



**BELVOIR ST
THEATRE**



2023

ANNUAL REPORT



Cover
Mark Leonard Winter and Tom
Conroy, *MasterMargarita*
Photo by Brett Boardman

Maude Davey & Emma Diaz,
Blessed Union.
Photo by Brett Boardman.

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2023 AT A GLANCE ...

82,410 ATTENDEES AT **10** BELVOIR PRODUCTIONS,
9 THEATRES, ACROSS **8** CITIES

383,692 USERS AND **5150**
SUBSCRIPTIONS SOLD

1,744,426 WEBSITE
PAGE VIEWS

5 NEW
AUSTRALIAN
PLAYS

143
CREATIVES AND
PERFORMERS EMPLOYED

2 NATIONAL
TOURS

126

WORKSHOPS FOR YOUNG
PEOPLE, BOTH FACE-TO-FACE IN
CLASSROOMS AND AT BELVOIR, AS
WELL AS VIA ZOOM, WITH

2,317 STUDENTS AND
THEIR TEACHERS
PARTICIPATING.

4579

STUDENTS AND
TEACHERS
FROM

92
DIFFERENT
SCHOOLS ATTENDED
A BELVOIR SHOW AS
PART OF SCHOOL
GROUPS IN 2023.

567 WESTERN SYDNEY
STUDENTS PARTICIPATED
IN A WORKSHOP AT
THEIR SCHOOL

OVER

7,500

STUDENTS AND TEACHERS FROM OVER

150

DIFFERENT HIGH SCHOOLS
ATTENDED A SHOW AT BELVOIR
OR PARTICIPATED IN ONE OF OUR
PROGRAMS – WHICH INCLUDE
WORKSHOPS, CLUBS, INDUSTRY
TALKS, AND TOURS.

54 **43,226**

CALD AND
POC AND **18** INDIGENOUS
ARTISTS ACROSS
STAGED WORK

\$4,042,689
IN BOX OFFICE REVENUE

7

WORKS
AS PART
OF OUR
25A
PROGRAM

67:76

F:M
CREATIVES
AND
PERFORMERS

74,313

SOCIAL MEDIA
FOLLOWERS

CHAIR'S REPORT

Sam Meers AO



One of the things I most admire about Belvoir is its ability to generate extraordinary experiences that ripple throughout the community from an intimate corner stage in an old tomato sauce factory on Belvoir St, Surry Hills.

All in all, 2023 was a terrific year for Belvoir. Over 70,000 people enjoyed our shows, which included 10 Mainstage productions and 7 shows presented in our Downstairs theatre as part of our 25A program for independent theatre-makers. We extended our audience reach with the delivery of 2 national tours, traversing 8 cities and towns, and we reached 7,500 students as part of our Education Program. Consistent with our commitment to supporting the broader cultural sector, we collaborated with a diverse range of companies, venues, and organisations across Australia, including participating in two iconic festivals, Sydney Festival and Sydney World Pride - and we have just announced that the magnificent *Counting and Cracking* will premiere in New York at the Public Theatre in September 2024. Last but not least, we finalised plans to renovate the Theatre building in June 2024, and secured a DA for the future renovation of our Warehouse building.

We could not have achieved these successes without the exceptional efforts of the Belvoir staff, who once again dedicated themselves, one and all, to the Company. 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 am further grateful for the enthusiastic participation of all our staff in an in-depth strategy review process throughout the year, under the guidance of Tom Saar from McKinsey. We are all deeply appreciative of the care and time Tom dedicated to Belvoir in this regard. The resulting new Strategic Plan,

Our Work, Our Company, Our Community, will ensure the Company's operations and governance structure effectively support its artistic aspirations into the future.

From a financial perspective, despite the lingering effects of the pandemic, we are pleased to have delivered a modest surplus of \$27k for 2023. This reflects our strong box office for the year, which I'm delighted to note surpassed \$4m for the first time since 2019. Of course, none of our successes could be achieved without the vital support we receive from our audiences, supporters and government partners. In my time as Chair, I have constantly marvelled at what a privilege it is to be inspired by a group of people united by a belief in the power of theatre, from our committed audience members, to our unfailingly generous B Keepers, our Chair's Circle, our Creative Development Fund supporters and our Group members. I would particularly like to thank the extensive and visionary group of donors who rallied this year, with speed and vision, behind our Capital Campaign for the renovation of our beloved Theatre building.

On behalf of the Board and the entire Company, I thank our government funders for their ongoing strategic investment in us. We do not take this support for granted, as we are well aware of the demands placed on government funding. In particular, my personal thanks to the Federal Minister for the Arts, the Hon Tony Burke MP, whose long-standing and heartfelt commitment to the arts sector continues to inspire us all, and the Hon John Graham MLC, who became our State Minister for the Arts during the year - an appointment that was widely applauded throughout the arts community. I would also like to acknowledge the support of Minister Graham's predecessor, the Hon Ben Franklin MLC. In addition, we greatly appreciate our regular dialogue with the Federal Government's Ministry of the Arts, Creative Australia and the NSW Government's Create NSW.

My sincere thanks to the Belvoir Board of Directors for the tremendous skill, generosity and diverse perspectives they each bring. We were delighted to welcome a number of new directors to the Board in 2023 - Tommy Murphy, Hamish Balnaves, Virginia Lovett and Karen Moses. They join a fabulous group - Deputy Chair Patty Akopiantz, Stephen Allen, Johanna Featherstone, Alison Kitchen, Jacob Nash, Paul Oppenheim and Louise Thurgood-Phillips. I also acknowledge the terrific contribution of our board observer, Kym Middleton, who joined us throughout 2023 from the Walkley Awards Foundation. I'm proud that the strength of Belvoir as a company continues to allow us to attract such high calibre individuals to the Board.

We were sad to see Mark Warburton and Raji Ambikairajah complete their time on the Belvoir Board during the year. Whilst we miss their constructive and collaborative approach, I know we will continue to share a glass of wine with them in the Foyer. I would also like to pay tribute to the extraordinary Michael Lynch AO, who stepped down from the Belvoir Board this year - to oversee the establishment of a cultural precinct in Saudi Arabia, no less! Michael has been by my side since I joined the Belvoir Board and his wisdom and creative energy, together with his wicked sense of humour, have been a defining characteristic of the Belvoir Board in his time as a non-executive director.

My thanks also to the board of Belvoir St Theatre Ltd (aka Company A) for our close working relationship and their continuing commitment to Belvoir's vision. I note in particular the retirement of Company A Chair, Angela Pearman, with whom it has been a privilege to serve alongside over the past 7 years.

As many of you will know, I am retiring as Chair of the mighty Belvoir at our AGM, after 7 years. Whilst this is bittersweet for me personally, I am delighted to be handing the Chair's baton to Karen Moses, who will be well known to many of you as former Chair of the

Sydney Dance Company, or perhaps through her stellar corporate career. I was privileged to serve with Karen on the Sydney Symphony Orchestra board, and I can think of no-one better to steer Belvoir through its next era. My thanks to Alison Kitchen and Patty Akopiantz for overseeing the recruitment process, and to Boyden Australia for their very valuable assistance in this regard.

I acknowledge with gratitude the many wonderful board members I have served with over my 7 years as Chair, and the extraordinary staff and artists. You are the beating heart of Belvoir. My deepest thanks go to my deputy Chair, Patty Akopiantz, who has been on this journey with me from the outset, and has contributed immeasurably to the successes of the Company over this time, and to my enjoyment of the role of Chair.

Last but not least, I would like to pay tribute to our Co-CEOs - Eamon Flack, our Artistic Director, and Aaron Beach, our Executive Director. During my time as Chair, it has been a privilege to watch Eamon develop a reputation as a world-class arts leader; the quality, authenticity and diversity of our work demonstrates that this is a reputation he richly deserves. We all benefit enormously from Eamon's partnership with Aaron, whose calm leadership and prodigious work ethic inspires everyone around him. Belvoir is the extraordinary company it is because of their leadership.

I continue to be inspired by Belvoir's aspiration to be a catalyst for creativity, experimentation and tolerance, a home for artists and their ideas, and a gathering place for all. Thankyou to each of you for joining us on this journey.

I look forward to seeing you at Belvoir in 2024.

SAM

ARTISTIC DIRECTOR'S REPORT

Eamon Flack



Belvoir is in good form. The pandemic shook us up, to be sure, and like every company the world over it took us a while to get clear of it. It wasn't just the virus itself; we had to remember how to make theatre - how to listen, how to trust, how to connect. Our shows in

2023 did this. Putting this season together in 2022 we made a conscious decision to put the work first, to hold our nerve, not to chase ticket sales but to trust the stories and the artists - what's that line from *Field of Dreams*? "If you build it, they will come." It did the trick: 2023 was a year of great theatre playing to big and varied audiences, both new and longstanding.

Thomas Weatherall's solo performance in his own play *Blue* was, like his writing, tender, wise, vulnerable and beautiful. Jake Nash in his brilliant way managed to put a shape into the Belvoir space that I've never seen before - a cave, a wave, a memory space, with a hidden pool of water, and a surface for David Bergman's projections of the sea, lightly used but deeply felt. Deborah Brown's production held the focus on Tom while drawing the gentle poetics of his script out into the theatricality. A great achievement of artistry.

Blessed Union's great success was the boldness and honesty of its offering: a lesbian divorce dramedy. A few things to note here: First, we were proud in the middle of World Pride to give Belvoir to the lesbian community. Second, "lesbian divorce" suggests this is a very contemporary story, but the beauty of it was the way it charted decades of lesbian joy and activism. Third, a dramedy because this struggle, in Maeve Marsden's play, can be as comic as it is dramatic. A joyful and much-loved show with the hottest on-stage kiss I've seen in a long time.

Into the Woods was intended to fly a flag for theatre - to draw audiences from far and wide, and to remind us all after the bruising's of COVID and what wonderful things theatre can

do: song, story, love, imagination, togetherness, loss, recovery, new life. *Into the Woods* did all this. To be honest, it was a squeeze to fit the show into our theatre and into our company, and the show asked everything of its cast and creatives and crew. More than we would like to ask, really. The result, though, was a show of gorgeous performances, theatrical chutzpah and, in that brilliant second act, a good dose of love and wisdom.

At What Cost? came back to Belvoir for a few weeks before heading off on a national tour, including a return to country on Lutruwita/Tasmania. This time, wonderfully, its director Isaac Drandic could be with the show in person rather than on Zoom, and a great show became better for his robust instinct for staging and his gentle no-bullshit passion for story and truth.

David Finnigan's *Scenes from the Climate Era* was a special show that, unfortunately, very few people came to see. The great feat of this play is that it begins to do some of the serious thinking that we're going to need to do about climate change and story. Like so much of modern life, the forms of modern story are at odds with the realities of climate change. If we're to figure out how to live in the climate era - both in the sense of sheer survival and the sense of meaningful shared existence - then we need to figure out new ways to tell our stories. Carissa Licciardello's deft production, and her deft and committed cast, honoured David's intrepid play. This, I hope, is the beginning of a bigger project across all our work, to begin to figure out how to live, think, and imagine with climate change.

Michelle Law's *Miss Peony* finally made it to the stage! This was its third go - the first two kyboshed by COVID. Double cast illness (not COVID!) forced a last-minute delay to its opening, but thanks to the heroic commitment of its cast and its director Courtney Stewart this joyful show finally got to hit it off with audiences. Michelle's script is a gift to a great comic actors - it's hard to say what was funnier, Shirong Wu working a microphone, or Mabel Li dancing. But this is a poignant show too,



Mabel Li, Jing-Xuan Chan, Charles Wu, Shirong Wu, Michelle Law, *Miss Peony*. Photo by Sherry Zheng.

in the way Michelle knows and speaks to her audience. Michelle and Courtney did something that hasn't been done before: the show was fully tri-lingual, performed in Mandarin, Cantonese and English, with surtitles for all three throughout. It went on to tour the eastern seaboard, joyful and tender everywhere it went.

Sue Smith's adaptation of Charlotte Woods' novel *The Weekend* was a heartland Belvoir offering: a story of three tough and funny and tender and sad and pissed off women battling to redeem the struggles and losses of their lives as the end draws near. It's a play made of a mix of the familiar and the unknown - tiny absurdities and big intimations of time and death. Older women are often invisible in our society. *The Weekend* handed Belvoir to them and their stories. A show that gave and got a lot of love.

