

SYDNEY  
THEATRE  
CO

# 2014 ANNUAL REPORT





## Aims of the Company

To provide first class theatrical entertainment for the people of Sydney – theatre that is grand, vulgar, intelligent, challenging and fun. That entertainment should reflect the society in which we live thus providing a point of focus, a frame of reference, by which we come to understand our place in the world as individuals, as a community and as a nation.

*Richard Wherrett, 1980*  
*Founding Artistic Director*

# 2014 in Numbers

100% OF CORE GOVERNMENT FUNDING SPENT ON ACTORS AND CREATIVES WAGES



105 SCRIPTS SUBMITTED FOR THE PATRICK WHITE PLAYWRIGHTS' AWARD



2,177 STUDENTS PARTICIPATED IN THE SCHOOL DRAMA™ PROGRAM

288,644 ATTENDEES

TO STC PRODUCTIONS AND CO-PRODUCTIONS



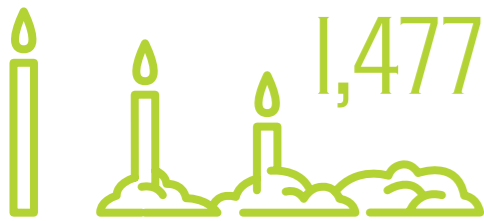
26,262 OVERSEAS AUDIENCE

86% EARNED REVENUE

6 WORLD PREMIERES



1,477 HOURS OF MAINSTAGE THEATRE PRESENTED



9 PLAYWRIGHTS ON COMMISSION



237 ACTORS AND CREATIVES EMPLOYED

12 TEACHING ARTISTS EMPLOYED

733 REGIONAL AND INTERSTATE PERFORMANCES



\$350,791 OF TICKET PRICE SAVINGS PASSED ON TO 4,877 SUNCORP TWENTIES CUSTOMERS



\$20.834M TOTAL TICKET INCOME EARNED

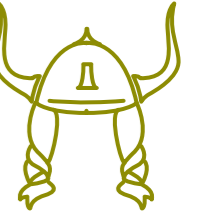


80% AVERAGE CAPACITY HOUSES



7 NEW AUSTRALIAN WORKS AND ADAPTATIONS

1,187 WEEKS OF WORK FOR ACTORS



# David Gonski

## Chairman

In the last four annual reports, I have reported on work undertaken by the organisation to modernise operations and governance structures to best support the Company's artistic aspirations into the future. Most recently, in 2013, I wrote about the security of 45 year leases over the Roslyn Packer Theatre (formerly Sydney Theatre) and our tenancy at The Wharf, and the subsequent winding up of New South Wales Cultural Management, the body that had previously held the lease to Roslyn Packer Theatre (RPT) and outsourced management services to Sydney Theatre Company (STC).

In 2014, we made further steps towards streamlining governance by appointing a corporate trustee to Sydney Theatre Company Foundation. Due to changes in accounting standards, we are now required to report all entities (including the Foundation) into one consolidated group result. The new presentation format provides greater transparency in reporting the activities and relationship between the operational and the fundraising arms of the organisation. In the financial reports, 2013 results have been restated in the new format to allow comparisons.

In 2014, the operating result (STC and RPT) was a deficit of \$297,296 (surplus of \$419,430 in 2013). While the performance of STC's producing arm exceeded targets, the late cancellation of two substantial commercial bookings in the RPT, unfortunately meant that we were unable to meet our revenue targets, bringing the combined operating result into deficit.

The STC Foundation made a surplus of \$44,538 after disbursements to STC operations of \$2,268,798. This leads to a deficit result of \$252,758 for the year for STC, RPT and STCF. Under revised accounting standards, additional donations of \$2,050,000 received during the year that are quarantined for capital purposes must be declared as revenue, and this gives a final group result of a surplus of \$1,797,242 (\$1,008,452 in 2013).

In 2014, we celebrated the 30<sup>th</sup> anniversary of our home base at The Wharf, and the tenth anniversary of the RPT. It is very gratifying that already the Packer Family Foundation, Crown Resorts Foundation, David Paradise and the Johnson Family Foundation have all stepped forward to make substantial pledges to a capital fund that will ensure that our venues remain at the forefront of theatre practice for the coming generation, offering exceptional experiences for artists and audiences. Our capital renewal project, STC50, is now being scoped and we anticipate further rounds of fundraising once our vision for renewal is in place.



James Duncan in *The Long Way Home*.  
Photo: Lisa Tomasetti

Our ongoing success continues to rely on the long term support of the Australian Federal Government through the Australia Council, its arts funding and advisory body, and the NSW State Government through Arts NSW, which is also our landlord at both of our Walsh Bay sites. I acknowledge the tremendous support and encouragement we receive through these bodies and in particular from the Federal Arts Minister George Brandis and the NSW Arts Minister Troy Grant.

I also acknowledge the great commitment of our Foundation Trustees (now Directors of the STCF Corporate Trustee), led by Chair Ann Johnson. The growth in philanthropic revenue is a testament to their efforts and generosity, together with those of our Board of Directors whose skills, networks and enthusiasm ensure strong governance and agile corporate leadership.

Andrew Upton, our Artistic Director, is to be congratulated for another tremendous year. Artistic highlights are too numerous to mention, but 2014 will certainly be remembered for the triumphant success of our tour of *The Maids* to the Lincoln Center Festival in New York, and for *The Long Way Home*, a bold theatrical collaboration with the Australian Defence Force that earned the Company a Chief of the Defence Force Commendation – the first non-Defence organisation to be so honoured.

I pay tribute also to Patrick McIntyre, our Executive Director, whose exemplary organisational skills have assisted us in the continued reshaping of this wonderful Company.

In 2014, Andrew, Patrick and their extraordinary colleagues and collaborators at STC were again responsible for another brilliant contribution to the cultural life of Sydney and on behalf of the Board I sincerely thank each of them.

David Gonski AC  
Chairman

# Andrew Upton

## Artistic Director

2014 was a year that brought the Company together through thick and thin. Early in the year one of our young staff members died in the most futile of circumstances and amidst other significant deaths in the industry that seemed to set the year in a place of shake ups. (We hosted three industry memorials in the first three months of the year.) In the middle of that, and dogged by all the usual ups and downs of producing sixteen shows a year, we all pulled together and made some great work and told some important stories.

The emotional release afforded by live theatre and the life affirming power of culture was given full expression over the course of the season. As I wrote in the program note for *The Long Way Home*, "the rehearsal room is a space that allows for failure – everyone has to be able to try things out and if something doesn't work the first time, it might lead to something that does work the seventh." This necessary relationship to risk taking and failure makes us open to others, to their ideas and the potential solutions they might bring with them. As a theatre company, it's one of our fundamental purposes to provide a space in which it's not only safe to take risks, but where it is necessary, if we are to push ourselves, each other and the form.

STC has always been committed to providing a space for theatremakers to develop their craft and our Co-Resident Directors, Sarah Goodes and Kip Williams, have now secured their place as main stage directors, garnering critical acclaim for their works, which in 2014 included *The Effect*, *Switzerland* and *Children of the Sun* and *Macbeth* respectively. Resident Designer, Renée Mulder, worked on five STC productions across the year, delivering work of an incredibly high standard and with a beautiful and powerful aesthetic. We had nine writers on commission and our program included seven new Australian works and adaptations. We have also nurtured the next generation of directors through our paid Assistant Director program and of theatre professionals through our Stage Management internship program – with Production Management internships to be rolled out in 2015.

2014 was another year of artistic risk taking and as a subscription company, we ask our audience to trust in our artistic vision and ability to deliver consistent standards of excellence. In 2014, the program attracted 3,616 new subscribers out of a total 15,261.



Richard Roxburgh in *Cyrano de Bergerac*.  
Photo: Brett Boardman

Increasing access to theatre has long been an important part of our remit and our highly successful Suncorp Twenties partnership offered \$20 tickets to all productions across the year. To Suncorp, for their support, I say thank you again on behalf of the Company and the 4,877 audience members who benefitted directly.

Continuing our support and engagement with the small to medium sector we made work with the Australian Theatre for Young People and Sisters Grimm. It is vital that the independent sector and the Major Performing Arts companies work together, as this maintains career and audience pathways into the future and expands the voices heard on the Australian stage. For the Australia Council's guidance and support in this, I extend our thanks. We also teamed up with Malthouse Theatre, the State Theatre Company of South Australia, Queensland Theatre Company and Geffen Playhouse, Los Angeles, we also toured to an additional 14 venues nationally and to the Lincoln Center internationally.

All in all it was another packed year and one in which we have engaged with new audiences, continued conversations with our loyal subscriber base, forged new working relationships with sponsors and donors to enable work to be produced and partnerships to be meaningful, consulted with the education sector and revised our education program to provide more tailored, rich and meaningful resources and programs, and continued to look for new ways for theatre to become an integral part of our everyday conversation.

This is my last annual report and so to the Board, the sponsors, the donors, the casts and crews and the Company as a whole, a huge and heartfelt thank you.

Andrew Upton  
Artistic Director

# Patrick McIntyre

## Executive Director

Another great year on stage – and brilliant to see a sixteen play season that included six world premieres, four partnerships with small to medium arts companies, and ten Australian works and adaptations.

Back stage, there was a similar display of activity and achievement in the company of our many partners and supporters.

In October, STC announced that Sydney Theatre would be renamed the Roslyn Packer Theatre Walsh Bay in honour of one of our city's foremost philanthropists. For many years, Ros Packer has been one of the most generous investors of time, care and money into the non-profit sector, including health charities and arts organisations including STC, The Australian Ballet and Sydney Festival. While many cultural, medical and sporting facilities have been named in honour of various benefactors, Ros' extraordinary contribution to the community has gone largely unsung, and we were delighted she agreed to our honouring her in this way.

Philanthropic supporters of our various artistic and educational programs are acknowledged throughout this report, but I wanted to raise here the contributions made towards our sustainability as a business by Mark and Anne Lazberger, Ian and Frances Narev, Kerr Neilson, Daniel Petre, and Roger and Rebecca Davies. This group has taken an interest in assisting us to create the business systems and processes that will enable us to more effectively market and manage the organisation. Many of the projects that have been so far delivered with this support have already begun to reap returns in terms of efficiencies and revenue, including print-at-home ticketing, dynamic pricing tools and enhanced e-commerce functionality. With our heavy reliance on earned income, it is essential that we are able to embrace new business tools and technologies.

