finance, Audit and Risk Committee

Mark has been working in investment banking for over 30 years in Australia, Asia and Europe. He is a Managing Director and Head of Australia Equity Capital Markets at Bank of America. Prior to this he spent 24 years at Macquarie Group where his roles included Head of Asia Equity Capital Markets and Head of Australia Equity Capital Markets. Mark was previously Chairman of The Australian Theatre for Young People. He has been a member of Belvoir's Development Committee since 2013. Mark has a Bachelor of Economics from Macquarie University, is a Member of the Institute of Chartered Accountants in Australia and is a Graduate Member of the Institute of Company Directors.

VISION AND MISSION STATEMENT

Fearless theatre that brings everyone together.

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

Core values and principles:

- Boldness
- Openness
- Playfulness
- Immediacy
- The beauty and the worth of the work itself

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 present exceptional theatre which entertains and challenges people; pursue greater diversity in everything it does – onstage and off; national and international opportunities (COVID-19 permitting) and rebuild our home audience, following 2 years of lockdowns, through 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 and building on diversity.

Audience - Rebuild and expand our audiences, focus on target markets and strengthen our 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 performing arts organisation through the continuation 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.

Directors' report (continued)

MEMBERS

There were 22 members of the Company as at 31 December 2022 (2021:19).

PRINCIPAL ACTIVITIES

The principal activity of the Company in any financial year is the operation of a live theatre and the production of live theatrical performances within the home venue, Belvoir St. Theatre. During 2022 the company re-engaged in creative developments, commissioning of new works, staff retention and maintenance of the buildings. These activities have assisted the Company to achieve its objectives which are measured against the specific key Government performance indicators as below:

1. Commission, develop and present new Australian work that reflects contemporary Australia.
2. Address diversity areas outlined in the National Performing Arts Partnership Framework (NPAPF) with particular reference to artists, key creatives, programming and audiences
3. Build capacity in the NSW theatre sector through collaboration with Partnership organisations and those outside the NPAPF.
4. Work nationally with other organisations to present works of scale and broaden audience engagement.
5. Provide a platform to support and collaborate with First Nations artists and practice in reference to the Partnership Framework.
6. Deliver education programs in NSW including regional communities and Western Sydney.

The net operating surplus before interest, depreciation/amortisation of the Company for the year ended 31 December 2022 was \$338,034 (2021: \$1,513,760). The net surplus of the Company for the year ended 31 December 2022 was \$78,317 (2021: \$1,277,981). This result is due to improving box office results and growing audience confidence to return back to the theatre.

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

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

LIKELY DEVELOPMENTS AND EXPECTED RESULTS

In the opinion of the directors there were no significant changes in the state of affairs of the Company that occurred during the financial year.

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). Low-bono payment has been made to indemnify Ernst & Young during or since the financial year.

Directors' report (continued)

DIRECTORS' MEETINGS

Directors	No. eligible to attend	Number attended
Samantha Meers AO (chair)	7	7
Patty Akopiantz	7	6
Raji Ambikairajah	7	5
Aaron Beach	6	6
Kate Champion	3	2
Sue Donnelly	4	4
Johanna Featherstone	7	6
Eamon Flack	7	6
Alison Kitchen	7	6
Michael Lynch	7	6
Jacob Nash	7	7
Paul Oppenheim	7	5
Louise Thurgood-Phillips	1	1
Mark Warburton	7	3

(2) Finance, Audit and Risk Committee Meetings

The Finance, Audit and Risk Committee is a sub-committee of the Board. During the financial year, 4 meetings of directors were held. Attendances were as follows:

Members	No. eligible to attend	Number attended
Alison Kitchen (chair)	4	4
Patty Akopiantz	4	4
Aaron Beach	4	4
Sue Donnelly	1	1
Samantha Meers AO	4	4
Mark Warburton	4	3

(3) Nominations and Governance Committee Meetings

The Nominations and Governance Committee is a sub-committee of the Board. During the financial year, 4 meetings of directors were held. Attendances were as follows:

Members	No. eligible to attend	Number attended
Patty Akopiantz (chair)	4	4
Raji Ambikairajah	4	1
Aaron Beach	4	4
Sue Donnelly	1	1
Jo Featherstone	4	4
Michael Lynch	4	2
Samantha Meers AO	4	4

COMPANY B LTD

Directors' report (continued)

AUDITOR'S INDEPENDENCE

The directors received an independence declaration from the auditor of Company B Ltd. A copy has been included on page 12 of the report.

Signed in accordance with a resolution of the directors



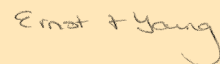
Samantha Meers
Chair

Sydney
26th April 2023


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 2022, 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 any applicable code of professional conduct; and
- No non-audit services provided that contravene any applicable code of professional conduct.



