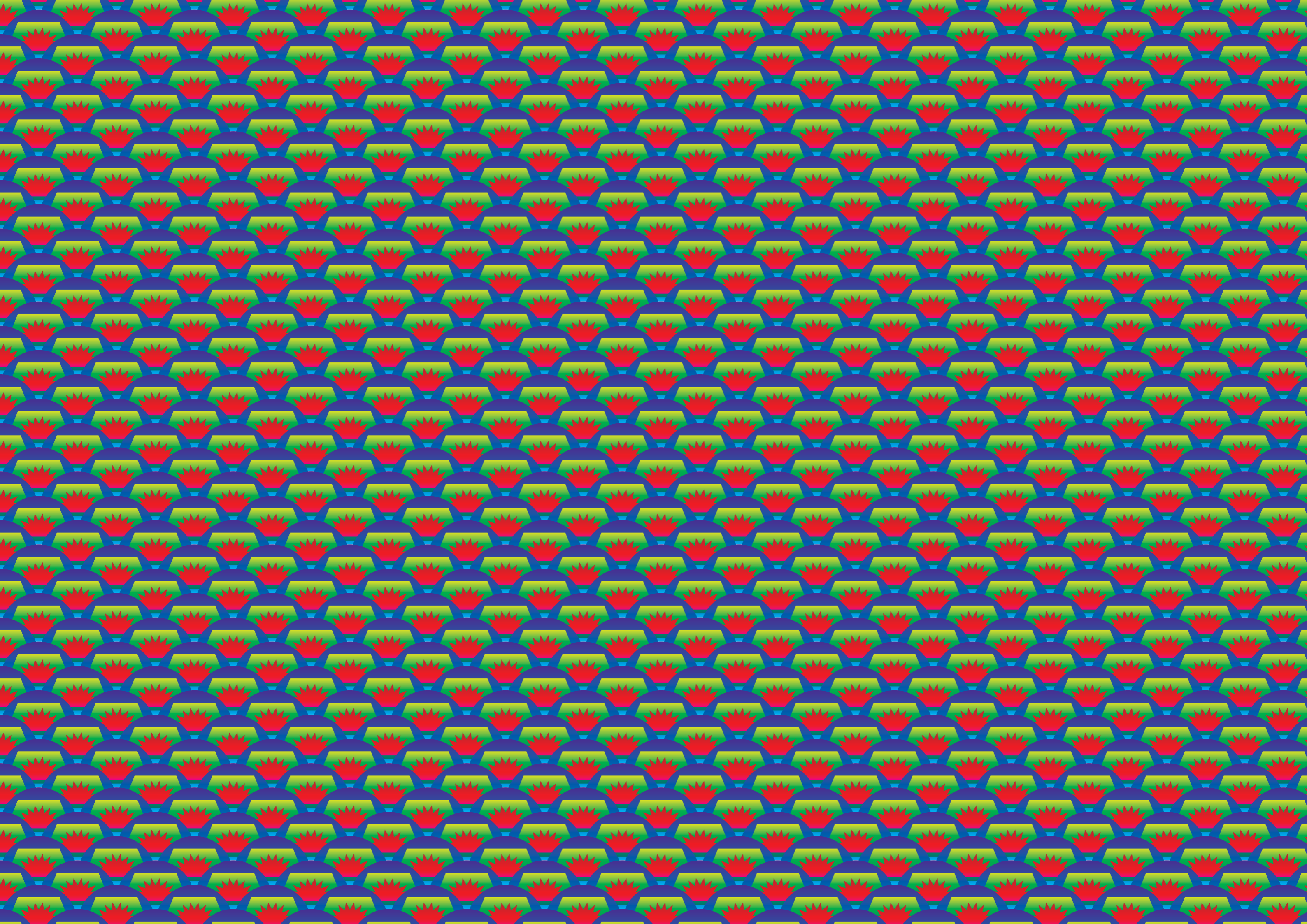


2011

SYDNEY THEATRE COMPANY
ANNUAL REPORT





“I consider the three hours I spent on Saturday night ... among the happiest of my theatregoing life.”

**Ben Brantley, *The New York Times*,
on STC's *Uncle Vanya***

“I had never seen live theatre until I saw a production at STC. At first I was engrossed in the medium. . . but the more plays I saw, the more I understood their power. They started to shape the way I saw the world, the way I analysed social situations, the way I understood myself.”

2011 Youth Advisory Panel member

“Every time I set foot on The Wharf at STC, I feel I'm HOME, and I've loved this company and this venue ever since Richard Wherrett showed me round the place when it was just a deserted, crumbling, rat-infested industrial pier sometime late 1970's and a wonderful dream waiting to happen.”

Jacki Weaver

THROUGH NUMBERS

A snapshot of the activity undertaken by STC in 2011



1,310
hours of theatre



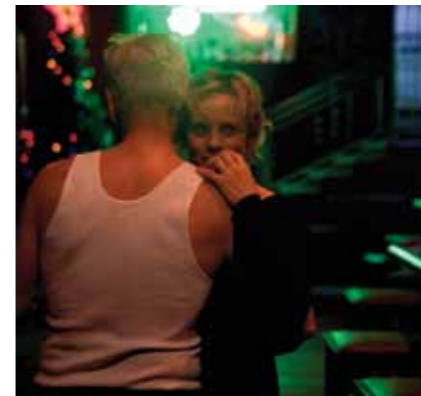
193
actors employed across the year



1,516
weeks of employment to actors in 2011



450,000
The number of people STC and ST attracted into the Walsh Bay precinct, driving tourism to NSW and Australia



10
writers under commission



8
new Australian works and adaptations presented across the Company in 2011



1
sold out season of *Uncle Vanya* at the Kennedy Center in Washington DC



100,000
litre rainwater tank installed under The Wharf



5
national and regional tours presented



374
hours mentoring teachers in our School Drama program



6
resident actors



4
home theatres



200
people on the payroll each week

Andrew Upton & Cate Blanchett



“2011 was characterised as a year replete with real artistic endeavour. We made many productions of breadth, scope, and scale.”

2011 was the year in which we began to see many of our earliest initiatives and commissions come to the stage. We started the conversation with Stephen Page in 2008 which over time bore fruit in *Bloodland*. Co-written with Wayne Blair (predominantly in language) from a story by Kathy Balngayngu Marika, *Bloodland* was Stephen's first fully-fledged directorial work for the theatre and tackled a host of very current issues unflinchingly. It has gone on to tour in 2012 to the Adelaide Festival and Queensland Theatre Company, to great acclaim.

One of our earliest (and still ongoing) pushes has been to work across the disciplines. In 2008 the Art Gallery of NSW approached many of the Sydney arts companies with an invitation to join them in sympathetic programming around one of their slated exhibitions (*The Mad Square – Modernity in German Art, 1910 – 1937*). We ran with this invitation and in response programmed *Baal* and *The Threepenny Opera*, both works by Bertolt Brecht. Both in very different ways representative of that fecund

time in German art and culture. Our production of *Baal* came howling from the theatrical imagination of the wonderful Simon Stone, who tackled this difficult first play of Bertolt Brecht head-on, ably assisted by a terrific design (both set and lights) from Nick Schlieper, and a brutal, new adaptation by our associate director, Tom Wright.

Perhaps the longest lead time we had was with *Gross und Klein (Big and Small)*. We had lunch with Luc Bondy in Vienna in 2007 and discussed the idea of him

coming to Australia to direct Cate in this weird and wonderful (post-) modern masterpiece by German writer and dramaturg, Botho Strauss. An enormous co-production was set up between STC and four other European producers. Martin Crimp was commissioned to do the new authorised adaptation. This has certainly been the biggest show the Company has undertaken so far and was (and indeed still is) on no level a walk in the park. It is currently touring in Europe to its various co-producing venues and our thanks go to the whole company and loyal supporters for helping us get it across the line in the first place (2011), and the equator, in the second (2012).

Sadly in August last year, just six weeks before rehearsals were due to commence on *Gross und Klein*, Luc had to withdraw from directing due to health reasons. This left the production in great jeopardy, which would have been a terrible loss for the Company on many levels. Fortunately the inimitable Benedict Andrews – a long-time

regular with STC – had a window of availability and stepped into the breach. He inherited a fully-cast play with much of the design in place. Even so, he wrestled this very mercurial piece into a wonderful production that rang clearly with his distinct directorial voice and vision.

We were fortunate to get a lot of philanthropic help in setting up a live-to-screen project (modelled on The National Theatre's NT Live broadcasts). We trialled this with Andrew's production of *The White Guard*. This was a great opportunity for us to expose ourselves to this very important new marketing tool and the show itself had great scale and multo gusto to reach out to audiences from Brisbane to Port Augusta and beyond.

2011 was characterised as a year replete with real artistic endeavour; we made many productions of breadth, scope, and scale. Many steeped in a rich engagement with history. Something essential of the 20th century seemed to beat in the season's dark heart and as we look back, there is a feeling to the year that talks to and about that monster of a century. This seems timely at the end of this first decade of the new one...

The Residents had a wonderful and varied year working separately from each other on various projects whilst maintaining their welcome input to the Company and its spirit. They came together at the end for a terrific Next Stage work which was a collection of newly-commissioned short works called *Money Shots* directed by our Richard Wherrett Fellow for the year, Sarah Giles.

Having artists working and wending their way through the building daily and inside the Company's many productions, not to mention all its other mind-boggling output is of course vital to the health and satisfaction of a theatre company. To that end, we have reshaped the

Resident Artists' program again to embrace our designers, teaching artists and our directors as well. Their impact is not only on the shows but on the whole ethos of STC and The Wharf.

There are many people to thank and congratulate at the end of a mammoth year...

Mr Giorgio Armani continued as our philanthropic patron. For his goodwill and support over the years we have to say an enormous thank you. Indeed the backing of all our philanthropic donors has emboldened us to take on such huge projects as all of the above and more. It helps us to continue to seek the challenges for ourselves as a company and the challenges for our audiences. Thanks must also go to all our corporate partners, many of whom have been with us for a long time now. We appreciate the depth of the relationships with them and are proud of their support and trust. Once again it is ongoing engagement and support that produces rich, diverse and challenging work. Here's to more...

Andrew Upton & Cate Blanchett
Artistic Directors

David Gonski



While 2011 was a year characterised by great artistic vigour, off stage it was a time to take stock and to make some prudent investments in our operations.

Gross und Klein was one of the largest theatrical works ever undertaken by the Company and it represents the level of ambition and challenge in the 2011 program. From the sprawling family epic *The White Guard* to the Stephen Page-directed Australian landmark work *Bloodland*, the plays engaged all our senses, and most importantly, our imaginations.

“Of great importance was the huge amount of work the Company’s dedicated staff put in behind the scenes to keep STC a vital and sustainable arts organisation.”

More prosaic perhaps, but also of great importance was the huge amount of work the Company’s dedicated staff put in behind the scenes to keep STC a vital and sustainable arts organisation.

In last year’s Annual Report, I noted that following two years of substantial financial surpluses in 2009 and 2010, we were in the position to invest back into the Company. Accordingly, at the start of 2011, Management and the Board decided to proceed with a plan to improve several of our key operations.

Crucial business system implementation began, including a new payroll package and a comprehensive new data and customer relationship management platform. We also set up our first in-house IT department and conducted much needed upgrades to buildings and theatre equipment. I congratulate all staff for not only discharging their regular roles in an exemplary fashion but also for taking on and delivering these extra, crucial pieces of work.

Our intention was to keep these investments within our existing budget envelope – a bold target which we came very close to meeting.

Our operating deficit for 2011 is \$9,000. I consider

this an excellent result given the additional expenses incurred in the above re-investment.

As always, underpinning our operations and providing us with the confidence and stability to plan for the future, is the support we receive from the Australian Government through the Australia Council, its arts funding and advisory body, and the NSW Government through Arts NSW. We thank both governments and their officers for their assistance during the year.

I pay tribute to our outstanding board of directors who freely and enthusiastically contribute their time and expertise to the Company: deputy chairs Sam Mostyn and Martin McCallum and directors Jonathan Biggins, Toni Cody, John Connolly, Justin Miller, Simon Mordant and Andrew Stuart.

Thanks also to the dedication and commitment of the Trustees of the STC Foundation, chaired by Jillian Broadbent, and the members of the board of New South Wales Cultural Management, the body that governs Sydney Theatre at Walsh Bay, chaired by Peter Young.

Of course, we are remarkably fortunate to note that 2011 marked the first year of the second term of our wonderful co-Artistic Directors Andrew Upton and Cate Blanchett. Their artistic vision for the Company is equalled only by their strong grasp of and vigorous responses to the strategic opportunities and challenges that surround the Company. We look forward to the next two years of working with them and enjoying their talents, expertise and amazing commitment to our company.

Cate and Andrew are of course supported by General Manager Patrick McIntyre and the 200 or so talented, inventive and hard working individuals who make up the staff of STC. As chairman, and as an enthusiastic member of the audience, I congratulate and thank all of them for continuing the development and success of our great company.

David Gonski AC
Chairman

Patrick McIntyre



In 2011, the Company’s artistic output – from the most out-there speculative workshop to *Uncle Vanya*’s headline success at the Kennedy Centre in Washington DC – was adventurous and accomplished. Meanwhile, behind the scenes, many and varied projects were undertaken, designed to make the Company more sustainable and effective into the future. From improving venue sound to enhancing customer service to streamlining the complexity of weekly payroll and conducting our first

live satellite transmission into cinemas, these projects have been embraced by staff with creativity, thoughtfulness and determination.

In 2011, the STC Foundation made contributions totalling \$1.411M to the Company’s operating budget. A broad range of projects was supported by these philanthropic funds, from education activity, art-form development, commissioning and the Greening program, to unique undertakings such as the groundbreaking production of *Bloodland* and the Company’s first foray into live satellite broadcasting into cinemas. As the cost and complexity of doing business continue to grow – while we strive to minimise ticket pricing – the ever growing contribution made by private individuals is what enables us to maintain our artistic ambitions and the scale of our core program while also giving us the leeway to push boundaries. Our great thanks to those making gifts large and small, and to the Foundation Trustees who marshal them on your behalf. The Pier Group continues its indefatigable support of the Company as do our wonderful volunteer guides.

Our Principal Sponsor Audi continued to head our Corporate Partnerships program. Over the years, corporate partners have added financial support, expertise and services to our efforts, but just as importantly, through brand alignments and through corporate events, they have helped us introduce theatre to more and more people. The Company is very fortunate to have such an enthusiastic, engaged and stable family of corporate supporters who approach the exercise in a genuine spirit of partnership.

On behalf of management, I would like to take this opportunity to thank our Board of Directors under the leadership of Chairman David Gonski, the Trustees of the STC Foundation, chaired by Jillian Broadbent and the Board of Directors of NSW Cultural Management, chaired by Peter Young, for their time, support and invaluable advice. It makes a great difference to us to have such a wealth of wisdom and experience on our side as we steer STC through some interesting cultural and economic times.

Finally, it’s my pleasure to pay tribute to the extraordinary talent and commitment of the 200-odd people on the Company’s payroll each week. This incredible community of artists, artisans, advocates, sales people and managers are responsible for the bristling, big-thinking, high-achieving animal that is Sydney Theatre Company.

Patrick McIntyre
General Manager

“These projects have been embraced by staff with creativity, thoughtfulness and determination.”



OUR BUSINESS PLAN

Sydney Theatre Company's Business Plan, STCABC, articulates our priorities under the headings of Art, Business and Community, emphasising our organisational commitment to artistic vibrancy, financial sustainability and community engagement.

The following pages report on our activities in 2011 against key strategies that secured significant outcomes or began positioning us for more substantial development into the future.

ART

STRATEGY ONE:

EXCELLENCE, SCALE, DIVERSITY

A BROAD-RANGING PROGRAM OF THEATRICAL EXPERIENCES

- The Company produced a twelve-play Main Stage season that included five new Australian works and adaptations. The programming explored European modernism and themes such as the use of language as a weapon and the ways theatre re-writes history.
- Productions ranged from the “an Australian and an American walk into a bar” set-up of *ZEBRA!*, to the large-scale international co-production *Gross und Klein*, to *Bloodland* – a landmark Australian work marking the STC directional debut of Stephen Page.
- STC main stage works were seen in Melbourne, Canberra, Brisbane, Wollongong and Parramatta. *In the Next Room or the Vibrator Play* was performed 61 times on tour to an audience of over 20,000 people.
- The Wharf Revue was again a sell-out success in its 2011 installment *Debt Defying Acts!* The Revue toured widely, was broadcast on ABC2 and was re-mounted for a return Sydney season in 2012.

CREATING DIVERSE WORK THROUGH A BROAD RANGE OF COLLABORATIONS

- STC and Malthouse Melbourne collaborated on a new adaptation by Simon Stone and Tom Wright of Brecht’s first play, *Baal*. We also teamed up with La Boite Theatre Company in Brisbane to create *Edward Gant’s Amazing Feats of Loneliness*, directed by Sarah Goodes in her Main Stage debut, with costumes by fashion house Romance Was Born.
- Bangarra Dance Theatre was instrumental in facilitating the *Bloodland* project in its role as cultural consultant. Bangarra’s input was crucial in assisting the creative team, which included Wayne Blair and Kathy Balngayngu Marika, in realising its ambition to combine

on stage experienced Indigenous actors with community members from Arnhem Land who came to Sydney to participate, and to deliver a first: a Main Stage theatre production performed mainly in the Yolngu language.

ATTRACTING THE FINEST TALENT

- What great company we had in 2011! The program featured many great roles for women and starred some of the country’s top female talent including Cate Blanchett, Lynette Curran, Anita Hegh, Jacqueline McKenzie, Miranda Otto, Leah Purcell, Helen Thomson and Ursula Yovich. The blokes weren’t too bad either, with the likes of Paul Capsis, Peter Carroll, Colin Friels, John Gaden and Eddie Perfect appearing across the year – not to mention Bryan Brown returning to the stage after 19 years.
- Only a few amongst a dazzling roll call of other creative artists: Richard Cottrell, Michael Gow, Lee Lewis and Pamela Rabe directed, Richard Gill conducted, Alice Babidge, Victoria Lamb, Tracey Grant Lord, Renee Mulder and Nick Schlieper designed. Beautiful sounds were crafted by Steve Francis, Stefan Gregory, Alan John, Max Lyandvert, Steve Toulmin and Andrew Veivers and lights designed by Damien Cooper, Paul Jackson, Hartley T A Kemp and Gavan Swift.

AWARDS!

- STC’s *Uncle Vanya* was named best play by The Washington Post after what the newspaper’s critic described as the city’s strongest year of theatre in a decade. Cate Blanchett and Hugo Weaving were both awarded prestigious Helen Hayes awards for Best Female/Male in a non-Resident Production for their roles.
- A Sydney Theatre Award and a Glug were presented to Cate Blanchett for Best Actress in a main stage production for her portrayal of Lotte in *Gross und Klein*. Our other Sydney Theatre Award recipients were Alice Babidge for her costume designs in the same

A dynamic mix of creative, distinctive programs that excite and attract artists and audiences



production and Nick Schlieper for best stage design and lighting for *Baal*. Steve Francis and Alan John took out best score and sound design for *The White Guard* and Paul Capsis was awarded the Judith Johnson award for best performance by a male in a musical for his role in *The Threepenny Opera*. Meyne Wyatt took home Best Newcomer for his work during the year, including in STC’s *Bloodland*.

- Congratulations to Cate Blanchett also for her Helpmann Award for Best Female Actor, 2011 for *Uncle Vanya*.

STRATEGY TWO

ON THE WORLD STAGE

CREATING AUSTRALIAN AND INTERNATIONAL WORKS THROUGH COLLABORATION

- *Gross und Klein* was one of the Company’s largest ever undertakings: a co-production led by STC between the Company, the Barbican London, Théâtre de la Ville, Paris, Wiener Festwochen, Austria, and Ruhrfestspiele Recklinghausen, Germany. The creative team comprised stellar German designer ▶



Top Eddie Perfect and Lucy Maunder in *The Threepenny Opera*. Photo: Lisa Tomasetti

Left Cameron Goodall and Julia Ohannessian in *Money Shots*. Photo: Brett Boardman



Top Cast of Urban Theatre Projects' *Stories of Love and Hate*. Photo: Heidrun Lohr

Above Africa. Photo: Jeff Busby

Johannes Schutz and English playwright Martin Crimp, who created the new English-language adaptation, alongside local heroes Lighting Designer Nick Schlieper, Costume Designer Alice Babidge and Composer/Sound Designer Max Lyandvert. When Luc Bondy, one of the world's most revered directors of theatre and opera, had to withdraw from the production, we were blessed that Benedict Andrews was able to take the helm and deliver a show of great subtlety as well as high theatrical impact. *Gross und Klein* tours Europe in 2012, and was highly anticipated as one of the highlights of the London 2012 Olympics cultural program.

- STC's partnership with Belgian theatre makers Ontroerend Goed to create *A History of Everything* came to fruition with final rehearsals late in 2011 in Ghent. The play, featuring members of The Residents as well as European actors, was devised by the cast under the leadership of Alexander Devriendt and Joeri Smet. It played to highly receptive audiences as part of the 2012 Sydney Festival and will be seen in Europe and Chicago in 2012.
- And last but not least, with its original Sydney cast, Andrew Upton's adaptation of *Uncle Vanya*, directed by leading Chekhov exponent, the Hungarian Tamás Ascher, played to full houses and rave reviews in Washington DC.