In 2013, we reported that the Packer Family Foundation and Crown Resorts Foundation had made a landmark donation of \$15,000,000 over ten years to support capital renewal as we reached the 30<sup>th</sup> anniversary of The Wharf and the 10<sup>th</sup> of Sydney Theatre. We now also acknowledged further contributions to capital projects from David and Claire Paradice and the W & A Johnson Foundation. The generosity and leadership of this group has enabled us to begin



consultation and planning towards the renewal of our facilities to ensure they continue to provide excellent experiences for artists and audiences for the next generation. We look forward to sharing our plans and raising further funds to enable them to be realised in the coming year.

Our corporate partners represented in revenue \$2,676,340 (cash and in-kind support) in 2014 as well as making other contributions to our mission through the provision of ideas, networks and resources. Many partners have been with us for a decade or more – an extraordinary show of commitment in what can be a fickle market. Our three Major Partners led the way: Audi – who reach their ten year anniversary with us in 2015; Lend Lease, with whom we have delivered a range of projects including a walking tour app of the Sydney harbour front, and online content documenting archaeological discoveries on the Barangaroo site; and Suncorp who provided the opportunity for 4,877 people to attend our performances throughout the year for just \$20.

On behalf of management, I thank the members of the STC Board, chaired by David Gonski, who gave us direction, counsel, insight and encouragement, and the members of the STC Foundation, chaired by Ann Johnson, who tirelessly worked to raise a record level of funds for the organisation during the year. We are very fortunate to have such a connected, generous and wise group connected to the Company.

2014 had its share of ups and downs which were met by the Company with intelligence, pragmatism and a real sense of togetherness. I hope that everyone who was part of the journey shares my pride in our achievements, on stage and off.

Patrick McIntyre  
Executive Director

# Ann Johnson

## Chair STC Foundation

2014 has been a landmark year for philanthropy at Sydney Theatre Company, with the combined support received from our family of donors reaching \$3,102,312. Of this amount, \$2,268,798 directly supported main stage productions, artists, our School Drama™ program and operational upgrades to our business systems. The remaining amount has been dedicated to relieving general operating expenses and to the development of projects that are due to be realised in 2015, demonstrating just how vital this increased level of support has become for the Company.

Included in the figures of donations received are the contributions of several donors who generously committed to supporting the Company as Production Patrons in 2014 for *Perplex*, *Pinocchio*, *Macbeth*, *Children of the Sun*, *Switzerland* and *Cyrano de Bergerac*. In addition to this, STC received the first instalment in the patronage of the 2015 Season's production of *King Lear*.

Major gifts were also received in support of the ongoing development and optimisation of STC's business systems and functional capacity.

Funding from Arts NSW for STC Residents ceased at the end of 2013, but thanks to the support of STC Resident Artist Patrons, the Company was able to offer two paid Co-Resident Director placements and a Resident Designer placement in 2014. STC's School Drama™ program was also supported in 2014 by two of our major donors.

The impact of these major gifts was assisted by a tremendous swell of support from individual donors at all levels. We are incredibly grateful to each and every one for their contributions.

In addition to the above listed donations, \$2,050,000 in lead gifts for the STC50 Capital Renewal Project for renovations to The Wharf was received from four donors.

I would like to express my thanks not only to all of our individual donors and supporters who have made this result possible, but also to our STC Foundation Trustees who work so hard in support of all of



our events and activities. This year the group was joined by Lucinda Aboud, Anita Belgiorno-Nettis and Mandy Foley. Andrew Stuart stood down after nine years supporting the Company as a Board Member and Foundation Trustee. Thanks must also go to Danielle Heidbrink, Director of Private Support, who leads a hardworking team to manage the Foundation's events and activities.

Since its establishment by the original Trustees in 1995, tax laws have changed and necessitated a revised governance structure for the STC Foundation. We are very grateful to lawyers from Allens who have provided advice on a pro bono basis to manage the changes. With their assistance, a new corporate Trustee, The Sydney Theatre Company Foundation Limited, has been established. Its sole member is the Sydney Theatre Company Limited and previous Foundation Trustees have been appointed as Directors of the new corporate Trustee.

We are grateful for the combined efforts of STC's donor family and broader circle of supporters to support the vision, standards, scale and creativity of STC.

Ann Johnson  
Chair STC Foundation

### FOUNDATION TRUSTEES

Chair Ann Johnson

Trustees  
Lucinda Aboud  
Anita Belgiorno-Nettis  
Cate Blanchett  
Mandy Foley  
Nick Greiner AC

Judi Hausmann  
Justin Miller  
Peter Miller  
Gretel Packer  
Matthew Playfair  
Andrew Stuart



# OUR BUSINESS PLAN

# Art



Angie Milliken in *The Effect*.  
Photo: Lisa Tomasetti



Cate Blanchett and  
Isabelle Huppert in *The Maids*.  
Photo: Lisa Tomasetti

## STRATEGY ONE: EXCELLENCE, SCALE AND DIVERSITY

2014 was Andrew Upton's first program as solo Artistic Director and it brought together playwrights who explored and pushed the form, from Michael Frayn's farce within a farce, *Noises Off*, to the absurdism of Marius von Mayenburg's *Perplex* and the world premieres of four new Australian works: Joanna Murray-Smith's *Switzerland*, Lachlan Philpott's *M.Rock*, Sisters Grimm's *Calpurnia Descending* and Sue Smith's *Kryptonite*. The year also featured the Australian premiere of Andrew's own adaptation of Maxim Gorky's *Children of the Sun*, originally commissioned by the National Theatre of Great Britain.

The Sydney Theatre stage became the site for an exploration into theatrical space and the audience's relationship to performance through Co-Resident Director Kip Williams production of *Macbeth*, in which the audience was seated on the stage while the drama played out in the huge, dark space of the auditorium. It was a bold theatrical experiment – featuring a towering and unforgettable performance by Hugo Weaving.

The Company toured *The Long Way Home* and *The Wharf Revue 2014: Open for Business* across Australia, together reaching 14 venues over 13 weeks across regional New South Wales, Australian Capital Territory, Victoria, Queensland, South Australia, Western Australia and the Northern Territory. In addition, we collaborated with our Wharf neighbours Australian Theatre for Young People to bring their new commission by Lachlan Philpott, *M.Rock*, to the STC main stage; co-produced works with State Theatre Company of South Australia (*Kryptonite*), Queensland Theatre Company (*The Effect*) and Malthouse Theatre (*Calpurnia Descending*) and together with Sydney Opera House presented Windmill Theatre and State Theatre Company of South Australia's award winning children's show, *Pinocchio*.

As always, the Company was joined by some of the great contemporary theatremakers, artists and creatives. The resulting performances and production values were recognised by the industry and critics, scooping five Helpmann Awards from a total of 12 nominations and five Sydney Theatre Awards out of a total of 23 nominations (with a further nod for Windmill Theatre's *Pinocchio*). AWGIEs were awarded to Tom Holloway as joint winner of the Young Audiences Award for his adaptation of *Storm Boy* (2013) and to Andrew Bovell in the Stage Category Award for his adaptation of *The Secret River* (2013). Bovell's work was also recognised with the David Williamson Prize, In Celebration and Recognition of Excellence in Writing for Australian Theatre. *Calpurnia Descending* won a 2014 Green Room Award for its run at Melbourne's Malthouse Theatre.



Eden Falk and Paula Arundell in *Macbeth*.  
Photo: Brett Boardman

In addition to those already mentioned, the Company owes a huge thank you to the vision and commitment of all involved both on and off stage – a who's who of the country's top theatre talent.

## STRATEGY TWO: ON THE WORLD STAGE

The international appetite for STC's work continued in 2014. Following a sold-out Sydney season in 2013, *The Maids* toured to the New York City Center as part of the 2014 Lincoln Center Festival, playing to an audience of 26,262 over 13 performances. From the 2013 season, Andrew Upton's critically acclaimed production of *Waiting for Godot* was confirmed as part of the Barbican's 2015 international Beckett season in London.

By special arrangement with Geffen Playhouse, Los Angeles, STC was given the opportunity to present the co-world premiere of their commission, *Switzerland*, by Australian playwright Joanna Murray-Smith, in the Drama Theatre prior to the Geffen's own production in 2015. We were thrilled to welcome New Zealand actor Sarah Peirse back to the Company for the second year in a row to work with Eamon Farren in this two-handed thriller directed by Co-Resident Director Sarah Goodes.

STC also welcomed back to The Wharf Belgian theatre company Ontroerend Goed to present their new project, a collaboration with Adelaide company The Border Project, Drum Theatre Plymouth and Richard Jordan Productions Ltd, in association with Adelaide Festival. *Fight Night* was an engaging and provocative interactive

theatre experience, in which audience members influenced the outcome of the work, creating a different show with a different set of outcomes each time. Meanwhile, our 2012 co-production with Ontroerend Goed, *A History of Everything*, continued to tour in 2014.

The Company's international profile and reputation received an unexpected boost courtesy of former Co-Artistic Director, Cate Blanchett, when she thanked the Company in her Academy Award acceptance speech. It was a proud moment for the Company to be described as "one of the great theatre companies in the world" to a worldwide broadcast audience of over 36 million viewers (and traffic to our website spiked by 89% the next day).

UK director Lindsay Posner was unable to come to Sydney to direct Andrew Upton and Marion Potts' 1999 adaption of Edmond Rostand's *Cyrano de Bergerac* as planned, rocketing Andrew Upton into the directorial hot seat. His production was a great success and won Richard Roxburgh the Sydney Theatre Critics Award for Best Actor in a Leading Role in a Mainstage Production. We were joined by UK director Stephen Rayne for STC's co-production of *The Long Way Home* with the Australian Defence Force. Stephen first visited the Company in 2013 to begin the process of devising the work together with writer Daniel Keene and servicemen and women from the ADF. The project was another success for the Company and highlighted the role of theatre in exploring the issues of the day.

Co-Resident Director Sarah Goodes received a Gloria Payten travel scholarship which will see her travel and carry out research on



Jacqueline McKenzie, Justine Clarke, Valerie Bader, Julia Ohannessian, Toby Truslove, Jay Laga'aia, James Bell, Chris Ryan, Yure Covich and Hamish Michael in *Children of the Sun*. Photo: Brett Boardman



contemporary European theatre practices in 2015. Co-Resident Director Kip Williams was a 2013 recipient of the Mike Walsh Scholarship and in 2014 travelled to Europe and Japan. Such professional development opportunities are vital in enabling Australian theatre makers to remain engaged in contemporary global cultural conversations.