Ernst & Young



Yvonne Barnikel
Partner
26 April 2023

Statement of profit or loss and other comprehensive income

FOR THE YEAR ENDED 31 DECEMBER 2022

	Notes	2022 \$	2021 \$
Revenue from operations			
Production income			
Tickets sales income		3,025,050	2,738,047
Touring and sell off income		1,463,579	629,438
Total production income	4(b)	4,488,629	3,367,485
Grant income	4(a), (b)	3,605,779	4,541,668
Bar income	4(b)	451,550	264,765
Box office fees income- associated with ticket sales	4(b)	538,046	374,405
		4,595,375	5,180,838
Other revenue			
Sponsorship income		109,753	138,381
Fundraising and donations		2,162,484	1,684,015
Other income		125,048	295,363
Total other revenue		2,397,285	2,117,759
Total revenue from operations		11,481,289	10,666,082
Expenses			
Production		(5,376,064)	(3,893,122)
Marketing and promotions		(653,375)	(215,707)
Occupancy		(328,891)	(529,494)
Fundraising		(28,256)	(37,730)
Administration		(4,756,669)	(4,476,270)
Operating surplus for the year		338,034	1,513,759
Interest and investment income (loss)/ gain		27,441	23,531
Lease finance costs		(6,666)	(12,504)
Depreciation and amortisation		(280,492)	(246,805)
Surplus before tax		78,317	1,277,981
Income tax expense		-	-
Surplus for the year		78,317	1,277,981
Total comprehensive Surplus for the year		78,317	1,277,981

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 2022

	Notes	2022 \$	2021 \$
Assets			
Current assets			
Cash	5	2,827,979	2,949,304
Trade and other receivables	6	328,923	833,095
Inventories		13,933	22,450
Prepayments		350,680	317,910
Investments	7	3,584,903	3,632,949
Security deposits		68,062	67,879
Total current assets		7,174,480	7,823,587
Non-current assets			
Property, plant & equipment	8	413,358	476,151
Right-of-use assets	9	64,806	201,581
Intangible assets	10	88,357	84,349
Total non-current assets		566,521	762,081
Total assets		7,741,001	8,585,668
Liabilities and equity			
Current liabilities			
Trade and other payables	11	738,619	715,606
Employee benefits	12	285,242	279,923
Lease liabilities – current		70,564	147,401
Deferred revenue	13	3,098,609	3,921,069
Total current liabilities		4,193,034	5,063,999
Non-current liabilities			
Employee benefits liabilities	12	52,419	43,521
Lease liabilities - non current		2,298	63,215
Total non-current liabilities		54,717	106,736
Total liabilities		4,247,751	5,170,735
Equity			
Retained earnings		3,493,250	3,414,933
Total Equity		3,493,250	3,414,933
Total liabilities and equity		7,741,001	8,585,668

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 2022

	Retained Earnings	Total Equity
	\$	\$
As at 1 January 2022	3,414,933	3,414,933
Profit for the year	78,317	78,317
Other comprehensive income	-	-
Total comprehensive profit	78,317	78,317
As at 31 December 2022	3,493,250	3,493,250
As at 1 January 2021	2,136,952	2,136,952
Profit for the year	1,277,981	1,277,981
Other comprehensive income	-	-
Total comprehensive profit	1,277,981	1,277,981
As at 31 December 2021	3,414,933	3,414,933

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

Statement of cash flows

FOR THE YEAR ENDED 31 DECEMBER 2022

	Notes	2022 \$	2021 \$
Operating activities			
Receipts from patrons, customers and grant providers		11,001,348	11,815,399
Payments to suppliers and employees		(10,927,723)	(9,772,394)
Payment of interest portion of lease liabilities		(6,666)	(12,504)
Net cash from operating activities		66,959	2,030,501
Investing activities			
Purchase of property, plant & equipment	8	(55,326)	(381,963)
Purchase of intangible assets	10	(29,606)	(21,600)
Investment Income received		34,399	6,123
Purchase of investments		-	(1,250,000)
Net cash from investing activities		(50,533)	(1,647,440)
Financing activities			
Payments of principal portion of lease liabilities		(137,751)	(138,956)
Net cash from financing activities		(137,751)	(138,956)
Net (decrease) / increase in cash and cash equivalents		(121,325)	244,105
Cash and cash equivalent at 1 January		2,949,304	2,705,199
Cash and cash equivalent at 31 December	5	2,827,979	2,949,304

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 2022

1 CORPORATE INFORMATION

The financial report of Belvoir for the year ended 31 December 2022 was authorised for issue in accordance with a resolution of the directors on 12th April 2023. 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 has also been prepared on a historical cost basis. Cost is based on the fair value of the consideration given in exchange for assets.

The financial report is presented in Australian dollars.

(b) Statement of compliance

The Company does not have 'public accountability' as defined in AASB 1053 Application of Tiers of Australian Accounting Standards and is therefore eligible to apply the 'Tier 2' reporting framework under Australian Accounting Standards.

The financial statements comply with the recognition and measurement requirements of Australian Accounting Standards, the presentation requirements in those Standards as modified by AASB 1060 General Purpose Financial Statements - Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities (AASB 1060) and the disclosure requirements in AASB 1060. Accordingly, the financial statements comply with Australian Accounting Standards – Simplified Disclosures.