Lady Day at Emerson's Bar and Grill: Zahra Newman summoned the ghost of Billie Holiday to Belvoir St. It was an unforgettable performance - total commitment, virtuosic skill, a complete understanding of the power and value of Billie Holiday's life and story. In turning Belvoir into Emerson's Bar and Grill we returned the stage to what has become known at the "Camp Dogs" configuration that

designer Stephen Curtis first came up with for *Barbara and the Camp Dogs*, with the front row taken out and the stage filled with cabaret-style seating. Three brilliant musicians and an eager chihuahua supported Zahra. A great performance of a great performer.

Robyn Archer's *Australian Songbook* was an act of cultural memory which summoned the ghosts of Robyn's past great shows at Belvoir St: low-fi, feminist, queer, outspoken, ratbaggy. The content itself was all about a lost or disappearing Australia. I loved it for being anachronistic, itself, unashamed. Too often we write the past off for its failings, and wilfully forget how we came to be where we are. Not Robyn's show: it turned back to the past with glee - at its sillinesses, its oddities, its naivety, at its struggles - and turned a plunge into the past into a love for the onwardness of history. Fascinating and lovely.

We closed the year with one of the great joys of my life in theatre - our long-simmering production of Mikhail Bulgakov's *The Master and Margarita*. We began work on this in the empty theatre during those dark days of the first COVID shutdown in 2020. Our goal then was to discover if, like Bulgakov himself, writing his forbidden novel in the grim secrecy of

ARTISTIC DIRECTOR'S REPORT

continued



Mark Leonard Winter and Tom Conroy,
The Master & Margarita.
Photo by Brett Boardman.

Stalin's Russia, we could summon an outbreak of theatricality out of dark nothing. We started our show by reading directly from Bulgakov's novel, and "infected" ourselves and everyone who turned up with Bulgakov's irrepressible, mad and desperate love of life. In a show and a rehearsal process full of untamed theatricality and wild bids for a freer life, one moment stands out: opening night, Anna Samson, heroic and ferocious, jumping naked out the dock door onto Belvoir St, as a police car cruises past outside. Audiences went wild for this show. So did we.

The season gathered a lot of people and stories to Belvoir. Seven of the ten shows were new Australian works. Almost half of the artists in the season were new to Belvoir. New audiences came from communities hungry to see their worlds on stage.

Like a lot of our work, and lot of theatre everywhere recently, 2023 was a year grounded in real stories and a search for authenticity; I think many of us are looking for or trying to hold on to our place in society. But our work this year also began to turn towards the fabulous. All theatre is a fantasy. Even the strictest story of a real time and place becomes an imagined thing when it's put on a stage. Our lives, our politics, our beliefs are driven by all sorts of fantasies, a lot of them unacknowledged. What are they? What hold do they have over us? What do we do about them? As our world continues to shit in its own sty, and the fear and uncertainty continue to spread, Belvoir has the great job of uncovering the fantasies inside reality. We're in the business of story and possibility, memory and celebration. It is a freedom which should not be wasted. We are making the most of it.

My thanks as always to the artists, who are heroes; to the staff of Belvoir, whose enthusiasm, hard work, good humour, and love of the company are what make it all possible; to our audiences, both the new ones who come for particular stories, and the longstanding ones who back us all the way along; to our supporters, who, more and more every year, step in to fill the gap that has opened up between the ideal of the arts and the reality of public funding; to our governments and political leaders who continue to back the idea that the arts are an essential part of a democracy - more power to you.

My particular thanks to my Co-CEO Aaron Beach, who has a magic touch for both the art and the management.

And a very special thanks to Sam Meers and Patty Akopiantz, who, as Chair and Deputy of our Board, have been mighty champions of Belvoir for the past seven years. Their terms aren't up until May 2024, but as 2023 is their final year I'd like to start the thanks now, because it will take more than one go to begin to cover what we owe them.

EAMON



Cast of *Into The Woods*. Photo by Christopher Hayles.

EXECUTIVE DIRECTOR'S REPORT

Aaron Beach



2023 was a special year at Belvoir Street. Like most years inside a performing arts company in Australia we had our ups and downs, but without doubt I am proud of our work made by our people for our growing community.

Altogether, we staged 10 mainstage productions and two national tours, including a fully-fledged major musical squeezed onto the Belvoir stage.

Partnership and collaboration were a key theme throughout the year. Strong and meaningful alliances - big and small in every corner of the company. We have always been enormously proud of our ability to collaborate with a range of companies, venues, and organisations as we shared our work far and wide. This included Hayes Theatre Co, Queensland Theatre, MTC, STCSA, Sydney Festival, Sydney World Pride, Arts Centre Melbourne, Canberra Theatre Centre, and Merrigong Theatre, Wollongong.

Reaching beyond our home in Surry Hills remains a priority for Belvoir, and our two national tours shared our works with nine cities and towns across Australia. We took two new Australian works, *At What Cost?* by Nathan Maynard and *Miss Peony* by Michelle Law, on tour, they played to a combined national audience of 17,600 people. For the first time in many years, these tours included presenting our work at Geelong Arts Centre and Theatre Royal Hobart.

We navigated the occasional bump in the road as staff turnover, increasing production costs and changing audience purchase patterns arose as challenges. However, strategic investment from Create NSW through the Rescue and Restart program allowed us to continue to program our distinctive brand of bold, innovative work as artists and audiences continued to recover from the long-term impacts of COVID.

The leadership team embarked on delivering a brand-new Strategic Plan - *Our Work, Our Company, Our Community* - working alongside Tom Saar from McKinsey. This strategic planning process shone some light on something we had known for a while; that our people are our biggest strength, and therefore our commitment to our people, artists, staff, and audiences alike, is vital to our future success.

2023 was the second year we took part in the Sydney Festival Blak Out initiative curated by Jacob Nash, with *Blue* by our Balnaves Fellow Thomas Weatherall. Thomas wrote and performed in the unforgettable solo performance directed by Deborah Brown.

Sydney World Pride rolled around in March, and we were proud to partner with them to present Maeve Marsden's lesbian break-up comedy, *Blessed Union*, directed by Resident Director Hannah Goodwin as part of the global LGBTQIA+ pride festival. We held our very first Queer Night which was such an overwhelming success we have now programmed several nights across our annual season of works.

It was no small feat to undertake a new production of Stephen Sondheim's *Into The Woods* on our intimate corner stage. With invaluable support from the team at Hayes Theatre, in particular consulting producers Michelle Guthrie and Lisa Campbell, the seven-week season proved to be a hit with audiences, and it sold out early in the season.

We are pleased to announce another modest surplus of \$27K, largely due to the incredible audience response to works like *Into the Woods*, *The Weekend*, *Lady Day at Emmerson's Bar and Grill* and *The Master and Margarita*, as well as strategic investment from state and federal government.

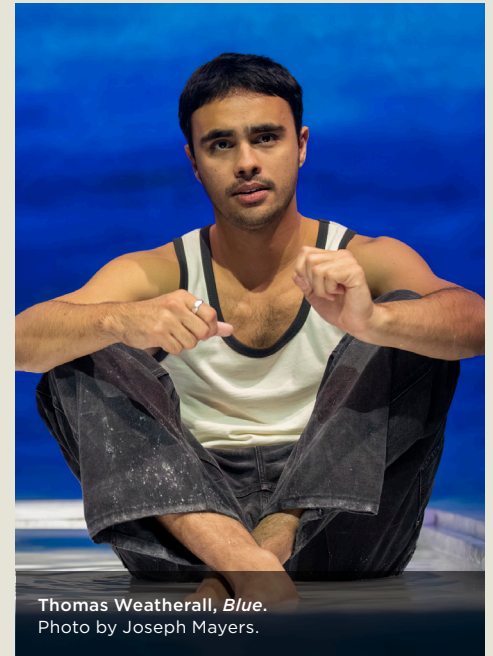
In October, we held our first ever annual Giving Day, quadrupling all donations made on the day. An incredibly successful event, we

raised just over \$1.5M with 804 total donations received towards the Capital Campaign to renovate the Gonski/Meers Foyer. We are so grateful to the 33 matching donors and 772 Giving Day donors. It is astonishing to receive contributions from our whole community, and the average donation was approximately \$250. One particularly pleasing result to come out of the day was the 298 new donors who supported Belvoir for the first time as part of the campaign.

We are very pleased that our foyer renovation will take place in mid-2024. Huge thanks must go to our architects Tanner Kibble Denton (TKD). We have been working closely together for several years and we are excited to be able to offer audiences a better experience with additional seating areas and a more comfortable space. Those infamous interval toilet queues will be a thing of the past!

Donors also continued to underpin the success of our season by supporting our work on stage, such as *Scenes from the Climate Era* by David Finnigan and directed by Carissa Licciardello (Resident Director), which was supported by Oranges and Sardines Foundation and lead donors Justin Punch and Patty Akopiantz. Thank you to The Balnaves Foundation who continued their extraordinary commitment to First Nations theatre at Belvoir, supporting *Blue* and *At What Cost?* and to Nelson Meers Foundation for their ongoing dedication to Belvoir's new work, supporting *Miss Peony* in 2023.

This year we farewell our much loved and admired Chair Sam Meers and Deputy Chair Patty Akopiantz, both of whom have been a driving force on the Belvoir Board over the last seven years. Their support, generosity and leadership at Board level has helped the company to dream big and to build both a strong creative and operational platform to continue to grow from. Their governance and care, particularly in the midst and coming out of COVID, leaves us a stronger community and company. We will miss them both dearly,



Thomas Weatherall, *Blue*.
Photo by Joseph Mayers.

although I am sure we will see them in our Belvoir foyer for many years to come, where they will always be welcomed.

It is my great privilege to lead Belvoir alongside Eamon Flack. I am grateful to our staff, Board, and creative artists for continuing to show up each and every day. Belvoir is only as good as our people, and we're lucky to have some pretty extraordinary humans here at the company.

I would like to end by giving a special mention our incredible donor community who help us share our love of theatre and storytelling.

2024 will bring its own unique challenges, but some major milestones (including a significant birthday) are on the horizon.

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.

2023

SEASON

BLUE

BLESSED UNION

INTO THE WOODS

AT WHAT COST

SCENES FROM THE CLIMATE ERA

MISS PEONY

THE WEEKEND

LADY DAY

AT EMERSON'S BAR AND GRILL

**ROBYN ARCHER –
AN AUSTRALIAN SONGBOOK**

THE MASTER & MARGARITA

BLUE

In association with
Sydney Festival

Indigenous Theatre at Belvoir
supported by
The Balnaves Foundation

14 - 29 JAN

Performances	17
Paid audience	4,415
Total audience	5,270
Box office income	\$245,783

Writer **Thomas Weatherall**
Director **Deborah Brown**
Set & Costume Designer **Jacob Nash**
Set & Costume Designer **Cris Baldwin**
Lighting Designer **Chloe Ogilvie**
Sound Designer & Composer **Wil Hughes**
Video Designer **David Bergman**
Vocal Coach **Laura Farrell**
Vocal Coach **Amy Hume**
Dramaturg **Dom Mercer**
Dramaturgical Consultant **Kodie Bedford**
Associate Lighting Designer **Kelsey Lee**
Stage Manager **Steph Storr**
Assistant Stage Manager **Sybilla Wajon**

Special thanks to: **Meg Clarke**

With
Thomas Weatherall
Featuring
Frances Rings
Darius Williams



Thomas Weatherall, *Blue*.
Photo by Joseph Mayers.

BLESSED UNION

In association with
Sydney WorldPride 2023

Supported by
Oranges & Sardines

11 FEB - 12 MAR

Performances	33
Paid audience	6,564
Total audience	7,619
Box office income	\$380,881

Writer **Maeve Marsden**
Director **Hannah Goodwin**
Set & Costume Designer **Isabel Hudson**
Composer & Sound Designer **Alyx Dennison**
Lighting Designer **Amelia Lever-Davidson**
Dramaturg **Dom Mercer**
Movement & Intimacy Coordinator
Nigel Poulton
Stage Manager **Luke McGettigan**
Assistant Stage Manager **Mia Kanzaki**

With
Danielle Cormack
Maude Davey
Emma Diaz
Jasper Lee-Lindsay

★★★★★
“Maeve Marsden’s debut play is witty,
charming, enjoyable, and funny as
all hell”

SYDNEY SCOOP

★★★★★
“a portrait of family life and love that
is rich as well as funny”

STAGE NOISE

★★★★★
“a scorchingly funny, deeply
empathetic and politically attuned
WorldPride must-see”

LIMELIGHT

Danielle Cormack & Emma Diaz,
Blessed Union.
Photo by Brett Boardman.