### STRATEGY THREE: A DEVELOPMENT POWERHOUSE

In 2014, as in 2013, 25% of our program was either a presentation or co-production of work by small to medium sector companies. In 2014 these companies were Sisters Grimm (*Calpurnia Descending*), ATYP (*M. Rock*), The Border Project (*Fight Night*) and Windmill Theatre (*Pinocchio*). As a major organisation, STC actively seeks to partner with, support the development of, and promote the work of the country's extraordinary theatre artists at all levels of the industry.

A total of eight new Australian works were commissioned in 2014 by playwrights Angela Betzien, Jonathan Biggins, Melissa Bubnic, Kylie Coolwell, Daniel Keene, Nakkiah Lui, Joanna Murray-Smith and Sue Smith. Two STC commissions from 2013 also formed part of

the 2014 season: Daniel Keene's *The Long Way Home* and Sue Smith's *Kryptonite*. STC was awarded a grant from the Malcolm Robertson Foundation towards the commissioning of Nakkiah Lui's work.

2013 was the final year of Arts NSW's investment in our Resident Artists program and we salute the State government for its substantial support of this work which commenced under former Artistic Director Robyn Nevin. Thanks to the support of STC Resident Artist Patrons – the Anita & Luca Belgiorno-Nettis Foundation, Mr Robert Hansen and Dr Annabelle Farnsworth, W & A Johnson Family Foundation, Ms Rebel Penfold Russell OAM, Michael & Eleonora Triguboff and Carla Zampatti AC – STC was able to continue engaging Resident Artists in 2014, including Resident Designer Renée Mulder and Co-Resident Directors Sarah Goodes and Kip Williams, both of whom have evolved their practice inside the Company and are now established main stage directors. Former Resident Director Sarah Giles was welcomed back to direct *Perplex*, her second main stage show for the Company, and former Resident Designer David Fleischer returned to work on four shows during the year.

The annual Patrick White Playwrights' Award was presented in May to Chris Summers for his play *King Artur*. The award is for an unproduced play and winners from recent years have included Melissa Bubnic, whose subsequent commission, *Boys will be boys*, was programmed as part of the STC 2015 program, and Phillip Kavanagh, who is currently developing a play with State Theatre Company of South Australia. In 2011 we introduced a companion Patrick White Playwrights' Fellowship which is awarded to an established playwright in recognition of their body of work. Following on from Hilary Bell, our 2014 Fellow was Angela Betzien. Her fellowship included a commission and the opportunity to work within the Company, undertake a Rough Draft development and contribute to the artistic conversation within the building. Both the Patrick White Playwrights' Award and Fellowship are generously supported by the Pier Group.

STC's Rough Draft program continued with three Rough Drafts undertaken in 2014. Each one is comprised of a week-long creative development that gives theatre makers the opportunity to try out new ideas, new ways of working and new collaborations. Concluding in a public showing, it also provides audience members an insight into the creative process. The Rough Drafts in 2014 were:

- *Two Jews Walk into a Theatre*, created and performed by Gideon Obarzanek and Brian Lipson, directed by Lucy Guerin
- *The Not-True Crime Project* written by Angela Betzien, with workshop participants Kylie Coolwell, Elizabeth Nabben, Steve Rodgers and Iain Sinclair
- *Merryland*, written by Meryl Tankard with video designer Regis Lansac and performers Patrick Harding-Irmer, Anca Frankenhaeuser, Genevieve Lemon and Tony Lewellyn-Jones

Our investment in the development of the form also plays out on other stages. Anna Barnes' *minusonesister*, the 2013 Patrick White Playwrights' Award winning play, will be produced by Griffin Theatre Company as part of their 2015 season and Kylie Trounson's *The Waiting Room*, one of STC's 2013 Rough Drafts, will be produced by Melbourne Theatre Company as part of their 2015 season.

STC continued its Assistant Director program, with ADs engaged on nine productions across all four venues: *Children of the Sun*, *Macbeth*, *Mojo*, *M. Rock*, *Noises Off*, *The Long Way Home*, *Perplex*, *Travelling North* and *Switzerland*.

# Business

## STRATEGY ONE: EFFICIENCY AND EFFECTIVENESS

In 2014 the Company continued to make the most of new technology to build audiences and to drive operating effectiveness. Our rebuilt e-commerce system was further developed during the year offering new functionality and tools for Marketing, Philanthropy and Corporate Partnerships. It also provides the platform for further developments including dynamic pricing and print-at-home tickets. Importantly, the stability and power of our retooled website has meant that the site now withstands peaks in customer demand, resulting in the achievement of new one day sales records for the Company in 2014 and increased customer ease of use and satisfaction.

We scoped and costed the value and benefits of investment in the Artifax venue and event management software program, used by over 700 venues worldwide. This customised and centralised system will allow for more streamlined and less labour-intensive processes and reduced margins for error. Artifax will go live in 2015.

NSCAN technology was purchased in 2014 and will be rolled out in 2015. NSCAN enables Front of House to use electronic ticket scanning, which will improve the ability to identify ticketing issues at the door and enable print-at-home and mobile ticketing in the future.

The STC corporate IT network was refreshed to improve network speed and stability. This has ensured ongoing network reliability and improved time to access network resources for staff. It has also enabled future roll out of IP Telephony.

## STRATEGY TWO: ACCESSIBILITY AND YIELD

New approaches to pricing introduced during the year allowed us to balance two contradictory imperatives: to realise the optimum financial returns via box office, and to retain a broad range of pricing levels that make the experience of theatre as accessible as possible. Utilising Tessitura's Revenue Management Application, we were able to effectively and responsively manage pricing, maintaining a range of concession prices while introducing dynamic pricing to capitalise on productions experiencing high demand. Overall, we managed to constrain price increases to 1% from 2013 to 2014.

STC sold 197,732 tickets to the subscription season and 90,912 single tickets to non-subscription activities. We had 15,261 subscribers including 3,616 new subscribers.

2014 was the second year of our Suncorp Twenties scheme, that

offered seats for \$20 to every performance (except opening nights) in every venue across the year. 27% of all Suncorp Twenties buyers were new customers and 100% of buyers said that they would recommend the scheme to a friend.

## STRATEGY THREE: GROW AND DIVERSIFY REVENUE

The Company continued to fund the increasing costs of maintaining the breadth and scale of our work through increasing our earned revenue.

Philanthropic income is the main source of revenue growth for most major arts organisations in Australia, and is vital to our artistic and financial sustainability. Total philanthropic revenue to STC has increased at an average rate of 44% each year since 2011 (not including capital gifts).

The performance of the STC Foundation was particularly strong in 2014. Donations of \$3,102,312 were made to the Company, the highest ever result for one year. This sum includes major gifts towards new productions, income from events and dinners, and large numbers of smaller donations made by theatre lovers via appeals conducted during the year. An additional \$2,050,000 was received towards our capital renewal project, STC50.

The Auction fundraising dinner raised \$423,600, and in celebration of 30 years at The Wharf, members of the *Tap Dogs* and the Junior *Tap Dogs* ensembles performed for guests. In June, a group of STC supporters travelled with the Company to New York to experience *The Maids* at the Lincoln Center Festival and to participate in a range of cultural experiences.

Overall sponsorship revenue (cash and in-kind support) increased to \$2,676,340, with a further \$548,077 raised from corporate partners to support our project with the Australian Defence Force.

Earned revenue from the operation of The Theatre Bar at the End of The Wharf increased by 20.2% on 2013. The Company also called for expressions of interest for new operators of Hickson Road Bistro at Sydney Theatre and the Trippas White Group was awarded the license to operate the venue and to develop new business opportunities, as the Walsh Bay cultural precinct continues to gather steam.

## STRATEGY FOUR: BUILD THE BALANCE SHEET

In 2014, following a change in accounting standards, the Company commenced reporting on a consolidated basis across its three areas



Bryan Brown and Alison Whyte in *Travelling North*.  
Photo: Brett Boardman



Eryn Jean Norvill in *Cyrano de Bergerac*.  
Photo: Brett Boardman

of operation: Sydney Theatre Company, Sydney Theatre and Sydney Theatre Company Foundation.

The operating result for the Company (STC and ST) was a deficit of \$252,758. While box office and earned revenue outcomes were strong for the year, two substantial commercial bookings at Sydney Theatre were cancelled and we were unable to generate sufficient replacement business to cover the shortfall in budgeted revenue.

Theatre remains a highly precarious undertaking, and the Company aims to ensure over time that financial results lead to an appropriate accumulation of reserves to cover annual short-falls. In the case of 2014, the deficit is equivalent to about 1% of turnover and will be buffered with accumulated income from previous years.

After consolidation of the three units, the result is a group surplus of \$1,797,242.

## STRATEGY FIVE: STC50

2014 was the 30<sup>th</sup> anniversary of Sydney Theatre Company at The Wharf and the 10<sup>th</sup> anniversary of Sydney Theatre. A project named STC50 has been initiated to look at the future capital needs of the Company and to ensure they are met. Fundraising has commenced to support a comprehensive refurbishment of our tenancy at The Wharf after 30 years of constant operation. The Company is currently in the early stages of planning and scoping out this project to determine



Tim Walter and Ursula Mills in *Kryptonite*.  
Photo: Lisa Tomasetti

priorities for action. We want to keep what works and what we love about the place, whilst at the same time ensuring our facilities catch up with how the Company has changed and grown over the last 30 years and to future-proof ourselves for the next 20-30 years. The driver at the centre of this is, as always, our artistic ambition to produce distinctive theatre of vision and scale, and to continue to offer excellent experiences to audiences, artists, visitors and staff.

# Company



Valerie Bader and Clementine Mills in *M. Rock*. Photo: Lisa Tomasetti



Paul Capsis in *Calpurnia Descending*. Photo: Brett Boardman

## STRATEGY ONE: A GREAT PLACE TO WORK

Preston Awards are given to staff members who have worked with the Company for ten years, in honour of our longest-serving staff member, Workshop Manager John Preston. There were three new Prestonians in 2014: Director of Finance and Administration, Claire Beckwith; Theatre Technician, Cameron Menzies; and Customer Services Representative, Chris Williams. In December, our Wig, Hair and Make-up Supervisor Lauren A. Proietti clocked up an impressive 20 years with the Company, becoming our third ever double Prestonian! (Mr Preston himself is a triple Prestonian and counting, having been with the Company since day one.)

The Theatre Bar at the End of the Wharf continued to provide a space for the local community, precinct workers, artists and creatives to gather. The Company was proud to host memorial celebrations

in The Bar to celebrate the lives of two of the industry's well-loved figures: writer and commentator James Waites, and actress Wendy Hughes whose most recent works with STC were *Honour* (2010), *Pygmalion* and *Face to Face* (both 2012).