(c) Going concern

The financial report has been prepared on a going concern basis which assumes the Company will be able to pay its debts as and when they become payable for a period of at least 12 months from the date the financial report is authorised.

Based on company's performance in 2022, the reserves and the forecasts for 2023 the Board determined that the going concern basis is appropriate.

2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

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

New and amended standards and interpretations

The Company applied for the first-time certain standards and amendments, which are effective for annual periods beginning on or after 1 January 2022. The Company has not early adopted any standard, interpretation or amendments that has been issued but is not yet effective.

(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 classified as non-current only when there is an unconditional right to defer settlement of the liability for a period greater than 12 months after the reporting date. The company classifies all other liabilities as current.

(f) Cash

Cash and short-term deposits in the statement of financial position comprise cash at banks and on hand and short-term liquid deposits with a maturity of three months or less, that are readily convertible to a known amount of cash and subject to an insignificant risk of changes in value.

For the purpose of the statement of cash flows, cash and cash equivalents consist of cash and short-term deposits, as defined above.

(g) Trade and other receivables

Trade Receivables are recognised initially at the transaction price determined under AASB 15 and subsequently measured at amortised cost using the effective interest method, less provision for impairment. Trade receivables are recognised and carried at original invoice amount less an allowance for any uncollectible amounts.

(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.

2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(i) Impairment of non-financial assets

The Company assesses, at each reporting date or whenever events or circumstances require it, 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.

All non-financial assets are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable.

The Company bases its impairment calculation on detailed budgets and forecast calculations as required. 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) Investments

Investments at amortised cost

Non-derivative financial assets with fixed or determinable payments and fixed maturities are classified as debt instruments measured at amortised cost.

Investments at fair value through profit and loss

Financial assets at fair value through profit or loss include financial assets held for trading, financial assets designated upon initial recognition at fair value through profit or loss, or financial assets mandatorily required to be measured at fair value. Derivatives, including separated embedded derivatives, are also classified as held for trading unless they are designated as effective hedging instruments. Financial assets with cash flows that are not solely payments of principal and interest are classified and measured at fair value through profit or loss, irrespective of the business model.

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 recognised in the statement of profit or loss.

(k) 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

2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(k) Property, plant and equipment (continued)

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	3 to 5 years

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

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

(l) 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.

Company as a lessee

The company applies a single recognition and measurement approach to all leases, except for short-term leases and leases of low-value assets. The Company recognises lease liabilities to make lease payments and right-of-use assets representing the right to use the underlying asset.

i) Right-of-use assets

The Company recognises right-of-use assets at the commencement date of the lease (i.e., the date the underlying asset is available for use). Right-of-use assets are measured at cost, less any accumulated depreciation and impairment losses, and adjusted for any remeasurement of lease liabilities. The cost of right-of-use assets includes the amount of lease liabilities recognised, initial direct costs incurred, and lease payments made at or before the commencement date less any lease incentives received.

Right-of-use assets are depreciated on a straight-line basis over the shorter of the lease term and the estimated useful lives of the assets, as follows:

- Plant and equipment 3 to 7 years
- Motor vehicles 5 to 7 years

If ownership of the leased asset transfers to the Company at the end of the lease term or the cost reflects the exercise of a purchase option, depreciation is calculated using the estimated useful life of the asset.

2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(l) Leases (continued)

The right-to-use assets are also subject to impairment. Refer to the accounting policies section impairment of non-financial assets.

ii) Lease liabilities

At the commencement date of the lease, the Company recognises lease liabilities measured at the present value of lease payments to be made over the lease term. The lease payments include fixed payments (including in-substance fixed payments) less any lease incentives receivable, variable lease payments that depend on an index or a rate, and amounts expected to be paid under residual value guarantees. The lease payments also include the exercise price of a purchase option reasonably certain to be exercised by the Company and payments of penalties for terminating the lease, if the lease term reflects the Company exercising the option to terminate. Variable lease payments that do not depend on an index or a rate are recognised as expenses (unless they are incurred to produce inventories) in the period in which the event or condition that triggers the payment occurs. In calculating the present value of lease payments, the Company uses its incremental borrowing rate at the lease commencement date because the interest rate implicit in the lease is not readily determinable. After the commencement date, the amount of the lease liabilities is increased to reflect the accretion of interest and reduced for the lease payments made. In addition, the carrying amount of the lease liabilities is remeasured if there is a modification, a change in the lease term, a change in the lease payments (e.g., changes to future payments resulting from a change in an index or rate used to determine such lease payments) or a change in the assessment of an option to purchase the underlying asset.

iii) Short-term leases and leases of low-value assets

The Company applies the short-term lease recognition exemption to its short-term leases of assets (i.e., those leases that have a lease term of 12 months or less from the commencement date and do not contain a purchase option). It also applies the lease of low-value assets recognition exemption to leases of office equipment that are considered to be low value. Lease payments on short-term leases and leases of low-value assets are recognised as expense on a straight-line basis over the lease term.