BRINGING THE BEST OF WORLD THEATRE TO SYDNEY

- The Abbey Theatre of Ireland's *Terminus* dropped jaws at the Drama Theatre, presented by STC as part of our subscription season.
- And in partnership with Sydney Festival, we created a mini "Festival at The Wharf" by co-presenting UK legend Bette Bourne's *A Life in Three Acts*, featuring the pop culture icon Bourne with Australian interlocutor Mitchell Butel; and Canadian Rick Miller's thought provoking *Bigger than Jesus* – with some performances delivered in German and French.

STRATEGY THREE

A DEVELOPMENT POWERHOUSE

SUPPORTING THE DEVELOPMENT OF NEW AUSTRALIAN WORK

- New Australian playwriting premiered by STC in 2011 included: *ZEBRA!* by Ross Mueller, *Blood Wedding* (Lorca, adapted by Iain Sinclair), *Baal* (Brecht, adapted by Simon Stone), *The Threepenny Opera* (Brecht, adapted by Raimondo Cortese), *The White Guard* (Bulgakov, adapted by Andrew Upton), *Bloodland* by Stephen Page, Wayne Blair and Kathy Balngayngu Marika, *Who's the Best?* by Post, and *Money Shots*, five new plays by Angus Cerini, Tahli Corin, Duncan Graham, Rita Kalnejais and Zoe Pepper.

- Writers commissioned in 2011 included: Jonathan Biggins, Angus Cerini, Tahli Corin, Duncan Graham, Francis Greenslade, Rita Kalnejais, Ross Mueller, Zoe Pepper, Anthony Weigh and Joanna Murray-Smith.
- STC undertook 19 play readings and creative developments of new works, and of new versions of extant works, either as speculative explorations or ahead of Main Stage commissions.

CAREER PATH DEVELOPMENT OPPORTUNITIES FOR EMERGING ARTISTS

- Sarah Giles was appointed the 2011 Richard Wherret Fellow. Sarah's residency enabled her to work across the organisation, building relationships and professional experience inside one of the country's largest performing arts organisations. In addition, she developed and presented works in the Next Stage and Education programs. We basked in reflected glory when Sarah won the Best Director of an Independent Production Award at the 2011 Sydney Theatre Awards for her production of *The Ugly One* for Griffin Independent.
- STC continued to support the professional development of emerging theatre makers through its Rough Drafts program. In 2011 four Rough Draft creative developments were undertaken. Rough Drafts are dedicated to supporting artistic risk taking, encourage experimentation with form and process, and provide a showcase opportunity for emerging artists.
- Two directors made their Main Stage debut in 2011, and two returned to present their second Main Stage works with us. STC employed nine assistant directors. Cristabel Sved directed the epic *Before/After* for the Next Stage program. Next Stage also brought Melbourne ensemble My Darling Patricia's unforgettable visuals to the Sydney stage, premiered Post's brilliantly innovative and hilariously funny *Who's the Best?* ahead of a Melbourne season, and presented the work of five up and coming theatre writers in *Money Shots*.

ENCOURAGING NEW WRITERS

- The Patrick White Playwrights' Award was augmented in 2011 by the inaugural Patrick White Fellowship for an established playwright. Melissa Bubnic won the Award,

and her winning work *Beached* was given a rehearsed reading in Wharf 2, directed by Sarah Giles. The Fellowship was presented to Raimondo Cortese.

- STC's annual Young Playwrights' Residency was attended by ten students from across NSW (four from regional areas, six metropolitan). The playwrights were afforded the opportunity to work with STC's Literary Manager Polly Rowe and guest artists Lachlan Philpott, Zoe Pepper, Lally Katz and Tanya Goldberg.
- Resident Director, Stefo Nantsou brought to life the writing of young people from Western Sydney with the *Deep Suburbia* project. Nantsou worked with four professional actors to create performances based on *Deep Suburbia*, an anthology of writing published by Bankstown Youth Development Service. Performances took place in Bankstown in November.

DEVELOPING NEW WORKS THROUGH PARTNERSHIPS

- The Company undertook a creative development with Melbourne's Back To Back Theatre Company on a new work for possible presentation in 2013.
- STC partnered with Force Majeure with the support of the Australia Council's Interconnections program to further develop *Never Did Me Any Harm*. The production has now been included in the Company's 2012 Main Stage program as part of the Sydney Festival.

THE RESIDENTS

- In 2011 the Residents were: Cameron Goodall, Julia Ohannessian, Zindzi Okenyo, Richard Pyros, Sophie Ross and Tahki Saul. With the support of Arts NSW and our Residents' donors, this talented, original and committed group again worked across the Company from Main Stage to creative developments.
- Over the course of the year, highlights included performances in *The White Guard*, *Blood Wedding* and *Money Shots*, workshops with visiting artists including director Christian Leavesley and writer Ian Meadows, and the development of *A History of Everything* with Alexander deVriendt. ■

BUSINESS

Lead the industry in creating an innovative and sustainable business platform

STRATEGY ONE

BUILD THE BALANCE SHEET

- Substantial operating surpluses in 2009 and 2010 put the Company in the fortunate position of being able to take stock and undertake investments in the business side of the organisation.
- The aim of the Board and Management was to keep all additional expenditure within the existing 2011 budget envelope – and we just about made it, posting a \$9K deficit on a \$28M-turnover year.
- While a more efficient business will help build the balance sheet into the future, other activities in 2011 will have a more immediate and direct impact. The formation during the year of the Chairman's Council has already generated significant support for the STC Foundation, with these funds available for agreed Company operations. We expect this initiative will continue to grow.
- By the end of the year, our reserves represented 16% of annual cost base (14% in 2010).

STRATEGY TWO

MAXIMISE YIELD, MAXIMISE ACCESS

- This strategy is largely to do with resolving the tension in our business between our need to maximise revenue from all sources, with our mission objective of providing accessible experiences for all.
- In 2011, the business case for an overhaul of CRM systems was approved by the board. In conjunction with this, a comprehensive segmentation of our customers was conducted to provide us with more information about customer expectations and behaviours. Together, these two projects will facilitate a higher standard of customer

service and will enable us to conduct more specifically targeted communications, packaging and pricing activity.

- In the meantime, we continue to offer a broad range of ticket price options. Discounted tickets were offered to students, concession cardholders, senior cardholders and under-30s for Main Stage productions, with cheaper preview tickets, promotional offers and web deals also available to casual ticket buyers. Season ticket holders were offered discounted additional tickets for family and friends. Next Stage ticket prices were capped at \$35, with a free Little Creatures beer offered to patrons aged over 18. Rough Drafts continued to be offered as a free event, and affordable tickets were available for STC Ed productions to non-schools' audiences, capped at \$32.
- Season tickets continue to be a mainstay of our business. In 2011, the season attracted a total of 16,696 subscribers, purchasing between six and twelve tickets each. Of this number, 21% had never before held a Season ticket.
- Individuals also support Sydney Theatre Company through donations. General donations were strong in 2011 with \$450,000 being raised through bequests and fund raising campaigns. 733 subscribers (5%) donated to the Company. Major gifts were also received via the STC Foundation towards specific projects including STC Ed, The Residents, the commissioning of new works, the development of work for young people, collaborations with Indigenous artists and the digital broadcast of *The White Guard* in cinemas.
- Corporate partnerships had a successful year with a 10% increase on 2010 income.
- Audi continued its longstanding support of the Company as Principal Sponsor. This relationship began in 2006 when it signed on



Top Cast of *Baal*.
Photo: Jeff Busby.

as sponsor of The Actors Company and evolved in 2008 when it migrated to Principal Sponsor of the Company. Five new sponsors (Colonial First State Global Asset Management, Bank of America Merrill Lynch, Merrill Datasite, Bimbardgen and Collider) were also welcomed this year.

- The Company undertook a new module of engagement which sat outside the traditional marketing, ticketing and hospitality benefits. In 2011, STC and KPMG co-hosted a sustainability breakfast forum that discussed the current Australian sustainability landscape and the increasing strategic and commercial opportunities coming in the next decade. Speakers included Lord Michael Hastings, KPMG's Global Head of Citizenship and Diversity, STC's co-Artistic Directors Cate Blanchett and Andrew Upton, and Andrew Wilson, Managing Director of Barangaroo South for Lend Lease.

STC and Henry Davis York also hosted a forum and lively debate on the benefits of engaging more representatives from creative industries

on corporate boards. Facilitated by ABC TV Lateline's Tony Jones, the panellists included David Gonski AC, Cate Blanchett, Kevin McCann AM and Jillian Segal AM.

- Sydney Theatre Company's increasing commitment and profile regarding environmental sustainability and cultural precinct activation has helped the Company engage with businesses that would ordinarily not consider arts sponsorships. STC's investment in broader social sustainability initiatives will ideally help drive continued growth in the corporate sector longer term.

STRATEGY THREE

HARNESS THE DIGITAL AGE

- With the foundation of the Company's first in-house IT department in 2011, we made long strides towards embracing new technologies in artistic and business output.
- To reduce power and cooling requirements, and to create a more streamlined system, the Company created a virtualised IT



environment enabling both STC and Sydney Theatre requirements to be met by four rather than twelve servers.

- Internal operations were also streamlined with the establishment of an IT help-desk, so that management of business systems, priorities and issues are all now handled within the Company. A new business continuity plan means that a backup site for corporate systems at Sydney Theatre was established, enabling rapid recovery of data when outages occur. This was also the year the Company went Google, moving the entire STC email system into the cloud, which had a dramatic positive impact on efficiencies including email and calendar availability across many and varied devices (including PCs, Macs and Mobile devices).
- 2011 was a strong year for the Company on the social media front, with 3,929 new Facebook fans and 1,034 Twitter followers signing up to



STC's accounts, and the Back Stage blog (blog.sydneystheatre.com.au) well established and developed as a source of feature content. The STC website was also busy this year, as it had 498,004 unique visitors. The website averaged 219,407 page views per month across the year and a soft launch of changes to the website were made in time for the 2012 season launch.

- Development of a new web presence and e-commerce facilities will create a new online hub for STC. The goal is to create an online destination and recreational space for theatre audiences and industry both within and outside of Australia. This will include engaging audiences with rich content, encouraging them to browse the site, increasing average page views and time spent on the site. The content will assist in enhancing the in-theatre experience of audiences and, more prosaically, encouraging cross-selling and up-selling across the Company's offerings.
- A performance of *The White Guard* was broadcast live via satellite to cinemas in regional areas as part of a pilot exercise to evaluate the viability of this activity for STC.

STRATEGY FOUR MATCH FIT

- 2011 was a year of change and renewal, particularly in terms of updating key business systems including the installation of a new payroll system, customer relationship management (CRM) platform and e-commerce facilities. It's not the sexy end of the business, but it is nevertheless crucial to ensure that an arts business as large and complex as ours can function as efficiently as possible – with the end result being the long-term support of our artistic endeavours. The systems' work is not due to come to fruition until 2012.
- Some postponed capital works were approved during 2011, which pushed our depreciation expenditure beyond budget. These included improvements to the Wharf 2 dimmer room, and the provision of clean sound power in that venue, improving customer experience.
- Another cross-organisation team was also busy configuring a new electronic payroll system which will streamline weekly payroll



and importantly provide more information to managers to inform planning and decision-making.

- As The Wharf approaches its 30th birthday as an extremely busy theatre venue, the Company is reviewing its long-range capital expenditure requirements to ensure that our home-base theatres continue to offer the best opportunities and conditions for artists and crews, and consistently excellent experiences for our patrons. ■

Left top Emily Tomlins and Paul Bishop in Edward Gant's *Amazing Feats of Loneliness*. Photo: Brett Boardman

Left bottom Africa. Photo: Jeff Busby

Top Kelton Pell in *Bloodland*. Photo: Danielle Lyon

Above Angeline Penrith in *Actor On A Box: The Dreaming*. Photo: Tracey Schramm

COMMUNITY

STRATEGY ONE

A GREAT PLACE TO WORK

- Sydney Theatre Company continues to grow and evolve as an organisation and, in 2011, took several positive steps towards becoming a better supported and more inclusive workplace. The Company consulted widely to develop an internal communications plan to be implemented in 2012, and began the development of a disability and inclusion plan for the organisation which will be implemented in 2012 and 2013.
- The loyalty of the Company's longest-serving members of staff was recognised with the initiation of the Preston Awards, recognising commitment to STC of 10 years and longer, and appropriately named in honour of STC's longest-serving staff member John Preston (32 years).
- Professional development for staff and artists is a key concern for STC, and throughout the year several staff members from Production and Management pursued opportunities locally and overseas. Terri Richards undertook a placement with London's National Theatre in June and assisted as Production Manager on the Company's tour of *Uncle Vanya* in Washington with the assistance of the Australia Council's Creative Professionals program.
- 2011 was an important year for industrial relations, as it was the first year of the new collective agreement for all unionised employees. The Company put in place new paid parental leave provisions, that have been enjoyed by the mothers and fathers of this year's babies.
- The year was farewelled in style at an epic Christmas party co-hosted with Bell Shakespeare Company and Belvoir St Theatre (turning a problem to joint advantage when

it appeared that all three had scheduled their end of year bashes on the same night) and with Griffin Theatre invited along for good measure. The following week, a lower-key sausage sizzle was held for staff in the loading dock at The Wharf – a chance to celebrate and acknowledge everyone's contribution to another busy 12 months.

STRATEGY TWO

CREATIVE FUTURES

THEATRICAL EXPERIENCES FOR YOUNG PEOPLE

- STC continued to develop and extend a passionate commitment to presenting theatre to young people of all ages through the acclaimed education program. The series of productions, workshops, teacher professional development and other programs reached out to 19,769 students across Australia in 2011.
- Actor on a Box, for our smallest and most exuberant audiences, continued to entertain pre-school aged children. Indigenous playwright/director Leah Purcell and Indigenous actor Angeline Penrith worked together on *The Dreaming*, a new work exploring storytelling and the Dreamtime. Three new Actor on a Box productions have been commissioned. They will be directed by Jonathan Biggins and presented during 2012 and 2013.
- STC's acclaimed School Drama professional development program for primary teachers completed the third year of its pilot phase in 2011. University of Sydney Professor Robyn Ewing has been instrumental in the development of the program, which expanded to 17 schools across Sydney in 2011, employing seven teaching artists trained in the methodology.
- Education Manager Helen Hristofski has actively shared the Company's methodology

with other educators throughout Australia, presenting at the Australian Literacy Educators' Association meeting in Melbourne, and attending Australian Association for Research in Education conference, in Hobart.

- The School Drama program was also featured on the ABC's 7.30 Report in October, which presented School Drama as a powerful education module to empower teachers in using drama strategies to improve literacy outcomes. The Company was acknowledged at various education conferences in Australia and abroad, notably Professor Robyn Ewing's keynote address on the Arts and Australian Education at the University of Mount Saint Vincent in Halifax, Nova Scotia, in November. The program will expand into regional NSW in 2012. Special thanks to the dedicated group of individual donors who supported this area of the Company's work.

STRATEGY THREE

THEATRE AS A SOCIAL ENGINE

- STC engaged in several major community partnerships this year. The People of the Soil program (*Burnt*) continued to provide young people, particularly in rural areas, with access to quality theatre. The program, which chalked up its 120th performance since it premiered in 2009, facilitated conversations and understanding between parents and teenagers of local issues, primarily in regional areas. 4,902 students and community members viewed the performance during this time and 670 students participated in workshops, and we thank our Western Australian partner Lifeline for its commitment to the project. STC also partnered with Bankstown Youth Development Service to develop the project *Deep Suburbia*, a performance developed by Resident Director, Stefo Nantsou from an anthology of writing by young people from Western Sydney.
- After receiving a visit from an earlier People of the Soil tour, and then venturing to Sydney to experience the *Leviathan* community theatre epic in 2010, citizens of Forbes in Western NSW were inspired to establish their own arts festival. They invited Stefo Nantsou to direct the inaugural Forbes Arts



School Drama, Plunkett Street Primary School

Festival, which was supported by STC. We were delighted to see our work inspire new cultural ventures.

- Captioned and audio-described performances for patrons with vision or hearing impairments continued to be a part of the STC program in 2011, with 12 captioned performances, seven audio-described performances and three Auslan interpreted performances.
- Our theatres hosted a variety of activities, including film screenings, bi-monthly environmental talks, poetry readings and monthly free live music at The Wharf Sessions, which strengthened our place as a cultural hub, and awareness of Walsh Bay as a dynamic creative precinct.
- In August, Sydney Theatre Company's unique Archives celebrated its 15th anniversary. Under the watchful eye of Company Archivist Judith Seeff, the Archives, which exists to preserve significant company records for use by staff in daily operations, responds to many overseas and local requests for information and images from filmmakers, documentary makers, authors and university and school students. We hosted a celebratory morning tea to thank those who supported the Archives in its early years, including the STC Pier Group and The Vincent Fairfax Family Foundation.
- 2011 also saw the culmination of the Company's ambitious Greening The Wharf project, which is detailed on pages 24 and 25. ■

Maintain
and
promote
theatre's
traditional
place at
the centre
of social
thought,
discussion
and change

GREENING THE WHARF

This year we were thrilled to win a coveted national Banksia environmental award for leading in sustainability for small to medium businesses.

In 2008, the Company committed to tackle climate change head on and pursue company-wide environmental sustainability measures. In 2011, STC put the finishing touches on the transformation of our historic wharf building into an inspiring demonstration of 21st century sustainability practice.

The scale and comprehensive approach of Greening The Wharf has made STC a global sustainability leader within the performing arts. The program encompassed infrastructure projects, Company-wide behavioural change, environmentally responsible theatre production, community engagement and education. Aided by generous support from a variety of partners, STC has invested in Australia's third-largest solar array, a huge below-pier rainwater harvesting system, extensive energy efficiency measures and best-practice waste management.

PROJECT ADVOCACY

Advocacy is central to Greening The Wharf, and in 2011 the Company continued to demonstrate that the arts can lead on climate change and other important issues of the day. STC was in a privileged position to leverage its large audience numbers and an international reputation to broadly communicate the importance of action around climate change to the precinct, arts companies, businesses, schools, students and audiences. We continued to present The Wentworth Talks, a bi-monthly series of talks and panel discussions at The Wharf led by guest speakers addressing a wide range of topics relating to climate change and the environment.

STC has shown that complex infrastructural projects – such as the solar array and the rainwater harvesting system – can succeed at high-profile heritage sites using Australian innovation. Through an industry workshop CODE GREEN in November, and our case study website, the Company has been able to share its experience and lessons from this exemplar project with our arts peers nationally and internationally, to inspire greener arts practice.

For Greening The Wharf case studies and videos, visit greeningthewharf.com ■

THIS YEAR'S ACHIEVEMENTS

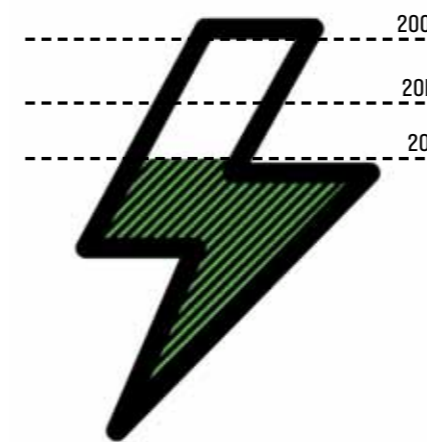
In 2011, our continuous efforts saw STC's environmental footprint shrink on the previous year's results. Town water consumption (7,584kL) fell 14.4%, largely due to the 100,000L capacity rainwater harvesting system coming online in September 2011. Energy consumption (3,262.4GJ) fell 19.8% with the 1,906 panel photovoltaic array fully operational from April, after some initial teething problems. Our greenhouse gas emissions (710.0 tCO₂e - from electricity and gas) fell 21.9% during the year. While our timber purchases (51.6 m³) were up 11.8% on the previous year, materials came from more sustainable sources, whilst total waste generated (220.3t) decreased by 1.5%.

These are significant results for any business, but particularly strong for a performing arts company of our size, in a busy year.