At Sydney Theatre, the Company hosted the funeral of Tiffany Moulton, a loved and respected member of staff who died unexpectedly at the beginning of the year at the age of 37. Tiffany, a former dancer with The Australian Ballet, was a highly valued member of our Philanthropy department and her funeral was attended by a cross section of people from the performing arts who had worked with, respected and loved Tiffany across the course of her life and career. On behalf of STC staff, Cate Blanchett and Andrew Upton donated a Life Patron box to celebrate Tiffany's radiance, grace and determination.

## STRATEGY TWO: MATCH FIT

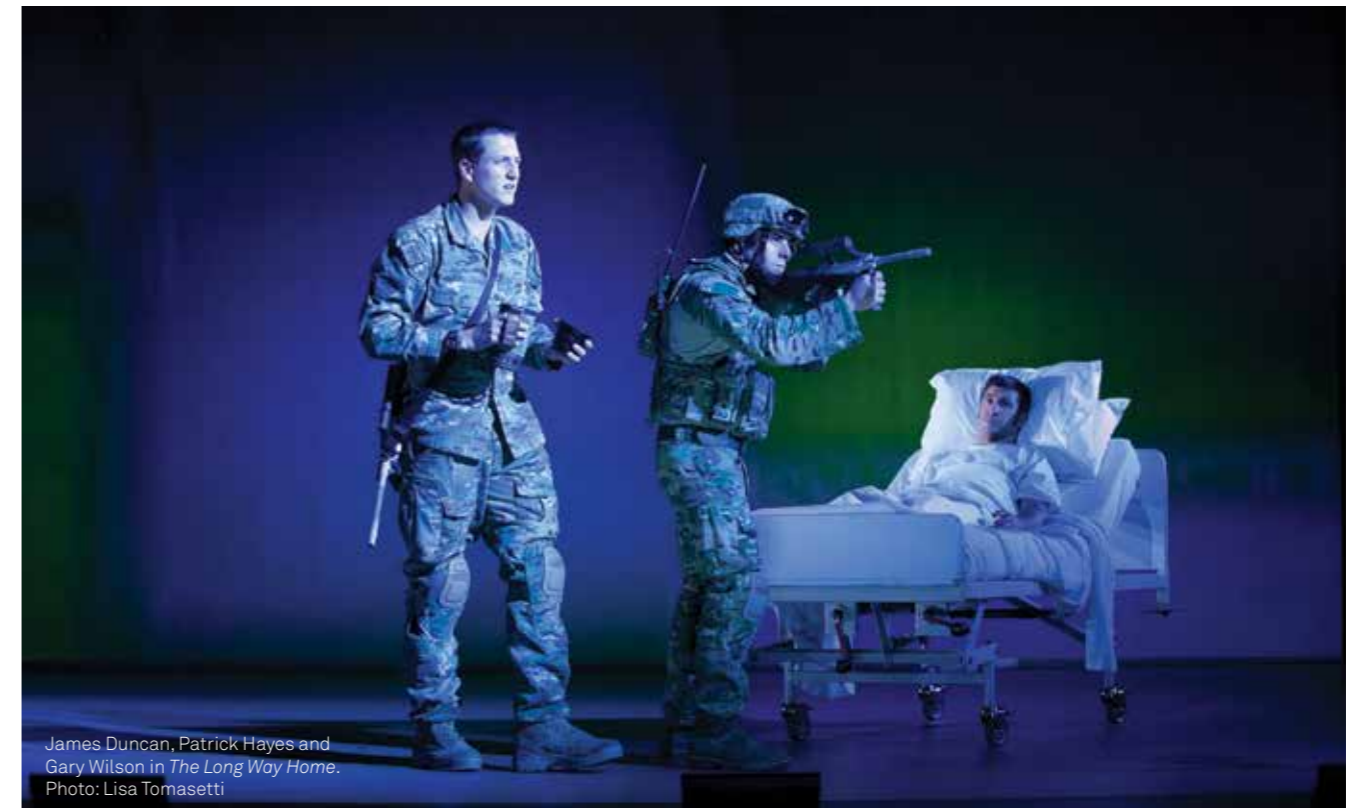
Over 100 staff members from across the Company attended various conferences and training sessions. Some training was focused on safety and technical learning, such as first aid, CAD and SQL, while some was aimed at helping to develop soft skills in leadership, cultural awareness training, change management and communication. Some courses were delivered by our venue partner Sydney Opera House and we thank them for continuing to make their in-house training programs available to our staff.

Conferences attended included the INAPAC Technical Managers Conference, the Australia Council Arts Marketing Conference, the international Tessitura conference, LPA's Greener Live Performances project and Safety Guidelines Review, Drama NSW Conference and Second International Teaching Artists Conference, Dublin International Theatre Festival and the Education Services Australia Digital Learning Workshop.

Education Manager, John Saunders, won the CHASS (Council for Humanities, Arts and Social Sciences) Australia Prize for a Future Leader in the Humanities, Arts and Social Sciences, and Content Manager, Carl Nilsson-Polias, was awarded the inaugural Lloyd Martin Travelling Scholarship for Emerging Arts Leaders, a Sydney Opera House initiative that will fund an overseas study trip for Carl in 2015.

Managing Director and Chief Executive Officer of the Commonwealth Bank of Australia, Ian Narev, Chief Executive Officer of Colonial First State Asset Management (Australia) Limited, Mark Lazberger, and noted philanthropist, Gretel Packer, joined the Company's Board, bringing the number of STC Directors to 15.

# Community



James Duncan, Patrick Hayes and Gary Wilson in *The Long Way Home*. Photo: Lisa Tomasetti

## STRATEGY ONE: AUDIENCE SATISFACTION AND ENGAGEMENT

Audience satisfaction was a priority in 2014, with a range of new programs and improvements put in place to improve customer service and experience.

Front of House protocols were changed at Sydney Theatre and The Wharf to provide a more proactive service on site, through the introduction of a more visible customer service presence. A "concierge" service was also introduced to the entrance of The Wharf to provide those patrons less familiar with the site with directions, remind customers to collect tickets at the Box Office and to intercept those holding tickets for performances at Sydney Theatre or Drama Theatre.

Our insight events, including Matinee Clubs, Pre-Season Briefings, Pier Group Lunches and Audi Night with the Actors, continued to grow in popularity, adding a deeper dimension to the audience's experience of theatre.

Customer Sentiment Tracking was introduced to provide a centralised overview of all patron feedback, ensuring that concerns and suggestions were dealt with in a timely and productive manner.

A major investment was made to upgrade e-commerce facilities, in order to improve the performance of the website under load and make ticket-buying a more convenient and pleasant experience. As 30% of our online visitors use mobile and tablet devices, we invested in the development of a responsive website design that automatically optimises itself to the device used. Our first 2015 on-sale date in September 2014 saw a 51% increase in the use of the web for purchasing, and over the course of the year the site attracted almost one million visits. Facebook followers increased by over 40%.

STC continued its commitment to accessible theatre for all, offering dedicated wheelchair seating, audio-described performances, touch tours, hearing enhancement and headsets, captioned performances

and Auslan interpreted performances. These measures aim to reduce barriers, promote inclusion and ensure that everyone can fully participate and enjoy our productions.

In addition to our program of performances across four venues in Sydney, we also undertook 18 weeks of touring, including national tours spanning seven states and territories across Australia (*The Long Way Home* and *The Wharf Revue 2014: Open for Business*).

#### STRATEGY TWO: A GOOD CORPORATE STCITIZEN

As part of our engagement with the industry's training institutions, we entered into discussions with NIDA to trial two six-week Production Management secondments in 2015. The students will come on board as Assistant Production Managers for the full build/rehearsal period of *The Present* and *King Lear*. This will be in addition to the existing seven Stage Manager and Technical Manager secondments already facilitated by STC, as part of our role and responsibility to develop talent and contribute to the ongoing sustainability of the industry.

Alongside our investment in new Indigenous works and artists from Indigenous backgrounds, we have also invested in building career pathways and opportunities backstage. For the past two years, STC has participated in the CareerTrackers internship program for Indigenous university students, welcoming Kelsey Strasek-Barker in 2014, who said of her experience: "Initiatives such as CareerTrackers help break down stereotypes, break down barriers and build really strong relationships between Aboriginal Australia and the rest of the community. I feel really privileged to be part of that." We also initiated and established relationships with Aboriginal Employment Strategy (AES), Yarn'n and ArtsReady, in order to build employment networks within the Indigenous community.

We implemented Reconciliation Australia's Workplace Reconciliation Barometer which attracted a high response rate from staff. The survey gauged employees' attitudes, expectations and aspirations around engagement with Indigenous issues and will serve as an initial baseline for organisational cultural awareness and engagement. Staff indicated that they wanted more opportunity for engagement and understanding of Indigenous issues, resulting in a further rolling out of Cultural Competency Training across the organisation. The ambition is for all staff to eventually receive this training, which in 2014 was delivered by Shelley Reys AO of Indigenous consultancy firm Arrilla.

Our education programs also provided opportunities in 2014 for schools with high Indigenous populations to access theatre. In partnership with City of Sydney, we delivered our School Drama™ program to seven schools with high Indigenous student populations within the Sydney Local Government Area.

Eight staff members attended a Women in Leadership event on International Women's Day presented by Lend Lease at Barangaroo.

Literary Manager Polly Rowe spoke at the event and Helen Thomson performed an excerpt from *Mrs Warren's Profession*.

STC staff presented at a number of events and conferences during 2014 in Australia, Hong Kong and the United States, discussing a wide variety of topics from diversity and gender equity to education, playwriting and audience development. In October, we were joined by Evelyn Yip for a 10-week internship via the Fellowship for Arts Management Experience Program initiated by the Hong Kong Arts Administrators Association.

Chris Bunton joined STC for a bespoke work experience week organised in collaboration with the Australian Network on Disability (AND). Chris spent time with several departments within STC, interviewing staff and assisting them in their day-to-day work. STC is the first arts organisation to implement a work experience program through AND's Inspiring Disability Employment in the Arts initiative.

#### STRATEGY THREE: THEATRE AS A SOCIAL ENGINE

The Company continued to explore the potential of theatre to create experiences of significant and lasting social impact.

*The Long Way Home* was a collaboration between the Australian Defence Force (ADF) and STC that explored the experiences of servicemen and women who returned from active duty with injuries, Post Traumatic Stress Disorder, wounds or illness. For STC the project was an opportunity to mark the ANZAC centenary through the commissioning of a new Australian work that viewed military service through a contemporary lens. Developed through a workshop process in 2013 with ADF personnel in collaboration with Australian playwright Daniel Keene and British director Stephen Rayne, the work's key focus was mental health and the challenges faced during rehabilitation and reintegration in civilian society. For the ADF, *The Long Way Home* was an innovative program that used theatre and storytelling in new ways to facilitate this rehabilitation process. The show premiered in Sydney and toured to eight capitals and regional centres, providing a moving theatrical experience and a platform for raising awareness of mental health issues.