Lessor

Leases in which the Company does not transfer substantially all the risks and rewards incidental to ownership of an asset are classified as operating leases. Rental income arising is accounted for on a straight-line basis over the lease terms and is included in revenue in the statement of profit or loss due to its operating nature. Initial direct costs incurred in negotiating and arranging an operating lease are added to the carrying amount of the leased asset and recognised over the lease term on the same basis as rental income. Contingent rents are recognised as revenue in the period in which they are earned.

(m) 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

2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(m) Intangibles (continued)

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 de-recognition 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 profit or loss and other comprehensive income when the asset is derecognised.

For intangible assets with finite useful lives, amortisation is calculated on a straight-line basis over the estimated useful lives of the assets as follows:

Software	3 to 10 years
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(n) 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.

(o) 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

2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(o) Provisions and employee benefit liabilities (continued)

quality corporate bonds with terms to maturity and currencies that match, as closely as possible, the estimated future cash outflows.

(p) Revenue recognition

Revenue from contracts with customers is recognised when control of the goods is transferred to the customer at an amount that reflects the consideration to which the Company expects to be entitled in exchange for those goods. The Company has concluded that it is the principal in its revenue arrangements, because it controls the goods before transferring them to the customer. 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

(q) 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

2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(q) Taxes (continued)

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.

(r) 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.

(s) 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.

(t) 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 2023 box office income is recorded as deferred revenue and transferred to income when the respective performance concludes.

(u) Foreign Currencies

The presentation currency of the Company is Australian dollars. Foreign currency transactions are translated into the functional currency using the exchange rates prevailing at the dates of the transactions. Foreign exchange gains and losses resulting from the settlement of such transactions and from the translation at year end exchange rates of monetary assets and liabilities denominated in foreign currencies are recognised in profit or loss, except when they are attributable to part of the net investment in a foreign operation.

The results and financial position of foreign operations (none of which has the currency of a hyperinflationary economy) that have a functional currency different from the presentation currency are translated into presentation currency as follows:

Assets and liabilities for each balance sheet presented are translated at the closing rate at the date of that balance sheet; Income and expense for each income statement and statement of comprehensive income are translated at average exchange rates (unless this is not a reasonable approximation of the cumulative effect of the rates prevailing on the transaction dates, in which case income and expenses

2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(u) Foreign Currencies (continued)

are translated at the dates of the transactions); and all resulting exchange differences are recognised in other comprehensive income.

Foreign currency risk is the risk that the fair values or future cash flows of an exposure will fluctuate because of changes in foreign exchange rates. The Company's exposure to the risk of changes in foreign exchange rates relates primarily to the Company's investments portfolio.

Foreign currency risk arises when future transactions or financial assets and liabilities are denominated in a currency other than the entity's functional currency. The Company manages its foreign currency risk by evaluating its exposures to fluctuations, but do not consider this risk to have an financial impact.

(v) Financial Instruments

A financial instrument is any contract that gives rise to a financial asset of one entity and a financial liability or equity instrument of another entity.

l) Financial assets

Initial recognition and measurement

Financial assets are classified, at initial recognition, as subsequently measured at amortised cost, fair value through other comprehensive income (OCI), and fair value through profit or loss.

The classification of financial assets at initial recognition depends on the financial asset's contractual cash flow characteristics and the Group's business model for managing them. With the exception of trade receivables that do not contain a significant financing component as the period between transfer of the promised good or service and the payment is one year or less, the Company initially measures a financial asset at its fair value plus, in the case of a financial asset not at fair value through profit or loss, transaction costs. Trade receivables that do not contain a significant financing component or for which the Company has applied the practical expedient are measured at the transaction price.

In order for a financial asset to be classified and measured at amortised cost or fair value through OCI, it needs to give rise to cash flows that are 'solely payments of principal and interest (SPPI)' on the principal amount outstanding. This assessment is referred to as the SPPI test and is performed at an instrument level. Financial assets with cash flows that are not SPPI are classified and measured at fair value through profit or loss, irrespective of the business model.

The company's business model for managing financial assets refers to how it manages its financial assets in order to generate cash flows. The business model determines whether cash flows will result from collecting contractual cash flows, selling the financial assets, or both. Financial assets classified and measured at amortised cost are held within a business model with the objective to hold financial assets in order to collect contractual cash flows while financial assets classified and measured at fair value through OCI are held within a business model with the objective of both holding to collect contractual cash flows and selling.

Purchases or sales of financial assets that require delivery of assets within a time frame established by regulation or convention in the market place (regular way trades) are recognised on the trade date, i.e., the date that the company commits to purchase or sell the asset.

Notes to the financial statements

FOR THE YEAR ENDED 31 DECEMBER 2022

2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(v) Financial Instruments (Continued)

Subsequent measurement

For the purposes of subsequent measurement, financial assets are classified in four categories:

- Financial assets at amortised cost (debt instruments)
- Financial assets at fair value through OCI with recycling of cumulative gains and losses (debt instruments)
- Financial assets designated at fair value through OCI with no recycling of cumulative gains and losses upon derecognition (equity instruments)
- Financial assets at fair value through profit or loss

Financial assets at amortised cost (debt instruments)

Financial assets at amortised cost are subsequently measured using the effective interest (EIR) method and are subject to impairment. Gains and losses are recognised in profit or loss when the asset is derecognised, modified or impaired.