INTO THE WOODS

Co-Produced by **Hayes Theatre**

Supported by **Chair's Circle**

Piano generously supplied by
Kawai

18 MAR – 23 APR

Performances	46
Paid audience	13,843
Total audience	15,468
Box office income	\$816,975

Music and Lyrics by **Stephen Sondheim**
Book by **James Lapine**
Directed by **Eamon Flack**
Orchestrations & Musical Supervisor **Guy Simpson**
Music Director **Simon Holt**
Choreographer **Sally Dashwood**
Set Designer **Michael Hankin**
Costume Designer **Micka Agosta**
Lighting Designer **Damien Cooper**
Sound Designer **David Bergman**
Vocal Coach **Laura Farrell**
Intimacy & Fight Director **Nigel Poulton**
Associate Fight Director **Tim Dashwood**
Lighting Associate **Jasmine Rizk**
Associate Director **Carissa Licciardello**
Observing Director **Stevie Bryant**
Production Manager **Sally Withnell**
Stage Manager **Ella Griffin**
Assistant Stage Manager **Nathan Sandy**
Assistant Stage Manager **Claire Miller**
NIDA Stage Management Secondment **India Lively**
Consulting Producer (Hayes) **Lisa Campbell**
Consulting Producer (Hayes) **Michelle Guthrie**
Producer **Emily David**
Producer **Zainab Syed**

With
Marty Alix
Stefanie Caccamo
Peter Carroll
Tamsin Carroll
Andrew Coshan
Lena Cruz
Tim Draxl
Esther Hannaford
Simon Holt
Shubshri Kandiah
Mo Lovegrove

With
Ava Madon
Anne-Maree McDonald
Marney McQueen
Pamela Rabe
Justin Smith
William Zappa

Covers
David Gardos
Damon Wade
Rob Mallett

★★★★★

“This breathtaking, magical show will
make you believe in fairytales.”

SYDNEY MORNING HERALD

★★★★★

“Eamon Flack’s production brings this
Stephen Sondheim classic richly to life.”

SYDNEY ARTS GUIDE



Shubshri Kandiah & Mo Lovegrove,
Into The Woods.
Photo by Christopher Hayles

★★★★★

“A stellar cast brings not only
great skill and talent, but also
an inspiring sincerity, that
draws us deep into the nuances,
both sensorial and intellectual,
of Lapine and Sondheim’s
masterpiece.”

SUZY GOES SEE

AT WHAT COST

Indigenous Theatre at Belvoir
supported by
The Balnaves Foundation

4 MAY - 21 MAY

Performances	20
Paid audience	3,227
Total audience	4,700
Box office income	\$175,756

TOUR

State Theatre Company of South
Australia

Queensland Theatre Company
Theatre Royal, Hobart

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**
Intimacy Director **Chloë Dallimore**
Fight and Movement Director **Nigel Poulton**
Vocal Coach **Laura Farrell**
Dramaturgical Consultant **Peter Matheson**
Stage Manager **Steph Storr**
Assistant Stage Manager **Mia Kanzaki**

With
Luke Carroll
Sandy Greenwood
Alex Malone
Ari Maza Long

★★★★

**“sculpted from muscle and bone and
filled in from the gut”**

SYDNEY MORNING HERALD

★★★★★

**“directed with a flawlessly controlled
intensity by noongar man Isaac
Drandic, the fury of irreparable
injustice burns in the belly of
this made-for-right-now tragedy,
which builds inexorably towards a
devastating and defiant end.”**

LIMELIGHT

**“A great political tragedy grows out
of comic domestic beginnings in
this slow-burning play by Nathan
Maynard... like all great tragedies, it
builds towards pity and terror in its
ending.”**

THE AUSTRALIAN

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



SCENES FROM THE CLIMATE ERA

Supported by
Oranges & Sardines

Supported by
Patty Akopiantz & Justin Punch

27 MAY – 25 JUN

Performances	33
Paid audience	4,508
Total audience	6,160
Box office income	\$227,534

Writer **David Finnigan**
Director **Carissa Licciardello**
Set & Lighting Designer **Nick Schlieper**
Costume Designer **Ella Butler**
Composer & Sound Designer **David Bergman**
Assistant Director **Clement Rukundo**
Dramaturg Vaishnavi **Suryaprakash**
Observing Director **Rikiah Lizarraga**
Stage Manager **Luke McGettigan**
Assistant Stage Manager **Christopher Starnawski**

With
Harriet Gordon-Anderson
Abbie-Lee Lewis
Brandon McClelland
Ariadne Sgourgos
Charles Wu

★★★★★

“The world’s biggest story, told in 50 plays over 80 minutes”

THE GUARDIAN

★★★★★

“This is theatre doing what it was made to do. An invigoratingly honest portrayal of what it’s like to engage with climate change conversations (and be alive!) right this second.”

LIMELIGHT

★★★★★

“Raw, vulnerable and utterly engaging”

THE AU REVIEW

Harriet Gordon-Anderson, Brandon McClelland, Charles Wu, Abbie-lee Lewis, *Scenes From The Climate Era*. Photo by BrettBoardma.



MISS PEONY

Supported by
Nelson Meers Foundation

In Association with
Arts Centre Melbourne,
QPAC and Asia TOPA

1 JUL - 30 JUL

Performances	34
Paid audience	6,946
Total audience	8,187
Box office income	\$365,076

TOUR

Merrigong Theatre Company,
Wollongong

Geelong Arts Centre

Canberra Playhouse

Arts Centre Melbourne

Writer **Michelle Law** 羅敏儀
Director **Courtney Stewart**
Set & Costume Designer **Jonathan Hindmarsh**
Assistant Set & Costume Designer
Keerthi Subramanyam

Belvoir Costume Supervisor **Belinda Crawford**
Lighting Designer **Trent Suidgeest**
Composer Dr **Nicholas Ng** 黄建文
Sound Designer **Julian Starr**
Associate Sound Designer **Zac Saric**
Choreographer **Kristina Chan** 陈小宝
Singing Teacher **Sheena Crouch**
Vocal Coach **Laura Farrell**
Vocal Coach **Amy Hume**

Fight and Intimacy Director **Nigel Poulton**
Additional Dramaturg **Polly Rowe**
Production Dramaturg **Carissa Licciardello**
Assistant Director **Nicole Pingon** 许天奕
Translator (2023) **Samantha Kwan** 關晴怡
Subtitling & Mandarin Translator (2021)

Dr Jing Han 韩静博士
Cantonese Translator (2021) **Sylvia Xu** 徐颖
Community Engagement Coordinator **Ailsa Liu**
Community Engagement Coordinator
Jessica Kejun Xu
Stage Manager **Gayda De Mesa**
Assistant Stage Manager **Wun Zee** 徐曉媛

With
Gabrielle Chan 陳金燕
Jing-Xuan Chan 陳敬瑋
Stephanie Jack 盧恩典
Deborah Faye Lee 李淑菲
Mabel Li 李美宝
Jeffrey Liu
Shirong Wu 吴士容
Charles Wu 吴震华

★★★★

"Miss Peony is lighthearted and joyful, with Law's voice on the Asian Australian experience front and centre"

SYDNEY MORNING HERALD



★★★★

"Dives into the modern experience of Australia's Chinese diaspora with tremendous and heartfelt passion"

TIMEOUT

★★★★

"The play is uproariously funny yet deeply moving, containing all the ingredients necessary for a gripping theatrical experience."

SUZY GOES SEE

Jing-Xuan Chan, Shirong Wu,
Mabel Li, Michelle Law, *Miss Peony*.
Photo by Sherry Zheng.

THE WEEKEND

Supported by **The Group**

Supported by
Copyright Agency Cultural Fund

5 AUG – 3 SEP

Performances	41
Paid audience	8,365
Total audience	9,978
Box office income	\$503,778

Original Author **Charlotte Wood**
Adapter **Sue Smith**
Director **Sarah Goodes**
Design **Stephen Curtis**
Costume Designer **Ella Butler**
Lighting Designer **Damien Cooper**
Composer **Steve Francis**
Sound Designer **Madeleine Picard**
Puppetry & Movement Director **Alice Osborne**
Choreographer **Charmene Yap**
AV Design **Susie Henderson**
Dramaturg **Ruth Little**
Assistant Director **Abbie-Lee Lewis**
Stage Manager **Luke McGettigan**
Assistant Stage Manager **Mia Kanzaki**

With
Roman Delo
Belinda Giblin
Melita Jurisic
Toni Scanlan
Keila Terencio

★★★★★

“a profound and unflinching
examination of long-standing
friendships between women.”

SYDNEY MORNING HERALD

★★★★

“heartbreaking, heart-warming”

THE GUARDIAN



Melita Jurisic & Belinda Giblin,
The Weekend. Photo by Brett Boardman.

LADY DAY AT EMERSON'S BAR AND GRILL

Co-Production with
Melbourne Theatre Company
and **State Theatre Company**
South Australia

Principal Partner **Ord Minnett**

Piano generously supplied by **Kawai**

14 SEP – 15 OCT

Performances	36
Paid audience	9,093
Total audience	10,715
Box office income	\$554,677

Writer **Lanie Robertson**
Musical Arranger **Danny Holgate**
Director **Mitchell Butel**
Associate Director **Zahra Newman**
Set and Costume Designer **Ailsa Paterson**
Lighting Designer **Govin Ruben**
Musical Director and Additional Arrangements
Kym Purling
Sound Designer **Andrew Howard**
Voice and Dialogue Coach
Geraldine Cook-Dafner
Voice and Dialogue Coach **Jennifer Innes**
Stage Manager **Bridget Samuel**
Assistant Stage Manager **Sean Proude**

With
Zahra Newman
Elenoa Rokobaro
Kym Purling
Victor Rounds
Calvin Welch

★★★★

“Newman gives the performance of
her career to date and is flawless.”

STAGE NOISE

★★★★★

“A strong taste of the life and art of
one of the greatest singers of all
time that it stays in the mouth for
hours afterwards.”

SYDNEY MORNING HERALD

★★★★

“undoubtedly one of the must-see
pieces of theatre this season”

AUSTRALIAN BOOK REVIEW

*Zahra Newman, Lady Day at Emerson's
Bar & Grill. Photo by Matt Byrne.*



ROBYN ARCHER – AN AUSTRALIAN SONGBOOK

Supported by
Copyright Agency Cultural Fund

Originally Commissioned by
Queensland Theatre

18 OCT - 29 OCT

Performances	9
Paid audience	3,005
Total audience	3,136
Box office income	\$173,115

Deviser & Performer **Robyn Archer**
Accordian/Vocals **George Butrumlis**
Guitar/Vocals **Cameron Goodall**
Keyboard/Vocals **Enio Pozzebon**
Lighting Designer **Jasmine Rizk**

With
Robyn Archer
George Butrumlis
Cameron Goodall
Enio Pozzebon

★★★★★

“A national living treasure.”

LIMELIGHT

★★★★★

“A wonderful showcase of the
grit that makes both cabaret and
Australian music great.”

THE AU REVIEW

★★★★★

“One of our great cultural
advocates... she remains an icon.”

THE SATURDAY PAPER

*Robyn Archer, An Australian
Songbook.* Photo by
Brett Boardman.