In 2014, STC and Lend Lease Foundation embarked on *Hard Hat Health*, a project using storytelling and theatre to create awareness around mental health issues and promote suicide prevention within the construction industry. In phase one, director Stefo Nantsou interviewed Lend Lease employees around the country to gain an initial insight into the specific emotional pressures faced by the construction industry. Stefo is a former STC Resident Director and specialist in community theatre projects, including STC's *Burnt* (2010), which looked at mental health issues in drought-affected regional centres.

We again partnered with our Major Sponsor Lend Lease to create *The Road to Barangaroo*, a free smart phone and tablet app that takes users on an informative historic walking tour from Circular Quay

through Walsh Bay to Barangaroo, focusing specifically on the last 200 years of the harbour's industrial development.

We helped launch The School of Life (TSOL) in Sydney with SEEK on 29 September. Founded in London in 2008 by philosopher Alain de Botton, in 2014 TSOL opened their first school outside of London, in Melbourne. Hosted by Andrew Upton and Kaj Löfgren from TSOL, the evening showcased TSOL's "How to have better conversations" module, with Andrew foregrounding theatre's traditional role as a place for the discussion of ideas.

#### STRATEGY FOUR: CREATIVE FUTURES

For the past 18 months we have been consulting with educators to discover how the Company can best address the sector's needs in terms of teaching drama. This culminated with the launch of the 2015 Education program, offering a range of deeper experiences, richer resources and more rigorous curriculum alignment. New initiatives included the Young Wharfies program to be rolled out in 2015, in which the State's best high school drama students will interact with the Company over the course of a year. Our Work Experience Week was remodelled to offer a dedicated week of activities across the Company and was attended by 20 high school students from across the State. The Open Story Box Project, an early childhood program run in partnership with Central Queensland University was also launched. This professional development program for primary school teachers is underpinned by research which shows that building and supporting teachers' capacity and confidence in using arts-based pedagogy results in improved literacy and other learning outcomes for children. In 2014, we reached 42 teachers from 24 schools in Queensland and New South Wales.

STC continued to offer Schools Days performances in 2014, providing opportunities for students to participate in pre- and post-show talks and Q&As with casts and creative teams. We also launched new curriculum-linked online resources to support Schools Days productions, including design sketchbooks and pre-show guides. We undertook research and development into producing a series of online documentaries tracing the directorial vision of a range of STC productions. The first in the series will focus on STC's 2014 production of *Cyrano de Bergerac* and will be made public in 2015.

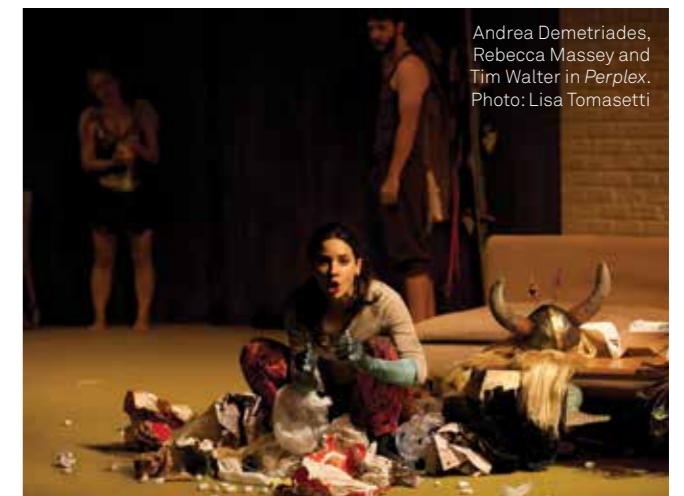
The Company's landmark School Drama™ program, generously supported in 2014 by the Caledonia Foundation and Vincent Fairfax Family Foundation, went from strength to strength. This unique professional development program for primary school teachers has demonstrated the power of using drama pedagogy and quality literature to improve English and literacy in young learners. In 2014 the program expanded to reach 34 schools, 86 teachers and 2,177 students, doubling student outreach from 2013. Following demand from teachers, Education Manager John Saunders and Professor Robyn Ewing AM began working on a School Drama™ textbook, which will be published by Currency House Press in 2015.



Sophie Cleary, Roman Vaculik and Charlotte Vandermeersch in *Fight Night*. Photo: Tony Lewis



Sarah Peirse in *Switzerland*. Photo: Brett Boardman



Andrea Demetriades, Rebecca Massey and Tim Walter in *Perplex*. Photo: Lisa Tomasetti



A series of short videos are also in development to bring the various conventions of process-drama to life and increase program reach.

Now in its second year, Arts Conference for Educators (ACE) was held at The Wharf. This was a two day conference for primary teachers produced in collaboration with Australian Theatre for Young People, Australian Chamber Orchestra, Bell Shakespeare, Museum of Contemporary Art, Sydney Dance Company, and the Sydney Opera House. Andrew Upton and Robyn Ewing gave the two opening keynote addresses.

As part of UNESCO's International Arts Education Week, STC Ed organised and hosted a Teaching Artist Forum as part of the Second International Teaching Artist Conference.

The Company helped launch two books: *Young Audiences, Theatre and the Cultural Conversation*, an outcome of the TheatreSpace research project that looked at young people's engagement with live theatre performance, edited by John O'Toole, Ricci-Jane Adams, Michael Anderson, Bruce Burton and Robyn Ewing; and *Performing Scholartistry*, edited by Robyn Ewing and Ardra Cole, in which the authors specifically focus on research undertaken where performance had been an integral part of that process.

The script of STC's 2012 collaboration with young people from the New England community, *In a Heart Beat* by Jo Turner, was published by Playlab in 2014 to help schools and students throughout Australia to explore the play's themes and devise collaborative projects of their own. A range of education resources was also made available on our website to accompany the teaching of this new Australian work.

#### ROSLYN PACKER THEATRE

On 22 October, STC announced that Sydney Theatre at Walsh Bay was to be renamed the Roslyn Packer Theatre Walsh Bay to honour Roslyn Packer's generous support and commitment to the arts in Australia over the past 40 years. Representatives of Australia's major performing arts companies, government officials, family and friends came together to celebrate the occasion with a morning tea in the Theatre's Richard Wherrett Studio.

# Greening the Wharf

## 2014 ACHIEVEMENTS

2014 saw heavy rain and long spells of sunny weather, bringing a 6.2% increase of solar generation on the strong 2013 figures. The rainwater harvesting system continued to perform and take advantage of the bursts of heavy wet weather we have experienced over the last 12 months. In 2014, despite an increase on the previous year, our total town water usage was down 68.8% on our 2007 baseline.

The Wharf is now a far busier venue than it was a few years ago. We now regularly operate seven days a week with weddings, busy lunch service and performances in both Wharf 1 & Wharf 2. All this activity means that both electricity and gas consumption increased during 2014. We saw a 26.1% increase for 2014 in grid electricity usage, despite having reduced energy usage by 41.7% since Greening The Wharf began. Equally, our gas usage increased 21.0% due to the increased popularity of The Bar, installation of new cooktops and fryers and new gas heaters to take off the winter chill. It's a large increase, however our overall gas usage is still 27.6% down on our original baseline.

STC worked with COzero to register Large Scale Generation Certificates (LGC's) for the rooftop solar array, which in 2014 generated 458,907 kWh of electricity. The certificates will be created for sale on a 6-month basis for improved cash flow and to ensure a good average price in the long term, in a very volatile market.

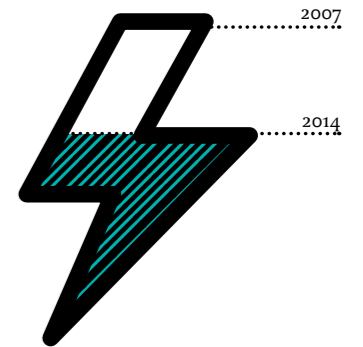
We discovered new ways to integrate our commitment to sustainability in our Education programs, such as The Open Story Box project, in partnership with Central Queensland University. In 2014 this professional learning program reached 42 primary school teachers across New South Wales and Queensland, focusing on environmental issues whilst promoting literacy and creativity.

In 2014 timber purchases increased due to set design and production requirements, however we still purchased 10% less timber than in 2007. Many of the previously re-used scenic flats reached the end of their serviceable life, after being repurposed on multiple occasions. This resulted in a lower diversion rate in 2014, as reported from our materials recycling system separating over 20 different waste streams. Green guidelines were included in all designers' contracts and continued to be an integral part of design briefings.

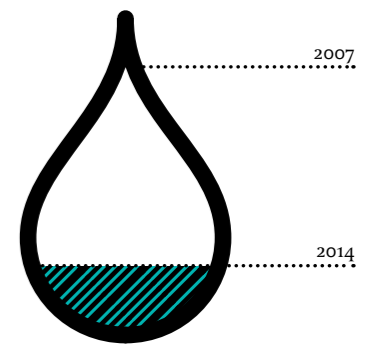
We continued advocacy for Greening The Wharf and the STC Green Team continued to engage staff on ongoing behavioural change.

Environmental results verified by Pangolin Associates

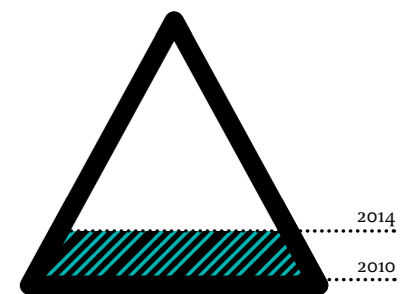
GRID ENERGY CONSUMPTION DOWN 41.7%  
enough to power 53 NSW homes each year



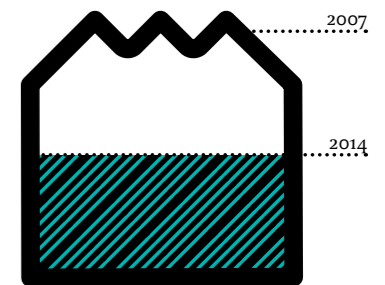
WATER USAGE DOWN 68.8%  
save 4.4 Olympic sized swimming pools



DIVERSION RATE UP 24.8%\*  
(MATERIALS RECYCLED / ENERGY RECOVERED)  
49 tonnes diverted, equivalent to 5.4 garbage trucks



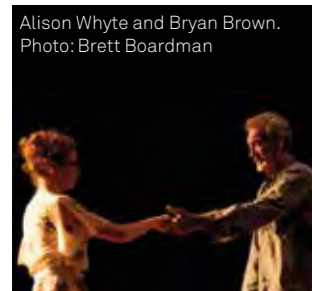
GREENHOUSE GAS EMISSIONS<sup>†</sup> DOWN 39.9%  
equivalent to taking 104.2 cars off the road



\*results since 2010 †electricity and gas only



# The Year in Reviews

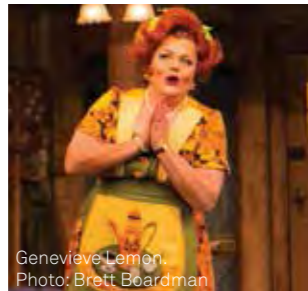


Alison Whyte and Bryan Brown.  
Photo: Brett Boardman

## TRAVELLING NORTH

"*Travelling North* is one of Williamson's finest works from his golden period and this production does it tremendous justice."