The company's financial assets at amortised cost include cash and cash equivalents and trade receivables.

Impairment

The company recognises an allowance for credit losses (ECLs) for all debt instruments not held at fair value through profit or loss. ECLs are based on the difference between the contractual cash flows due in accordance with the contract and all the cash flows that the Company expects to receive, discounted at an approximation of the original effective interest rate.

ECLs are recognised in two stages. For credit exposures for which there has not been a significant increase in credit risk since initial recognition, ECLs are provided for credit losses that result from default events that are possible within the next 12-months (a 12-month ECL). For those credit exposures for which there has been a significant increase in credit risk since initial recognition, a loss allowance is required for credit losses expected over the remaining life of the exposure, irrespective of the timing of the default (a lifetime ECL).

For trade receivables and contract assets, the Company applies a simplified approach in calculating ECLs. Therefore the Company does not track changes in credit risk, but instead recognises a loss allowance based on lifetime ECLs at each reporting date. The Company has established a provision matrix that is based on its historical credit loss experience, adjusted for forward-looking factors specific to the debtors and the economic environment.

For all other debt instruments, the Company applies the low credit risk simplification. At every reporting date, the Company evaluates whether the debt instrument is considered to have low credit risk using all reasonable and supportable information that is available without undue cost or effort. In making the evaluation, the Company reassesses the internal credit rating of the debt instrument. In addition, the Company considers that there has been a significant increase in credit risk when contractual payments are more than 30 days past due.

The Company considers a financial asset in default when contractual payments are 90 days past due. However, in certain cases, the Company may also consider a financial asset to be in default when internal or external information indicates that the Company is unlikely to receive the outstanding contractual amounts in full before taking into account any credit enhancements held by the Company.

Notes to the financial statements

FOR THE YEAR ENDED 31 DECEMBER 2022

2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(v) Financial Instruments (Continued)

A financial asset is written off when there is no reasonable expectation of recovering the contractual cash flows.

ii) Financial liabilities

Initial recognition and measurement

Financial liabilities are classified, at initial recognition, as financial liabilities at fair value through profit or loss or payables.

Subsequent measurement

For purposes of subsequent measurement, financial liabilities are classified in two categories:

- Financial liabilities at fair value through profit or loss
- Financial liabilities at amortised cost

Financial liabilities at amortised cost

After initial recognition, interest-bearing loans and borrowings are subsequently measured at amortised cost using the EIR method. Gains and losses are recognised in profit and loss when the liabilities are derecognised as well as through the EIR amortisation process.

Amortised cost is calculated by taking into account any discount or premium on initial recognition and fees or costs that are integral part of the EIR. The EIR amortisation is included as finance costs in the statement of income and retained earnings.

iii) Offsetting of financial instruments

Financial assets and financial liabilities are offset and the net amount is reported in the consolidated statement of financial position if there is a currently enforceable legal right to offset the recognised amounts and there is an intention to settle on a net basis, to release the assets and settle the liabilities simultaneously.

(w) Interest Rate Risk

Interest rate risk refers to the risks that the value of a financial instrument or future cash flows associated with the instrument will fluctuate due to movements in market interest rates.

Interest rate risk arises from interest bearing financial assets and liabilities that the Company utilises. Interest bearing assets are predominately short-term liquid assets.

The Company's risk management policy for interest rate risk seeks to reduce the effects of interest rate movements on its asset portfolio. A reasonably possible change in interest rates would not have a material impact on the finance costs incurred by the Company.

(x) Credit Risk

Credit risk is the risk that a contracting entity will not complete its obligations under a financial instrument and cause the Company to make a financial loss. The Company has exposure to credit risk on all financial assets included in the Company's Balance Sheet. To help manage this risk, the Company:

- has a policy for establishing credit limits for the entities it deals with;
- may require collateral where appropriate; and
- manages exposure to individual entities it transacts with (through a system of credit limits).

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 consolidated 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.

Revenue recognition – Deferred revenue

The Company makes certain estimates and judgements in determining when grants are recognised as income on a systematic basis over the periods that the related costs, for which it is intended to compensate, are expensed. The estimates involved in assessing the period to recognise as income are when management will be able to satisfy all conditions attached to the grant given the cancellation of theatre productions. Due to the size of deferred revenue this is deemed to be significant to the financial statements.

4 REVENUE AND OTHER INCOME

	Unexpended grants b/fwd 2021 \$	Grant funds received 2022 \$	Grant income recognised 2022 \$	Unexpended grants c/fwd 2023 \$
(a) Government grants received				
Australia Council - base funding	-	1,111,851	1,111,851	-
Create NSW - base funding	-	1,047,175	1,047,175	-
Australia Council - project funding	156,422	-	94,210	62,212
Other Government funding	34,300	-	34,300	-
Department of infrastructure	-	140,000	140,000	-
Create NSW Covid 19 Support	500,000	668,243	1,168,243	-
City of Sydney	10,000	-	10,000	-
Total grants	700,702	2,967,269	3,605,779	62,212

All government funding has been spent in accordance with funding agreements

(b) Company B Ltd undertakes fundraising appeals throughout the year; it holds an authority to fundraise under the Charitable Fundraising Act 1991 (NSW).