THE MASTER & MARGARITA

Supported by
Creative Development Fund

11 NOV – 10 DEC

Performances	41
Paid audience	9,884
Total audience	11,182
Box office income	\$599,113

Adaptor & Director **Eamon Flack**
Original Author **Mikhail Bulgakov**
Dramaturg **Tom Wright**
Objects & Costume Designer **Romanie Harper**
Space & Lighting Designer **Nick Schlieper**
Sound Designer & Composer **Stefan Gregory**
Associate Sound Designer **Jess Dunn**
Associate Composer **Hamed Sadeghi**
Choreographer **Elle Evangelista**
Intimacy Director **Chloë Dallimore**
Fight/Movement Director **Nigel Poulton**
Fight/Movement Associate **Tim Dashwood**
Performance Guide Emma **Maye Gibson**
Voice Coach **Laura Farrell**
Magic and Illusions Design (Magic Inc)
Adam Mada
Magic and Illusions Associate (Magic Inc)
Harry Milas
Stage Manager **Luke McGettigan**
Assistant Stage Manager **Madelaine Osborn**
NIDA Stage Management Secondment
Grace Sackman

With
Paula Arundell
Marco Chiappi
Tom Conroy
Gary Daley
Gareth Davies
Amber McMahon
Josh Price
Matilda Ridgway
Anna Samson
Mark Leonard Winter
Jana Zvedeniuk

★★★★★

“the most energising mainstage
spectacle I’ve seen all year.”

LIMELIGHT

★★★★★

“The Master & Margarita will restore
your faith in the human spirit.”

SYDNEY MORNING HERLAD

★★★★★

“a rollicking, kaleidoscopic spectacle
of joy and mayhem.”

STAGE NOISE

Jana Zvedeniuk,
The Master & Margarita.
Photo by Brett Boardman.



25A

2023 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.

FEMINAZI

22 FEB - 11 MAR

Writer & Producer **Laneikka Denne**
 Director **Danielle Maas**
 Lighting Designer **Frankie Clarke**
 Sound Designer **Aisling Bermingham**
 Production Designer **Hailley Hunt**
 Video Designer **Zanthe Dobbie**
 Video Creator & Cinematographer
Parker Constantine
 Stage Manager **Darcy Catto-Pitkin**
 Production & Rehearsal Stills
Clare Hawley
 Hero Image & Videographer
Roger Stonehouse

With **Ziggy Resnick, Shayne De Groot**



Ziggy Resnick, *Feminazi*. Photo by Clare Hawley.

PORPOISE POOL

1 - 18 JUN

Presented by Bite Productions

Director **Eve Beck**
 Playwright **JoJo Zhou**
 Sound Designer **Clare Hennessy**
 Set Designer **Soham Apte**
 Lighting Designer **Tyler Fitzpatrick**
 Costume Designer **Lily Mateljan**
 Stage Manager **Pip Haupt**
 Co-Producer **Sonia Dodd**
 Co-Producer **Claire Ferguson**
 Marketing Support **Kira Leiva**

With **Meg Clarke, Jane Mahady, Luke Leong-Tay, Loretta Kung, Carlos Sanson Jr**



Meg Clarke and Loretta Kung, *Porpoise Pool*. Photo by Phil Erbacher.

FORGETTING TIM MINCHIN

12 - 29 JUL

Book, Music & Lyrics **Jules Orcullo**
 Director **Amy Sole**
 Musical Director **Andy Freeborn**
 Movement Director **Lauren Nalty**
 Set & Costume Designer **Hailley Hunt**
 Lighting Designer **Kate Baldwin**
 Sound Designer **Chirstine Pan**
 Assistant Director **Jess Ramsey**
 Stage Manager **Clare Sheridan**
 Stage Manager **Mia Barnes**
 Producer **Kaleigh DWS Giles**
 Marketing Manager
Rizcel Gagawanan
 Construction Manager **Gareth Sole**

With **Jules Orcullo, Nova Raboy**



Jules Orcullo, *Forgetting Tim Minchin*. Photo by Clare Hawley.

SATURDAY GIRLS

9 – 27 AUG

Presented by **Sour Cherry Productions & Tail of Tales Productions**

Director **LJ Wilson**
Writer **Miranda Michalowski**
Producer **Sarah Carroll**
Set Designer **Soham Apte**
Lighting Designer **Aron Murray**
Costume Designer **Esther Zhong**
Sound Designer **Sam Cheng**
Intimacy Coordinator **Shondelle Pratt**
Choreographer **Amy Hack**
Photographer/Videographer **Mia Schirmer**
Stage Manager **Natasha Pontoh-Supit**

With **Mym Kwa, Lucy Burke, Candice Mejias, Brandon Scane**



Brandon Scane and Mym Kwa, *Saturday Girls*.
Photo by Phil Erbacher.

AN OX STAND ON MY TONGUE

20 SEP – 8 OCT

Supported by **Acknowledge This**

Writer **Jane Montgomery Griffiths**
Director **Abbie-Lee Lewis**
Producer **Emily Stokes**
Set & Lighting Designer **Kelsey Lee**
Costume & Props Designer **Grace Deacon**
Composition & Sound Designer **Zac Saric**
Photographer & Content Creator **Stephen Wilson Baker**

With **Jessica Bentley, Angela Nica Sullen**



Angela Nica Sullen and Jessica Bentley, *An Ox Stand On My Tongue*. Photo by Phil Erbacher.

BEYOND THE BREAK

18 – 29 OCT

Presented by **Like Water Entertainment**

Writer & Performer **Charlito Browne**
Director **Bobbie-Jean Henning**
Production Designer **Brendan De La Hay**
Sound Designer **Johnny Yang**
Lighting Designer **Frankie Clarke**
Producer **Cara Browne**
Stage Manager **Grace Barr**



Charlito Browne, *Beyond The Break*.
Photo by Cara Browne.

DARWIN'S REPTILIA

15 – 26 NOV

Presented by **Jackrabbit Productions**

Writer **Charlie Falkner**
Director **Samantha Young**
Co-Producer & Lighting Designer **Saint Clair**
Dramaturg **Contessa Treffone**
Set & Costume Designer **Ruth Arnold**
Composer & Sound Designer **Hewett Cook**
Dialect Coach **Alistair Toogood**
Stage Manager **Alex Liang**

With **Danny Ball, Zoe Jensen, Mathew Lee, Leilani Loau, Ainslie McGlynn**



Ainslie McGlynn and Danny Ball, *Darwin's Reptilia*.
Photo by Phil Erbacher.

2023 YEAR IN REVIEW

VISION

An ongoing celebration of life and theatre.

MISSION

To make and share brilliant theatre that leads the way for our artform, our stories, and our communities.

VALUES

Boldness, Playfulness, Collaboration, Openness, Love of theatre.

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



Esther Hannaford,
Into The Woods.
Photo by Christopher Hayles.

Belvoir St Theatre 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 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.

CREATE EXCEPTIONAL THEATRE

CREATING NEW AND CLASSIC WORK IN ORIGINAL WAYS

In 2023, Belvoir issued **3 new commissions**, including an adaptation of an iconic novel about a specific migrant community in Sydney's West, a new historical work about a Sydney legend and a local First Nations story. The company also continued to work with writers already in development on extant projects, focusing on workshops and active dramaturgy sessions with our resident artists.

Creative developments ranged from supporting the 2023/2024 season, including preparing *Never Closer* for the move from the Downstairs Theatre from our 25A program into our larger Upstairs Theatre, through to testing conceptual adaptations of canonical plays and new theatrical adaptations of literary texts. This work was exemplified by the wildly staged and wonderfully imagined *The Master and Margarita*, which closed our 2023 season after a development process that commenced during lockdown as part of the Artists at Work initiative.

In all, we engaged in **21 unique creative developments** during the year ranging from half-day readings through to week-long workshops with cast, crew and creatives.

The company continued to invest in future seasons with projects slated for 2024, 2025 and beyond.

There was a particular focus this year on finding partners for projects in development prior to the works being programmed. This investment in the pipeline of potentially programmable works provides flexibility and opportunities for our ongoing programming challenges and aspirations.

ENGAGING NATIONALLY AND INTERNATIONALLY WITH THE BEST ARTISTS AND ARTS COMPANIES

Belvoir remains committed to seek out and work with industry leaders across all theatrical crafts to find a good balance of established and

veteran talent both on and off our stages.

We continued to collaborate with some of our partner organisations from previous years including Performing Lines: Western Australia and ArtsHouse in Melbourne, while establishing a new relationship with Performing Lines: Victoria and the Arts Centre Melbourne. It was exciting to collaborate in creative development with our near neighbours Griffin Theatre Company, as they go into a transitional phase while renovating their theatre. New projects with La Boite Theatre Company as well as Ilbjerri Theatre Company are in early stages of development and Belvoir continues to dynamically share our limited resources, acknowledge that one of our biggest strengths in developing work is the size and skill of our artistic team.

Our partnerships also extended into our programmed work, with a year of innovative and collaborative producing models. Belvoir co-produced *Lady Day at Emerson's Bar and Grill* with both Melbourne Theatre Company and State Theatre Company of South Australia, and saw the production perform to sold out crowds in all **three cities**. We also finally presented Michelle Law's *Miss Peony* (initially programmed for 2020) in association with Arts Centre Melbourne and Queensland Performing Arts Centre, as a part of a **five-venue national tour** that included Geelong, Canberra and Wollongong along with Queensland, Sydney and Melbourne.

OPENING UP THE REPERTOIRE OF STORIES

After the incredibly high demand seen in 2022, Belvoir held general auditions once again in 2023. We received **654 individual applications** for 100 audition places. With a focus on identifying diverse and emerging talent, the auditions were held over 4 days including a **full day in Western Sydney** at PTY and a day with **Merrigong Theatre Company in Wollongong** ensuring we saw as many new-to Belvoir artists as possible.



Danielle Cormack, Emma Diaz, Jasper Lee-Lindsay & Maude Davey, *Blessed Union*.
Photo by Brett Boardman.

Our dynamic Associates Program saw **9 emerging artists** across a range of theatrical crafts including lighting design, direction, dramaturgy, costume and set design and technical production, undertake paid work on our mainstage productions.

We also continued with our **industry benchmark Fellowships**, welcoming Guy Simon to join Dalara Williams as First Nations identified Balnaves Fellow, the first time an emerging director has been selected for the role, and Abbie-lee Lewis fulfilling her second and final year as the Andrew Cameron Fellow.

The world premiere of Maeve Marsden's *Blessed Union* was presented in association with, and as a part of World Pride Festival. *Blue* by Thomas Weatherall was presented in association with Sydney Festival as a part of Belvoir's continued BlakOut programming, along with Elaine Crombie's *Janet's Vagrant Love*. Musical *Into The Woods*, saw Belvoir continue our co-producing collaboration with Hayes Theatre Company.

INSPIRE, EXCITE AND GROW AUDIENCES

SHARING OUR WORK BROADLY

We continued our commitment to **best-practice strategic community engagement** and audience development strategies for intercultural and diverse work. *Blue, At What Cost* and *Miss Peony* benefitted from specifically designed community focused strategies that ensured each show's cultural requirements were met, and the intended audiences were able to access our work easily.

Nathan Maynard's award winning production *At What Cost* initially presented at Belvoir in 2022, was brought back for a short Sydney season, before touring to Queensland Theatre Company, State Theatre of South Australia and then concluding the tour with a triumphant season at the Theatre Royal Hobart. Returning this story to Country and playing to packed out audiences with an incredible turn out from the local First Nations community, further evidenced the ongoing national demand for our First Nations programming.

We also undertook a five-city tour after the premiere Sydney season of *Miss Peony* a bold comedy to family, the past, the future, and the need for connection with each other. Performed and subtitled in three languages - English, Cantonese and Mandarin - the production successfully toured to Melbourne, Canberra, Wollongong and Geelong.

CONSOLIDATE OUR AUDIENCE BASE

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 2023, Belvoir continued our third-party partnership with TodayTix and offered \$25 tickets to young people through Playwave.

In 2023 we introduced our first **University Society Night** (held for *The Master and Margarita*) with low priced tickets and

complementary food and beverages, as well as a guest speaker from the production to make ticket purchasing attractive to younger patrons new to purchasing tickets without a parent or guardian guiding the process. This initiative bridges the work of the Young Belvoir Club (15 - 18-year-olds accessing free theatre) and Gen B (under 30 subscribers).

Belvoir Briefings and post-performance **Q&A** sessions brought audiences closer to the performers and creatives of a show, to ask questions and hear more from beyond the stage. Briefings were livestreamed on Facebook, increasing access to these events and resulting in thousands of additional viewers 'entering' the Belvoir foyer via digital channels.

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.

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 increased engagement rates, providing a subscriber benefit as well as sharing exposure with other arts organisations.