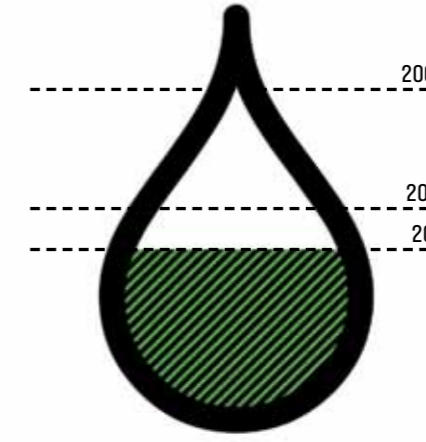
GREENING THE WHARF RESULTS 2007 – 2011

Results compiled by Pangolin Associates

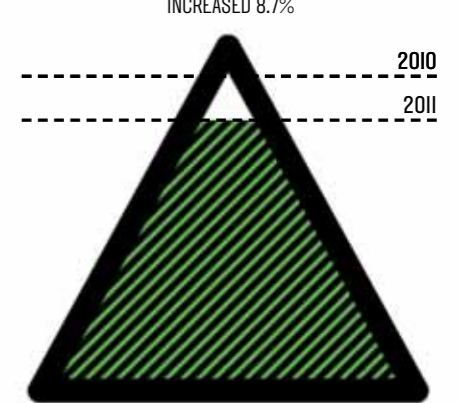
GRID ELECTRICITY CONSUMPTION
FELL 36.1% (ENOUGH TO POWER 46 NSW HOMES)



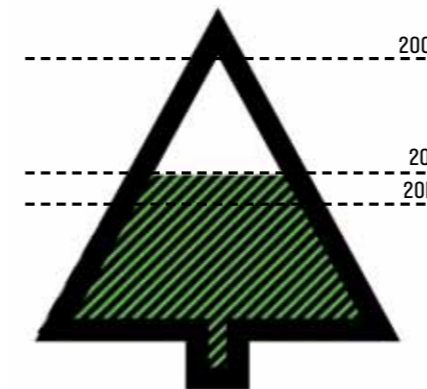
WATER USAGE
FELL 52.1% (SAVING 3.3 OLYMPIC POOLS)



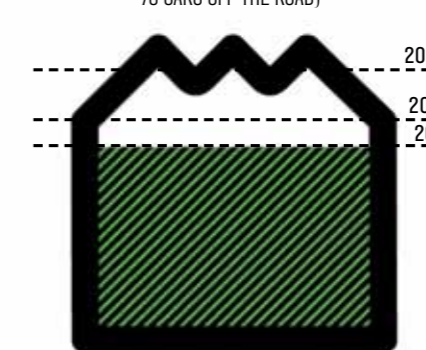
MATERIALS RECYCLED / ENERGY RECOVERED
INCREASED 8.7%



TIMBER PURCHASE
FELL 38.1% (SAVING 16 TREES)



GREENHOUSE GAS EMISSIONS
FELL 29.4% (EQUIVALENT TO TAKING 76 CARS OFF THE ROAD)



The results are our first glimpse of the long-term return from this major investment. While the full project impact will require a few more years data, we know the solar panels will produce clean power for STC for a generation and together with the rainwater system, they will significantly reduce the financial burden increasing utility costs add to our annual budget. In 2012, with all systems operating for a full 12 months, we anticipate seeing additional reductions across water and energy consumption and our emissions – so long as the sun shines and the rain falls (although preferably not at the same time!)

GREENING THE WHARF IS MADE POSSIBLE BY:

This project is supported by funding from the Australian Government under the Green Precincts Program

This project is supported by the NSW Government & Climate Change Fund

SHI'S FAMILY FOUNDATION IN PARTNERSHIP WITH THE UNIVERSITY OF NSW

Australian Government
Department of Sustainability, Environment, Water, Population and Communities

Office of Environment & Heritage

Trade & Investment Arts NSW

CAMERON AND ILSE O'REILLY
PETER HALL AND LAURA SMITH
DAVID AND CLAIRE PARADICE

Ausgrid
Energy Advisor to Greening The Wharf

Players



A DEVELOPMENT POWERHOUSE
SARAH GILES – 2011 RICHARD
WHERRETT FELLOW

“My year as the Richard Wherrett Fellow was the most inspiring, productive and instructive year of my career to date. I’m very grateful for my time at Sydney Theatre Company; it is an excellent and supportive company to both work and learn from.”

The Richard Wherrett Fellowship was conceived to provide an emerging director with the opportunity to spend a year working with STC across a range of projects. It enables them to develop their craft as a director, gain experience and benefit from the mentorship of the Company’s artistic team. The Richard Wherrett Fellow in 2011 was Sarah Giles.

Since graduating from NIDA’s Graduate Diploma of Dramatic Art (Directing), Sarah worked as Assistant Director on Main Stage STC productions *Long Day’s Journey Into Night*, *Tot Mom* and *Optimism*. Over the course of her fellowship, Sarah directed STC Ed’s production of *Ruby Moon*, developed projects through Rough Drafts and workshops with The Residents, and directed *Money Shots* for Next Stage. She also directed three independent theatre productions: *The Ugly One*, *The Pigeons* and *K.I.J.E.*



A DEVELOPMENT POWERHOUSE
POLLY ROWE –
LITERARY MANAGER

Polly has been Literary Manager at STC for 4 years. As a member of the Artistic Team she is involved in programming, commissioning and art-form development.

An aspect of Polly’s role is curating the Rough Drafts program for emerging playwrights and theatre practitioners. The program was conceived to create an entry point into the Company for emerging artists and to develop new, innovative work for the stage. In 2011 she supported artists such as Sisters Grimm, Victoria Haralabidou, Ross Mueller, Tahli Corin, version 1.0 and Sarah Giles, through Rough Drafts and other creative development initiatives.

The highlight of Polly’s year was crowned by working on *Money Shots*, a show that comprised 5 short plays written by young and emerging playwrights. These plays were commissioned and developed by Polly in collaboration with the Director, Sarah Giles, and The Residents.



ON THE WORLD STAGE
ZINDZI OKENYO –
RESIDENT ACTOR

“For the first 18 months at STC we worked exclusively as an ensemble and in 2011 we were split across different productions for the first time. It was a chance to put to practice all we had learnt; we were match fit and felt very safe taking big creative risks.”

The Residents were formed in 2009 as an evolution of the STC Actors Company. Their primary focus is on the development of theatre whilst working across all aspects of the Company’s program.

As well as having time to focus on their own projects and work on other artists’ creative developments, The Residents performed on stage in a number of shows across the Company.

Zindzi was afforded the opportunity in 2011 to travel with fellow Residents, Tahki Saul and Cameron Goodall, to Belgium, where she worked with the theatre company Ontroerend Goed for seven weeks. The result was a new work entitled *A History of Everything* which will have its world premiere in the 2012 Sydney Festival before a European tour.

Players



HARNESSING THE DIGITAL AGE
ANDREW KING AND
ADAM GHANNOUM

Andrew and Adam were recruited in 2011 as our first ever in-house IT team to deliver much needed efficiencies and improvements to our systems. Like all organisations we need to keep up with the speed of change occurring in the digital era.

In their first 12 months, Andrew and Adam led the Company through significant upgrades. We have changed our email platforms, which saw us go Google and move the housing of our email system into the cloud. This provided a positive impact on efficiencies, such as providing seamless email and calendar availability across many and varied devices.

Another massive project was the decommissioning of our eight ageing servers, which housed the Company’s data, and installing four new servers. This has provided a reduction in power and cooling requirements.

The Company now has on hand an internal help-desk, providing ongoing education and on-the-spot problem solving to all staff.



MATCH FIT
CAPEX INVESTMENT IN
WHARF 2 THEATRE

“As the shows we were presenting in Wharf 2 became more complex we needed to lift the venue’s capabilities to accommodate this shift. The project was not just to install new systems but to integrate them with our Greening the Wharf policies. The 22% reduction in electrical capacity has been a pleasing result”.

Graham Henstock, Head of Lighting

A much needed investment by the Company took place in 2011 in our Wharf 2 theatre, making improvements to the dimmer room and installing current technology that would provide clean sound power into the venue.

Led by our technical and production teams, this project was integral to bringing the venue up to date and providing technical flexibility for Wharf 2 shows. The venue hasn’t had an investment of this proportion since its creation in 1986. The outcome is a safer workspace for our staff, improved experience for audiences, and a 22% reduction in electrical capacity, which contributes to our Greening The Wharf objectives.



MAXIMISE YIELD, MAXIMISE ACCESS
INVESTMENT IN A NEW
CRM PLATFORM

“Preparing for Tessitura has meant that we have had to completely review our daily business practices. This has enabled greater understanding of how we currently operate and provided us with the opportunity to streamline our processes. We are now able to communicate more effectively both internally and externally.”
 Amelia Pryke, Philanthropy Manager

Throughout 2011 the Company began the massive task of building and transferring our customer and stakeholder information to a more appropriate platform for our business needs – Tessitura.

Led by our specialised Tessitura team, Dawn Belton and Martin Keen, staff worked together to develop and prepare the data in time for the system’s launch in 2012. This involved a large increase in workload for teams across the Company, far above their already busy schedules. For example, the Development department undertook an average of 10 hours extra work each per week, of webinars, consultations, training sessions and team meetings to understand and develop the best system for our needs.

Players



A GREAT PLACE TO WORK HUMAN RESOURCES

“We are lucky to have a diverse and passionate workforce. The challenge for us is uniting our people who work across different locations and professional realms. The advent of regular sausage sizzles is one of the things we are doing to encourage people to connect with other parts of the business, play ping pong and not talk about work.”

Claire Diment, HR Manager

STC is committed to creating a great place to work for all of its employees.

In 2011, our Human Resources Manager consulted with staff across the Company to find out how to achieve this.

Following these sessions we have focussed on a review of internal communications, including a commitment to conduct regular company meetings, hold more social activities, implement a staff newsletter and social club and develop a company intranet site. 2011 also saw the introduction of the Preston Awards, named after our current longest serving employee John Preston, in acknowledgement and celebration of our long-serving staff members.



CREATIVE FUTURES SCHOOL DRAMA

“One of my favourite things to hear back from the teachers, is when in drama they get to see a side of a student they never knew was there before... Afterwards when the teacher and I were discussing it she said ‘I’ve never thought of him as a creative thinker before’.” Luke Kerridge, School Drama teaching artist

School Drama is the Company’s professional learning program that increases teacher confidence and capacity in utilising drama to develop literacy outcomes in primary school students from kindergarten to grade six.

A significant investment is made in our teaching artists through our partnership with the University of Sydney to ensure the highest standards of delivery and outcomes for teachers and their pupils. Overwhelmingly, participating teachers report a range of positive outcomes in terms of their students’ literacy development and their own professional learning.

School Drama teaching artist Luke Kerridge collaborated with a diverse range of year groups and schools at Plunkett Street PS, Haberfield PS and Tempe PS.

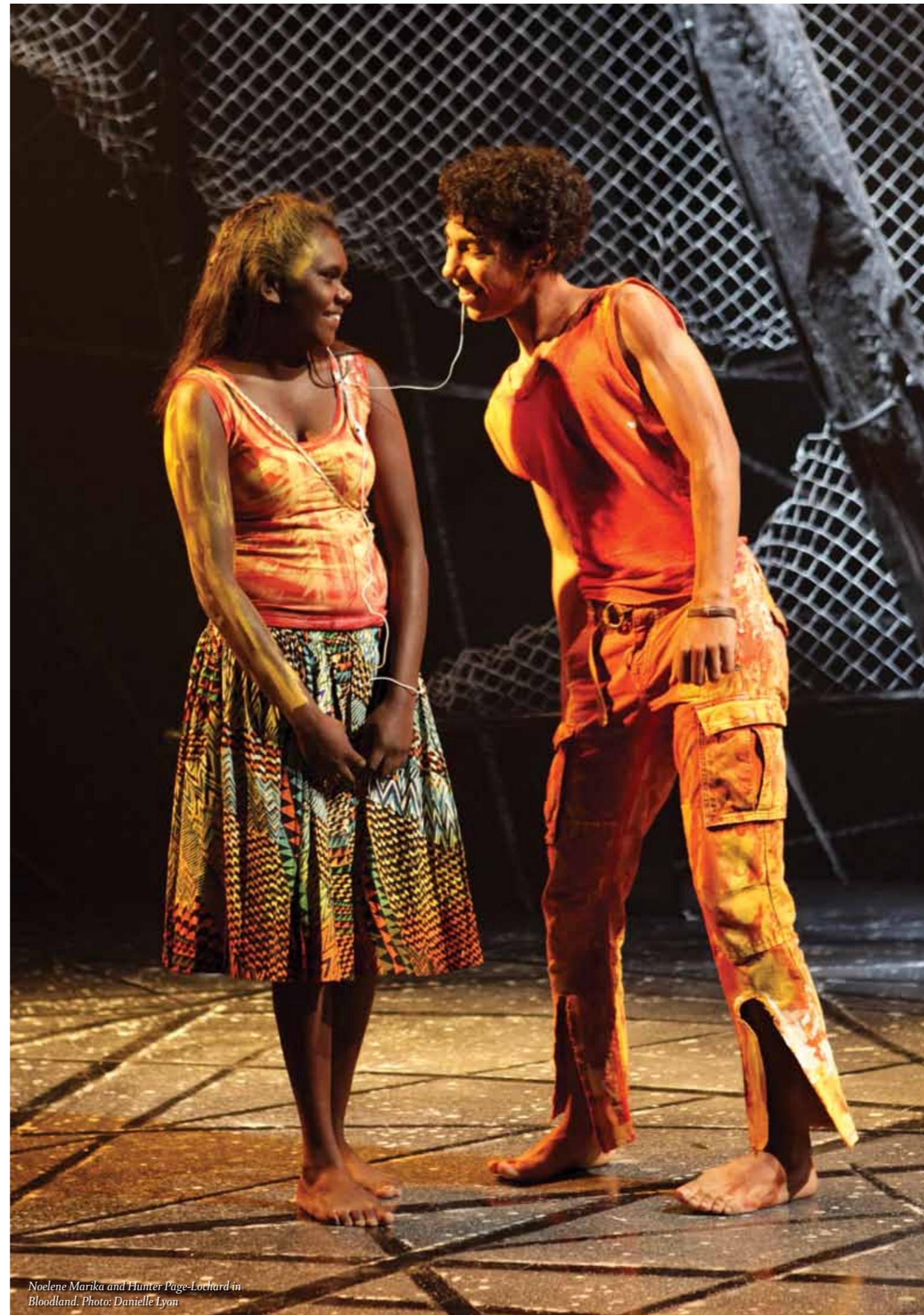


THEATRE AS A SOCIAL ENGINE STEFO NANTSOU – RESIDENT DIRECTOR

“As a theatre artist I love giving voice to those not often heard and telling real Australian stories”.

Stefo has been Resident Director at STC since 2009. A highlight of Stefo’s involvement with the Company has been producing and performing in the production *Burnt* as part of the hugely successful People of the Soil program touring regionally across Australia. The show *Burnt* has now clocked up 129 performances and been seen by over 17,000 people over three years.

In 2011 Stefo and the Company teamed up with Bankstown Youth Development Service (BYDS) to create a performance based on the stories of young people living in Sydney’s Western suburbs. The production was adapted from the book *Deep Suburbia*, a collection of stories and observations by young writers aged between 9 and 18 years in Western Sydney, and edited by Michael Mohammed Ahmad. Stefo and professional actors Arka Das, Elena Carapetis, Lindy Sardelic and Miranda Tapsell worked with the original writers to bring their experiences to life.



Noelene Marika and Hunter Page-Lochard in *Bloodland*. Photo: Danielle Lyon

OUR ARCHIVES

HISTORY

1978

Creation of Sydney Theatre Company.

1990

Wayne Harrison appointed Artistic Director. Writes to foundations requesting grants to support secure storage for company records.

1992

Staff create a list of suggestions relating to the storage and preservation of existing and future archival materials. The Pier Group comes on board the project, undertaking to raise funds to establish the archives, and to obtain grants from donors and foundations.

1995

Pier Group and STC commission a report assessing the Company's information and preservation requirements.

Pier Group fundraising enables set-up of dedicated space to house archives at The Wharf.

1996

STC obtains a generous donation from the Vincent Fairfax Family Foundation towards the fit-out of the space to conform to archival standards, the purchase of equipment and the costs of employment of an archivist.

3 SEPTEMBER 1996

STC Archives open for business!

Due to the conscientious efforts of staff, the Company is in the fortunate position of having records dating from inception, and not just from date of establishment of the Archives.

2002

Archives running out of storage space!

2003

Launch of the STC Archives 25th Anniversary Oral History Project to conduct interviews with prominent people connected to STC.

2005

Another generous donation made by the Vincent Fairfax Family Foundation to create a new environmentally-protective facility for storage of and access to archives.

New facility includes an audio-visual viewing room for use by researchers to reference archival recordings, extra storage capacity and space to conduct research.

NOW

2011

STC Archives holds 115 series of multi-media administration and production records.

A database of STC's productions was created in 1996, with a comprehensive entry for each STC theatrical event since the Company's Interim Season in 1979. It currently contains more than 1450 entries. Another database lists every cast member employed by the Company.

To date 43 oral histories have been captured from actors, creative artists, long-standing staff members, The Wharf architect, Board members, etc, and have been used for research and in exhibitions.

Four dedicated volunteers, Patricia Ryan, Ken Gray, Betty Smith and Greig Tillotson, donate their services to the Archives each week.

FUTURE

Apart from the ongoing effort to impose and refine physical and intellectual control over past records, we are instituting a new project, supported by individual donations, to digitise our analogue archival recordings and production photographs, to safeguard the visual documentation of STC's work. ■



In 2011 STC celebrated the 15th anniversary of its archives

THE PRESTONS



Acknowledging the loyalty and commitment of our longest serving members of staff

In 2011, STC instituted a new staff award to recognise long term commitment to the Company.

Called The Preston, the award is named after John "JP" Preston who, clocking up 32 years, is our longest serving member of staff.

JP was presented with the inaugural award by Cate and Andrew at a company meeting in September. He then helped present a further 23 awards to all those current staff who have been with us for ten years or more. Twenty-four Prestonians have so far been honoured.

The award is a framed cameo of JP created by resident designer Alice Babidge – a unique and highly desirable prize!

JP actually started with STC before it was even born, making the transition to the newly constituted company from the Old Tote that preceded it.

In the 1995 publication *Walking on Water: Ten Years at The Wharf*, he noted: "When you add up the hours per day, I would say I've spent more time with the STC workshop than I have with my own family... So, there's some really strong bonds down there and I think that shows right through the Company."

With his commitment, long memory, generosity and esprit de corps, he remains one of our greatest assets. ■

30+ YEARS

John Preston

20+ YEARS

Andrew Craig

Wesley Slattery

10+ YEARS

Hilary Burrows

Ed Whitmarsh-Knight

Martyn Nightingale

Gary Everingham

Lauren A Proietti

Barry Searle

Laszlo Hajdu

Judith Seeff

Tom Hatfield

James McKay

Marietta Hargreaves

Allan Vella

Julie Staggs

Mark Rowley

Ashley Trotter

Alex Bosi

Ruth Tickle

Kevin Sigley

Jo Dyer

Lisa Griffiths

Grant Sparkes-Carroll

PLAYS AND PERFORMANCES

	Number of performances	Paid attendance
MAIN STAGE		
Uncle Vanya (carried over from 2010)	2	1,719
In the Next Room or the Vibrator Play	60	25,112
ZEBRA!	61	18,013
Baal	39	8,535
Terminus	43	14,750
The White Guard	37	20,091
Edward Gant's Amazing Feats of Loneliness	42	7,083
Blood Wedding	46	12,091
The Threepenny Opera	27	18,766
Loot	46	18,642
Bloodland	44	8,349
No Man's Land	50	14,031
Gross und Klein	41	29,614
Subtotal	538	196,796
NEXT STAGE		
Before/After	15	1,619
Who's the Best?	13	506
Africa	14	1,338
Money Shots	14	588
Subtotal	56	4,051
EDUCATION/ FAMILY/ COMMUNITY		
Hamlet	25	4,199
Ruby Moon	24	4,345
Stories of Love and Hate	13	1,947
Actor on a Box: The Dreaming	18	943
Actor on a Box: The Loaded Dog	15	982
Subtotal	95	12,416
SPECIAL PRESENTATIONS		
A Life in Three Acts	12	2,281
Bigger Than Jesus	14	3,370
The Wharf Revue: Debt Defying Acts!	47	13,347
The White Guard Cinema Broadcast (4 cinemas)	1	422
Subtotal	74	19,420
TOTAL MAINSTAGE, NEXT STAGE, EDUCATION AND SPECIAL PRESENTATIONS 2011	763	232,683
TOTAL MAINSTAGE, NEXT STAGE, EDUCATION AND SPECIAL PRESENTATIONS 2010	887	302,633

	Number of performances	Paid attendance
TOURING		
In The Next Room or the Vibrator Play - VIC, NSW, ACT	61	22,736
Edward Gant's Amazing Feats of Loneliness - QLD	32	3,064
The Wharf Revue: Not Quite Out of the Woods - VIC	29	7,296
The Wharf Revue: Debt Defying Acts! - NSW, ACT	37	11,377
Uncle Vanya - Washington	24	23,928
Subtotal	183	68,401
SYDNEY THEATRE		
STCINEMA		
NT Live: The Cherry Orchard	1	274
NT Live: One Man, Two Guvnors	1	105
IN THE RAW (Script-reading series presented by Dungog Film Festival in association with ST)		
<i>Sleepwalker</i> by Matt Wheeldon	1	98
<i>The Savage Garden</i> by John Lonie	1	106
<i>Return Engagement</i> by Tony Morphet	1	99
<i>Rockpool</i> by Sonia Whiteman	1	129
Subtotal	6	811
FREE TICKETED EVENTS		FREE ATTENDANCE
Rough Draft #9 Girl in Tan Boots	1	200
Rough Draft #10 The Vehicle Failed to Stop	1	186
Rough Draft #11 Mariage Blanc	1	152
Rough Draft #12 Little Mercy	1	84
Deep Suburbia	2	211
People of the Soil - Burnt (free regional activity)	28	4,902
Subtotal	34	5,735
TOTAL PERFORMANCES IN 2011		
Sydney Metropolitan Area	763	
National	159	
International	24	
GRAND TOTAL PERFORMANCES 2011	946	
TOTAL ATTENDANCE 2011		307,630
TOTAL ATTENDANCE 2010		362,918

WHAT THE CRITICS SAID

IN THE NEXT ROOM, OR THE VIBRATOR PLAY

BY SARAH RUHL



"Directed by Pamela Rabe with typical wit, intelligence and sensitivity, the Tony and Pulitzer nominated play sparkles and enthrals. The cast is superb."
Diana Simmonds, *The Australian*

ZEBRA!