Information on fundraising appeals

The following disclosures are made under the requirements of various pieces of state based legislation for charitable funding.

	2022 \$	2021 \$
Events fundraising		
Income	-	117,231
Less: Direct expenses	-	-
Less: Indirect expenses	-	(4,512)
Net events fundraising Income	-	117,231
Other fundraising		
Income	2,272,237	1,705,164
Less: Direct expenses	-	-
Less: Indirect expenses	(332,405)	(308,980)
Net other events fundraising Income	1,939,832	1,396,184
Production income	4,488,629	3,367,485
Grant income	3,605,779	4,541,668
Bar income	451,550	264,765
Box office income	538,046	374,405
Other income	125,048	295,364
Expenses from other activities	(10,810,849)	(8,838,831)
Operating surplus for the year	338,034	1,513,759

Notes to the financial statements

FOR THE YEAR ENDED 31 DECEMBER 2022

5 CASH

	2022	2021
	\$	\$
Cash at bank and on hand	2,827,979	2,949,304

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

Cash held in Escrow - Reserves Incentive Funding Scheme

The funds received under the Reserves Incentive Funding Scheme of the Australia Council and Create NSW, together with any interest earned on these funds, are held in escrow and cannot be accessed without the express agreement of the funding bodies under prescribed circumstances. In July 2021 this restriction was removed as the reserve ratio was above the 20% threshold. These funds have not been used to secure any liabilities of the Company. As at 31 December 2022, the Company held \$173,831 (2021: \$173,729) under this scheme. In 2022 these funds will be moved out of escrow and available for operational use.

6 TRADE AND OTHER RECEIVABLES

	2022	2021
	\$	\$
Current		
Trade receivables	203,372	603,767
Receivable from Belvoir Street Theatre Limited	28,033	77,788
Goods and services tax receivable	92,185	139,731
Other receivables	5,333	11,809
	328,923	833,095

7 INVESTMENTS

Current		
At amortised cost	2,316,463	2,259,705
At fair value through profit and loss	1,268,440	1,373,244
	3,584,903	3,632,949
Fair value hierarchy:		
Level 1	1,268,440	1,373,244
Level 2	-	-
Level 3	-	-

Notes to the financial statements

FOR THE YEAR ENDED 31 DECEMBER 2022

8 PROPERTY, PLANT AND EQUIPMENT

	Plant and equipment \$	Motor vehicles \$	Furniture and fittings \$	Leasehold improvements \$	Total \$
Cost					
At 1 January 2022	792,617	53,080	124,868	130,918	1,101,483
Additions	55,326	-	-	-	55,326
At 31 December 2022	847,943	53,080	124,868	130,918	1,156,809
Accumulated depreciation					
At 1 January 2022	382,672	21,522	90,270	130,868	625,332
Depreciation	96,920	10,618	10,531	50	118,119
At 31 December 2022	479,592	32,140	100,801	130,918	743,451
Net book value					
At 31 December 2022	368,351	20,940	24,067	-	413,358
At 31 December 2021	409,945	31,558	34,598	50	476,151

9 LEASES

An operating lease for a workshop and storage space in Marrickville was renegotiated in October 2018. The lease term is for five years with a termination date of 24th of October 2023.

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

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 excluded under AASB 16.

Notes to the financial statements

FOR THE YEAR ENDED 31 DECEMBER 2022

Set out below are the carrying amounts of right-of-use assets recognised and the movements during the period:

	Property \$	Other Equipment \$	Total \$
Cost			
At 1 January 2022	598,309	15,501	613,810
Additions	-	-	-
At 31 December 2022	598,309	15,501	613,810
Accumulated depreciation			
At 1 January 2022	405,253	6,976	412,229
Depreciation	133,709	3,066	136,775
At 31 December 2022	538,962	10,042	549,004
Net book value			
At 31 December 2022	59,347	5,459	64,806
At 31 December 2021	193,056	8,525	201,581

Presented below is a maturity analysis of future lease payments

	2022 \$	2021 \$
Not later than 1 year	65,075	75,787
Later than 1 year and not later than 5 years	2,577	67,652
Later than 5 years	-	-
As at 31 December 2022	67,652	143,439

The amount of expense relating to short-term leases and leases of low-value assets recognised in profit or loss during the year ended 31 December 2022 was \$269,826 (2021: \$403,713)

Belvoir as a lessor

Belvoir has entered into an operating lease on its property consisting of retail space. This lease is short term rolling on a monthly basis. The lease includes a clause to enable upward revision of the rental charge on an annual basis according to CPI prevailing at the time. Rental income recognised by Belvoir during the year is \$76,619 (2021: \$76,619)

Notes to the financial statements

FOR THE YEAR ENDED 31 DECEMBER 2022

10 INTANGIBLE ASSETS

	IT systems \$	Total \$
Cost		
At 1 January 2022	193,153	193,153
Additions	29,606	29,606
At 31 December 2022	222,759	222,759
Accumulated Amortisation		
At 1 January 2022	108,804	108,804
Amortisation*	25,598	25,598
At 31 December 2022	134,402	134,402
Net book value		
At 31 December 2022	88,357	88,357
At 31 December 2021	84,349	84,349

*The amortisation expense relating to intangible assets is included in depreciation and amortisation.