Bespoke strategies were developed for *Blessed Union* to align with the queer community, and *Scenes from the Climate Era* to align with audiences invested in social-issue activism, and the organisations that work in these sectors. Discounts and special booking links and messaging were developed to align with these communities.

Collecting audience feedback was a big part of how we improved the theatre experience we offered in 2023. 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. 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

At Belvoir, we understand the importance of staying ahead in a dynamic live performance market, and the heavy-lifting our brand and distinct visual identity does to create cut-through. In 2023 we maintained our work in evaluating market trends, patrons insights, and sector-wide innovations to ensure our brand was visible and relevant, as well as resonating with our audience.

Belvoir's corporate partnerships provide essential products, services and cash support to amplify our work across audience experience, education, productions and administration. Our partnerships connect us with our local Surry Hills community, and into Sydney's leading corporate institutions. We are immensely grateful for the support of **29 partners** in 2023.

Thank you to our dedicated major partners Audio Visual Events, Baker McKenzie, EY, Handpicked Wines, Network Computing and Consulting, and Ord Minnett, our principal partner for *Lady Day Emmerson's Bar & Grill*.

Supporting our work on and off the stage, thank you to our Associate Partners Barton Deakin, Houston, JMC Academy, Kawai, Kay & Hughes and Woolcott Research & Engagement.

Our partnerships in the hospitality sector share the best of our local area with Belvoir

audiences and provide a unique experience for everyone who visits. Thank you to Handpicked Wines and Poor Toms for our exceptional beverage offering served at The Hal Bar, to Coopers Brewery for the final year of a beloved 3-year partnership, to Bourke St Bakery, BUSH, Don Giovanni and Zahli, for catering our Opening Night celebrations, to Beckett's Restaurant and The Norfolk for hosting special off-site events.

Our audience experience is enhanced with partners Leif, proving the most gorgeous aromatherapeutic botanical handwash, balm and sanitiser, and Merchant & Green sharing their talented floristry through our foyer.

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

Performance Medicine and Sydney Physio Solutions look after our cast and creatives, making sure they are cared for through physically and vocally demanding performance roles.

Thank you to our media partners Alphabet, Anthem and Special T for helping us make an impact with our branding, advertising marketing and printing.

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

Attendance at our unwaged performances by support and community groups grew in 2023, **with 19 groups** attending on a regular basis throughout the year. These groups consistently comprise over one third of our audience at each unwaged performance.

Support groups and community groups attending the unwaged performances in 2023 included Community Connections Program (Open Support) St Vincent's Clinic, Harry Jensen Community Centre. STRIDE Mental Health Services, Cliff Noble Community Centre, Wayside, Mission Australia, Ron Williams Community Centre, Flourish, ICLA, Pioneer Clubhouse, One Door Mental Health,



Michelle Law, Shirong Wu, Mabel Li, Jing-Xuan Chan. *Miss Peony*, Photo by Sherry Zheng.

Cana Communities, WHOS & WHOS New Beginnings, Stepping Stone House, Ozanam Learning Centre, Together2, Asylum Seekers Centre, B Miles Women's Foundation.

A successful pilot of **Economy Tickets** was held with City West Housing, an affordable housing provider based in Pyrmont who house around 1600 low-income earning tenants. Economy \$25 tickets were made available to tenants on Tuesday and Friday evenings, and **151** tickets were utilised in 2023. 24 NSW Health workers also accessed Economy Tickets, purchasing 54 tickets.

Young Belvoir Theatre Club is a program for our new generation of theatre-lovers and theatre-makers. In 2023 **46 young people** aged 15 – 18 years from across Sydney, the Central Coast, Illawarra and the Blue Mountains took part. Our members attended **six Belvoir shows free-of-charge**. They also heard from artists at pre-show talks; met cast members after each show for an informal Q&A, participated in a theatre workshop at Belvoir during their April school holidays and invited friends and family to attend Belvoir shows with a discounted ticket offer.

...my eyes have been opened to the endless world of possibilities that awaits to be explored in this industry... 2023 Young Belvoir Theatre Club member

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

ENHANCE PARTNERSHIPS WITH YOUNG PEOPLE, SCHOOLS AND THE COMMUNITY

When Sabrina was first introduced, I fell in love. As an individual from Western Sydney, I enjoyed that I got to see someone who I could relate to in this play. This helped me truly connect with the play.

Student, Canley Vale High School, after attending *Miss Peony* at Belvoir

I really liked this play along with the actors ... Three languages were used and it was especially nice considering I understand and speak Cantonese.

St George Girls High School, after attending *Miss Peony* at Belvoir

In 2023 over **7,500** students and teachers from



Zahra Newman, *Lady Day at Emerson's Bar & Grill*. Photo by Matt Byrne.

over **150 high schools** attended a show at Belvoir or participated in one of our programs, including workshops, clubs, industry talks, and tours. This engagement demonstrates the role Belvoir's Education program plays in opening up the company's work to new audiences, and in deepening audience members connection to the work and company can lead to an ongoing relationship with Belvoir.

2023 saw the record for schools' attendance beaten for the third year in a row – **2247** students and teachers attending *Into the Woods*, knocking into second place *Looking for Alibrandi* (2022 season).

In 2023 we launched a new initiative, *First Class* for teachers in their first five years of teaching. **Seventeen teachers** participated, purchasing a season ticket to four Belvoir shows on nominated Thursday evenings. We facilitated pre-show talks from an industry professionals associated with the productions, and the following week, teachers participate in a digital forum where we explored approaches to incorporating their experience of the production into classroom teaching.

Belvoir Education facilitated and invested in the

publication of the scripts for *At What Cost?* and *Miss Peony* by Currency Press, increasing the reach of Belvoir into schools, who will read and study the plays after our season has closed. The publication of *Miss Peony* allows our production to be one of the nominated productions for the VCE Theatre Studies Playlist, increasing school audience at our tour venues in Victoria.

In 2023 we continued to offer dedicated school performances of our mainstage work; student workshops at Belvoir and at schools throughout Sydney and regional NSW, as well as online; an arts access program for students at government high schools in Western Sydney and in regional NSW.

Dedicated school performances provide schools with a price point (\$25) and timeslot to allow greater access to our work. For those students unable to afford the \$25 ticket price, Belvoir's Ticket Access Program, *No Barriers*, provides tickets free of charge to schools performances. NSW public schools with a score of 125 or more on the Family, Occupation and Education Index for NSW public schools are invited to apply for tickets.

- **418** students and teachers received a ticket to attend a Belvoir production free of charge.
- Productions attended: *Into the Woods*, *At What Cost?*, *Scenes from the Climate Era*, *Miss Peony*, *Lady Day at Emerson's Bar and Grill*.

Belvoir remained committed to equitable access to evening performances, offering \$25 to selected Tuesday evenings. An additional two government high schools were able to run evening theatre clubs in 2023 because of this price point, with Tempe High School and Marrickville High School joining Dulwich High School of Visual Arts and Design in bringing students to multiple Tuesday evening performances throughout the year.

- 4579 attended as part of a school groups in 2023.
- 92 different schools attended a show.
2247 attended *Into the Woods* as part of a school group.

INCREDIBLE!!! Such an interesting story and the way it was performed was amazing.
-Student, Emanuel School

In 2023, we delivered **126 workshops** for young people, both face-to-face in classrooms and at Belvoir, as well as via Zoom, with **2,317 students** and their teachers participating. All workshops were delivered by industry professionals, and led participants in practical explorations of theatre making, performance techniques, design, writing and adapting scripts.

- 27 workshops for schools were held in person at Belvoir or online
- Workshops reached 494 students and 55 teachers.
- 14 workshops were held in person at full fee-paying schools, reaching 203 students and 19 teachers.
- 135 students from Sydney and around NSW participated in our HSC workshop program. In addition, Belvoir supported 43 individual HSC students with requests for resources, including interviews and logos, for their individual projects.
- Our Western Sydney Workshops program provides students with low socio-economic advantage attending government high

schools in Western Sydney with access to Belvoir workshops free-of-charge. In 2023 we delivered 29 workshops in person reaching 561 students and 37 teachers at 15 different high schools in Blacktown, Bonnyrigg, Bossley Park, Camden, Canley Vale, Fairfield West, Greystanes, Holsworthy, Liverpool, Mount Druitt, Punchbowl, Raby and St Marys

- Our Regional Workshops Program was back to pre-COVID levels of participation in 2023. We delivered 40 workshops (34 face-to-face workshops and 6 digital workshops), reaching 710 students and 68 teachers at schools in regional NSW

In 2023 we continued our *Connected* program for young people to attend a workshop at Belvoir connected to an aspect of the current Belvoir show, and then attend the evening performance. Seven young people participated in a Writing Plays from Real Stories workshop with playwright Jordan Shea, followed by attending *Lady Day at Emerson's Bar and Grill*. Additionally, eight young people attended Creating a Character – a school holiday workshop in September 2023 for 12 to 14 year-olds.

Our Work Experience Program returned in 2023, for the first time since COVID. Nine Year 10 students completed Work Experience at Belvoir, including four students from regional NSW. In addition, two Year 11 VET Entertainment students completed a Work Placement during the bump-in week for *The Weekend*.



Gabrielle Chan,
Miss Peony. Photo by Sherry Zheng.

INVEST IN TALENT AND PEOPLE

PROVIDING OPPORTUNITIES FOR INDEPENDENT/SMALL TO MEDIUM COMPANIES

Our highly regarded independent program 25A presented **7 new productions** selected from 150 expressions of interest. The program remains a vital pipeline of new and emerging talent for the company across all theatrical crafts, and an integral space for both creative and professional development of Sydney's vibrant artistic community. The program in 2023 created opportunity for more than 80 emerging cast, crew and creatives across the year.

In addition, Belvoir provided in-kind support for **16 independent productions** and residencies in our spaces across the year, as well as significant technical resources to our independent and small to medium peers. We also provided our rehearsal and smaller office spaces for a string of film and television writers rooms, enabling some of our key freelance artists a space to work cross-medium. We recognise that for these artists access to space is one of the biggest prohibitive factors when developing work in Sydney.

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, Australian Plays Transform, Griffin Theatre Company, Malthouse Theatre and Melbourne Theatre Company. Our artists also provided mentorship across a variety of educational institutions including NIDA, VCA, AFTT/JMC, Sydney Actors School, Sydney University, UNSW and Flinders University.

DEVELOPING PATHWAYS FOR ARTISTS

Kalkadoon writer/director Abbie-lee Lewis concluded her second year as the Andrew Cameron Fellow, assisting on *The Weekend*, and also delivering an award-winning premier production *an ox stand on my tongue* in the 25A program. Dalara Williams settled into her Balnaves Fellowship, focusing on delivering the

drafts of two local Redfern stories, supported by Associate Artist Kodie Bedford.

Joining Dalara late in 2023 was Guy Simon, who is the first director to have been awarded the 18 month Balnaves Fellowship. Flaking the Balnaves Fellowship are two Balnaves Associates the multidisciplinary artists Brendan Boney and Nazaree Dickerson. They have been supported in the early stages of development of new works, as well as being integrated into our wider Associates Program. Hannah Goodwin and Carissa Licciardello continued in their role as Resident Directors, both delivering mainstage work for the company and supporting all the other productions in our seasons.

We are also proud to have been working with on supporting the dynamic staffing of our producing team that allows highly skilled hybrid artists to work on casual contracts in producing, affording them the ability to take time away from Belvoir to ply their creative trades, exemplified by actor/producers Brittany Santariga and Emma Diaz.

In our FOH and Box office teams we have continued to prioritise inclusive recruitment practices aimed at attracting diverse team members. We also try to maintain flexible rosters to ensure freelance artists are able to join the team and take time out to work on their craft as they require.

FOSTER A HEALTHY ORGANISATIONAL CULTURE

2023 was a year of rebuilding as we continued to navigate the challenges of creative teams and audiences readjusting and developing post-COVID behaviours, and the impact on Belvoir staff.

We continued the process of reviewing 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. The Safe Theatre inductions continued with each new Company that commenced

rehearsals at Belvoir, as well as an ongoing overview of maintaining staff development and training.

We saw the many staffing shifts and new hires in 2023 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, the FUN committee continued its work to coordinate social and team-bonding experiences across

the year. Composed of staff from across departments this group held a number of events including the easter egg hunt, Belvoir's annual bake-off, Secret Santa and finally a Christmas party at. Regular whole-company lunches continue to take the place of staff meetings, and are a valuable opportunity to connect, review and celebrate shared successes.