BY ROSS MUELLER



"With Mueller's gift for dialogue, an exquisitely detailed set, and the charismatic cast, it's easy to get absorbed."
Dee Jefferson, *The Brag*

BAAL

BY BERTOLT BRECHT
TRANSLATED BY SIMON STONE AND
TOM WRIGHT



"...an enveloping, lasting experience."
Chris Hook, *Daily Telegraph*

BLOOD WEDDING

BY FEDERICO GARCIA LORCA
TRANSLATED BY IAIN SINCLAIR



"This is an absorbing and involving production."
John McCallum, *The Australian*

THE THREEPENNY OPERA

BY BERTOLT BRECHT AND KURT WEILL,
IN AN ADAPTATION BY RAIMONDO CORTESE,
LYRICS BY JEREMY SAMS



"*The Threepenny Opera* is as sharp and efficient as Mac the Knife's weapon of choice."
Vicky Roach, *Daily Telegraph*

LOOT

BY JOE ORTON



"Five stars for this one. *Loot* is a hoot."
Joan Beal, *Arts Hub*

TERMINUS

BY MARK O'ROWE



"A hypnotic, scabrously funny night of theatre. Essential viewing."
Elissa Blake, *Sun Herald*

THE WHITE GUARD

BY MIKHAIL BULGAKOV,
IN A NEW ADAPTATION BY ANDREW UPTON



"Dramatic, funny, stirring and melodious, Andrew Upton's adaptation of Mikhail Bulgakov's 1926 novel-turned-play is a vivid, warm-hearted epic."
Jason Blake, *Sydney Morning Herald*

EDWARD GANT'S AMAZING FEATS OF LONELINESS

BY ANTHONY NEILSON



"Sarah Goodes excels in her first full directing role for Sydney Theatre Company, illuminating the madcap in all its frenetic glory yet all the while drawing on the compassion with which Neilson has written."
Gary Smith, *Daily Telegraph*

BLOODLAND

CONCEPT BY STEPHEN PAGE, STORY BY KATHY
BALNGAYNGU MARIKA, STEPHEN PAGE AND
WAYNE BLAIR, WRITTEN BY WAYNE BLAIR



"*Bloodland* will have the blood of this land coursing hotly through your cold, blue veins."
Lloyd Bradford Syke, *Crikey*

NO MAN'S LAND

BY HAROLD PINTER



"...as fine a production as could be wished for"
Diana Simmonds, *Stagenoise*

GROSS UND KLEIN (BIG AND SMALL)

BY BOTHO STRAUSS
ENGLISH TEXT BY MARTIN CRIMP



"You walk almost dazed from the theatre knowing it's a performance you will never forget."
Jo Litson, *Sunday Telegraph*



Helen Thomson and
Jacqueline McKenzie

SYDNEY THEATRE COMPANY PRESENTS

IN THE NEXT ROOM, OR THE VIBRATOR PLAY

BY SARAH RUHL

Drama Theatre, Sydney Opera House
7 February – 2 April 2011

60 Performances
25,112 Paid attendance

On Tour

Sumner Theatre, MTC,
Melbourne
IMB Theatre, IPAC, Wollongong
The Playhouse, Canberra
Theatre Centre, Canberra
Riverside Theatre, Parramatta

61 Performances
22,736 Paid attendance

Cast

Catherine Givings
Jacqueline McKenzie
Dr Givings
David Roberts
Sabrina Daldry
Helen Thomson
Mr Daldry
Marshall Napier
Annie
Mandy McElhinney
Elizabeth
Sara Zwangobani
Leo Irving
Josh McConville

Production Team
Director
Pamela Rabe
Designer
Tracy Grant Lord
Lighting Designer
Hartley T A Kemp
Composer/Sound Designer
Iain Grandage
Assistant Director
Naomi Edwards
Voice and Text Coach
Charmian Gradwell
Production Manager
John Colvin
Stage Manager
Minka Stevens
Assistant Stage Manager
Victoria Marques
Head Mechanist
Eric Duffy
Wigs, Hair and Make Up
Supervisor
Lauren A. Proietti
Backstage Wardrobe Assistant
Rosalie Lester
Rehearsal and Production
Photographer
Brett Boardman

STUDIO MEDIA PARTNER
ADSHEL MEDIA PARTNER



Colin Friels, Nadine Garner
and Bryan Brown

SYDNEY THEATRE COMPANY AND INVESTEC BANK PRESENT

ZEBRA!

BY ROSS MUELLER
WORLD PREMIERE

Wharf 1
5 March – 30 April 2011

61 Performances
18,013 Paid attendance

Cast

Jimmy
Bryan Brown
Larry
Colin Friels
Robinson
Nadine Garner

Production Team
Director
Lee Lewis

Set Designer
David McKay

Costume Designer
Julie Lynch

Lighting Designer
Damien Cooper

Composer and Sound Designer
Paul Charlier

Audio Visual Designer
Shane Johnson

Assistant Director
Laura Scrivano

Fight Director
Scott Witt

Voice and Text Coach
Charmian Gradwell

Production Manager
Simon Khamara
Stage Manager
Tanya Leach
Assistant Stage Manager
Rebecca Poulter
Theatre Technician
Cameron Menzies
*Rehearsal and Production
Photographer*
Brett Boardman

Investec
PRESENTING SPONSOR

Medina
APARTMENT HOTELS
ASSOCIATE SPONSOR



The cast of Baal

A CO-PRODUCTION OF SYDNEY THEATRE COMPANY AND MALTHOUSE MELBOURNE

BAAL

BY BERTOLT BRECHT
TRANSLATED BY SIMON STONE AND TOM WRIGHT

Wharf 1
7 May – 11 June 2011

39 Performances
8,535 Paid attendance

Cast

Luise/Younger Sister/Cast
Brigid Gallacher
Johanna/Girl who looks like
Johanna/Cast
Geraldine Hakewill
A Literary Critic/Landlady/Cast
Luisa Hastings Edge

Sophie
Shelly Lauman

Eckart
Oscar Redding

Johannes
Chris Ryan

An Arts Lover/Older Sister/Cast
Lotte St Clair

Emilie
Katherine Tonkin

Baal
Thomas M Wright

Production Team

Director
Simon Stone

Set and Lighting Designer
Nick Schlieper

Costume Designer
Mel Page

Composer and Sound Designer
Stefan Gregory

*Stage Manager (Malthouse
Theatre)*
Lisa Osborn
Assistant Stage Manager
Victoria Marques
Associate Lighting Designer
Tom Willis
Production Manager
John Colvin
Theatre Technician
Cameron Menzies
Mechanist
Eric Duffy
Sound Operator
Bede Schofield

Set and Props Constructed By
Malthouse Theatre Workshop

Costumes Created By
Malthouse Theatre Wardrobe

Studio Photography
Terence Chin

Production Photography
Jeff Busby

Rehearsal Photography
Lachlan Words

BAAL Translation (C) Brecht Erben
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Representation Ltd

This production was in association
with the exhibition 'The Mad Square:
Modernity in German Art, 1910-1937' at
the Art Gallery of New South Wales,
August – November 2011.

MALTHOUSE MELBOURNE



The cast of Terminus

SYDNEY THEATRE COMPANY PRESENTS THE ABBEY THEATRE OF IRELAND AMHARCLANN NA MAINSTREACH PRODUCTION

TERMINUS

BY MARK O'ROWE

Drama Theatre, Sydney Opera House
1 June – 9 July 2011

43 Performances
14,750 Paid attendance

Cast

"A"
Olwen Fouéré
"B"
Catherine Walker
"C"
Declan Conlon

Production Team
Director
Mark O'Rowe
Set and Costume Designer
Jon Bausor
Lighting Designer
Philip Gladwell
Sound Designer
Philip Stewart
Stage Manager
Stephanie Ryan
*Production Manager
(Abbey Theatre)*
Des Kenny
Production Manager (STC)
Terri Richards

**ABBAY THEATRE
AMHARCLANN
NA MAINSTREACH**

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cultur éireann
promoting Irish arts worldwide

arts
council
of
ireland
theatre
australia

apa
arts
projects
australia



The cast of *The White Guard*

SYDNEY THEATRE COMPANY AND COMMONWEALTH BANK PRESENT

THE WHITE GUARD

BY MIKHAIL BULGAKOV,
IN A NEW ADAPTATION BY ANDREW UPTON

Sydney Theatre
7 June – 10 July 2011

37 Performances
20,091 Paid attendance

Cast

Hetman/Cobbler/Officer 3
Jonathan Biggins
Leonid Shervinsky
Patrick Brammall
Bolbutun/Von Schratt/Cadet 3
Yure Covich
Talberg/Kirpaty/Officer 1
Alan Dukes
Alexei
Darren Gilshenan
Viktor Myshlaevsky
Cameron Goodall
The Kossack/Doctor/Maxi
Alan John
Fyodor/Franko/Officer 2
John Leary
Galanba/Cadet 1
Ashley Lyons
Larion
Dale March
Lena
Miranda Otto
Nikolai
Richard Pyros

Alexander Studzinsky
Tahki Saul
Von Durst/Uragan/Cadet 2
Aaron Tsindos

Production Team
Director
Andrew Upton

Designer
Alice Babidge
Lighting Designer
Nick Schlieper
Musical Director and Composer
Alan John

Sound Designer
Steve Francis
Assistant Director
Kip Williams

Design Assistant
David Fleischer
Assistant Lighting Designer
Tom Willis

Voice and Text Coach
Charmian Gradwell
Fight Choreographer
Ray Anthony

Production Manager
Simon Khamara

Deputy Production Manager
Andrew Mackonis
Stage Manager
Georgia Gilbert

Assistant Stage Managers
Todd Eichorn, Amy Forman
Wig, Hair and Wardrobe Supervisor
Lauren A. Proietti

Head Mechanist
Steve Mason
Head Flyman/Automation Operator
Tarn Mott

Head Electrician
Andrew Tompkins
Lighting Board Operator
Sophie Kurylowicz

Sound Supervisor/Swing Operator
Michael Toisuta
FOH Sound Operator
Hayley Forward

Sound Technician
Pete Stocks
Sound System Consultant
Notsui Consulting

Rehearsal and Production Photography
Lisa Tomasetti

Andrew Upton's version of The White Guard was first presented by the Royal National Theatre, London, in the Lyttelton Theatre on 17 March, 2010.



PRESENTING SPONSOR



ASSOCIATE SPONSOR



MEDIA PARTNER



Bryan Probets

SYDNEY THEATRE COMPANY, LA BOITE THEATRE COMPANY AND THE SYDNEY MORNING HERALD PRESENT

EDWARD GANT'S AMAZING FEATS OF LONELINESS

BY ANTHONY NEILSON

Wharf 1
16 June – 23 July 2011

42 Performances
7,083 Paid attendance

On Tour

The Roundhouse Theatre, La Boite, Brisbane
32 Performances
3,064 Paid attendance

Cast

Edward Gant
Paul Bishop
Nicholas Ludd
Lindsay Farris
Jack Dearlove
Bryan Probets
Madame Poulet
Emily Tomlins

Production Team

Director
Sarah Goodes
Set Designer
Renée Mulder

Costume Designers
Romance Was Born
Consultant to the Costume Designers
Renée Mulder

Lighting Designer
Damien Cooper

Composer & Sound Designer
Steve Toulmin

Assistant Director
Kat Henry

Assistant Set Designer
Hana Sandgren

Production Manager (La Boite)
Rob Darvall

Production Manager (STC)
Annie Eves-Boland

Stage Manager (La Boite)
Sue Benfer

Assistant Stage Manager (STC)
Victoria Marques

Theatre Technician
Cameron Menzies

Season Photography
Justine Walpole

Rehearsal Photography
Al Caeiro

Set and Props built by
La Boite Theatre CompanyWorkshops

Costumes made by
Sydney Theatre Company Costume Department

Production Photography
Al Caeiro and Brett Boardman



PRESENTING SPONSOR



Julia Ohannessian

SYDNEY THEATRE COMPANY AND COLONIAL FIRST STATE GLOBAL ASSET MANAGEMENT PRESENT

BLOOD WEDDING

BY FEDERICO GARCIA LORCA
TRANSLATED BY IAIN SINCLAIR

Wharf 1
1 August – 11 September 2011

46 Performances
12,091 Paid attendance

Cast

The Father/Woodcutter
Danny Adcock
The Neighbour/The Servant/Woodcutter
Lynette Curran
The Girl/The Moon
Holly Fraser
The Young Woman
Julia Ohannessian
The Wife
Zindzi Okenyo
Leonardo
Yalin Ozucelik
The Mother
Leah Purcell
The Bride
Sophie Ross
The Mother In Law/Woodcutter
Toni Scanlan
The Groom
Kenneth Spiteri

Production Team

Director
Iain Sinclair

Set Designer
Rufus Didwizsus

Costume Designer
Luke Ede

Lighting Designer
Damien Cooper
Composer & Arranger/Guitarist
Andrew Veivers

Sound Designer
Steve Francis
Assistant Director
Sarah John

Voice and Text Coach
Charmian Gradwell
Production Manager
John Colvin

Stage Manager
Meg Deyell
Assistant Stage Manager
Rebecca Poulter

Backstage Wardrobe Supervisor
Lisa Peddie
Mechanist
Simon Hamilton

Theatre Technician
Cameron Menzies
Sound Operator
Louis Thorn/David Bergman

Voice Consultant
James Paul
Movement Consultant
Eva Fernandez

Rehearsal Photographer
Grant Sparkes-Carroll
Production Photographer
Brett Boardman



PRESENTING SPONSOR



SYDNEY THEATRE COMPANY AND ASTERON PRESENT A MALTHOUSE MELBOURNE AND VICTORIAN OPERA PRODUCTION

THE THREEPENNY OPERA

BY BERTOLT BRECHT AND KURT WEILL,
IN AN ADAPTATION BY RAIMONDO CORTESE, LYRICS BY JEREMY SAMS

Sydney Theatre
1 – 24 September 2011

27 Performances
18,766 Paid attendance

Cast

Jimmy
Johanna Allen
Jenny Priest
Paul Capsis
Tiger Brown
Jolyon James
Filch
Luke Joslin
Polly
Lucy Maunder
Mrs Peachum
Amanda Muggleton
Macheath
Eddie Perfect
Suky Tawdry
Angela Scundi
Lucy
Dimity Shepherd
Mr Peachum
Grant Smith
Swing
Michael Whalley
Mitch
John Xintavelonis

Production team
Director
Michael Kantor

Conductor

Richard Gill
Assistant Director
Cameron Menzies
Assistant Conductor
Daniel Carter
Writer
Raimondo Cortese
Choreographer
Kate Denborough
Assistant Choreographer
Michelle Heaven
Set Designer
Peter Corrigan
Costume Designer
Anna Cordingley
Lighting Designer
Paul Jackson
Sound Designer
Peter Ripon
Production Manager (Malthouse Theatre)
David Miller
Production Manager (Orchestra)
Daniel Jericho
Stage Manager (Malthouse Theatre)
Darren Kowacki
Assistant Stage Manager (STC)
Edward Dowling
Assistant Stage Manager (STC)
Allison Jeny

Head of Workshop (Malthouse Theatre)

David Craig
Wardrobe Supervisor (Malthouse Theatre)
Amanda Carr
Touring Head Mechanist (Malthouse Theatre)
Andy Moore
Touring Head Lighting (Malthouse Theatre)
Stewart Birkinshaw Campbell
Head Mechanist
Malcolm Lamb
Sound Operator
Peter Sforcina
Deputy Head Fly Operator
Kane Mott
Mechanists
Bob Henry, Martin Jenkins
Head Electrician
Andrew Tompkins
Lighting Board Operator
Pat Smithers
Head of Sound
Kevin White
Radio Mic Technician
Alistair Munroe
Dresser
Rosalie Lester

Rehearsal Photography

Neil Bennett
Production Photography
Jeff Busby (Melbourne)
Lisa Tomasetti (Sydney)
Ensemble Weill
Reed 1
Richard Percival
Reed 2
Nathan Henshaw
Trumpet
Andrew Evans
Trombone
Nigel Crocker
Guitars
Jim Pennell
Double Bass
Dave Ellis
Harmonium
Simon Kenway
Bandoneon
Michael Kluger
Percussion
Jess Ciampa
Piano
Daniel Carter
Lindsay Partridge

This production premiered in the Merlyn Theatre at the CUB Malthouse on the 2nd June, 2010.



William Zappa, Robin Goldsworthy and Josh McConville

SYDNEY THEATRE COMPANY AND QANTAS PRESENT

LOOT

BY JOE ORTON

Drama Theatre, Sydney Opera House
12 September – 23 October 2011

46 Performances
18,642 Paid attendance

Cast

McLeavy
William Zappa
Fay
Caroline Craig
Hal
Robin Goldsworthy
Dennis
Josh McConville
Truscott
Darren Gilshenan
Meadows
Lee Jones
Production Team
Director
Richard Cottrell
Designer
Victoria Lamb
Lighting Designer
Gavan Swift
Sound Designer
Jeremy Silver
Assistant Director
Kip Williams

Voice and Text Coach

Charmian Gradwell
Fight Director
Kyle Rowling
Production Manager
Andrew Mackonis
Stage Manager
Tanya Leach
Assistant Stage Manager
Victoria Marques
Wig, Hair and Costume Supervisor
Lauren A. Proietti
Rehearsal and Production Photographer
Heidrun Löhr

First Produced at the Jeanetta Cochrane Theatre by the London Traverse Theatre Company on 29 September 1966.



The cast of Bloodland

SYDNEY THEATRE COMPANY, ADELAIDE FESTIVAL AND ALLENS ARTHUR ROBINSON IN ASSOCIATION WITH BANGARRA DANCE THEATRE PRESENT

BLOODLAND

CONCEPT BY STEPHEN PAGE, STORY BY KATHY BALNGAYNGU MARIKA, STEPHEN PAGE AND WAYNE BLAIR, WRITTEN BY WAYNE BLAIR
WORLD PREMIERE

Wharf 1
3 October – 13 November 2011

44 Performances
8,349 Paid attendance

Cast

Lalkal
Elaine Crombie
Wak Wak
Rarriwuy Hick
Galiku
Rhimi Johnson Page
Bonba
Kathy Balngayngu Marika
Gapu
Noelene Marika
Djurrpun
Banula Marika
Donkey/Bapi
David Page
Runu
Hunter Page Lochard
Billy
Kelton Pell

Bathala

Tessa Rose
Gulami
Meyne Wyatt
Cherish
Ursula Yovich

Production Team

Director
Stephen Page
Cultural Consultants
Kathy Balngayngu Marika, Djakapurra Munyarryun
Set Designer
Peter England
Costume Designer
Jennifer Irwin
Lighting Designer
Damien Cooper
Composer and Sound Designer
Steve Francis
Assistant Director
Kirk Page





Kathy Balgayngu Marika,
Rarriwuy Hick and Elaine Crombie

SYDNEY THEATRE COMPANY, ADELAIDE FESTIVAL AND ALLENS ARTHUR ROBINSON IN ASSOCIATION WITH BANGARRA DANCE THEATRE PRESENT

BLOODLAND

(CONT'D)

CONCEPT BY STEPHEN PAGE, STORY BY KATHY BALNGAYNGU MARIKA, STEPHEN PAGE AND WAYNE BLAIR, WRITTEN BY WAYNE BLAIR
WORLD PREMIERE

Voice and Text Coach
Charmian Gradwell

Production Manager
John Colvin

Stage Manager
Bec Allen

Assistant Stage Manager
Edwina Guinness

Project Company Manager
Amy Hammond

Sound Operator
Louis Thorn

Theatre Technician
Cameron Menzies

Rehearsal Photographer
Grant Sparkes-Carroll

Production Photographer
Danielle Lyonne

This presentation of Bloodland has been made possible by the generous assistance of: The Luca and Anita Belgiorno-Nettis Foundation, The Johnson Family Foundation, The Sherry Hogan Foundation and Paul Cave AM



John Gaden, Peter Carroll
and Andrew Buchanan

SYDNEY THEATRE COMPANY, QUEENSLAND THEATRE COMPANY AND BANK OF AMERICA MERRILL LYNCH PRESENT

NO MAN'S LAND

BY HAROLD PINTER

Drama Theatre, Sydney Opera House
28 October – 11 December 2011

50 Performances
14,031 Paid attendance

Cast
Briggs
Andrew Buchanan

Spooner
Peter Carroll

Hirst
John Gaden

Foster
Steven Rooke

Production Team

Director
Michael Gow

Designer
Robert Kemp

Lighting Designer
Nick Schlieper

Composer and Sound Designer
Tony Brumpton

Associate Lighting Designer
Chris Twyman

Production Manager (QTC)
Michael Kaempff

Production Manager (STC)
John Colvin

Stage Manager (QTC)
Peter Sutherland

Assistant Stage Manager (STC)
Sarah Smith

Production Photographer
Rob MacColl



Anita Hegh

SYDNEY THEATRE COMPANY AND UBS INVESTMENT BANK PRESENT

GROSS UND KLEIN (BIG AND SMALL)