11 TRADE AND OTHER PAYABLES

	2022 \$	2021 \$
Current		
Trade payables	178,880	133,451
Accrued payroll expenses	390,102	409,353
Accrued expenses	169,636	172,802
	738,619	715,606

12 EMPLOYEE BENEFITS

Current		
Long service leave	74,735	69,554
Annual leave	210,507	210,369
	285,242	279,923
Non-current		
Long service leave	52,419	43,521
	52,419	43,521

13 DEFERRED REVENUE

Current		
Advance ticket sales	3,036,397	3,100,347
Government grants in advance	62,212	700,722
Other income in advance	-	120,000
	3,098,609	3,921,069

Notes to the financial statements

FOR THE YEAR ENDED 31 DECEMBER 2022

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 Artistic Director and Executive Directors for their contributions as employees to the Company. Total employment benefits paid to directors amounted to \$358,322 (2021: \$350,825).

Directors from time to time make donations to the Company for its principal activities. The total donations from directors and their director related entities in 2022 was \$218,692 (2021: \$170,706)

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 2022, there were 22 members of Belvoir and the amount of capital that could be called up in the event of Belvoir being wound up is \$440.

16 COMMITMENTS AND CONTINGENCIES

Writers commission commitments: At 31 December 2022, the Company had commitments of \$42,140 (2021: \$85,660) relating to the completion of scripts that have been commissioned by the Company.

17 EVENTS AFTER REPORTING DATE

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

18 AUDITORS REMUNERATION

The auditor of the company is Ernst & Young Australia, and is remunerated for its services by a fee of \$15,000.

COMPANY B LTD

Directors' declaration

Directors' Declaration under the NSW Charitable Fundraising Act 1991

In accordance with a resolution of the directors of Company B Ltd, I state that in the opinion of the directors:

- (a) the Statement of comprehensive income gives a true and fair view of all income and expenditure of the Company with respect to fundraising appeals;
- (b) the Statement of Financial Position gives a true and fair view of the state of affairs of the Company with respect to fundraising appeals;
- (c) the provisions and regulations of the NSW Charitable Fundraising Act 1991 and the conditions attached to the authority to fundraise have been complied with by the Company; and
- (d) the internal controls exercised by the Company are appropriate and effective in accounting for all income received and applied by the Company from any of its fundraising appeals.

On behalf of the Board



Samantha Meers
Chair

Sydney
26th April 2023

Directors' declaration

COMPANY B LTD

In accordance with a resolution of the directors of Company B Ltd, 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 2022 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
26th April 2023



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Sydney NSW 2000 Australia
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Building a better
working world

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

Report on the financial report

Opinion

We have audited the financial report of Company B Limited (the Company), which comprises the statement of financial position as at 31 December 2022, 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:

- a. Giving a true and fair view of the Company's financial position as at 31 December 2022 and of its financial performance for the year ended on that date; and
- b. Complying with Australian Accounting Standards - Simplified Disclosures 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 ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (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.

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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 - Simplified Disclosures 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 scepticism 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.

Report on the requirements of the *NSW Charitable Fundraising Act 1991* and the *NSW Charitable Fundraising Regulations 2021*

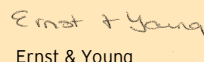
We have audited the financial report as required by Section 24(2) of the *NSW Charitable Fundraising Act 1991*. Our procedures included obtaining an understanding of the internal control structure for fundraising appeal activities and examination, on a test basis, of evidence supporting compliance with the accounting and associated record keeping requirements for fundraising appeal activities pursuant to the *NSW Charitable Fundraising Act 1991* and the *NSW Charitable Fundraising Regulations 2021*.


Because of the inherent limitations of any assurance engagement, it is possible that fraud, error or non-compliance may occur and not be detected. An audit is not designed to detect all instances of non-compliance with the requirements described in the above-mentioned Act(s) and Regulations as an audit is not performed continuously throughout the period and the audit procedures performed in respect of compliance with these requirements are undertaken on a test basis. The audit opinion expressed in this report has been formed on the above basis.

Opinion

In our opinion:

- a. The financial report of Company B Ltd has been properly drawn up and associated records have been properly kept during the financial year ended 31 December 2022, in all material respects, in accordance with:
 - i. Sections 20(1), 22(1-2), 24(1-3) of the *NSW Charitable Fundraising Act 1991*;
 - ii. Sections 14(2) and 17 of the *NSW Charitable Fundraising Regulation 2021*;
2. The money received as a result of fundraising appeals conducted by the Company during the financial year ended 31 December 2022 has been properly accounted for and applied, in all material respects, in accordance with the above-mentioned Act(s) and Regulation(s).