Chris Hook, *The Daily Telegraph*



Genevieve Lemon.  
Photo: Brett Boardman

## NOISES OFF

"...Frayn's multi-layered construction is a dense and complex masterpiece..."

★★★★★

Jason Catlett, *Time Out*



Angelo Tijssens. Photo: Tony Lewis

## FIGHT NIGHT

"This is witty, engaging political theatre..."

Martin Portus, *ArtsHub*



Glenn Hazeldine.  
Photo: Lisa Tomasetti

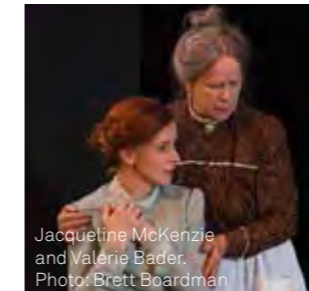
## PERPLEX

"Giles' reading of the work doesn't miss a beat thanks to a superhuman effort by the cast, a true ensemble."

★★★★★

Lloyd Bradford Syke, *Daily Review*

"Australia's most high-profile company [STC] delivered the most artistically satisfying season according to our critics..." *Daily Review, Crikey*

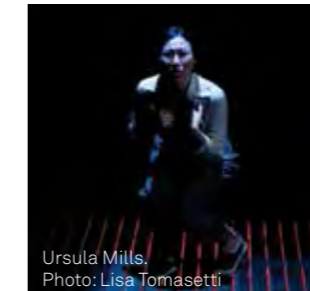


Jacqueline McKenzie and Valerie Bader.  
Photo: Brett Boardman

## CHILDREN OF THE SUN

"Filled with ideas about life, art, science, society and love, the play feels as relevant as ever in this engrossing and very moving production."

Chris Hook, *Sunday Telegraph*

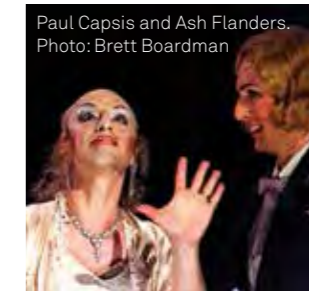


Ursula Mills.  
Photo: Lisa Tomasetti

## KRYPTONITE

"Sue Smith's script and Brookman's production steer us through the complexity of events and ideas without letting us lose track of the humanity behind the story. It is often funny and sometimes very moving."

John McCallum, *The Australian*



Paul Capsis and Ash Flanders.  
Photo: Brett Boardman

## CALPURNIA DESCENDING

"...a huge technical, choreographic and imaginative effort mated with a mischievous sense of humour."

Jason Blake, *Sydney Morning Herald*



Eamon Farren and Sarah Peirse.  
Photo: Brett Boardman

## SWITZERLAND

"Joanna Murray-Smith's new play *Switzerland*, a gripping psychological thriller about renowned crime writer Patricia Highsmith, creeps up on you and then has you on the edge of your seat."

Jo Litson, *Sunday Telegraph*



Jeremy Davidson and Paul Kilpinen.  
Photo: Brett Boardman

## MOJO

"It's a frou-frou of filth, cursing and rock 'n' roll, and it's pretty damn delightful."

Rima Sabina Aouf, *Concrete Playground*



Valerie Bader.  
Photo: Lisa Tomasetti

## M.ROCK

"...inspiring in the most unexpected ways."

Ann Foo, *ArtsHub*

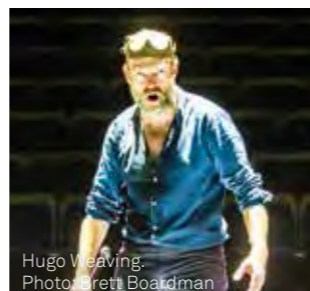


Anna McGahan.  
Photo: Lisa Tomasetti

## THE EFFECT

"*The Effect* is a compelling performance with a superb cast that will stay with its audiences long after they have left the theatre."

Elise Lawrence, *Limelight*



Hugo Weaving.  
Photo: Brett Boardman

## MACBETH

"...we have Weaving, who has found the role of his career. And he has done so with Williams, who should now be confirmed as a major directing talent. Together their vision is often startling but always shows the play full respect. It's a thrilling combination."

Peter Gotting, *The Guardian*



Richard Roxburgh.  
Photo: Brett Boardman

## CYRANO DE BERGERAC

"...an evening of wordplay, swordplay and heartbreak, and this production, adapted and directed by Andrew Upton, shows its facets beautifully."

Elissa Blake, *Sun Herald*



Will Bailey. Photo: Lisa Tomasetti

## THE LONG WAY HOME

"It is a powerful, humanising and evidently healing experience... I urge you to see it."

Jason Blake, *Sydney Morning Herald*



Jonathon Oxlade and Nathan O'Keefe. Photo: Brett Boardman

## PINOCCHIO

"...this is AMAZING... Saw it today and was riveted."

Mia Freedman (Mamamia), via *Twitter*



Phillip Scott and Douglas Hansell.  
Photo: Brett Boardman

## THE WHARF REVUE 2014: OPEN FOR BUSINESS

"It's like Gilbert and Sullivan on speed: stratospheric rhyming, tongue-twisting versifying and all the while, humour so acerbic it would strip the skin from ordinary mortals."

Diana Simmonds, *Stage Noise*

## International



Isabelle Huppert and Cate Blanchett. Photo: Lisa Tomasetti

## THE MAIDS

"Some real classy dames are tearing up the joint at City Center, where the Sydney Theater Company is performing its rip-roaring production of Jean Genet's *The Maids*..." Ben Brantley, *The New York Times*



Bryan Brown and Alison Whyte in *Travelling North*. Photo: Brett Boardman

SYDNEY THEATRE COMPANY AND ALLENS PRESENT  
**TRAVELLING NORTH**  
 BY DAVID WILLIAMSON

80 PERFORMANCES  
 23,316 PAID ATTENDANCE

**CAST**

FRANK  
 BRYAN BROWN  
 HELEN  
 HARRIET DYER  
 SAUL  
 RUSSELL KIEFEL  
 JOAN / WEDDING CELEBRANT  
 EMILY RUSSELL  
 FREDDY  
 ANDREW TIGHE  
 SOPHIE /  
 GALLERY ATTENDANT  
 SARA WEST  
 FRANCES  
 ALISON WHYTE

**PRODUCTION**

DIRECTOR  
 ANDREW UPTON  
 DESIGNER  
 DAVID FLEISCHER  
 LIGHTING DESIGNER  
 NICK SCHLIEPER  
 COMPOSER & SOUND  
 DESIGNER  
 STEVE FRANCIS  
 ASSISTANT DIRECTOR  
 PAIGE RATTRAY  
 VOICE & TEXT COACH  
 CHARMIAN GRADWELL

PRODUCTION MANAGER  
 TERRI RICHARDS

STAGE MANAGER  
 MINKA STEVENS  
 ASSISTANT STAGE MANAGER  
 VANESSA MARTIN  
 THEATRE TECHNICIAN  
 CAMERON MENZIES  
 REHEARSAL PHOTOGRAPHER  
 GRANT SPARKES-CARROLL

PRODUCTION PHOTOGRAPHER  
 BRETT BOARDMAN

**RUNNING TIME**  
 2h 10min including interval



Genevieve Lemon, Josh McConville, Danielle King, Ash Ricardo, Marcus Graham, Tracy Mann and Alan Dukes in *Noises Off*. Photo: Brett Boardman

SYDNEY THEATRE COMPANY AND QANTAS PRESENT  
**NOISES OFF**  
 BY MICHAEL FRAYN

54 PERFORMANCES  
 26,773 PAID ATTENDANCE

**CAST**

FREDERICK FELLOWES  
 ALAN DUKES  
 TIM ALLGOOD  
 LINDSAY FARRIS  
 LLOYD DALLAS  
 MARCUS GRAHAM  
 SELSDON MOWBRAY  
 RON HADDRICK  
 POPPY NORTON-TAYLOR  
 DANIELLE KING  
 DOTTY OTLEY  
 GENEVIEVE LEMON  
 BELINDA BLAIR  
 TRACY MANN  
 GARRY LEJEUNE  
 JOSH MCCONVILLE  
 BROOKE ASHTON  
 ASH RICARDO

**PRODUCTION**

DIRECTOR  
 JONATHAN BIGGINS  
 SET DESIGNER  
 MARK THOMPSON  
 COSTUME DESIGNER  
 JULIE LYNCH  
 LIGHTING DESIGNER  
 NIGEL LEVINGS  
 SOUND DESIGNER  
 KINGSLEY REEVE  
 ASSISTANT DIRECTOR  
 HELEN DALLIMORE

FIGHT DIRECTION  
 NIGEL POULTON  
 SCOTT WITT

VOICE & TEXT COACH  
 CHARMIAN GRADWELL  
 ASSISTANT VOICE &  
 TEXT COACH  
 JESS CHAMBERS

PRODUCTION MANAGER  
 CHRIS MERCER

STAGE MANAGER  
 TANYA LEACH  
 ASSISTANT STAGE MANAGER  
 TODD EICHORN

WIG, MAKE-UP & WARDROBE  
 SUPERVISOR  
 LAUREN A. PROIETTI

HEAD MECHANIST  
 SHAYNE BURRELL

REHEARSAL PHOTOGRAPHER  
 GRANT SPARKES-CARROLL

PRODUCTION PHOTOGRAPHER  
 BRETT BOARDMAN

**RUNNING TIME**  
 2h 20min including interval



Charlotte Vandermeersch, Roman Vaculik, David Heinrich, Sophie Cleary and Valentijn Dhaenens in *Fight Night*. Photo: Tony Lewis