BY BOTHO STRAUSS

ENGLISH TEXT BY MARTIN CRIMP

Sydney Theatre
16 November – 23 December 2011

41 Performances
29,614 Paid attendance

Cast
Lotte
Cate Blanchett

Old Woman
Lynette Curran

Inge/Karin
Anita Hegh

Woman/Meggy/Tent
Belinda McClory

Guitar Player/Boy
Josh McConville

Paul/Man with Shirts/Doctor
Robert Menzies

Fat Woman
Katrina Milosevic

Turkish Man
Yalin Ozucelik

Wilhelm/Offstage Lead Guitarist
Richard Piper

Alf/Juergen
Richard Pyros

Girl/Josefina
Sophie Ross

Young Man/Albert/Man in Parka
(Bob Fechter)
Chris Ryan

Man/Bernard
Christopher Stollery

Old Man
Martin Vaughan

Production Team
Director
Benedict Andrews

Set Designer
Johannes Schütz

Costume Designer
Alice Babidge

Lighting Designer
Nick Schlieper

Composer/Sound Designer
Max Lyandvert

Assistant Set Designer
Ben Clark

Assistant Director
Kip Williams

Voice Consultant
Charmian Gradwell

Production Manager
Annie Eves-Boland

Deputy Production Manager
Terri Richards

Stage Manager
Georgia Gilbert

Deputy Stage Manager
Minka Stevens

Assistant Stage Manager
Todd Eichorn

Head Mechanist
Steve Mason

Mechanist
Simon Hamilton

Head Fly Operator
David Stabback

Deputy Head Fly Operator
Kane Mott

Head Electrician
Andrew Tompkins

Lighting Board Operator
Pat Smithers

Head of Sound
Kevin White

Front of House Sound Operator
Paul Tilley

Radio Mic Technician
Remy Woods

Wig, Hair and Wardrobe Supervisor
Lauren A. Proietti

Sound System Consultant
Notsui Consulting

Rehearsal and Production
Photographer
Lisa Tomasetti

Botho Strauss' play, Gross und Klein was premiered at the Schaubuhne am, Halleschen Ufer, Berlin on December 6th 1978, directed by Peter Stein. Botho Strauss's play Big and Small is presented by Rosica Colin Limited, London acting for Rowohlt Theater Verlag, Reinbek



Graeme Rhodes, Sophie Ross,
Richard Pyros and Annie Byron

SYDNEY THEATRE COMPANY PRESENTS
BEFORE/AFTER
BY ROLAND SCHIMMELPFENNIG
TRANSLATED FROM THE GERMAN BY DR MARLENE J NORST

Wharf 2
4 – 19 February 2011

15 Performances
1,619 Paid attendance

Cast
Annie Byron, Justin Stewart
Cotta, Zindzi Okenyo, Johanna
Puglisi, Richard Pyros, Graeme
Rhodes, Sophie Ross, Tahki Saul

Production Team
Director
Cristabel Sved
Designer
Justin Nardella
*Lighting and Audio Visual
Designer*
Verity Hampson
Composer/Sound Designer
Max Lyandvert
Choreographer
Johanna Puglisi
Production Manager
Terri Richards
Stage Manager
Amy Forman
Assistant Stage Manager
Todd Eichorn
Audio Visual Engineer
Adam Bowring
Sound Supervisor
David Bergman
Costume Supervisor
Xanthe Heubel
Theatre Technician
Michele Bauer
Production Photographer
Brett Boardman



Mish Grigor, Eden Falk and
Zoe Coombs Marr

SYDNEY THEATRE COMPANY AND POST PRESENT
WHO'S THE BEST?
DEvised AND PERFORMED BY POST

Wharf 2
17 June – 2 July 2011

13 Performances
506 Paid attendance

Cast
Zoe Coombs Marr, Mish Grigor,
Natalie Rose, Eden Falk

Production Team
Creators
Zoe Coombs Marr
Mish Grigor
Natalie Rose
Deviser
Eden Falk
Lighting Designer
Matthew Marshall
Sound Designer
James Brown
Movement Consultant
Emma Saunders
Dramaturgical Consultants
Clare Grant, Hallie Shellam
Production Manager
Terri Richards
Stage Manager
Erin Daly
Show Mechanist
Eric Duffy
Theatre Technician
Anthony McCoy
Production Photographer
Heidrun Löhr



Africa

SYDNEY THEATRE COMPANY PRESENTS MY DARLING PATRICIA'S
AFRICA
CONCEIVED, DESIGNED AND DIRECTED BY MY DARLING PATRICIA

Wharf 2
1 – 17 September 2011

14 Performances
1,338 Paid attendance

Cast
Anthony Ahern, Michelle Robin
Anderson, Clare Britton, Jodie
Le Vesconte, Sam Routledge

Production Team
Concept
Sam Routledge
Director/Writer
Halcyon Macleod
Design
Clare Britton, Bridget Dolan
Composer/Sound Designer
Declan Kelly
Puppets
Bryony Anderson
Lighting Designer
Lucy Birkinshaw
Production Manager
Stage Manager (MDP)
Bindi Green
Sound Operator
Marco Cher-Gibard
Props and Set Dressing
Tim McGaw
Dramaturgy
Chris Ryan
Production Manager (STC)
John Colvin
Production Photographer
Jeff Busby



Tahki Saul and Zindzi Okenyo

SYDNEY THEATRE COMPANY PRESENTS
MONEY SHOTS
5 NEW FIFTEEN-MINUTE PLAYS ABOUT MONEY

Wharf 2
30 September – 15 October 2011

14 Performances
588 Paid attendance

Drill Down
By Angus Cerini
The Arcade
By Tahli Corin
No Exit From The Roof
By Duncan Graham
How To Get Very Clean
By Rita Kalnejais
Fiddler's Coin
Directed by Zoe Pepper, Written
by Zoe Pepper, the Ensemble
and Brett Stiller

Cast
**Cameron Goodall, Julia
Ohannessian, Zindzi Okenyo,
Richard Pyros, Sophie Ross,
Tahki Saul**
Production Team
Director
Sarah Giles
Designer
Alice Babidge
Lighting Designer
Tom Willis
Composer/Sound Designer
Stefan Gregory
Voice and Text Coach
Charmian Gradwell
Production Manager
Simon Khamara
Stage Manager
Monica Girard
Assistant Stage Manager
Chantelle Foster
Theatre Technician
Anthony McCoy
Production Photographer
Brett Boardman

NEXT STAGE IS SUPPORTED BY



NEXT STAGE IS SUPPORTED BY



NEXT STAGE IS SUPPORTED BY



NEXT STAGE IS SUPPORTED BY





Sophie Ross

SYDNEY THEATRE COMPANY PRESENTS

HAMLET
BY WILLIAM SHAKESPEARE,
IN A NEW ADAPTATION BY NAOMI EDWARDS

Wharf 2
18 March – 8 April 2011

25 Performances
4,199 Paid attendance

Cast

Horatio/Rosencrantz
Holly Austin
Laertes/Guildenstern
Cameron Goodall
Polonius/Dead Polonius
Andrew James
Claudius/Ghost
Lech Mackiewicz
Ophelia/Dead Ophelia
Julia Ohannessian
Hamlet
Sophie Ross
Gertrude
Sarah Woods

Production Team

Director
Naomi Edwards
Designer
Andrew Bellchambers
Lighting Designer
Verity Hampson
Composer and Sound Designer
Steve Francis
Composers
Holly Austin
Cameron Goodall
Fight Choreographer
Scott Witt
Voice and Text Coach
Charmian Gradwell
Production Manager
Terri Richards
Stage Manager
Rosie Gilbert
Assistant Stage Manager
Todd Eichorn
Theatre Technician
Michele Bauer
Rehearsal and Production
Photographer
Tracey Schramm



Jo Turner and Eliza Logan

SYDNEY THEATRE COMPANY PRESENTS

RUBY MOON
BY MATT CAMERON

Wharf 2
27 April – 17 May 2011

24 Performances
4,345 Paid attendance

Cast

Sylvie
Eliza Logan
Ray
Jo Turner

Production Team

Director
Sarah Giles
Designer
Pip Runciman
Lighting Designer
Matt Cox
Sound Designer
Kingsley Reeve
Original Music
Andrew McNaughton
Lyrics
Matt Cameron
Production Manager
Terri Richards
Stage Manager
Sarah Smith
Assistant Stage Manager
Chantelle Foster
Voice and Text Coach
Charmian Gradwell
Rehearsal Pianist
and Singing Coach
Daryl Wallis

Voice of Ruby

Rose Richards
Theatre Technicians
Ian Garrard
Paul Najor
Music Consultant
Ash Gibson Greig
Production Photographer
Lisa Tomasetti



Katia Molino

SYDNEY THEATRE COMPANY PRESENTS URBAN THEATRE PROJECTS'

STORIES OF LOVE AND HATE
BY ROSLYN OADES

Wharf 2
24 May – 3 June 2011

14 Performances
1,947 Paid attendance

Cast

**Mohammed Ahmad, Roderic
Byrnes, Janie Gibson, Katia
Molino**

Production Team

Director/Creator
Roslyn Oades
Designer
Clare Britton
Sound Artist
Bob Scott
Lighting Designer
Neil Simpson
Script Consultants
Andrew Ma and Alicia Talbot
Artistic Consultant
Deborah Pollard
Community Liaison
Tim Carroll
Interview Assistants
**Mohammed Ahmad, Alex
Bruszt, Lou McKerihan**
Production Stage Manager (UTP)
Neil Simpson
Production Manager (STC)
Rosie Gilbert
Theatre Technician
Anthony McCoy
Production Photographer
Heidrun Löhr

This production was developed in
association with Bankstown Youth
Development Service.

urban
theatre projects



Angeline Penrith

THEATRE FOR YOUNG PEOPLE AND FAMILIES

ACTOR ON A BOX - THE DREAMING
BY LEAH PURCELL

Richard Wherrett Studio, Sydney Theatre
12 – 23 April 2011

18 Performances
943 Paid attendance

Cast

Angeline Penrith
Production Team
Director
Leah Purcell
Design Consultant
Pip Runciman

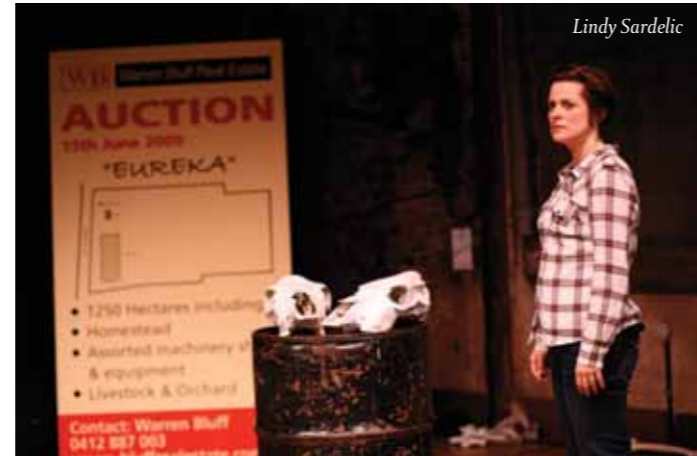
Sound Designer

Brendan O'Brien
Technician
Peter Stocks
Production Manager
Terri Richards
Stage Manager
Erin Daly

The commission of The Dreaming was
made possible through the support of the
Nelson Meers Foundation.



Stefo Nantsou



Lindy Sardelic



Arka Das and Stefo Nantsou



Amanda Bishop and Phillip Scott

THEATRE FOR YOUNG PEOPLE AND FAMILIES

ACTOR ON A BOX - THE LOADED DOG

BY HENRY LAWSON

Richard Wherrett Studio, Sydney Theatre
20 – 30 September 2011

15 Performances
982 Paid attendance

On Tour

20 September
Fort Street Primary School,
Sydney

23 September
Plunkett Street Primary School,
Sydney

Cast

Stefo Nantsou

Production Team

Director

Naomi Edwards

Design Consultant

Alice Babidge

Voice Consultant

Charmain Gradwell

Production Manager

Terri Richards

Stage Manager

Sarah Smith

Production Photographer

Tracey Schramm

*This production was supported by
Joanna R. Love and the Nelson Meers
Foundation.*

PEOPLE OF THE SOIL PROJECT

A PROGRAM OF BURNT PERFORMANCES AND COMMUNITY WORKSHOPS

BURNT

BY TOM LYCOS AND STEFO NANTSOU

28 Performances

4,902 attendance

33 Student workshops

670 participants

On Tour

10 – 20 May 2011,
NSW

Armidale, Tamworth, Young,
Leeton, Corowa and Forbes

25 November – 9 December

WA

Carnama, Toodya, Wongan
Hills, Moora, Northam,
Southern Cross, Corrigan, York
and Narrogin

Cast

**Tom Lycos, Stefo Nantsou, Lindy
Sardelic**

Production Team

Director

Stefo Nantsou

Production photographer

Tracey Schramm

*The commission of Burnt was made
possible through the support of the
Girgensohn Foundation.*

SYDNEY THEATRE COMPANY AND BANKSTOWN YOUTH DEVELOPMENT SERVICE PRESENT

DEEP SUBURBIA

BY YOUNG WRITERS FROM WESTERN SYDNEY

EDITED BY MICHAEL MOHAMMED AHMAD

Bankstown Arts Centre
3 - 4 November 2011

2 Performances

211 attendance

Cast

**Elena Carapetis, Arka Das,
Lindy Sardelic, Miranda
Tapsell, Stefo Nantsou**

Production Team

Director

Stefo Nantsou

“Last night was something of a revelation. The performers read the pieces with intelligence, humour and moments of great poignancy. They played around with form, so that the evening had shape. Most interestingly for me, the performances demonstrated something about the nature of young people’s writing” Jonathan Shaw, blogger

SYDNEY THEATRE COMPANY PRESENTS

THE WHARF REVUE DEBT DEFYING ACTS!

BY JONATHAN BIGGINS, DREW FORSYTHE, PHILLIP SCOTT

Wharf 1
17 November – 30 December 2011

47 Performances

13,347 Paid attendance

On Tour

Laycock Theatre, Gosford

Casula Powehouse, Casula

NORPA, Lismore

Capitol Theatre, Tamworth

QUT Gardens Theatre, Brisbane

Playhouse, Canberra Theatre

Centre, Canberra

Civic Theatre, Orange

Q Theatre, Penrith

IBM Theatre, Merrigong

Theatre Company, Wollongong

Lenox Theatre, Parramatta

37 Performances

11,377 Paid attendance

Cast

**Jonathan Biggins, Amanda
Bishop, Drew Forsythe, Phillip
Scott**

Production Team

Lighting Designer

Matthew Marshall

Music Tracks

Andrew Worboys

VT Editor/Cameraman

Todd Decker

Production Manager

Barry Searle

Stage Manager

Rosie Gilbert

Production Technician

David Bergman

Costume Co-ordinator

Jo Thorpe

Wigs

Margaret Aston

Theatre Technician

Cameron Menzies

Production Photographers

**Mark Nolan,
Tracey Schramm**

*The Wharf Revue: Not Quite out of the
Woods production was also presented
by the Melbourne Theatre Company in
January 2011 (5 – 29 Jan, 2011).*



ASSOCIATE SPONSOR



SYDNEY THEATRE COMPANY AND SYDNEY FESTIVAL PRESENT
BIGGER THAN JESUS
 CREATED BY RICK MILLER AND DANIEL BROOKS
 PRODUCED BY YA WYRD AND NECESSARY ANGEL WITH RICHARD JORDAN PRODUCTIONS LTD

Wharf 1
 18 – 29 January 2011

14 Performances
 3,370 Paid attendance

Cast
Rick Miller

Production Team
Director
Daniel Brooks
Created by
Rick Miller and Daniel Brooks
Designed by
Beth Kates and Ben Chaisson
Lighting Designer
Beth Kates
Assistant Stage Managers
Beth Kates, Eric Duffy
Video Designers
Beth Kates, Ben Chaisson
Sound Designer
Ben Chaisson
Graphic Design
Craig Francis Design
Production Management
Beth Kates
Technical Director
Ben Chaisson
Website and Media Services
Logoraph.com
Theatre Technician
Cameron Menzies



SYDNEY THEATRE COMPANY AND SYDNEY FESTIVAL PRESENT
A LIFE IN THREE ACTS
 BY BETTE BOURNE & MARK RAVENHILL

Wharf 1
 4 – 16 January 2011

12 Performances
 2,281 Paid attendance

Cast
Bette Bourne
Mitchell Butel

Production Team
Director
Mark Ravenhill
Producer
Hetty Shand
Picture Researcher
Sheila Corr
Associate Director
Hester Chillingworth
Company/ Stage Manager
Neil Simpson
Production Manager (UK)
David Willis
Production Manager (STC)
Annie Eves Boland
Mechanist
Eric Duffy
Theatre Technician
Cameron Menzies

A Life in Three Acts is produced by Hetty Shand with Casarotto Ramsay & Associates Ltd and was originally produced by London Artists Projects for the Traverse Theatre, Edinburgh 2009. Presented by arrangement with Arts Projects Australia.



KEY PERFORMANCE INDICATORS

Stream	KPI	2009	2010	2011
Art				
	Main Stage productions presented	12	12	12
	Average rehearsal time	4.7 weeks	4.6 weeks	5 weeks
	Average performers per play (Main Stage)	7.7	8.75	8.25
	New Australian works and adaptations produced	6	15	9
	Next Stage productions presented	3	4	4
	Commissions	6	13	6
	Readings and workshops	10	30+	19
	National tours	6	5	4
	International tours and presentations	2	1	1

Business				
	Subscription season (\$'000)	1,704	2,979	1,706
	Non-subscription activities (\$'000)	-550	-439	-281
	Touring (\$'000)	707	173	419
	Nett overheads (including funding and development income) (\$'000)	-1,208	-1,090	-1,853
	Surplus/deficit (\$'000)	759	1,623	-9
	Reserves as a % of turnover	10.75%	16.08%	16.58%
	Total raised (nett) including Foundation (\$'000)	4,426	6,049	3,630
	Subscription season (paid attendance)	197,301	255,696	196,796
	Non-subscription activities (paid attendance)	78,756	46,397	36,614
	Subscriber members	16,932	20,176	16,696
	Subscriber renewal (%)	64%	70%	63%

Community/Education				
	Productions presented	3	5	3
	Workshops presented	6	3	26
	No. of workshop participants	21,531	29,676	24,834
	School Drama (No. of schools participating)	5	16	17
	Special in-community productions (Leviathan – No. of participants)	-	297	5
	Access Open Day	-	9,000	

Andrew Veivers and Leah Purcell in *Blood Wedding*.
Photo: Brett Boardman



FOUNDATION



Jillian Broadbent AO

Donations have always been a key part of STC's financial viability and so once again we thank every one of our individual donors for their ongoing commitment and loyalty. Philanthropy now supports special projects as well as our core activity: creating theatre works of vision and scale. With every passing year, the cost and complexity of developing and staging new work increases, and personal donations make a very real contribution to maintaining our standards, our scale and our creativity.

In 2011, Foundation earnings were \$1,816,904 – a lower figure than 2010, largely due to the delivery of the Greening the Wharf project in that year and the fact we had fewer fundraising events. Disbursements back to the STC, however, increased significantly to \$1,406,458.

Funds were raised across the year via donations made as part of sale transactions, direct mail campaigns, fundraising events, major gifts for specific projects and from generous individuals who chose to leave STC a gift in their will.

Funds raised are directed towards three main areas of the Company's work:

- development programs for individual artists and for works that show promise;
- the ongoing development and roll out of educational and community programs;
- enabling the realisation of the larger and more ambitious works in the main stage program including *Bloodland*.

This approach not only supports STC's ability to deliver existing programs, it also helps to create a hothouse for our next generation of artists, writers and directors. At the same time it is allowing more established artists to have the opportunity to push their boundaries and produce new works.

I would like to also take the opportunity to thank the STC Foundation Trustees for their continued commitment to STC. Without their

passion and support, we would not be able to sustain the level of donations raised.