Ernst & Young



Yvonne Barnikel
Partner
Sydney
26 April 2023

BOARD AND STAFF

BOARD OF DIRECTORS

Patty Akopiantz
Raji Ambikairajah
Aaron Beach
Kate Champion
Lindy Dang
Johanna Featherstone
Eamon Flack
Alison Kitchen
Michael Lynch
Sam Meers
Jacob Nash
Paul Oppenheim
Louise Thurgood-Phillips
Mark Warburton

EXECUTIVE

Artistic Director

Eamon Flack

Executive Director (until 2/3/2022)

Executive Producer

(from 3/3/2022 until 21/11/2022)
Sue Donnelly

Senior Producer &

Deputy Executive Director

(until 2/3/2022)

Executive Director (from 3/3/2022)

Aaron Beach

Office Manager & Executive Assistant

Vyvyan Nickels (until 8/7/2022)

Executive Assistant

Kelsey Martin (from 5/9/2022)

ARTISTIC & PROGRAMMING

Artistic Associate

Tom Wright

Head of New Work

Dom Mercer

Resident Directors

Hannah Goodwin

Carissa Licciardello

Associate Artists

S.Shakthidharan

Kodie Bedford

Andrew Cameron Fellow

Abbie-Lee Lewis

Balnaves Fellow

Thomas Weatherall

PRODUCING

Senior Producer

Zainab Syed

Producer, Casting & Licensing

Emily David

Associate Producer

Emma Diaz

EDUCATION

Head of Education

Jane May

Education Manager

Stevie Bryant

FINANCE

Head of Finance & Operations

Roula Zivlas (until 15/9/2022)

Ash Rathod (from 14/11/2022)

Management Accountant

Jayesh Purohit (22/12/2022)

Company Accountant

Susan Maeng (until 22/04/2022)

Finance Administrator

Shyleja Paul

Human Resources Manager

Jennifer McCleary

(until 26/05/2022)

CRM and Insights Manager

Jason Lee

MARKETING

Head of Marketing & Audience Development

Aishlinn McCarthy

Digital Content Coordinator

Jake Severino

Marketing Administrator

Xu Yang Chua

DEVELOPMENT

Head of Development

Daria O'Neill (until 16/9/2022)

Philanthropy Manager

Liz Hobart

Development Coordinator

Emma Medbury (until 15/7/2022)

Philanthropy Associate

Miriam Covell (from 26/9/2022)

PRODUCTION

Head of Production

Kate Chapman (until 15/4/2022)

Richard Whitehouse (from 29/08/2022)

Production Manager

Ren Kenward

Resident Stage Manager

Luke McGettigan

Technical Manager

Andrew Hasler (from 28/11/2022)

Construction Manager

Darran Whatley

Venue Technician

Gayda De Mesa

Mechanist

Calum Ross

Technical Coordinator

Joel Trotter

Costume Supervisor

Judy Tanner (until 21/11/2022)

Belinda Crawford (from 22/6/2022)

Lisa Mimmocchi

Production Administrator

Emma Diaz (maternity cover)

Millie Soul (until 29/4/2022)

Nityakalyani Ganesh (from 29/9/2022)

until 25/12/2022)

Stevie Answerth (from 31/7/2022)

CUSTOMER EXPERIENCE

Head of Customer Experience

Ollie Lee

Box Office Manager

Gemma Clinch

Front of House Manager

Georgina Grisold

CRM and Insights Manager

Jason Lee

Ticketing Systems Administrator

Tanya Ginori-Cairns

Customer Service Coordinator

Catherine De La Rocha Espinoza

(from 10/1/2022)

Subscription Supervisors

Grace Chapple

Jojo Zhou

Front of House Supervisors

Ali Benstead

Lewis Defina

Edward O'Leary

Gabrielle Bowen

Daniel Moxham

Paris Change

Front of House and Box Office Staff

Megan Bennetts, Peter Bloor, Joseph

Brown, Rachel Chuah McNamara,

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Thank you to Ian Close for editing the Annual Report

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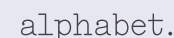
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We also thank our Life Members, who have made outstanding contributions to Belvoir over more than thirty years. They have changed the course of the company and are now ingrained in its fabric.

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.

We would also like to acknowledge Len Armfield, Brian Carey, Nick Enright, Ronald Falk, Jann Kohlman, Cajetan Mula and Geoffrey Scharer, who made a dramatic difference by remembering Belvoir in their Wills. We will always remember their generosity.

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The Jungle and the Sea – Belvoir / Lingalayam Dance Company

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Arjunan Puveendran – *The Jungle and the Sea* – Belvoir / Lingalayam Dance Company



Kalieaswari Srinivasan, Nadie Kammallaweera, Prakash Belawadi, Emma Harvie, Biman Wimalarantne, Anandavalli, *The Jungle and the Sea*. Photo by Don Arnold.



Photo by Joel Stillone.

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