SYDNEY THEATRE COMPANY PRESENTS THE BORDER PROJECT, ONTROEREND GOED,  
 DRUM THEATRE PLYMOUTH AND RICHARD JORDAN PRODUCTIONS LTD,  
 IN ASSOCIATION WITH ADELAIDE FESTIVAL  
**FIGHT NIGHT**  
 CREATED BY THE BORDER PROJECT AND ONTROEREND GOED  
 WITH TEXT BY ALEXANDER DEVRIENDT AND THE ORIGINAL CAST

28 PERFORMANCES  
 4,899 PAID ATTENDANCE

**TEXT BY**

SOPHIE CLEARY  
 ALEXANDER DEVRIENDT  
 CHARLOTTE DE BRUYNE  
 VALENTIJN DHAENENS  
 DAVID HEINRICH  
 ANGELO TIJSSENS  
 ROMAN VACULIK

**PERFORMERS**

SOPHIE CLEARY  
 VALENTIJN DHAENENS  
 DAVID HEINRICH  
 ANGELO TIJSSENS  
 ROMAN VACULIK  
 CHARLOTTE  
 VANDERMEERSCH

**PRODUCTION**

DIRECTOR  
 ALEXANDER DEVRIENDT  
 SCENOGRAPHY & COSTUMES  
 SOPHIE DE SOMERE  
 SCENOGRAPHY & LIGHTING  
 DESIGN  
 LILITH TREMMERY  
 COMPOSERS  
 CAMERON GOODALL  
 DAVID HEINRICH

SOUND DESIGNER  
 DAVID HEINRICH

PRODUCTION MANAGER (STC)  
 TERRI RICHARDS

TOURING STAGE MANAGER  
 LILITH TREMMERY

TOURING TECHNICIANS  
 JON BARRON  
 LILITH TREMMERY

THEATRE TECHNICIAN  
 ANDREW WILLIAMS

**RUNNING TIME**  
 1h 30min no interval



Tim Walter, Andrea Demetriades, Glenn Hazeldine and Rebecca Massey in *Perplex*. Photo: Lisa Tomasetti

SYDNEY THEATRE COMPANY PRESENTS  
**PERPLEX**  
 BY MARIUS VON MAYENBURG  
 TRANSLATED BY MAJA ZADE

34 PERFORMANCES  
 6,307 PAID ATTENDANCE

**CAST**

ANDREA  
 ANDREA DEMETRIADES  
 GLENN  
 GLENN HAZELDINE  
 REBECCA  
 REBECCA MASSEY  
 TIM  
 TIM WALTER

**PRODUCTION**

DIRECTOR  
 SARAH GILES  
 DESIGNER  
 RENEE MULDER  
 LIGHTING DESIGNER  
 BENJAMIN CISTERNE  
 COMPOSER & SOUND  
 DESIGNER  
 MAX LYANDVERT

ASSISTANT DIRECTOR &  
 MOVEMENT DIRECTOR  
 DANIELLE MICICH

VOICE & TEXT COACH  
 CHARMIAN GRADWELL

PRODUCTION MANAGER  
 KATE CHAPMAN

STAGE MANAGER  
 SARAH SMITH

ASSISTANT STAGE MANAGER  
 ROXZAN BOWES

BACKSTAGE WARDROBE  
 SUPERVISOR  
 BROOKE COOPER-SCOTT

HEAD MECHANIST  
 ERIC DUFFY

THEATRE TECHNICIAN  
 CAMERON MENZIES

REHEARSAL PHOTOGRAPHER  
 GRANT SPARKES-CARROLL

PRODUCTION PHOTOGRAPHER  
 LISA TOMASETTI

**RUNNING TIME**  
 1h 45min no interval

RENEE MULDER SUPPORTED BY THE RESIDENT ARTIST PATRONS

PRESENTING SPONSOR ASSOCIATE SPONSOR MEDIA PARTNER

Allens < Linklaters Adina government hotels ADSHEL

WHARF 1 THEATRE  
 10 JAN – 22 MAR

PRESENTING SPONSOR

QANTAS Spirit of Australia

DRAMA THEATRE  
 17 FEB – 5 APR

THE BORDER PROJECT ADELAIDE FESTIVAL 2014 ONTROEREND GOED DRUM THEATRE PLYMOUTH THEATRES

ONTROEREND GOED Government of South Australia RICHARD JORDAN PRODUCTIONS LTD

WHARF 2 THEATRE  
 20 MAR – 13 APR

PRODUCTION PATRON

ANDREW STUART

WHARF 1 THEATRE  
 31 MAR – 3 MAY





Tony Martin, Lindsay Farris, Eamon Farren, Ben O'Toole and Josh McConville in *Mojo*. Photo: Brett Boardman

SYDNEY THEATRE COMPANY PRESENTS  
**MOJO**  
BY JEZ BUTTERWORTH

49 PERFORMANCES  
11,811 PAID ATTENDANCE

**CAST**

SILVER JOHNNY  
JEREMY DAVIDSON  
SKINNY  
EAMON FARREN  
BABY  
LINDSAY FARRIS  
PERCUSSIONIST  
ALON ILSAR  
GUITARIST  
PAUL KILPINEN  
MICKEY  
TONY MARTIN  
POTTS  
JOSH MCCONVILLE  
SWEETS  
BEN O'TOOLE

**PRODUCTION**

DIRECTOR  
IAIN SINCLAIR  
SET DESIGNER  
PIP RUNCIMAN  
COSTUME DESIGNER  
DAVID FLEISCHER  
LIGHTING DESIGNER  
NICHOLAS RAYMENT  
SOUND DESIGNER  
STEVE FRANCIS  
ASSISTANT DIRECTOR  
NICK RADINOFF  
MOVEMENT DIRECTOR  
GAVIN ROBINS  
VOICE & TEXT COACH  
CHARMIAN GRADWELL  
PRODUCTION MANAGER  
TERRI RICHARDS  
STAGE MANAGER  
MINKA STEVENS  
ASSISTANT STAGE MANAGER  
KATIE HANKIN  
WIG, MAKE-UP & WARDROBE  
SUPERVISOR  
LAUREN A. PROIETTI

HEAD MECHANIST  
ERIC DUFFY

THEATRE TECHNICIAN  
CAMERON MENZIES  
SOUND OPERATOR  
LUKE DAVIS

REHEARSAL PHOTOGRAPHER  
GRANT SPARKES-CARROLL

PRODUCTION PHOTOGRAPHER  
BRETT BOARDMAN

**RUNNING TIME**  
2h 15min including interval



Valerie Bader and Clementine Mills in *M. Rock*. Photo: Lisa Tomasetti

SYDNEY THEATRE COMPANY AND AUSTRALIAN THEATRE FOR YOUNG PEOPLE PRESENT  
**M. ROCK**  
BY LACHLAN PHILPOTT  
WORLD PREMIERE

18 PERFORMANCES  
3,051 PAID ATTENDANCE

**CAST**

MABEL  
VALERIE BADER  
CHORUS  
JOSHUA BRENNAN  
CHORUS  
MADELEINE JONES  
CHORUS  
BRANDON MCCLELLAND  
TRACEY  
CLEMENTINE MILLS  
DJ  
JONNY SEYMOUR

**PRODUCTION**

DIRECTOR  
FRASER CORFIELD  
DESIGNER  
ADRIENN LORD  
LIGHTING DESIGNER  
BENJAMIN CISTERNE  
SOUND DESIGNER /  
STEREOGAMOUS  
JONNY SEYMOUR  
ASSISTANT DIRECTOR  
SARAH PARSONS  
VOICE & TEXT COACH  
CHARMIAN GRADWELL  
MOVEMENT COACH  
ADELE JEFFREYS  
DRAMATURG  
JANE FITZGERALD

PRODUCTION MANAGER  
KATE CHAPMAN

STAGE MANAGER  
SARAH SMITH

ASSISTANT STAGE MANAGER  
MATTHEW SCHUBACH

THEATRE TECHNICIAN  
ANDREW WILLIAMS

PRODUCTION PHOTOGRAPHER  
LISA TOMASETTI

**RUNNING TIME**  
1h 30min no interval



Mark Leonard Winter and Anna McGahan in *The Effect*. Photo: Lisa Tomasetti

SYDNEY THEATRE COMPANY AND COMMONWEALTH BANK PRESENT  
A SYDNEY THEATRE COMPANY AND QUEENSLAND THEATRE COMPANY PRODUCTION  
**THE EFFECT**  
BY LUCY PREBBLE  
AUSTRALIAN PREMIERE

42 PERFORMANCES  
11,386 PAID ATTENDANCE

**CAST**

TOBY  
EUGENE GILFEDDER  
CONNIE  
ANNA MCGAHAN  
DR JAMES  
ANGIE MILLIKEN  
TRISTAN  
MARK LEONARD WINTER

**PRODUCTION**

DIRECTOR  
SARAH GOODES  
DESIGNER  
RENEE MULDER  
LIGHTING DESIGNER  
BEN HUGHES  
COMPOSER & SOUND  
DESIGNER  
GUY WEBSTER  
VIDEO DESIGN  
DAVID BERGMAN  
RENEE MULDER  
CHOREOGRAPHER &  
MOVEMENT CONSULTANT  
BILL SIMPSON

PRODUCTION MANAGER  
KATE CHAPMAN

STAGE MANAGER  
CHARLOTTE BARRETT

ASSISTANT STAGE MANAGER  
/ NURSE  
AMY BURKETT

THEATRE TECHNICIAN  
CAMERON MENZIES

REHEARSAL PHOTOGRAPHER  
STEPHEN HENRY

PRODUCTION PHOTOGRAPHER  
ROB MACCOLL

**RUNNING TIME**  
2h 30min including interval

78 PERFORMANCES  
26,527 PAID ATTENDANCE

**CAST**

BANQUO / LADY MACDUFF  
PAULA ARUNDELL  
MACDUFF / WITCH  
KATE BOX  
SEYTON / WITCH  
IVAN DONATO  
MALCOLM / FLEANCE /  
APPARITION  
EDEN FALK  
DUNCAN / OLD MAN / YOUNG  
MACDUFF / APPARITION  
JOHN GADEN  
LADY MACBETH / BLOODY  
CAPTAIN / APPARITION  
MELITA JURISIC  
WITCH / ROSSE / PORTER  
ROBERT MENZIES  
MACBETH  
HUGO WEAVING