STC PROGRAMS TO RECEIVE SUPPORT IN 2011

- Continued development of STC Ed Program (including School Drama, a professional development program for primary teachers designed to improve learning outcomes across the curriculum via the application of participatory drama strategies; the People of the Soil regional tour to Western Australia, combining performances with sessions designed to facilitate community discussion around issues raised in the play; Actor on a Box, our cheeky, interactive first-theatre experience for the very young; and work commissioned and workshopped specifically for young people.)
- The Residents actor ensemble activity
- In-community work for the Forbes Festival and the Walking with Spirits Festival
- Artform development through the Next Stage Program and Rough Drafts
- The work of Richard Wherrett Fellow, Sarah Giles
- Seed funds to work on four new Australian commissions
- A live digital broadcast of *The White Guard* out to regional cinemas
- The Main Stage production of *Bloodland* ■

FOUNDATION TRUSTEES

Chair

Jillian Broadbent AO

Deputy Chair

Andrew Stuart

Trustees

Nick Greiner AC

Judi Hausmann

Ann Johnson

Justin Miller

Peter Miller

Gretel Packer

Matthew Playfair

Carla Zampatti AC

FOUNDATION FINANCIALS

Statement of comprehensive income of the STC Foundation (For the year ended 31 December 2011)

	2011 (\$)	2010 (\$)
Revenue	1,687,116	4,029,895
Fundraising expenses	(155,127)	(157,431)
Administrative expenses	(349,896)	(253,515)
Funds applied to charitable purposes	(1,411,286)	(778,872)
Profit before financing income	(229,193)	2,840,077
Financing income	129,788	74,062
Net financing income	129,788	74,062
Profit for the period	(99,405)	2,914,139
Other comprehensive income	-	-
Total comprehensive income for the period	(99,405)	2,914,139

Statement of financial position of the STC Foundation (as at 31 December 2011)

	2011 (\$)	2010 (\$)
Current assets		
Cash and cash equivalents	2,949,565	2,821,982
Trade and other receivables	2,686,566	2,920,917
Total assets	5,636,131	5,742,899
Current liabilities		
Trade and other payables	41,185	39,621
Deferred Revenue	16,758	25,685
Total liabilities	57,943	65,306
Net assets	5,578,188	5,677,593
Equity		
Retained earnings	2,540,588	2,730,593
Restricted Funding - Greening	2,500,000	2,500,000
Restricted Funding - Other	537,600	447,000
Total equity	5,578,188	5,677,593

OUR 2011 DONORS

Sydney Theatre Company Patron Mr Giorgio Armani

Bequest	Anonymous
\$100,000+	Anonymous The Australian Children's Trust in collaboration with the Ian Thorpe's Fountain for youth Ian and Min Darling Cameron and Ilse O'Reilly David and Claire Paradise
\$50,000+	The Caledonia Foundation The Johnson Family Foundation Andrew Upton and Cate Blanchett Simon Mordant AM and Catriona Mordant Vincent Fairfax Family Foundation
\$25,000 +	Anita and Luca Belgiorno-Nettis Foundation Julie and Stephen Fitzgerald David Gonski AC Mrs Roslyn Packer AO The STC Pier Group John Symond AM Carla Zampatti AC
Chairman's Council	Catherine and Phillip Brenner, Michael Carapiet and Helen Carapiet, Mr Mark Carnegie, Rowena Danziger AM and Ken Coles AM, Ian and Min Darling, Julie and Stephen Fitzgerald, David Gonski AC, Mark Lazberger, Danita R Lowes and David M Fite, David and Claire Paradise, Robert Purves AM, Mr Ian Saines, Mr Fred Street AM and Mrs Dorothy Street, Mr and Mrs Andrew and Jo Stuart, The Hon Malcolm Turnbull MP and Lucy Hughes Turnbull AO, The Vidor Family, Kim Williams AM and Catherine Dovey, Graeme Wood AM
\$15,000+	Anonymous, The Girgensohn Foundation, Peter Hall AM, Hausmann Communications, James N. Kirby Foundation, Joanna R. Love, Nelson Meers Foundation
\$10,000+	Anonymous x 2, Mrs Felicity Atanaskovic and Mr John Atanaskovic, Mr Robert Hansen and Dr Annabelle Farnsworth, Ross Littlewood and Alexandra Curtin, Maple-Brown Charitable Foundation Ltd, Gretel Packer, Ms Rebel Penfold-Russell OAM, Andrew and Andrea Roberts, Dick and Pip Smith, Phillip and Suzy Wolanski

\$5,000+ Anonymous, Wayne Adams in memory of Liz O'Neill OAM, Robert Morgan, Mr Robert Albert AO and Mrs Elizabeth Albert, Ms Jillian Broadbent AO, Y Faros and P McIntyre, Mrs Megan Grace, Angus James, Philanthropy Initiative Australia (Lorraine Copley), Alexandra Joel and Philip Mason, Mark and Fiona Lochtenberg, Helen Selle/The William McIlrath Charitable Foundation, Brian Nebenzahl OAM RFD and Jocelyn Nebenzahl, Miss Janette O'Neil, Westfield Group, Sarah Whyte

\$2,000+ Anonymous x 9, Michael Adena and Joanne Daly, Ruth Armytage AM, Mr Victor Baskir, Billy Bennett and Marguerite Gregan, Dr and Mrs Peter Bentivoglio, Anthony and Leda Booth, Ellen Borda, Janice Burke, Paul Cave AM, Dr Bishnu Dutta and Ms Jayati Dutta, John and Libby Fairfax, Julia Farrell, GRANTPIRRIE | Project, Amanda Harkness, Bill and Alison Hayward, John and Frances Ingham, Danita Lowes and David M Fite, The Martin Family in Memory of the late Lloyd Martin AM, Mrs Margaret Mashford, Dr Stephen McNamara, Peter and Jannette Miller, Sue O'Keefe in memory of Lynda Shearer, Janine Perrett, Mark and Ruth Sampson, Emine Sermet, Mr Kim Williams AM, Graeme Wood AM

\$1,000+ Anonymous x 13, Janet Abernethy and Richard Willis, Alex and Paula Adamovich, Mr Andrew Andersons AO, Angela Bishop and Peter Baikie, Christine Bishop, Fred Blackwood, Dr David G Block AC and Mrs Naomi Block, Bonnie Boezeman AO, Katalin Bognar, Rob Brookman and Verity Laughton, Mr Joseph Catanzariti, Dr Michael Chomyn, JT Clark, Peter Demou, Gosia Dobrowolska and Michael Ihlein, Jane Douglass AM, Diane and John Dunlop, Donald Hector and Sandra Ollington, Andreas and Danielle Heidbrink, Dr John and Mrs Mary Holt, Julia Jane Pty Limited, H. Kallinikos Pty Ltd, Richard Kuo and Sam Meers, Mrs Elizabeth Laverty, Ian Mackinnon, David H. Mathlin, A and R Maxwell, Robert McDougall, Dr Ann McFarlane, J. A. McKernan, Richard Oppen, Eva and Timothy Pascoe, In Memory of Stuart Robert Paton, Scott Ryall and Natasha Morris, John Sheahan and Shannon Gregory, John and Christina Stitt, Andrew and Jo Stuart, Jenny and Dorset Sutton, Louise Taggart and Peter Homel, Victoria Taylor, Gabrielle Wales, Lynne Watkins and Nicholas Harding, Antony Whitlam, Mr Tony Williams

\$500+ Anonymous x 19, Charles and Hannah Alexander, Mrs Margaret Arnott, Caryl Fearnley Billingham, Mr John Blattman, Mrs Geraldine Bull, Annette and Kevin Burges, Angela Compton, Leith and Darrel Conybeare, Nicholas Cowdery AM QC, Stephen Crossley, Rowena Danziger AM and Ken Coles AM, Jane Diamond, Mr Ian Dunlop, Archie Elliott, Mr and Mrs Robert and Maria Elliott, James Fairfax AO, Helen Farrar, Ms Anne Galbraith, Julie Goold, Warren and Lea Gray, Priscilla Guest, Ms Sophie Guest, Kate Guy, Wendy and Rhys Gwyn, The Honourable Ian Gzell, David and Lisa Hale, Lady P. H. M. Harrison, The Highlands School of Performing Arts, Dorothy Hoddinott AO, Peter and Ceri Ittensohn, Anita Jacoby, Geraldine James, Margaret Johnston, Kcom, Andrew Korda and Susan Pearson, Holly Kramer and Malcolm Noad, Gilles and Susan Kryger, Allan Laughlin and Tamara Cooper, Jennifer Ledger and Bob Lim, J G Lewis, Carolyn and Peter Lowry OAM, Carina Martin, Andree Milman, Milman Goode, Dr and Mrs Peter and June Musgrove, George and Penelope Palmer, W Perkins, Brenda Petrisic, Peter and Jenny Pockley, Vera Radó, Lesley and Andrew Rosenberg, Garry E Scarf, Mr Brian Sherman, Ann and Quinn Sloan, Dr and Mrs Peter and Diana Southwell-Keely, Ross Steele AM, Valerie Stern, Sue Thomson, In Memory of Nathan Trepezanov 30.04.1984-16.01.2006, Sue-Anne Wallace, Honourable Justice Tony Whealy, Mr Peter Wilkins MBE, Ms Joan Wilkinson, Jonathan Wood, Neil and Lynn Wykes, Denise Yim

Donations to the STC Foundation are recognised for 12 months from the date of donation.

This listing is current as at 31.12.11.

OUR 2011 PARTNERS

In 2011 Sydney Theatre Company celebrated the support of the following partners

Principal Sponsor



Major Sponsor



Government Support



Sydney Theatre Company is supported by the NSW Government through Arts NSW



Sydney Theatre Company is assisted by the Australian Government through the Australia Council, its arts funding and advisory body



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Season Sponsors



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Presenting Partner



Government Partner



SYDNEY THEATRE



Sydney Dance Company's Shared Frequencies. Artist: Lachlan Bell. Photo: Tim Richardson

Sydney Theatre continued to be the powerhouse of the emerging Walsh Bay cultural precinct, attracting a wide range of performances from its regular presenter group including STC, Sydney Dance Company, Sydney Festival and Sydney Writers' Festival.

Throughout the year ST hosted three STC productions: *The White Guard*, *The Threepenny Opera* and the epic production of *Gross und Klein*. And for our littlest patrons, two seasons of STC's Actor on a Box program were presented in the Richard Wherrett Studio.

2011 saw the expansion of the ST Presents program, in particular focusing on dance and screen initiatives.

An Explore Dance initiative promoted the venue as the home of contemporary dance in Sydney. The package offered performances by Chunky Move, Sydney Dance Company and The Australian Ballet. A highlight was *Connected* – a brilliant work by choreographer Gideon Obarzanek and visual artist Ruben Margolin, which was the second co-presentation by ST with Chunky Move following the 2010 presentation of *Mortal Engine*.

All in all, 2011 was a bumper year for dance. Sydney Dance Company returned for two successful seasons, Sydney Festival presented Wayne McGregor and Random Dance's *Entity*, The Australian Ballet presented its *Bodytorque* choreographic discovery program, and a commercial season was mounted of Paco Pena's *Flamenco Sin Fronteras*. There was also a special one-off performance by Bangarra Dance Theatre. Nearly 25,000 people came along to dance performances during the year!

ST developed new partnerships to explore new directions in screen programming. We presented two sessions of NTLive – the National Theatre of Great Britain's cinema program that extends the reach of their theatre

performances from London to the world - including preview screenings of Andrew Upton's version of *The Cherry Orchard* and the hilarious hit *One Man, Two Guvnors*; and with the Dungog Film Festival we co-presented the *In the Raw* script-reading series.

Programming highlights saw the return of stand-up comedy to ST with Josh Thomas, a commercial season of the Melbourne Theatre Company production of David Williamson's *Don Parties On*, and Sydney Festival presentations of *Entity* and Legs on the Wall's *My Bicycle Loves You*. The Sydney Writers' Festival again brought ideas-hungry hordes to the precinct.

Our partnerships with gleebooks and Culinary Edge helped round out the experience for patrons.

We acknowledge Arts NSW for its continued support of Sydney Theatre and its commitment to enhancing the Walsh Bay precinct as NSW's hub for the arts. ■

NSW CULTURAL MANAGEMENT LTD

Chair

Peter Young AM

Members

- The Hon. Bruce Baird AM
- Anita Belgioro Nettis
- Jonathan Biggins
- Cate Blanchett
- Mary Kostakidis
- Martin McCallum
- Andrew Upton

OUR STAFF

Artistic Directors Cate Blanchett, Andrew Upton

Associate Director Tom Wright
Casting Director Serena Hill
Casting Coordinator Lauren Wiley
Literary Manager Polly Rowe
Company Manager Colm O'Callaghan
Resident Director Stefo Nantsou
Resident Designer Alice Babidge
Richard Wherrett Fellow Sarah Giles
Education Manager Helen Hristofski
Education Coordinator Toni Murphy
Schools Liaison Officer Georgia Thorne (until Sept)
Schools Liaison Officer Helen Machalias (from Oct)
Voice & Text Coach Charmian Gradwell
Wharf Revue Director Jonathan Biggins

General Manager Patrick McIntyre

Executive Producer Jo Dyer
Associate Producer Ben White
Artistic Administrators Rhys Holden, Zoe O'Flanagan (from Sept)
Human Resources Manager Kate Stitt (until May)
Human Resources Manager Claire Diment (from May)
Cultural Development Manager Matthew Morse
Sustainability Manager Paul O'Byrne
Archivist Judith Seeff

Personal Assistant to the Artistic Directors
 Georgina Pym
Executive Assistant to the General Manager
 Briony Sefton (Mar – Dec)
Receptionist Fleur Stevenson
Administrative Assistant Amy Satchell (until Aug)

Director of Finance and Administration
 Claire Beckwith
IT Manager Andrew King (from May)
IT Support Adam Ghannoum (from June)
Accountant Helen Ban
Accounts Officer Julie Stagg
Human Resources Officer Patricia Hennessy

Corporate Partnerships Manager Anna McPherson
Corporate Partnerships Executive Georgia Blok, Camilla Lawson
Corporate Partnerships Coordinator Sacha Marie Curtis

Head of Philanthropy Danielle Heidbrink
Philanthropy Manager Amelia Pryke
Philanthropy Executive Tiffany Moulton
Philanthropy Coordinator Tina Ferguson

Head of Marketing and Customer Services Nicole McPeake (maternity leave from Jun)
Acting Head of Marketing and Customer Services
 Rani Haywood (Jun – Oct)
Marketing Manager Rani Haywood (until Jun)
Marketing Manager Carmel England (from Jun)
Direct Marketing Manager Jessica Debrodt
Marketing and Web Coordinator Georgina Ross (until Oct)
Marketing Assistant Elyssa Haratsis (from Nov)
Publications and Website Content Editor Laura Scrivano (until Jan)
Marketing & Website Co-ordinator Carolyn Johnstone (from Nov)
Web Project Manager Kim Lyle (from May)
Data Analyst Alex Bosi
Lead Graphic Designer Grant Sparkes-Carroll
Assistant Graphic Designer Ros Lukman (until Jul)
Graphic Designer Hon Boey (from Aug)
Content Manager Alex Lalak (from Apr)

Media Relations Manager Tim McKeough
Media Relations Coordinator Wesley Slattery (until Sept)
Publicist Ella Minton (from Oct)
CRM Project Director Dawn Belton (from Jul)
CRM Systems Manager Martin Keen (from Feb)
Ticketing Manager Jennifer Laing
Ticketing Co-ordinator Stephanie Son (from Oct)
Box Office Operations Manager Claire Molloy (maternity leave from March)
Customer Services Manager Gemma Boettger
Assistant Customer Services Manager Beth Deguara
Assistant Customer Services Manager ST Louise Rafferty
Customer Services Representatives
 Nancy Alexander, Marietta Hargreaves, Tom Hatfield, Jennifer White, Andrew Johnston (until April), Abby Gorman (until May)

House Services Manager Martyn Nightingale
House Managers Edward Whitmarsh-Knight, Laszlo Hajdu, Nola Dean

Head of Production Annie Eves-Boland
Production Managers Simon Khamara, John Colvin, Andrew Mackonis (until Sep)
Next Stage & STC Ed Production Manager Terri Richards
Head of Stage Management John Reid (until June)
Head of Stage Management Georgia Gilbert (from June)
Production Administrator Larna Burgess Munro
Technical Manager Barry Searle
Head of Lighting Graham Henstock
Deputy Head of Lighting Adam Bowring
Head of Sound Ben Lightowlers
Sound Supervisor Bede Schofield
Senior Head Mechanist Eric Duffy
Deputy Head Mechanist Simon Hamilton
Theatre Technicians Anthony McCoy (from May), Cameron Menzies
Lighting Technician Ian Garrard

Production Workshops Manager John Preston
Head of Set Construction James McKay
Deputy Head of Set Construction Barry Hiblen
Senior Set Constructor Andrew Craig
Set Constructors Michael Apoifis, Boaz Shemesh, Mark Rowley
Drafter Andrew Powell

Head of Stores and Maintenance Gary Everingham
Head of Props Alex Stuart
Props Buyer Traleen Ryan
Props Maker Peter Owens (until Jul)
Props Maker Paul Harrison (from Jul)
Head of Scenic Art Hilary Burrows
Scenic Artist Ron Thiessen
Driver/Buyer Ashley Trotter
Costume Manager Scott Fisher
Costume Coordinator Sam Perkins
Costumiers Joanna Grenke, Mary Anne Lawler, Martin Roberts, Ruth Tickle
Wig, Hair & Makeup Supervisor Lauren A. Proietti

Sydney Theatre Technical Manager Kevin Sigley
Building Services Manager Barry Carr
Events Manager Phoebe Meredith
Operations Coordinator Christopher Waterhouse (until Dec)
House Manager Alex Plavsic
Head Mechanist Steve Mason
Head Fly Operator Tarn Mott (until Jul)
Head Fly Operator David Stabback (from Jul)
Deputy Fly/Venue Maintenance Kane Mott

Head Electrician Andrew Tompkins
Deputy Head Electrician/Board Operator
 Pat Smithers (from Jun)
Head of Sound Kevin White

STC Resident Actors
 Cameron Goodall, Julia Ohannessian, Zindzi Okenyo, Richard Pyros, Sophie Ross, Tahki Saul

STC Writers Under Commission
 Jonathan Biggins, Wayne Blair, Hilary Bell, Angus Cerini, Tahli Corin, Duncan Graham, Francis Greenslade, Rita Kalnejais, Ross Mueller, Zoe Pepper, Anthony Weigh, Joanna Murray-Smith

STC Casual and Seasonal Staff
Season Tickets Manager Travis Green
Production Project Manager Mel Colvin
Costume Seasonal Barbara Combe, Lisa Cummins, Lisa Peddie, Rosalie Lester
Costume Casual Roslyn Keam
Metalworker Casual Brendan Toon
Props Casual Paul Harrison, Sandra Lawry
Scenic Seasonal Neil Mallard
Electrics Casual Matt Binnie, Paul Najor, Gordon Rymer, Andrew Williams
Mechanist Casual Ashley Lyons, Stuart Morris, Gary Sullivan
Sound Casual Luke Davis
Sound Seasonal Dave Bergman, Louis Thorn
Stores Casual Jee Leong, Errol Robertson, Allan Vella
Archival Videographer Andrew Williams
Education Resources by Kerreen Ely-Harper

Stage Management Seasonal Bec Allen, Erin Daly, Meg Deyell, Edward Dowling, Todd Eichorn, Amy Forman, Chantelle Foster, Rosie Gilbert, Monica Girard, Edwina Guinness, Allison Jeny, Tanya Leach, Victoria Marques, Rebecca Poulter, Sarah Smith, Minka Stevens

Front of House Lorena Arancibia, James Barrow, Sarah Brown, Loretta Cain, Rita Kahn Chen, Nick Curnow, Michael Cutrupi, Cloe Fournier, Matt Godwin, Frances Green, Charlotte Grien, Angelina Grien, Stephanie Gunn, Tamlyn Henderson, Lee Horton, Khadijah Shah Idil, Maddi Jones, Amy Kersey, Kirsty Kiloh, Tessa Lind, Owen Little, Meg Lofts, Fabian McCallum, Jodie Payne, Geneveive Reynolds, Errol Robertson, Jessica Rogers, Joanne Sanders, Damian Sommerland, Flora Smith, Louise Sykes, Holly Thompson, Allan Vella, Heath Wilder, Christian Witz

Box Office Mark Ashmore, James Beach, Andrew Castle, Lindsey Chapman, Tamar Cranswick, Quinn Gibbes, Travis Green, Lisa Griffiths, Bradley Hinde, Adriana Law, Walter Mansfield, Catherine McCrorie, Gavin Roach, Heath Wilder, Chris Williams, Elliot Wilshier

Volunteer Guides Rosemary Allison, Joan Betteridge, Dianne Johnson, Ron Johnson, Anne Lennard, Lyn Mallesch, Steve McAuley, Vicki Mike, Joan Morgan, Barry Moscrop, Prim Moss, Valda Rigg, Tony Sherlock, Diane Sturrock, Bill Turbet

STC Archives Volunteers Ken Gray, Patricia Ryan, Betty Smith, Greig Tillotson

STC Pier Group Anne Schofield (Chair) Peggy Carter, Eve Heath, Graham Jennings, Richard Lyle and Virginia Pearce

STC is a member of Live Performance Australia and the Confederation of Australian State Theatres.



FINANCIAL REPORT

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DIRECTOR'S REPORT

For the year ended 31 December 2011

The directors present their report together with the financial report of Sydney Theatre Company Limited ("the Company") for the year ended 31 December 2011 and the auditor's report thereon.