Our resident 'green thumb' Tom Wright remains responsible for looking after our ever-growing collection of indoor plants, and we appreciate the many Pilea Peperomioides that surround us!



Matilda Ridgway & Tom Conroy, *The Master & Margarita*. Photo by Brett Boardman.

BE A STRONG, EQUITABLE AND SUSTAINABLE COMPANY

DRIVE REVENUE GROWTH AND CONTROL CORE ACTIVITY COSTS

Belvoir's work is made possible through the support of a vast network of visionary and dedicated supporters, foundations and corporate partners. We gratefully acknowledge the vital role they play as we make and share brilliant theatre that leads the way for our artform, our stories and our communities.

In 2023 Belvoir received support from **3,512 patrons and 29 partners** totalling \$2,899,833, an impressive 24% increase from 2022. The impact of this support reaches across the entire company, strengthening our work from delivering productions, to our expansive education program, creative development, artistic associates, mentorship programs, sharing 8 free-of-charge Unwaged performances, and helping us to transform Belvoir's audience experience with the upcoming 2024 foyer renovation.

We were grateful to receive significant production funding from: The Balnaves Foundation toward our First Nations productions *Blue* and *At What Cost?*; Oranges & Sardines Foundation for supporting *Blessed Union*; Oranges & Sardines Foundation and Patty Akopiantz & Justin Punch for supporting *Scenes from the Climate Era*; The Nelson Meers Foundation supporting *Miss Peony*; and Ord Minnett for supporting Lady Day at *Emmerson's Bar & Grill*.

Contributions from our remarkable **Chair's Circle** helped us bring *Into the Woods* to the stage, and **The Group** supported female-led writing, directing and performance through *The Weekend*. 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.

Belvoir's **B Keepers** continued to show their passion and commitment to the company, supporting our core operations so we can

continue to be bold, playful and collaborative in all that we do. Thank you to the 62 B Keepers sharing our love-of-theatre in 2023.

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, and delivering creative workshops across Regional NSW and Western Sydney. By 31 December, **45 individuals and foundations** had committed \$111,700 to Belvoir's remarkable education programs.

Belvoir's largest and most successful campaign in 2023, was our inaugural Giving Day, raising funds for a major foyer and bathroom renovation mid-2024. A first for the Sydney arts-sector, this campaign achieved above and beyond our expectation, uniting our community and raising \$1,508,017. Collaboration with Charidy and Alphabet Studio delivered a stellar campaign, maximising our reach and sharing the urgency of Belvoir's renovation.

A total of 808 individuals supported Giving Day including 32 Matching Pool patrons. Belvoir received donations from 298 new supporters, who had never before donated to Belvoir.

DEVELOP COMMERCIAL OPERATIONS TO DIVERSIFY INCOME STREAMS

The Hal Bar food and beverage offering continued to delight patrons, with the ongoing partnership from Bourke St Bakery ensuring the foyer always smelt of freshly baked pies and sausage rolls, whilst also reminding focused on providing patrons with fast and efficient service.

The Front of House and Box Office teams continued to look for opportunities to grow ancillary income through production-specific cocktails on offer for audiences, supporting venue and commercial hire activities in the theatre and foyer, and servicing internal functions that steward donors and ticket holders.



Thomas Weatherall, *Blue*. Photo by Joseph Mayers.

Whilst promoting venue hires remains challenging due to the number of weeks that Belvoir uses the Upstairs and Downstairs theatres, leaving minimal time for external hires, the team continue to seek opportunities where possible.

IMPLEMENT ORGANISATIONAL CHANGE AROUND ENVIRONMENT, JUSTICE AND EQUITY

The Equity and Justice committee continued its remit to look at the company as a whole and ensure our artistic vision and processes continue to keep our company open to as many people as possible, and build on our foundational values of bold, open, playful, generous theatre for all.

Aligned with the development of the 2025 – 2028 strategy, the organisation undertook individual and departmental audits to review what practices and processes were elevating

the company, and what might be restraining the company from further success. The audit was instrumental in identifying the strength of the company lying in its people and focusing on how best to support staff, artist and audiences.

The Green Committee, also an organisation wide working group, achieved several key successes in 2023, including *Scenes From a Climate Era* having all structures and system made from recycled parts, and all of the costumes on stage being second hand buys and returnable to Vinnies. The Front of House team greatly reduced the amount of single use plastic behind the bar, and installed a glass crusher which has reduced water usage and cO2 emissions in the recycling process.

CORPORATE GOVERNANCE STATEMENT 2023

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 our impact on a broad set of stakeholders including our artists, the sector more broadly, our staff, our partners, our donors 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. The Board and Subcommittee Charters are reviewed on a regular basis.

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 held at the end of each Board meeting.

The Board is committed to an inclusive board recruitment process. In 2023, women held 46% 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 linguistically

diverse and 8% of board members identifying as having a disability.

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, legal, business, human resources, entrepreneurship, strategy, brand identity and marketing. 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 regularly reviews the membership of its Board subcommittees 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. However, 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 KPIs set by the government funding bodies. 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. All policies and the Risk Management Framework is reviewed regularly at those committees 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.

We are committed to our workplace and our theatre being a safe place. 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.

We aim to ensure environmental sustainability is embedded in Belvoir's operations and practices, enabled and supported by the development and implementation of appropriate policies and procedures. We use our best endeavours to take all reasonable measures to limit the impact of our operations on the environment and steward our resources in a responsible manner.

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.

We seek to ensure that all communications are respectful and that our theatre and our workplace are safe spaces for all.

Belvoir's 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 and respectful communication.

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

Sam Meers AO
Chair



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 2023.

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
Stephen Allen (appointed on 13 February 2023)
Raji Ambikairajah (resigned on 15 May 2023)
Hamish Balnaves (appointed on 11 September 2023)
Aaron Beach
Johanna Featherstone
Eamon Flack
Alison Kitchen
Virginia Lovett (appointed on 20 February 2024)
Michael Lynch AO (resigned on 5 December 2023)
Samantha Meers AO
Thomas Murphy (appointed on 7 July 2023)
Jacob Nash
Paul Oppenheim
Louise Thurgood-Phillips
Mark Warburton (resigned on 15 May 2023)

INFORMATION ON DIRECTORS

Patty Akopiantz

Member: Finance, Audit and Risk Committee, 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.

Stephen Allen

Member: Finance, Audit and Risk Committee

Stephen has broad experience in finance with a background in technology. Stephen's roles have included CEO of the Macquarie Infrastructure Group which was a top 30 ASX listed business, and 8 years as Chief Risk Officer of the Macquarie Group. He has global commercial experience having been involved in business dealings in most of the world's major economies. Today he spends his time as a consultant, advisor, and investor, particularly in early-stage companies. He has been a long-time supporter of the Belvoir Theatre. Stephen has a Bachelor of Mathematics in Applied Mathematics and Computer Science.

Directors' report (continued)

INFORMATION ON DIRECTORS (continued)

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.

Hamish Balnaves

Hamish graduated from Sydney University with a degree in Economics (Social Science) and later did a diploma of Education at UNSW. Hamish worked as a teacher for ten years in Sydney and overseas. In 2009 he began work at the family office and is the CEO of The Balnaves Foundation. The Balnaves Foundation funds not-for-profits in the Arts, Medicine, and Education with a focus on young people, the disadvantaged and Indigenous Australia. Hamish was a Board Member of the Ensemble Theatre from 2018 – 2022.

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 a board member Co3 Contemporary Dance. Aaron is a graduate of the Western Australian Academy of Performing Arts.

Johanna Featherstone

Member: Nominations and Governance Committee

Johanna Featherstone is the Founder and former Artistic Director of Red Room Poetry She has directed and presented Arts programs in radio and television and worked as an educator in schools and correctional centres. Her poetry and other writings have featured in a range of journals, anthologies and chapbooks. Johanna is Chair of the Oranges & Sardines Foundation, a Director of the Biennale of Sydney 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 a director, and Audit Committee Chair of NAB, a director and macro economic committee chair of the Business Council of Australia and a Councillor and Audit and Risk Committee Chair of the Australia National University. Alison was the National Chairman of KPMG Australia from 2017 to 2023 and a member of KPMG's Global and Regional Boards and Chair of KPMG's Global Audit Quality Committee for the same period. Alison had a lengthy career at KPMG as an audit partner for some of Australia's largest and most complex listed companies. 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 and a Member of the Institute of Company Directors and Chief Executive Women.

Virginia Lovett

Ms Virginia Lovett is the inaugural Director of Performing Arts at the University of Melbourne. Prior to this she was the Executive Director and Co-CEO of Melbourne Theatre Company and Executive Director of the Melbourne International Comedy Festival. A highly experienced and well-respected cultural leader, she successfully designed a range of strategic initiatives through her roles at Melbourne International Comedy Festival, Sydney Festival, Zoos Victoria, Sydney's Powerhouse Museum, the Art Gallery of New South Wales, Sydney Theatre Company and the National Gallery of Victoria. She has also worked as an advisor for State Ministers in Victoria and New South Wales. Ms Lovett is currently the President of Arts Project Australia, a Trustee of the Melbourne Convention Centre, an Executive Council member of Live Performance Australia and a member of the City of Melbourne's Night-time Economy Advisory panel. She has held the position of Chair for Arena Theatre, LPA's Theatre Panel for Live Performance Australia and Force Majeure; as well serving on the boards of Committee for Melbourne, Craft Victoria and Legs on the Wall.

Directors' report (continued)

INFORMATION ON DIRECTORS (continued)

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 Creative Australia 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.

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 250 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 Director of Environmental Leadership Australia. 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. She lives on Gadigal land.

Thomas Murphy

Tommy Murphy is an award-winning screenwriter and playwright. His TV credits include *Foxtel's The Twelve* (Warner Bros/EasyTiger), *Fighting Season* (Goalpost Pictures) and *Devil's Playground* (Matchbox/NBCUniversal, winner of the 2015 Logie for Most Outstanding Miniseries and AACTA Award for Best Miniseries) for which he was on the writing teams. Murphy was writer and Associate Producer on the film *Holding the Man*, based on Timothy Conigrave's celebrated memoir, for which he won the Australian Writers' Guild Award and the Film Critics Circle Award for Best Screenplay. Netflix distributes the film globally. The project stemmed from Murphy's stage adaptation, which is still regularly produced around the world with new productions slated for Rio and Florence. The premiere production of *Holding the Man* transferred to multiple venues and cities including the Sydney Opera House, San Francisco's NCTC and London's West End. It garnered multiple awards including the NSW Premier's Literary Award, the Australian Writers' Guild Award and the Philip Parsons Award. He was the youngest and only dual winner in consecutive years of the NSW Premier's Literary Award, having won for *Strangers in Between* at Griffin in 2005. *Strangers in Between* was revived in Melbourne, Sydney and London's West End in 2018.

Directors' report (continued)

INFORMATION ON DIRECTORS (continued)

Jacob Nash

Member: Nominations and Governance Committee

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 Chair of the Risk and Audit Committee of Silk Contract Logistics; Deputy Chair and Chair of Risk and Audit of Inland Rail; 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 Sydney Metro, Moorebank Intermodal Company and Advance.org.

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.

Directors' report (continued)

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 and rebuild our home audience, 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.

MEMBERS

There were 23 members of the Company as at 31 December 2023 (2022:22 members).

Directors' report (continued)

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 2023 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 2023 was \$9,150 (2022: \$400,219). The net surplus of the Company for the year ended 31 December 2023 was \$27,226 (2022: \$78,317).

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

The Company is in process of finalising the three operating lease agreement effective from 2024 as below:

- 1) workshop and storage space in Marrickville with a lease term for 3 years term with option to renew for further 3 years,
- 2) theatre building 25 Belvoir St, Surry Hills for the initial 15 years term and renewable for 2 further terms of 15 years each and
- 3) building containing rehearsal space and administrative offices at 18 Belvoir St, Surry Hills for the initial 15 years term and renewable for 2 further terms of 15 years each.

In the opinion of the directors there were no significant changes other than the mentioned above 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.

Directors' report (continued)

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).