1. Directors

Name and qualifications

David Gonski AC

Chairperson since 9 February 2010

Jonathan Biggins

Director since 13 July 2010

Catherine Blanchett

Executive Director since 7 January 2008

Toni Cody

Director since 1 July 2011

John Connolly

Director since 10 February 2009

Sandra Levy

Director since 3 June 2002

Term expired 9 May 2011

Catherine Martin

Director since 26 May 2009

Term expired 1 July 2011

Martin McCallum

Director since 28 February 2005

Justin Miller

Director since 19 March 2007

Simon Mordant, AM

Director since 12 February 2008

Sam Mostyn

Director since 9 May 2005

Andrew Stuart

Director since 26 May 2009

Andrew Upton

Executive Director since 7 January 2008

Experience, special responsibilities and other directorships

Company Director

Chairman, ASX Ltd, Ingeus Ltd, Investec Bank (Aust) Ltd, UNSW Foundation Ltd, National E Health Transition Authority, Swiss Re Life & Health Aust and Coca-Cola Amatil Ltd

Director, Singapore Airlines, and Infrastructure NSW

Chancellor of UNSW

Bachelor of Commerce; Bachelor of Laws (UNSW)

Actor, Writer and Director

Director, NSW Cultural Management Ltd

Actor, co-Artistic Director of the Sydney Theatre Company

Director, Dirty Films Aust Pty Ltd, NSW Cultural Management Ltd

Bachelor of Arts (NIDA)

Doctorate, Doctor of Letters (honoris causa) (UNSW)

Consultant

Deputy Chair, Chris O'Brien Lifehouse at RPA

Director, Pierpat Pty Ltd

Bachelor of Economics (Monash University)

Consultant

Director, John Connolly and Partners, The Manager Pty Ltd

Film and Television Producer

Chief Executive Officer, Australian Film Television and Radio School

Director, St James Ethics Centre

Bachelor of Arts (University of Sydney)

Diploma of Education (University of Sydney)

Doctorate, Doctor of Letters (honoris causa) (Macquarie University)

Designer

Director, Bazmark Inq, CM Inq Pty Ltd, Bazmark Live Pty Ltd, Bazmark Music Pty Ltd, Bazmark

Recording Pty Ltd, LM Family Investments Pty Ltd, Catherine Martin Pty Ltd

Bachelor of Arts (NIDA)

Producer, Theatre Design Consultant

Fellow of the Royal Society

Member, League of American Theatres and Producers, Society of London Theatre

Director, Martin McCallum Pty Ltd, Mrs Rupa Mehra Productions Pty Ltd, Twelve-Twelve-Twelve Pty

Ltd, NSW Cultural Management Ltd

Art Consultant

Governor, Taronga Zoo

Trustee, Sydney Theatre Company Foundation

Ambassador, Museum of Contemporary Art

Bachelor of Arts Honours (University of Sydney)

Investment Banker

Co-Chief Executive, Greenhill Caliburn

Chairman, Museum of Contemporary Art

Australian Commissioner, 2013 Venice Biennale

Director, Garvan Foundation, Wharton Executive Board for Asia

Chartered Accountant

Non-Executive Director and Advisor

Chair, Stakeholder Advisory Committee, CSIRO Climate Adaptation Flagship

Commissioner, Australian Football League, Australian Mental Health Commission

Public Interest Representative, Australia Council of the Arts

Director, Virgin Australia, Transurban, Citibank Australia

Member Advisory Board, ClimateWorks Australia, Crawford School of Government & Economics (ANU)

Member, NSW Climate NSW

Bachelor of Arts with Bachelor of Laws (ANU)

Chief Executive Officer, BKK Partners

Director, Reuse Pty Ltd, Jaada Pty Ltd, BKK Partners

Bachelor of Commerce

Writer, Director and co-Artistic Director of the Sydney Theatre Company

Director, Dirty Films Aust Pty Ltd, NSW Cultural Management Ltd

Bachelor of Arts

DIRECTOR'S REPORT

For the year ended 31 December 2011

2. Directors' meetings

The number of Directors' meetings (including meetings of Committees of Directors), and number of meetings attended by each of the Directors of the Company during the financial year are:

Director	Directors' meetings		Finance Committee meetings	
	No. of meetings attended	No. of meetings held*	No. of meetings attended	No. of meetings held*
J Biggins	4	6	-	-
C Blanchett**	6	6	1	2
J Connolly	3	6	2	2
D Gonski	6	6	2	2
T Cody	2	3	-	-
S Levy	1	2	0	1
C Martin	-	4	-	-
M McCallum	4	6	2	2
J Miller	6	6	-	-
S Mordant	3	6	1	2
S Mostyn	3	6	-	-
A Stuart	4	6	1	2
A Upton**	6	6	1	2

* Reflects the number of meetings held during the time the Director held office.

** Cate Blanchett and Andrew Upton share one position on the board and are each other's alternate.

3. Company secretary

Claire Beckwith was appointed to the position of Company Secretary in March 2004.

4. Principal activities

The principal activities of the Company during the course of the financial year was the production and presentation of a series of plays.

There were no significant changes in the nature of the activities of the Company during the year.

5. Operating and financial review

Overview of the Company

The deficit of the Company for 2011 was \$8,901 (2010: surplus of \$1,623,146). In 2011, Greening The Wharf funds of \$207,459 (2010: \$703,286) were recognised as income, without this income the Company would have had an operating deficit of \$216,360 (2010: operating profit of \$919,860 prior to income received for the Greening The Wharf Project). In 2011, the Greening the Wharf Project was successfully completed and acquitted.

Significant changes in the state of affairs

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

6. Dividends

No dividends were paid or proposed by the Company during the financial year.

7. Events subsequent to reporting date

There has not arisen in the interval between the end of the financial year and the date of this report any item, transaction or event of a material and unusual nature likely, in the opinion of the Directors of the Company, to affect significantly the operations of the Company, the results of those operations, or the state of affairs of the Company, in future financial years.

8. Likely developments

Further information about likely developments in the operations of the Company and the expected results of those operations in future financial years has not been included in this report.

9. Environmental regulation

The Company is not subject to any significant environmental regulation under either Commonwealth or State legislation. However, the Board believes that the Company has adequate systems in place for the management of its environmental requirements and is compliant with any environmental requirements as they apply to the Company

10. Indemnification and insurance of officers and auditors

Indemnification
The Company undertakes to indemnify current Directors and Executive Officers against all liabilities to other persons (other than the Company or a related body corporate) that may

arise from their positions as Directors of the Company, except where the liability arises out of conduct involving a lack of good faith.

Insurance premiums

The Company has paid insurance premiums under contracts insuring Directors and officers of the Company against liability incurred in that capacity.

11. Lead auditor's independence declaration

The lead auditor's independence declaration is set out on page 86 and forms part of the Directors' report for financial year ended 31 December 2011.

This report is made with a resolution of the Directors:



David Gonski
Chairperson
Dated at Sydney this 17th April 2012.

SYDNEY THEATRE COMPANY LIMITED STATEMENT OF COMPREHENSIVE INCOME

For the year ended 31 December 2011

	Note	2011 (\$)	2010 (\$)
Revenue	2	28,654,329	30,595,587
Theatre and production expenses		(20,161,293)	(20,974,471)
Sales and promotion expenses		(2,472,959)	(2,087,893)
Administrative expenses		(3,531,791)	(3,023,049)
Occupancy expenses		(2,455,406)	(2,561,560)
Restaurant expenses		(8,658)	-
Greening the wharf expenses	3b	(393,916)	(500,275)
Other expenses	3a	(122,175)	(113,471)
Profit from operating activities		(491,869)	1,334,868
Finance income	6	482,968	288,278
Net finance income		482,968	288,278
(Loss)/profit for the period		(8,901)	1,623,146
Other comprehensive income		-	-
Total comprehensive income for the period		(8,901)	1,623,146

The statement of comprehensive income is to be read in conjunction with the notes of the financial statements set out on pages 68 to 83.

SYDNEY THEATRE COMPANY LIMITED STATEMENT OF CHANGES IN EQUITY

Note	General reserves (\$)	Reserves incentive scheme (\$)	Total reserves (\$)	Retained earnings (\$)	Total Equity (\$)
	1,453,000	201,398	1,654,398	1,438,142	3,092,540
	-	-	-	1,623,146	1,623,146
7 (ii)	-	8,545	8,545	(8,545)	-
	1,453,000	209,943	1,662,943	3,052,743	4,715,686
	1,453,000	209,943	1,662,943	3,052,743	4,715,686
	-	-	-	(8,901)	(8,901)
7 (ii)	-	9,929	9,929	(9,929)	-
	1,453,000	219,872	1,672,872	3,033,913	4,706,785

The statement of changes in equity is to be read in conjunction with the notes of the financial statements set out on pages 68 to 83.

SYDNEY THEATRE COMPANY LIMITED STATEMENT OF FINANCIAL POSITION

For the year ended 31 December 2011

	Note	2011 \$	2010 \$
Assets			
Cash and cash equivalents	7	10,559,033	13,109,095
Trade and other receivables	8	2,314,980	2,197,487
Inventories	9	64,648	78,485
Other assets	10	2,180,480	1,013,184
Total current assets		15,119,141	16,398,251
Plant and equipment	11	1,947,727	1,986,213
Greening the wharf - Plant and equipment	12	3,623,315	3,479,653
Intangible assets	13	73,891	112,952
Total non-current assets		5,644,933	5,578,818
Total assets		20,764,074	21,977,069
Liabilities			
Trade and other payables	14	4,900,191	6,127,875
Employee benefits	15	824,723	742,392
Other liabilities	16	761,352	968,489
Deferred revenue	17	9,334,335	9,226,720
Total current liabilities		15,820,601	17,065,476
Employee benefits	15	236,688	195,907
Total non-current liabilities		236,688	195,907
Total liabilities		16,057,289	17,261,383
Net assets		4,706,785	4,715,686
Equity			
Reserves		1,672,872	1,662,943
Retained earnings		3,033,913	3,052,743
Total equity		4,706,785	4,715,686

The statement of financial position is to be read in conjunction with the notes of the financial statements set out on pages 68 to 83.

SYDNEY THEATRE COMPANY LIMITED STATEMENT OF CASH FLOWS

For the year ended 31 December 2011

	Note	2011 (\$)	2010 (\$)
Cash flows from operating activities			
Cash receipts from customers and contributions		29,165,142	28,446,819
Cash paid to suppliers and employees		(31,264,236)	(26,231,264)
Interest received		482,968	288,277
Net cash from operating activities	22	(1,616,126)	2,503,832
Cash flows from investing activities			
Acquisition of plant & equipment		(933,936)	(2,764,729)
Net cash from investing activities		(933,936)	(2,764,729)
Net (decrease)/increase in cash and cash equivalents		(2,550,062)	(260,897)
Cash and cash equivalents at 1 January	7	13,109,095	13,369,992
Cash and cash equivalents at 31 December	7	10,559,033	13,109,095

The statement of changes in equity is to be read in conjunction with the notes of the financial statements set out on pages 68 to 83.

SYDNEY THEATRE COMPANY LIMITED NOTES TO THE FINANCIAL STATEMENTS

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SYDNEY THEATRE COMPANY LIMITED NOTES TO THE FINANCIAL STATEMENTS

1. Significant accounting policies

Sydney Theatre Company Limited (the "Company") is an Australian Public Company, limited by guarantee incorporated and domiciled in Australia.

Its principal registered address and place of business is Pier 4, Hickson Rd, Walsh Bay, NSW 2000.

The financial report was approved by the Board of Directors on 17th April 2012.

(a) Statement of compliance

The financial report is a general purpose financial report which has been prepared in accordance with Australian Accounting Standards ("AASBs") (including Australian Accounting Interpretations) adopted by the Australian Accounting Standards Board ("AASB") and the Corporations Act 2001.

(b) Basis of preparation

The financial report is presented in Australian dollars, which is the Company's functional currency.

The financial report is prepared on the historical cost basis except that the following assets and liabilities are stated at their fair value: derivative financial instruments, financial instruments held for trading, and financial instruments classified as available-for-sale.

The preparation of a financial report requires management to make judgements, estimates and assumptions that affect the application of policies and reported amounts of assets and liabilities, income and expenses. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and in any future periods affected.

The accounting policies set out below have been applied consistently to all periods presented in the financial report.

All financial information presented in Australian dollars has been rounded to the nearest dollars unless otherwise stated.

(c) Foreign currency transactions

Transactions in foreign currencies are translated at the foreign exchange rate ruling at the date of the transaction. Monetary assets and liabilities denominated in foreign currencies at the balance sheet date are translated to Australian dollars at the foreign exchange rate ruling at that date. Foreign exchange differences arising on translation are recognised in the income statement. Non-monetary assets and liabilities that are measured in terms of historical cost in a foreign currency are translated using the exchange rate at the date of the transaction. Non-monetary assets and liabilities denominated in foreign currencies that are stated at fair value are translated to Australian dollars at foreign exchange rates ruling at the dates the fair value was determined.

(d) Plant and equipment

(i) Owned assets

Items of plant and equipment are stated at cost less accumulated depreciation (see below) and impairment losses (see accounting policy i).

(ii) Greening the Wharf assets

Greening the Wharf assets are stated separately to highlight the enormity of the project. These assets to date include the roof Photovoltaic Array, Public bathroom refurbishment, Office refurbishments, and Theatre Lighting. All these assets have been purchased to provide investment in the latest sustainability infrastructure; new green theatre technology and up to date energy efficiencies that will ultimately save the Company money and reduce our carbon footprint.

(ii) Depreciation

Depreciation is recognised in profit or loss on a straight-line basis over the estimated useful lives of each part of an item of plant and equipment. The estimated useful lives in the current and comparative period are as follows:

• Theatre and production equipment	4 – 10 years
• Furniture, fittings and equipment	4 – 10 years
• Leasehold improvements	6 – 25 years

The depreciation method and useful lives, as well as residual values, are reviewed at each reporting date.

(e) Intangible assets

Intangible assets that are acquired by the Company are stated at cost less accumulated amortisation. Amortisation is recognised in profit or loss on a straight-line basis over the estimated useful life of intangible assets. The estimated useful lives on the current and comparative period are as follows:

• Software	4 years
------------	---------

(f) Trade and other receivables

Trade and other receivables are stated at their amortised cost less impairment losses (see accounting policy i).

(g) Inventories

Inventories are valued at the lower of cost and net realisable value.

(h) Cash and cash equivalents

SYDNEY THEATRE COMPANY LIMITED NOTES TO THE FINANCIAL STATEMENTS

Cash and cash equivalents comprises cash balances and call deposits.

(i) **Impairment**

The carrying amounts of the Company's assets, other than inventories (see accounting policy g), are reviewed at each balance sheet date to determine whether there is any indication of impairment. If any such indication exists, the asset's recoverable amount is estimated (see accounting policy j).

An impairment loss is recognised whenever the carrying amount of an asset or its cash-generating unit exceeds its recoverable amount. Impairment losses are recognised in the income statement, unless an asset has previously been revalued, in which case the impairment loss is recognised as a reversal to the extent of that previous revaluation with any excess recognised through profit or loss.

When a decline in the fair value of an available-for-sale financial asset has been recognised directly in equity and there is objective evidence that the asset is impaired, the cumulative loss that had been recognised directly in equity is recognised in profit or loss even though the financial asset has not been derecognised. The amount of the cumulative loss that is recognised in profit or loss is the difference between the acquisition cost and current fair value, less any impairment loss on that financial asset previously recognised in profit or loss.

(j) **Calculation of recoverable amount**

The recoverable amount of the Company's receivables carried at amortised cost is calculated as the present value of estimated future cash flows, discounted at the original effective interest rate (i.e., the effective interest rate computed at initial recognition of these financial assets). Receivables with a short duration are not discounted.

Impairment of receivables is not recognised until objective evidence is available that a loss event has occurred. Significant receivables are individually assessed for impairment. Non-significant receivables are not individually assessed. Instead, impairment testing is performed by placing non-significant receivables in portfolios of similar risk profiles, based on objective evidence from historical experience adjusted for any effects of conditions existing at each balance date.

The recoverable amount of other assets is calculated as the depreciated replacement cost of the asset.

(k) **Employee benefits**

(i) **Defined contribution plans**

Obligations for contributions to defined contribution pension plans are recognised as an expense in the income statement as incurred.

(ii) **Long-term service benefits**

The Company's net obligation in respect of long-term service benefits, other than defined benefit plans, is the amount of future benefit that employees have earned in return for their service in the current and prior periods. The obligation is calculated using expected future increases in wage and salary rates including related on-costs and expected settlement dates, and is discounted using the rates attached to the Commonwealth Government bonds at the balance sheet date which have maturity dates approximating to the terms of the Company's obligations.

(iii) **Wages, salaries, annual leave, rostered days off and non-monetary benefits**

Liabilities for employee benefits for wages, salaries, annual leave and rostered days off that are expected to be settled within 12 months of the reporting date represent present obligations resulting from employees' services provided to reporting date, are calculated at undiscounted amounts based on remuneration wage and salary rates that the Company expects to pay as at reporting date including related on-costs, such as workers compensation insurance and payroll tax.

(l) **Trade and other payables**

Trade and other payables are stated at amortised cost.

(m) **Revenue**

(i) **Production and related revenue**

Revenue from production and other service related revenues is recognised in the period in which the service is provided.

(ii) **Sponsorship revenue**

Revenue receivable from sponsors may be cash or in-kind. Where a sponsorship constitutes a reciprocal transfer (i.e. where there is an obligation to return unspent funds or the Company is obliged to give approximately equal value in return for funds) the Company defers the unearned portion of these funds at year end. Where a sponsorship does not constitute a reciprocal transfer, the amount is recognised as revenue when it is reliably measurable and controlled by the Company.

(iii) **Government grants**

Grant funds are recognised as revenue when the Company gains control of the contribution or when services and obligations are rendered under the terms of the funding agreement. Where the grant has been received but the revenue recognition criteria has not yet been met, the revenue is deferred until such time as revenue recognition conditions have been met.

SYDNEY THEATRE COMPANY LIMITED NOTES TO THE FINANCIAL STATEMENTS

(n) **Operating lease payments**

Payments made under operating leases are recognised in the income statement on a straight-line basis over the term of the lease. Lease incentives received are recognised in the income statement as an integral part of the total lease expense and spread over the lease term.

Where the Company is required to make-good any leased premises at the end of the lease, provision for the estimated costs is made and the expense is spread over the lease term.

(o) **Finance income and expenses**

Interest income is recognised in the income statement as it accrues, using the effective interest method. Finance expenses comprise loss on disposal of held-to-maturity investments and impairment losses recognised on financial assets.

(p) **Income tax**

The Company is exempt from paying income tax in accordance with the Income Tax Assessment Act.

(q) **Goods and services tax**

Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the taxation authority. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of the expense.

Receivables and payables are stated with the amount of GST included. The net amount of GST recoverable from, or payable to, the ATO is included as a current asset or liability in the statement of financial position.

Cash flows are included in the statement of cash flows on a gross basis. The GST components of cash flows arising from investing and financing activities which are recoverable from, or payable to, the ATO are classified as operating cash flows.

(r) **Fundraising appeals**

The Company holds an authority to fundraise for charitable purposes under the provisions of Section 16 of the Charitable Fundraising Act, 1991. The details of fundraising appeals conducted in 2011 are disclosed in Note 24.

(s) **Capital**

The Company is limited by guarantee and has no paid up capital.

The amount of capital which is capable of being called up only in the event of and for the purpose of the winding up of the Company is not to exceed \$20 per member by virtue of the Company's Memorandum and Articles of Association.

A person may become a member of the Company upon subscription to the Company's current theatre season and upon payment of an annual membership fee. Members are entitled to attend and vote at general meetings of the Company and to elect 50% of the non-executive Directors of the Company. As at 31 December 2011 the Company had 31 members (2010: 35 members).

(t) **New standards and interpretations not yet adopted**

No standards, amendments to standards or interpretations available for early adoption at 31 December 2011 have been applied in preparing these financial statements and none would have a material impact.

SYDNEY THEATRE COMPANY LIMITED NOTES TO THE FINANCIAL STATEMENTS

2. Revenue		
	2011 (\$)	2010 (\$)
Production and related revenue	18,181,810	19,955,239
Royalty revenue	608,354	172,835
Sponsorship revenue	2,359,574	2,139,472
Government grants		
Australia Council MPAB Annual Grant	2,009,308	1,973,780
Australia Council MPAB Project Grants	70,000	240,628
NSW Government through the Ministry of the Arts	355,307	379,025
Residents endowment grant	700,000	784,659
Greening the Wharf	-	235,161
Donation of rent in-kind	1,782,289	1,887,138
Department of Environment, Water, Heritage & the Arts		
Greening the Wharf	225,000	900,000
Other	-	42,500
Donations	1,751,998	1,466,734
Restaurant rental	276,830	286,435
Other revenue	333,859	131,981
	28,654,329	30,595,587

3. Other income and expenses		
3a. Other expenses		
Other expenses	122,175	113,471
	122,175	113,471
3b. Greening the wharf expenses		
Consultancies	-	77,345
PV Installation	30,661	185,254
Energy & water efficiencies	4,393	69,828
Asset depreciation	181,968	72,007
Marketing and education	23,916	42,774
Other costs	152,978	53,067
	393,916	500,275

SYDNEY THEATRE COMPANY LIMITED NOTES TO THE FINANCIAL STATEMENTS

4 Personnel expenses		
	2011 (\$)	2010 (\$)
Wages and salaries	13,441,419	12,572,419
Superannuation	1,146,635	1,076,368
(Decrease)/increase in employee benefits	123,111	(214,918)
	14,711,165	13,433,869

5 Auditor's remuneration		
Audit Services		
KPMG Australia:		
Audit of the financial report	52,835	51,050
Greening the wharf grant audit	4,635	7,500
	57,470	58,550

6 Net finance income and expenses		
Interest income	482,968	288,278
Finance income	482,968	288,278
Net finance income and expense	482,968	288,278

7 Cash and cash equivalents		
Bank balances	1,941,665	1,451,899
Cash deposits	6,453,596	9,601,090
Asset maintenance cash deposit account (i)	1,943,900	1,846,163
Reserves Incentive bank account (ii)	219,872	209,943
Cash and cash equivalents in the statement of cash flows	10,559,033	13,109,095

(i) In 2004, the Company received cash on behalf of NSW Cultural Management Limited in relation to a grant for assistance towards maintenance of the Sydney Theatre. The Company holds these funds on behalf of NSW Cultural Management Limited invested in a cash deposit account and funds are transferred to NSW Cultural Management Limited when grant conditions are satisfied. The unexpended balance of this grant funding is \$761,352 (2010: \$968,489).

(ii) The Reserves Incentive bank account relates to funds of \$94,000 received in 2003 through the Reserves Incentives Funding Scheme of the Australia Council and the NSW Government through the Ministry of the Arts. It also includes \$47,000 transferred in 2003 from the general reserves of the Company. The funds and any interest earned on those funds are held in escrow for fifteen years and cannot be accessed without the express agreement of the Funding bodies under prescribed circumstances. These funds have not been used to secure any liabilities of the Company. Refer to Statement of changes in equity.