DIRECTORS' MEETINGS

(1) Board Meetings

During the financial year, six board meetings of directors were held. Attendances were as follows:

Directors	Number eligible to attend	Number attended
Samantha Meers AO (chair)	6	5
Patricia Akopiantz	6	6
Stephen Allen	6	6
Raji Ambikairajah	2	1
Hamish Balnaves	2	2
Aaron Beach	6	6
Johanna Featherstone	6	5
Eamon Flack	6	5
Alison Kitchen	6	4
Virginia Lovett	0	0
Michael Lynch AO	5	5
Thomas Murphy	3	3
Jacob Nash	6	5
Paul Oppenheim	6	5
Louise Thurgood-Phillips	6	6
Mark Warburton	2	1

(2) Finance, Audit and Risk Committee Meetings

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

Members	Numbers eligible to attend	Number attended
Alison Kitchen (chair)	5	5
Patty Akopiantz	4	4
Stephen Allen	4	4
Aaron Beach	5	5
Louise Thurgood-Phillips	5	3
Mark Warburton	1	0

Directors' report (continued)

DIRECTORS' MEETINGS (continued)

(3) Nominations and Governance Committee Meetings

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

Members	Number eligible to attend	Number attended
Patty Akopiantz (chair)	6	6
Raji Ambikairajah	3	2
Aaron Beach	6	6
Johanna Featherstone	6	6
Michael Lynch AO	6	2
Samantha Meers AO	6	6
Jacob Nash	3	1

AUDITOR'S INDEPENDENCE

The directors received an independence declaration from the auditor of Company B Ltd. A copy has been included on page 69 of the report.

Signed in accordance with a resolution of the directors.



Samantha Meers
Chair
Sydney
18th April 2024



Building a better
working world

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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 2023, 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:

- a. No contraventions of the auditor independence requirements of any applicable code of professional conduct; and
- b. No non-audit services provided that contravene any applicable code of professional conduct.



Ernst & Young



Yvonne Barnikel
Partner
18 April 2024

Statement of profit or loss and other comprehensive income

For the year ended 31 December 2023

	Notes	2023 \$	2022 \$
Revenue from operations			
Production income			
Tickets sales		4,052,478	3,025,050
Touring and sell off		802,147	1,463,579
Total production income		4,854,625	4,488,629
Grants	4(a)	2,519,142	3,605,779
Bar		573,165	451,550
Box office fees		690,697	538,046
		3,783,004	4,595,375
Other revenue			
Sponsorship		463,533	118,253
Fundraising and donations		2,395,224	2,162,484
Other	4(b)	208,648	178,733
Total other revenue		3,067,405	2,459,470
Total revenue from operations		11,705,034	11,543,472
Expenses			
Production		(4,737,928)	(5,376,064)
Marketing and promotions		(681,732)	(653,375)
Occupancy		(374,374)	(328,890)
Development		(72,063)	(28,256)
Administration		(5,829,786)	(4,756,667)
Operating surplus for the year		9,150	400,219
Interest and investment income		284,960	(34,743)
Finance costs		(1,259)	(6,666)
Depreciation and amortisation		(265,625)	(280,493)
Surplus before tax		27,226	78,317
Income tax expense		-	-
Surplus for the year		27,226	78,317
Total comprehensive surplus for the year		27,226	78,317

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 2023

	Notes	2023 \$	2022 \$
Assets			
Current assets			
Cash	5	577,621	2,827,979
Trade and other receivables	6	252,439	328,923
Inventories		24,212	13,933
Prepayments		458,915	350,680
Investments	7	5,547,651	3,584,903
Security deposits		68,736	68,062
Total current assets		6,929,575	7,174,480
Non-current assets			
Property, plant & equipment	8	676,060	413,358
Right-of-use assets	9	2,393	64,806
Intangible assets	10	54,999	88,357
Total non-current assets		733,453	566,521
Total assets		7,663,028	7,741,001
Liabilities and equity			
Current liabilities			
Trade and other payables	11	483,003	738,619
Employee benefits	12	345,568	285,242
Lease liabilities - current		2,527	70,564
Deferred revenue	13	3,249,892	3,098,609
Total current liabilities		4,080,990	4,193,034
Non-current liabilities			
Employee benefits liabilities	12	61,562	52,419
Lease liabilities - non current		-	2,298
Total non-current liabilities		61,562	54,717
Total liabilities		4,142,552	4,247,751
Equity			
Retained earnings		3,520,476	3,493,250
Total Equity		3,520,476	3,493,250
Total liabilities and equity		7,663,028	7,741,001

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 2023

	Retained Earnings \$	Total Equity \$
As at 1 January 2023	3,493,250	3,493,250
Surplus for the year	27,226	27,226
Other comprehensive income	-	-
Total comprehensive surplus	27,226	27,226
As at 31 December 2023	3,520,476	3,520,476
As at 1 January 2022	3,414,933	3,414,933
Surplus for the year	78,317	78,317
Other comprehensive income	-	-
Total comprehensive surplus	78,317	78,317
As at 31 December 2022	3,493,250	3,493,250

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 2023

	Note	2023 \$	2022 \$
Operating activities			
Receipts from patrons, customers and grant providers		13,173,483	11,891,592
Payments to suppliers and employees		(13,241,227)	(11,817,967)
Payment of interest portion of lease liabilities		(1,259)	(6,666)
Net cash from operating activities		(69,003)	66,959
Investing activities			
Purchase of property, plant & equipment	8	(432,556)	(55,326)
Purchase of intangible assets	10	-	(29,606)
Investment Income received		43,645	34,399
Purchase of investments		(1,722,109)	-
Net cash from investing activities		(2,111,020)	(50,533)
Financing activities			
Payments of principal portion of lease liabilities		(70,335)	(137,753)
Net cash from financing activities		(70,335)	(137,753)
Net decrease in cash and cash equivalents		(2,250,358)	(121,325)
Cash and cash equivalent at 1 January		2,827,979	2,949,304
Cash and cash equivalent at 31 December	5	577,621	2,827,979

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 2023

1 CORPORATE INFORMATION

The financial report of Belvoir for the year ended 31 December 2023 was authorised for issue in accordance with a resolution of the directors on 15th 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 MATERIAL 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 2023, the reserves and the forecasts for 2024 the Board determined that the going concern basis is appropriate.

(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 2023. The Company has not early adopted any standard, interpretation or amendments that has been issued but is not yet effective.

Notes to the financial statements

For the year ended 31 December 2023

2 SUMMARY OF MATERIAL ACCOUNTING POLICIES (continued)

(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.

(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.

Notes to the financial statements

For the year ended 31 December 2023

2 SUMMARY OF MATERIAL ACCOUNTING POLICIES (continued)

(i) Impairment of non-financial assets (continued)

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) Property, plant and equipment

Construction in progress, plant and equipment are stated at cost, net of accumulated depreciation and accumulated impairment losses, if any. Such cost includes the cost of replacing part of the plant and equipment and borrowing costs for long-term construction projects if the recognition criteria are met. Such cost includes the cost of replacing part of the property, plant and equipment. When significant parts of property, plant and equipment are required to be replaced at intervals, the Company depreciates them separately based on their specific useful lives. Likewise, when a major inspection is performed, its cost is recognised in the carrying amount of the plant and equipment as a replacement if the recognition criteria are satisfied. All other repair and maintenance costs are recognised in profit or loss as incurred.

Depreciation is calculated on a straight-line basis over the estimated useful lives of the assets as follows:

Plant and equipment	3 to 7 years
Motor vehicles	5 to 7 years
Furniture and fittings	5 to 10 years
Leasehold improvements	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.

Notes to the financial statements

For the year ended 31 December 2023

2 SUMMARY OF MATERIAL ACCOUNTING POLICIES (continued)

(k) Leases

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

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.

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.

Notes to the financial statements

For the year ended 31 December 2023

2 SUMMARY OF MATERIAL ACCOUNTING POLICIES (continued)

(k) Leases (continued)

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.

(l) Intangibles

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

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

Gains or losses arising from 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
----------	---------------

(m) Trade and other payables

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

Notes to the financial statements

For the year ended 31 December 2023

2 SUMMARY OF MATERIAL ACCOUNTING POLICIES (continued)

(n) Provisions and employee benefit liabilities

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

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

Wages and salaries

Liabilities for wages and salaries, including non-monetary benefits which are expected to be settled within 12 months of the reporting date are recognised in respect of employees' services up to the reporting date. They are measured at the amounts expected to be paid when the liabilities are settled.

Long service leave and annual leave

The Company does not expect its long service leave or annual leave benefits to be settled wholly within 12 months of each reporting date. The Company recognises a liability for long service leave and annual leave measured as the present value of expected future payments to be made in respect of services provided by employees up to the reporting date using the projected unit credit method. Consideration is given to expected future wage and salary levels, experience of employee departures, and periods of service. Expected future payments are discounted using market yields at the reporting date on high quality corporate bonds with terms to maturity and currencies that match, as closely as possible, the estimated future cash outflows.

(o) 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.

Notes to the financial statements

For the year ended 31 December 2023

2 SUMMARY OF MATERIAL ACCOUNTING POLICIES (continued)

(o) Revenue recognition (continued)

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

(p) Taxes

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

Goods and services tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST except:

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

The net amount of GST recoverable from, or payable to, the taxation authority is included as part of receivables or payables in the statement of financial position. Commitments and contingencies are disclosed net of the amount of GST recoverable from, or payable to, the taxation authority. Cash flows are included in the statement of cash flows on a gross basis and the GST component of cash flows arising from investing and financing activities, which is recoverable from, or payable to, the taxation authority is classified as part of operating cash flows.

(q) Government grants

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

(r) Productions

The total cost of staging productions, including the manufacturing cost of costumes, scenery sets and properties, is charged to income and expenditure in the period each production is performed. This procedure conforms to standard theatrical accounting practice as adopted in Australia and other parts of the world. Costs of production and other associated expenditure in respect of performances not yet performed but will be in the next 12 months are included in the statement of financial position as part of prepaid expenditure.

Notes to the financial statements

For the year ended 31 December 2023

2 SUMMARY OF MATERIAL ACCOUNTING POLICIES (continued)

(s) Advance box office

Monies received from both subscribers and non-subscribers for advanced bookings are included in income progressively during each production to which they relate, and not before. All monies received in advance for 2024 box office income is recorded as deferred revenue and transferred to income when the respective performance concludes.

(t) 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.

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 a financial impact.

(u) 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.

i) 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.

Notes to the financial statements

For the year ended 31 December 2023

2 SUMMARY OF MATERIAL ACCOUNTING POLICIES (continued)

(u) Financial Instruments (continued)

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.

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 expected 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.

Notes to the financial statements

For the year ended 31 December 2023

2 SUMMARY OF MATERIAL ACCOUNTING POLICIES (continued)

(u) Financial Instruments (Continued)

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.

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.

Notes to the financial statements

For the year ended 31 December 2023

2 SUMMARY OF MATERIAL ACCOUNTING POLICIES (continued)

(v) 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.

(w) 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.

Notes to the financial statements

For the year ended 31 December 2023

4 REVENUE AND OTHER INCOME

	Unexpended grants b/f 2022 \$	Grant funds received 2023 \$	Grant income recognised 2023 \$	Unexpended grants c/f 2024 \$
(a) Government grants received				
Creative Australia - base funding	-	1,137,422	1,137,422	-
Create NSW - base funding	-	1,064,977	1,064,977	-
Creative Australia - project funding	62,212	100,000	38,149	124,063
Create NSW - project funding	-	378,594	278,594	100,000
Total grants	62,212	2,680,993	2,519,142	224,063

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

(b) Other income

	2023 \$	2022 \$
Venue hire and other commercial income	128,405	120,297
Other miscellaneous income	80,242	58,436
	208,648	178,733

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

	2023 \$	2022 \$
Other Fundraising		
Other fundraising income Less: Direct expenses	2,858,757	2,280,737
Less: Indirect expenses	(336,519)	(332,405)
Net other events fundraising income	2,522,238	1,948,332
Production income	4,854,625	4,488,629
Grant income	2,519,142	3,605,779
Bar income	573,165	451,550
Box office income	690,697	538,046
Other revenue	208,648	178,733
Expenses from other activities	(11,359,364)	(10,810,848)
Operating surplus for the year	9,150	400,219

Notes to the financial statements

For the year ended 31 December 2023

5 CASH

	2023	2022
	\$	\$
Cash at bank and on hand	577,621	2,827,979

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 Creative Australia 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 2023, the Company held \$203,084 (2022: \$173,831) under this scheme. In 2024 these funds will be moved out of escrow and available for operational use.