SYDNEY THEATRE COMPANY LIMITED
NOTES TO THE FINANCIAL STATEMENTS

8 Trade and other receivables		
	2011 (\$)	2010 (\$)
Trade debtors	890,453	638,772
Less: Provision for doubtful debts	-	-
	890,453	638,772
Other debtors	1,424,527	1,558,715
	2,314,980	2,197,487
The aging of the Company's trade debtors at the reporting date was:		
Not past due	769,960	610,801
Past due 0-30 days	61,885	10,412
Past due 31-120 days	58,608	17,559
	890,453	638,772

9 Inventories		
Raw materials and consumables	64,648	78,485
	64,648	78,485

10 Other assets		
Prepaid production and subscription season costs	1,047,714	859,116
Prepaid assets	905,328	7,856
Other	227,438	146,211
	2,180,480	1,013,184

SYDNEY THEATRE COMPANY LIMITED
NOTES TO THE FINANCIAL STATEMENTS

11 Plant and equipment				
	Leasehold improvements (\$)	Furniture, fittings & equipment (\$)	Theatre & production equipment (\$)	Total (\$)
Cost				
Balance at 1 January 2010	2,835,940	1,488,670	1,910,222	6,234,832
Acquisitions	336,952	115,528	232,200	684,680
Disposals	-	-	-	-
Balance at 31 December 2010	3,172,892	1,604,198	2,142,422	6,919,512
Balance at 1 January 2011	3,172,892	1,604,198	2,142,422	6,919,512
Acquisitions	152,077	323,462	114,827	590,366
Disposals	-	-	-	-
Balance at 31 December 2011	3,324,969	1,927,660	2,257,249	7,509,878
Depreciation				
Balance at 1 January 2010	1,814,058	1,294,626	1,232,046	4,340,730
Depreciation charge for the year	320,423	91,298	180,848	592,569
Disposals	-	-	-	-
Balance at 31 December 2010	2,134,481	1,385,924	1,412,894	4,933,299
Balance at 1 January 2011	2,134,481	1,385,924	1,412,894	4,933,299
Depreciation charge for the year	312,196	133,669	182,987	628,852
Disposals	-	-	-	-
Balance at 31 December 2011	2,446,677	1,519,593	1,595,881	5,562,151
Carrying amounts				
At 1 January 2010	1,021,882	194,044	678,176	1,894,102
At 31 December 2010	1,038,411	218,274	729,528	1,986,213
At 1 January 2011	1,038,411	218,274	729,528	1,986,213
At 31 December 2011	878,292	408,067	661,368	1,947,727

SYDNEY THEATRE COMPANY LIMITED
NOTES TO THE FINANCIAL STATEMENTS
12 Greening the wharf - Plant and equipment

	Leasehold improvements (\$)	Furniture, fittings & equipment (\$)	Theatre & production equipment (\$)	Total (\$)
Cost				
Balance at 1 January 2010	439,412	-	-	439,412
Acquisitions (see below)	2,912,890	19,602	180,430	3,112,922
Disposals	-	-	-	-
Balance at 31 December 2010	3,352,302	19,602	180,430	3,552,334
Balance at 1 January 2011	3,352,302	19,602	180,430	3,552,334
Acquisitions	325,630	-	-	325,630
Disposals	-	-	-	-
Balance at 31 December 2011	3,677,932	19,602	180,430	3,877,964
Depreciation				
Balance at 1 January 2010	674	-	-	674
Depreciation charge for the year	66,443	542	5,022	72,007
Disposals	-	-	-	-
Balance at 31 December 2010	67,117	542	5,022	72,681
Balance at 1 January 2011	67,117	542	5,022	72,681
Depreciation charge for the year	161,965	1,960	18,043	181,968
Disposals	-	-	-	-
Balance at 31 December 2011	229,082	2,502	23,065	254,649
Carrying amounts				
At 1 January 2010	438,738	-	-	438,738
At 31 December 2010	3,285,185	19,060	175,408	3,479,653
At 1 January 2011	3,285,185	19,060	175,408	3,479,653
At 31 December 2011	3,448,850	17,100	157,365	3,623,315

In 2010 included within leasehold improvement acquisitions of \$2,912,890 is \$1,067,037 for which payment is outstanding at year-end. This balance is included within "Trade payables and other accrued expenses" at 31 December 2010 (see note 14).

SYDNEY THEATRE COMPANY LIMITED
NOTES TO THE FINANCIAL STATEMENTS
13 Intangible assets

Cost	Software (\$)
Balance at 1 January 2010	485,872
Acquisitions	43,163
Balance at 31 December 2010	529,035
Balance at 1 January 2011	529,035
Acquisitions	17,940
Balance at 31 December 2011	546,975
Amortisation	
Balance at 1 January 2010	360,665
Amortisation charge for the year	55,418
Balance at 31 December 2010	416,083
Balance at 1 January 2011	416,083
Amortisation charge for the year	57,001
Balance at 31 December 2011	473,084
Carrying amounts	
At 1 January 2010	125,207
At 31 December 2010	112,952
At 1 January 2011	112,952
At 31 December 2011	73,891

SYDNEY THEATRE COMPANY LIMITED NOTES TO THE FINANCIAL STATEMENTS

14 Trade and other payables		
	2011 (\$)	2010 (\$)
Trade payables and other accrued expenses	4,900,191	6,127,875
	4,900,191	6,127,875

15 Employee benefits		
Current		
Accrued salaries and wages	100,643	95,954
Liability for long service leave	151,246	130,329
Liability for annual leave	572,834	516,109
	824,723	742,392
Non current		
Liability for long service leave	236,688	195,907
	236,688	195,907

Defined contribution superannuation plans

The Company makes contributions to various Superannuation Funds, all being defined contribution (accumulation) plans. The amount recognised as an expense was \$1,146,635 for the year ended 31 December 2011 (2010: \$1,076,368).

16 Other liabilities		
Grant funds held in escrow for NSW Cultural Management Limited (refer Note 7(i))	761,352	968,489
	761,352	968,489

17 Deferred income		
Current		
Subscriptions and ticket sales	9,295,398	9,172,718
Other Income	38,937	54,002
	9,334,335	9,226,720

SYDNEY THEATRE COMPANY LIMITED NOTES TO THE FINANCIAL STATEMENTS

18 Grant income				
	Unexpended Grants at 31 December 2009 (\$)	2010 Grant Income (\$)	2010 Grant expenditure (\$)	Unexpended Grants at 31 December 2010 (\$)
Australia Council				
Core Grant	-	1,973,780	(1,973,780)	-
Project Grant	209,129	31,499	(240,628)	-
Australia Council Total	209,129	2,005,279	(2,214,408)	-
Arts NSW				
Core Grant	-	379,025	(379,025)	-
Project Grant*	616,577	168,082	(784,659)	-
Non Cash Subsidy (rent)	-	1,887,138	(1,887,138)	-
Other	-	235,161	(235,161)	-
NSW Arts Total	616,577	2,669,406	(3,285,983)	-
Commonwealth Govt				
Project Grant	120,000	780,000	(900,000)	-
Commonwealth Total	120,000	780,000	(900,000)	-
Other				
Sydney Water	-	42,500	(42,500)	-
Other Total	-	42,500	(42,500)	-
Total	945,706	5,497,185	(6,442,891)	-
	Unexpended Grants at 31 December 2010 (\$)	2011 Grant Income (\$)	2011 Grant expenditure (\$)	Unexpended Grants at 31 December 2011 (\$)
Australia Council				
Core Grant	-	2,009,308	(2,009,308)	-
Project Grant	-	70,000	(70,000)	-
Australia Council Total	-	2,079,308	(2,079,308)	-
Arts NSW				
Core Grant	-	355,307	(355,307)	-
Project Grant	-	700,000	(700,000)	-
Non Cash Subsidy (rent)	-	1,782,289	(1,782,289)	-
NSW Arts Total	-	2,837,596	(2,837,596)	-
Commonwealth Govt				
Project Grant	-	225,000	(225,000)	-
Commonwealth Total	-	225,000	(225,000)	-
Total	-	5,141,904	(5,141,904)	-

* In relation to the Arts NSW project, funds received in FY 2010 relate to income earned on unexpended grant funds which have been invested in managed funds and term deposits.

SYDNEY THEATRE COMPANY LIMITED NOTES TO THE FINANCIAL STATEMENTS

19. Financial Instruments

Exposure to credit, interest rate and liquidity risks arises in the normal course of the Company's business. The Company holds a number of financial instruments as at 31 December 2011.

Credit risk

At the balance sheet date there were no significant concentrations of credit risk. The maximum exposure to credit risk is represented by the carrying amount of each financial asset in the statement of financial position.

Liquidity risk

Liquidity risk is the risk that the Company will not be able to meet its financial obligations as they fall due. The Company's approach to managing liquidity is to ensure as far as possible, that it will always have sufficient liquidity to meet its liabilities when due, under both normal and stressed conditions, without incurring unacceptable losses or risking damage to the Company's reputation. The Board reviews cash flow forecasts formally on a regular basis. The contracted cash flows of the Company as at 31 December 2011 are \$4,900,191 (2010: \$6,127,875). The contractual maturity of these financial liabilities is 6 months or less.

Fair Values

The Company's recognised financial assets and liabilities are carried at amounts that approximate fair value. These include cash and cash equivalents, held-to-maturity investments, available-for sale investments, receivables and payables.

The fair value of securities is based on quoted market prices at the balance sheet date without any deduction for transaction costs.

Interest rate risk

The Company's exposure to interest rate risk and the effective weighted average interest rate for classes of financial assets and financial liabilities and the periods in which they reprice are set out on the following page:

2010	Note	Effective Average Interest Rate	Total (\$)	6 Months or less (\$)	6-12 Months (\$)	1-2 Years (\$)	2-5 Years (\$)	More than 5 years (\$)
Cash and cash equivalents	7	4.86%	13,109,095	12,899,152	-	-	-	209,943
			13,109,095	12,899,152	-	-	-	209,943

2011	Note	Effective Average Interest Rate	Total (\$)	6 Months or less (\$)	6-12 Months (\$)	1-2 Years (\$)	2-5 Years (\$)	More than 5 years (\$)
Cash and cash equivalents	7	4.93%	10,559,033	10,339,161	-	-	-	219,872
			10,559,033	10,339,161	-	-	-	219,872

SYDNEY THEATRE COMPANY LIMITED NOTES TO THE FINANCIAL STATEMENTS

20. Operating leases

Leases as lessee

Non-cancellable operating lease rentals are payable as follows:

	2011 (\$)	2010 (\$)
Less than one year	88,446	168,297
Between one and five years	-	-
More than five years	-	-
	88,446	168,297

The Company leases its Wharf premises from the Arts NSW. The operating lease commitments detailed above include the contractual value of rent payable for the Wharf, but not the commercial value of rent in-kind donated by the lessor. Lease rentals comprise a base amount plus an adjustment, which is based on movements in the Consumer Price Index. The lease expired on 31 December 2011. Negotiation has commenced with Arts NSW to renew the operating lease for a further 25 year term.

In addition, the Company rents a storage facility at Leichhardt under an operating lease expiring on 31 December 2012.

During the year ended 31 December 2011, \$1,996,594 was recognised as an expense in the income statement in respect of operating leases (2010: \$2,092,033), including the fair value of in-kind rent of \$1,782,289 (2010: \$1,887,138).

Leases as lessor

The Company sub leases out part of its premises under operating leases. The future minimum lease payments under non-cancellable leases are as follows:

	2011 (\$)	2010 (\$)
Less than one year	-	230,000
Between one and five years	-	-
More than five years	-	-
	-	230,000

During the year ended 31 December 2011, \$276,830 was recognised as rental income in the income statement (2010: \$286,435).

21. Contingencies

The Directors are not aware of any contingent liability or contingent asset where the probability of future payments/receipts is not considered remote.

SYDNEY THEATRE COMPANY LIMITED NOTES TO THE FINANCIAL STATEMENTS

22 Reconciliation of cash flows from operating activities		
	2011 (\$)	2010 (\$)
Profit for the period	(8,901)	1,623,146
Adjusted for:		
Depreciation and amortisation	867,821	719,994
Operating profit before changes in working capital and provisions	858,920	2,343,140
Decrease/(increase) in receivables	(117,493)	289,050
Decrease/(increase) in other current assets	(1,167,296)	888,639
Decrease/(increase) in inventories	13,837	15,610
(Decrease)/increase in payables	(1,127,041)	2,152,225
(Decrease)/increase in provisions	(184,668)	(214,917)
(Decrease)/increase in deferred revenue	107,615	(2,969,915)
Net cash from operating activities	(1,616,126)	2,503,832

23 Key management personnel disclosures		
	2011 (\$)	2010 (\$)
Transactions with key management personnel		
The key management personnel compensation included in "personnel expenses" (see note 4) are as follows:		
Short-term employee benefits	884,125	844,312
Other long term benefits	130,725	59,366
Termination benefits	-	195,170
	1,014,850	1,098,848

SYDNEY THEATRE COMPANY LIMITED NOTES TO THE FINANCIAL STATEMENTS

23 Key management personnel disclosures (cont'd)	
Other key management personnel transactions with the Company	
In addition to the compensation noted above, in 2011 Jonathan Biggins received \$82,076 (2010: \$37,089) for artists services rendered on normal commercial terms and conditions.	
During the year a number of Directors were employed by or associated with organisations that provided sponsorships to the Company in the ordinary course of business. These organisations received the normal benefits flowing from such sponsorships.	
No Directors received Directors fees from the Company during the current or prior year.	
Other transactions/relationships	
The Company has a relationship with NSW Cultural Management Limited. Sydney Theatre Company Limited and NSW Cultural Management Limited (lessee of the Sydney Theatre) have three Directors in common, which is less than a majority in each case. Neither Company is a member or shareholder of the other.	
Sydney Theatre Company is obligated under the "Hiring and Services Agreement" to provide management services to NSW Cultural Management Limited. The cost of these services is reimbursed on a direct cost basis that also includes the provision of plant and equipment, where an asset usage fee is charged. The asset usage charge in 2011 was \$98,258 (2010: \$111,036).	
In 2011, Sydney Theatre Company Limited also paid venue hire and related costs of \$1,094,260 (2010: \$1,634,949) to NSW Cultural Management Limited.	
As at 31 December 2011, Sydney Theatre Company Limited had a receivable of \$187,127 (2010: \$110,897) due from NSW Cultural Management Limited.	
The Company also has a relationship with the Sydney Theatre Company Foundation. The Sydney Theatre Company and Sydney Theatre Company Foundation have four Directors/Trustees in common, which is less than a majority in each case. Neither Company is a member or shareholder of the other.	
In 2011, the Sydney Theatre Company Foundation raised \$1,682,116 (2010: \$4,029,895) through fundraising events, projects and appeals and donated \$1,406,456 to the Sydney Theatre Company Ltd (2010: \$765,562).	
In 2010, the Foundation raised funds and collected donations of \$2,200,000 (2009: \$300,000) specifically for the Greening the Wharf Project which have been recorded in revenue in 2010 and will be donated to STC when future expenditure or depreciation of assets involved with the project is recorded in STC's accounts. In 2011, no further funds were raised for the Greening the Wharf Project.	
The appeals conducted by the Sydney Theatre Company Foundation include: Trivia Night, Revue Gala Night, The Residents, Walkway Project, Chairman's Council, Indigenous Fund, Seat Endowment Programme, Education Access, and Special Education Projects.	
As at 31 December 2011, Sydney Theatre Company had a payable of \$2,676,381 (2010: \$2,880,210) due to Sydney Theatre Company Foundation.	

24. Charitable Fundraising	
During the financial year, the Company received donations of \$9,726 (2010: \$11,175) from ticket donations. The costs associated with raising these funds were absorbed by the Company. The donations received were applied to the development of Next Stage and Education programmes and research and development work.	
No fundraising appeals were conducted by the Sydney Theatre Company during the financial year or prior year. The Company's main fundraising activity is conducted by the Sydney Theatre Company Foundation (please refer note 23).	

DIRECTOR'S DECLARATION

In the opinion of the Directors of Sydney Theatre Company Limited ("the Company"):

- (a) the financial statements and notes, set out on pages 61 to 79, are in accordance with the Corporations Act 2001, including:
- (i) giving a true and fair view of the financial position of the Company as at 31 December 2011 and its performance, for the year ended on that date; and
 - (ii) complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Corporations Regulations 2001; 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.

Dated at Sydney 17th April 2012

Signed in accordance with a resolution of the Directors:



David Gonski
Chairperson

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF SYDNEY THEATRE COMPANY LIMITED

Report on the financial report

We have audited the accompanying financial report of Sydney Theatre Company Limited (the Company), which comprises the statement of financial position as at 31 December 2011, and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date, notes 1 to 24 comprising a summary of significant accounting policies and other explanatory information and the directors' declaration.

Directors' responsibility for the financial report

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

Auditor's responsibility

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

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

We performed the procedures to assess whether in all material respects the financial report presents fairly, in accordance with the Corporations Act 2001 and Australian Accounting Standards, a true and fair view which is consistent with our understanding of the Company's financial position and of its performance.

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


Independence

In conducting our audit, we have complied with the independence requirements of the Corporations Act 2001.

Auditor's opinion

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

- (i) giving a true and fair view of the Company's financial position as at 31 December 2011 and of its performance for the year ended on that date; and
- (ii) complying with Australian Accounting Standards and the Corporations Regulations 2001.



KPMG



Geoff Wilson
Partner
Sydney
17th April 2012

LEAD AUDITOR'S INDEPENDENCE DECLARATION UNDER SECTION 307C OF THE CORPORATIONS ACT 2001

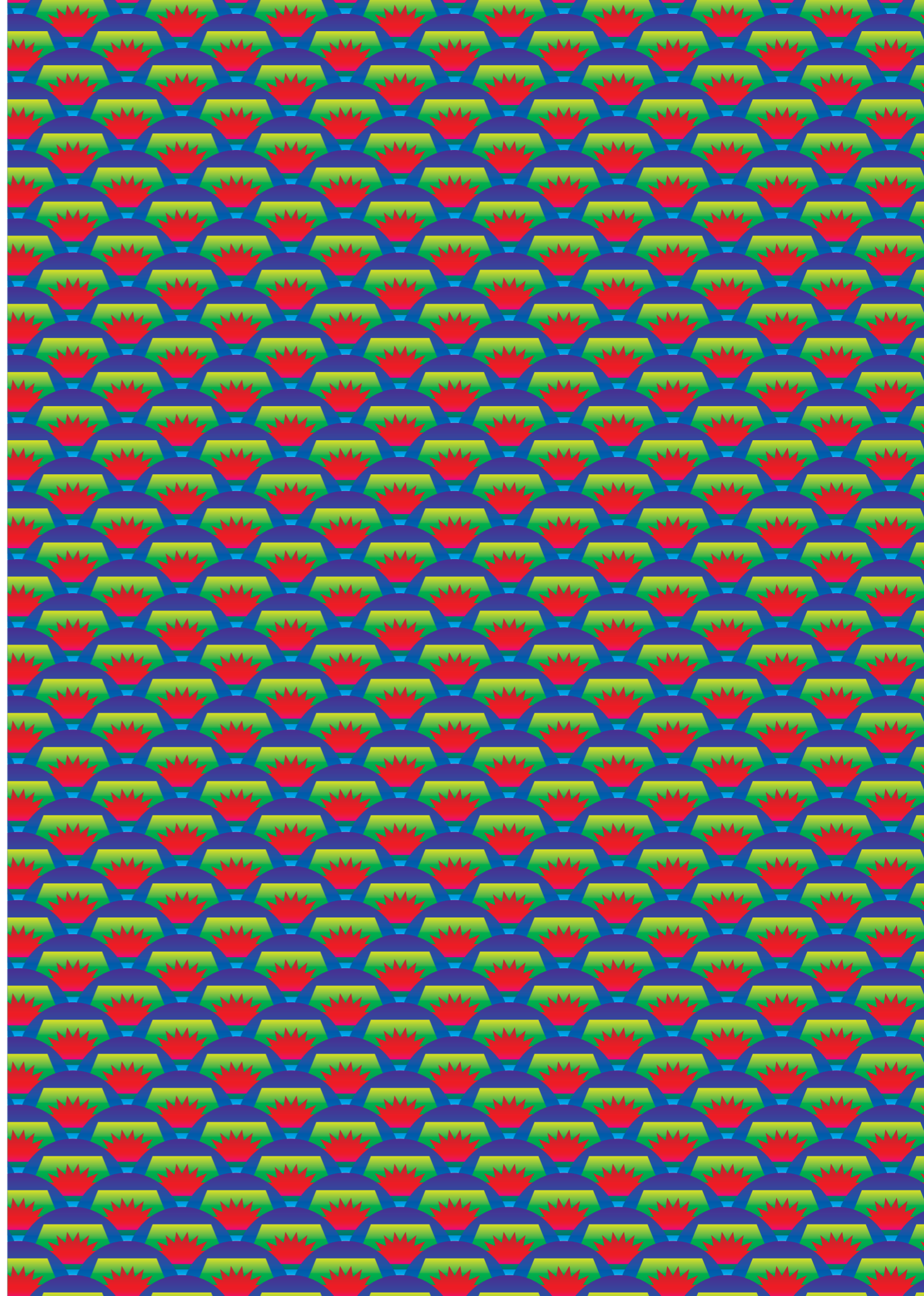
To: the directors of Sydney Theatre Company Limited

I declare that, to the best of my knowledge and belief, in relation to the audit for the financial year ended 31 December 2011 there have been:

- (i) no contraventions of the auditor independence requirements as set out in the Corporations Act 2001 in relation to the audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.

KPMG

Geoff Wilson
Partner
Sydney
17th April 2012



Sydney Theatre Company Limited

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Venues

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Walsh Bay

Sydney Theatre
22 Hickson Road
Walsh Bay

Drama Theatre
Sydney Opera House

Sydney Theatre Company Limited.
Incorporated in New South Wales.
A company Limited by guarantee.

ABN 87 001 667 986



**SYDNEY
THEATRE
CO**