6 TRADE AND OTHER RECEIVABLES

	2023	2022
	\$	\$
Current		
Trade receivables	148,607	203,372
Receivable from Belvoir Street Theatre Limited	-	28,033
Goods and services tax receivable	100,354	92,185
Other receivables	3,478	5,333
	252,439	328,923

7 INVESTMENTS

	2023	2022
	\$	\$
Current		
At amortised cost*	1,317,743	2,316,464
At fair value through profit and loss	4,229,908	1,268,440
	5,547,651	3,584,903
Fair value hierarchy:		
Level 1	4,229,908	1,268,440
Level 2	-	-
Level 3	-	-

* The Company's investments managed by LGT Crestone Wealth Management Limited (Crestone). An amortised cost includes cash management account held by Crestone as at 31 December 2023.

Notes to the financial statements

For the year ended 31 December 2023

8 PROPERTY, PLANT AND EQUIPMENT

	Plant and equipment \$	Motor vehicles \$	Furniture and fittings \$	Leasehold improvements \$	Work in Progress \$	Total \$
Cost						
At 1 January 2023	847,941	53,080	124,868	130,919	-	1,156,808
Additions	326,845	-	13,086	-	92,626	432,556
Disposals	-	-	-	-	-	-
At 31 December 2023	1,174,786	53,080	137,953	130,919	92,626	1,589,364
Accumulated depreciation						
At 1 January 2023	479,592	32,138	100,801	130,919	-	743,449
Depreciation	152,437	7,809	9,609	-	-	169,855
Disposals	-	-	-	-	-	-
At 31 December 2023	632,029	39,947	110,410	130,919	-	913,304
Net book value						
At 31 December 2023	542,758	13,133	27,543	-	92,626	676,060
At 31 December 2022	368,349	20,942	24,067	-	-	413,358

9 LEASES

An operating lease for a workshop and storage space in Marrickville was renegotiated in October 2018 with a lease Term of 3 Years. The lease term has been terminated in the current year on 24 October 2023. Currently this lease is operating on monthly rollover basis with the same terms and conditions. The new lease agreement is under preparation for 3 years term with option to renew for further 3 years and it will be ready for execution in 2024.

The two separate leases for theatre building 25 Belvoir St, Surry Hills and a building containing rehearsal space and administrative offices at 18 Belvoir St, Surry Hills ended on 30 June 2019. Currently this lease is operating on monthly rollover basis with the same terms and conditions. The Company is finalising the new lease agreement with initial 15 years term effective from 1 January 2024 to 31 December 2038 and renewable for 2 further terms of 15 years each. 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 2023

9 LEASES (continued)

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 2023	598,309	15,501	613,810
Additions	-	-	-
At 31 December 2023	598,309	15,501	613,810
Accumulated depreciation			
At 1 January 2023	538,962	10,042	549,004
Depreciation	59,347	3,066	62,413
At 31 December 2023	598,309	13,108	611,417
Net book value			
At 31 December 2023	-	2,393	2,393
At 31 December 2022	59,347	5,459	64,806

Presented below is a maturity analysis of future lease payments.

	2023 \$	2022 \$
Not later than 1 year	2,527	65,075
Later than 1 year and not later than 5 years	-	2,577
Later than 5 years	-	-
As at 31 December 2023	2,527	67,652

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 2023 was \$331,975 (2022: \$269,826)

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 (2022: \$76,619)

Notes to the financial statements

For the year ended 31 December 2023

10 INTANGIBLE ASSETS

	IT systems \$	Total \$
Cost		
At 1 January 2023	222,759	222,759
Additions	-	-
Disposals	-	-
At 31 December 2023	222,759	222,759
Accumulated Amortisation		
At 1 January 2023	134,402	134,402
Amortisation *	33,358	33,358
Disposals	-	-
At 31 December 2023	167,760	167,760
Net book value		
At 31 December 2023	54,999	54,999
At 31 December 2022	88,357	88,357

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

11 TRADE AND OTHER PAYABLES

	2023 \$	2022 \$
Current		
Trade payables	41,165	178,881
Payable to Belvoir Street Theatre Limited	41,929	-
Accrued payroll expenses	115,394	390,101
Accrued expenses	284,515	169,637
	483,003	738,619

12 EMPLOYEE BENEFITS

	2023 \$	2022 \$
Current		
Long service leave	90,211	74,735
Annual leave	255,357	210,507
	345,568	285,242
Non-current		
Long service leave	61,562	52,419
	61,562	52,419

Notes to the financial statements

For the year ended 31 December 2023

13 DEFERRED REVENUE

	2023	2022
	\$	\$
Current		
Advance ticket sales	3,025,829	3,036,398
Government grants in advance	224,063	62,212
	3,249,892	3,098,609

14 RELATED PARTY DISCLOSURES AND KEY MANAGEMENT PERSONNEL

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. The payments were made by the Company to the key management personnel (KMP) for their contributions as employees to the Company. The total employment benefits paid amounted to \$558,346 (2022: \$460,329). The Company has managed at an arm's length basis the engagement of directors and their families for the artistic involvement throughout the year.

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 2023 was \$653,724 (2022: \$218,692) of which \$574,374 has been recognised under Fundraising and Donations Revenue and remaining \$80,350 is donated for Capital project 2024 and is accounted under deferred revenue.

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 2023, there were 23 members of Belvoir and the amount of capital that could be called up in the event of Belvoir being wound up is \$460.

16 COMMITMENTS AND CONTINGENCIES

Writers commission commitments: At 31 December 2023, the Company had commitments of \$57,600 (2022: \$42,140) 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 \$71,000 in total. The Company pay \$16,000 in cash and balance \$55,000 was received as in kind support.


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 Company has taken reasonable steps to comply with the *Charitable Fundraising Act 1991* and the *Charitable Fundraising Regulation 2021*;
- (b) the financial statements comply with the *Charitable Fundraising Act 1991* and the *Charitable Fundraising Regulation 2021*;
- (c) the contents of the financial statements are true and fair;
- (d) there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable; and
- (e) 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
18th April 2024

Directors' declaration

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 2023 and of its performance for the year ended on that date; and
 - (ii) complying with Australian Accounting Standards - Simplified Disclosure and the *Australian Charities and Not-for-Profits Commission Regulation 2022*; 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
18th April 2024



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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 2023, 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 material accounting policy information, 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 2023 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 Regulations 2022.

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.

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 Regulation 2021

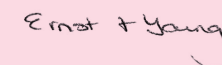
We have audited the financial report as required by Section 24(1) of the NSW Charitable Fundraising Act 1991. Our procedures included obtaining an understanding of the internal control structure for fundraising appeal activities and examination, on a test basis, of evidence supporting compliance with the accounting and associated record keeping requirements for fundraising appeal activities pursuant to the NSW Charitable Fundraising Act 1991 and the NSW Charitable Fundraising Regulation 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 and Regulation 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 2023, in all material respects, in accordance with:
 - i. Sections 20(1), 22(1-2), 24(1) of the NSW Charitable Fundraising Act 1991;
 - ii. Sections 14(2) and 17 of the NSW Charitable Fundraising Regulation 2021.
- b. The money received as a result of fundraising appeals conducted by the company during the financial year ended 31 December 2023 has been properly accounted for and applied, in all material respects, in accordance with the above-mentioned Act and Regulation.



Ernst & Young



Yvonne Barnikel
Partner
Sydney
18 April 2024

BOARD AND STAFF

BOARD OF DIRECTORS

Patty Akopiantz
Stephen Allen
(appointed on 11 February 2023)
Raji Ambikairajah
(resigned on 15 May 2023)
Hamish Balnaves
(appointed on 11 September 2023)
Aaron Beach
Johanna Featherstone
Eamon Flack
Alison Kitchen
Michael Lynch
(resigned on 5 December 2023)
Kym Middleton
Sam Meers
Thomas Murphy
(appointed on 7 July 2023)
Jacob Nash
Paul Oppenheim
Louise Thurgood-Phillips
Mark Warburton
(resigned on 15 May 2023)

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Executive Director
Aaron Beach
Artistic Director
Eamon Flack
Executive Assistant
Kelsey Martin (until 19/1/2024)
Executive Assistant and Office Manager
Naomi Hamer (from 22/1/2024)

AUDIENCE

Head of Marketing & Audience Development
Aishlinn McCarthy (until 10/4/2023)
Director of Marketing, People & Community
Fiona Hulton (from 16/8/2023)
Marketing Specialist
Xu Yang Chua
Content Coordinator
Jake Severino
Communications Administrator
Kira Leiva (from 26/2/2024)
Head of Customer Experience & Ticketing
Oliver Lee (until 13/10/2023)
Box Office Manager
Gemma Clinch (from 31/12/2023)
Customer Service & Ticketing Manager
Gemma Clinch (from 1/1/2024)
Box Office Coordinator
Catherine De La Rocha Espinoza
(until 27/10/2023)
Meg Hyeronimus (8/1/24 - 23/3/2024)
Lily Emerson (from 29/04/2024)

CRM & Insights Manager

Jason Lee
Ticketing Systems Specialist & CRM Administrator
Tanya Ginori-Cairns

Front of House Manager

Georgina Grisold (until 8/1/2023)
Alison Benstead (from 6/3/2023)

DEVELOPMENT

Director of Development
Samantha Jones (from 22/5/2023)

Philanthropy Manager
Liz Hobart

Philanthropy Associate
Miriam Covell (until 29/9/2023)
Catherine De La Rocha Espinoza
(from 30/10/2023)

Grants, Trusts & Foundations Coordinator
Lily O'Harte (from 19/2/2024)

FINANCE & OPERATIONS

Head of Finance & Operations
Ash Rathod
Management Accountant
Jayesh Purohit
Financial Accountant
Devendra Solanki (from 4/4/2023)
Finance Administrator
Shyleja Paul
Payroll Officer
Anthony Biasi
Finance Casual
Martina Kelly

PRODUCTION

Head of Production
Richard Whitehouse
Production Manager
Renae Kenward
Deputy Production Manager
Dana Spence (from 12/2/2024)
Technical Manager
Andrew Hasler (until 26/04/2024)
Tristan Ellis-Windsor (from 8/04/2024)
Senior Venue Technician
Gayda De Mesa
Resident Stage Manager
Luke McGettigan
Costume Supervisor
Belinda Crawford
Construction Manager
Darran Whatley
Mechanist
Calum Ross (until 24/12/2023)
Leading Hand, Workshop
Jonas Trovato (from 23/10/2023)
Props Supervisor
Keerthi Subramanyam (from 9/1/2023)
Production Administrator
Stevie Answerth (until 23/6/2023)

EDUCATION

Head of Education
Jane May
Education Manager
Stevie Bryant

ARTISTIC AND PROGRAMMING

Head of New Work
Dom Mercer
Artistic Associate
Tom Wright
Resident Director
Carissa Liccaddello
Resident Director
Hannah Goodwin
Andrew Cameron Fellow
Abbie-Lee Lewis (until 24/12/2023)
Andrew Cameron Fellow
Margaret Thanos (from 8/1/2024)
Associate Artist
Kodie Bedford

Balnaves Foundation Fellow
Thomas Weatherall (until 01/06/2023)
Balnaves Foundation Fellow
Dalara Williams (from 1/2/2023)
Balnaves Foundation Fellow
Guy Simon (from 4/12/2023)

PRODUCING

Senior Producer
Zainab Syed (until 20/10/2023)
Simone Parrott (from 26/2/2024)
Producer, New Work
Ayah Tayeh (from 8/1/2024)
Associate Producer
Brittany Santigria (from 5/6/2023)
Associate Producer
Emma Diaz
Producer, Casting & Licensing
Emily David (until 31/01/2024)
Producer, Special Projects
Sally Withnell
(from 23/8/2023 to 19/11/2023)
Artistic Administrator
Kelsey Martin (from 22/1/2024)

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Front of House and Box Office Staff
Lucinda Gleeson, Lewis Defina,
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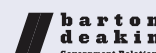
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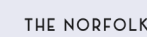


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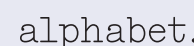
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