**PRODUCTION**

DIRECTOR  
KIP WILLIAMS  
DESIGNER  
ALICE BABIDGE  
LIGHTING DESIGNER  
NICK SCHLIEPER  
COMPOSER & SOUND  
DESIGNER  
MAX LYANDVERT  
FIGHT DIRECTOR  
NIGEL POULTON  
ASSISTANT DIRECTOR  
PETRA KALIVE  
VOICE & TEXT COACH  
CHARMIAN GRADWELL  
PRODUCTION MANAGER  
JOHN COLVIN  
STAGE MANAGER  
GEORGIA GILBERT  
DEPUTY STAGE MANAGER  
TODD EICHORN  
ASSISTANT STAGE MANAGER  
VANESSA MARTIN  
BACKSTAGE WARDROBE  
SUPERVISOR  
ROSALIE LESTER

HAIR & WIG DRESSER  
REBECCA NEEDS

HEAD MECHANIST  
STEVE MASON

HEAD FLY OPERATOR  
KANE MOTT

VENUE MECHANIST  
CHRIS FLEMING

HEAD ELECTRICIAN  
HARRY CLEGG

LIGHTING BOARD OPERATOR  
WILL JACOBS

HEAD SOUND  
KEVIN WHITE

FOH SOUND OPERATOR  
REMY WOODS

RADIO MIC TECHNICIAN  
LAUREN PETERS

REHEARSAL PHOTOGRAPHER  
GRANT SPARKES-CARROLL

PRODUCTION PHOTOGRAPHER  
BRETT BOARDMAN

**RUNNING TIME**  
2h no interval

SARAH GOODES AND RENÉE MULDER SUPPORTED BY THE RESIDENT ARTIST PATRONS

MEDIA PARTNER  
**ADSHL**  
WHARF 1 THEATRE  
20 MAY – 5 JUL

ASSOCIATE SPONSOR  
**Adina**  
ASSOCIATE SPONSOR  
**ATYP**  
Australian Theatre for Young People  
WHARF 2 THEATRE  
12 – 28 JUN

PRESENTING SPONSOR  
**Commonwealth Bank**  
queensland theatre company  
WHARF 1 THEATRE  
10 JUL – 16 AUG

KIP WILLIAMS SUPPORTED BY THE RESIDENT ARTIST PATRONS

PRODUCTION PATRONS  
**DAVID AND CLAIRE PARADISE**  
PRESENTING SPONSOR  
**UBS**  
MEDIA PARTNER  
**ADSHL**  
SYDNEY THEATRE  
21 JUL – 27 SEP



Justine Clarke, Jacqueline McKenzie and Helen Thomson in *Children of the Sun*. Photo: Brett Boardman

SYDNEY THEATRE COMPANY AND COLONIAL FIRST STATE GLOBAL ASSET MANAGEMENT PRESENT

## CHILDREN OF THE SUN

BY MAXIM GORKY  
IN A NEW VERSION BY ANDREW UPTON

AUSTRALIAN PREMIERE

54 PERFORMANCES  
20,048 PAID ATTENDANCE

### CAST

NANNY  
VALERIE BADER  
  
MISHA  
JAMES BELL  
  
YELENA  
JUSTINE CLARKE  
  
YEGOR  
YURE COVICH  
  
NAZAR  
JAY LAGA'AIA  
  
LIZA  
JACQUELINE MCKENZIE  
  
VAGEEN  
HAMISH MICHAEL  
  
AVDOTYA  
JULIA DHANNESSIAN  
  
BORIS  
CHRIS RYAN  
  
MELANIYA  
HELEN THOMSON  
  
FEEMA  
CONTESSA TREFFONE  
  
PROTASOV  
TOBY TRUSLOVE

### PRODUCTION

DIRECTOR  
KIP WILLIAMS  
  
SET DESIGNER  
DAVID FLEISCHER  
  
COSTUME DESIGNER  
RENEE MULDER  
  
LIGHTING DESIGNER  
DAMIEN COOPER  
  
COMPOSER & SOUND DESIGNER  
MAX LYANDVERT  
  
ASSISTANT DIRECTOR  
ELSIE EDGERTON-TILL  
  
VOICE & TEXT COACH  
CHARMIAN GRADWELL

PRODUCTION MANAGER  
DAVE WILKINSON  
  
STAGE MANAGER  
MINKA STEVENS  
  
DEPUTY STAGE MANAGER  
SUZANNE LARGE  
  
ASSISTANT STAGE MANAGER  
ROXZAN BOWES  
  
WIG, MAKE-UP & WARDROBE SUPERVISOR  
LAUREN A. PROIETTI  
  
DRESSER / MAINTENANCE  
LAUREN KENYON  
ROSALIE LESTER  
  
REHEARSAL PHOTOGRAPHER  
GRANT SPARKES-CARROLL  
  
PRODUCTION PHOTOGRAPHER  
BRETT BOARDMAN  
  
RUNNING TIME  
2h 30min including interval

KIP WILLIAMS AND RENÉE MULDER SUPPORTED BY THE RESIDENT ARTIST PATRONS

PRODUCTION PATRONS <b>STEPHEN AND JULIE FITZGERALD</b>	PRESENTING SPONSOR <b>Colonial First State</b> Global Asset Management	DRAMA THEATRE <b>8 SEP – 25 OCT</b>
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Tim Walter and Ursula Mills in *Kryptonite*. Photo: Lisa Tomasetti

SYDNEY THEATRE COMPANY PRESENTS  
A SYDNEY THEATRE COMPANY AND STATE THEATRE COMPANY OF SOUTH AUSTRALIA PRODUCTION

## KRYPTONITE

BY SUE SMITH

WORLD PREMIERE

42 PERFORMANCES  
8,565 PAID ATTENDANCE

### CAST

LIAN  
URSULA MILLS  
  
DYLAN  
TIM WALTER

### PRODUCTION

DIRECTOR  
GEORDIE BROOKMAN  
  
DESIGNER  
VICTORIA LAMB  
  
LIGHTING DESIGNER  
NICHOLAS RAYMENT  
  
COMPOSER  
DJ TRIP  
  
SOUND DESIGNER  
ANDREW HOWARD  
  
ASSISTANT DIRECTOR  
SHONA BENSON

PRODUCTION MANAGER (STCSA)  
GAVIN NORRIS  
  
PRODUCTION MANAGER (STC)  
JOHN COLVIN  
  
STAGE MANAGER  
GABBY HORNHARDT  
  
ASSISTANT STAGE MANAGER  
OLIVIA BENSON  
  
REHEARSAL PHOTOGRAPHER  
JAMES HARTLEY  
  
PRODUCTION PHOTOGRAPHER  
LISA TOMASETTI  
  
RUNNING TIME  
1h 30min no interval

PRODUCTION PATRONS <b>STATESA THEATRE COMPANY</b>	AUDI NIGHT WITH THE ACTORS PARTNER <b>Audi</b>	WHARF 1 THEATRE <b>11 SEP – 18 OCT</b>
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Paul Capsis in *Calpurnia Descending*. Photo: Brett Boardman

SYDNEY THEATRE COMPANY PRESENTS  
A SYDNEY THEATRE COMPANY AND MALTHOUSE THEATRE PRODUCTION

## CALPURNIA DESCENDING

BY SISTERS GRIMM  
CREATED BY ASH FLANDERS AND DECLAN GREENE

WORLD PREMIERE

33 PERFORMANCES  
6,040 PAID ATTENDANCE

### CAST

PAUL CAPSIS  
ASH FLANDERS  
SANDY GORE  
PETER PALTOS

### PRODUCTION

DIRECTOR  
DECLAN GREENE  
  
DESIGNER  
DAVID FLEISCHER  
  
LIGHTING DESIGNER  
KATIE SFETKIDIS  
  
COMPOSER & SOUND DESIGNER  
JED PALMER  
  
AV DESIGNER  
MATTHEW GINGOLD  
  
ANIMATOR  
MATTHEW GREENWOOD

PRODUCTION MANAGER (MALTHOUSE)  
DAVID MILLER  
  
PRODUCTION MANAGER (STC)  
KATE CHAPMAN  
  
STAGE MANAGER  
LISA OSBORN  
  
ASSISTANT STAGE MANAGER  
AMY BURKETT  
  
THEATRE TECHNICIAN  
ANDREW WILLIAMS  
  
SOUND OPERATOR  
LUKE DAVIS  
  
PRODUCTION PHOTOGRAPHER  
BRETT BOARDMAN  
  
RUNNING TIME  
1h 20min no interval

PRODUCTION PATRONS <b>MALTHOUSE THEATRE</b>	AUDI NIGHT WITH THE ACTORS PARTNER <b>Audi</b>	WHARF 2 THEATRE <b>9 OCT – 8 NOV</b>
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Eamon Farren and Sarah Peirse in *Switzerland*. Photo: Brett Boardman

SYDNEY THEATRE COMPANY  
BY SPECIAL ARRANGEMENT WITH GEFEN PLAYHOUSE, LOS ANGELES,

## SWITZERLAND

BY JOANNA MURRAY-SMITH

WORLD PREMIERE

51 PERFORMANCES  
20,301 PAID ATTENDANCE

### CAST

EDWARD  
EAMON FARREN  
  
PATRICIA  
SARAH PEIRSE

### PRODUCTION

DIRECTOR  
SARAH GOODES  
  
DESIGNER  
MICHAEL SCOTT-MITCHELL  
  
LIGHTING DESIGNER  
NICK SCHLIEPER  
  
COMPOSER & SOUND DESIGNER  
STEVE FRANCIS  
  
ASSISTANT LIGHTING DESIGNER  
SIAN JAMES-HOLLAND  
  
ASSISTANT DIRECTOR  
SCARLET MCGLYNN  
  
VOICE & TEXT COACH  
CHARMIAN GRADWELL

PRODUCTION MANAGER  
TERRI RICHARDS  
  
STAGE MANAGER  
KAREN FAURE  
  
ASSISTANT STAGE MANAGER  
VANESSA MARTIN  
  
BACKSTAGE WARDROBE & WIGS  
DAVID JENNINGS  
  
REHEARSAL PHOTOGRAPHER  
GRANT SPARKES-CARROLL  
  
PRODUCTION PHOTOGRAPHER  
BRETT BOARDMAN  
  
RUNNING TIME  
1h 35min no interval

SARAH GOODES SUPPORTED BY THE RESIDENT ARTIST PATRONS

PRODUCTION PATRONS <b>KIM WILLIAMS AM AND CATHERINE DOVEY</b>	AUDI NIGHT WITH THE ACTORS PARTNER <b>Audi</b>	DRAMA THEATRE <b>3 NOV – 20 DEC</b>
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Richard Roxburgh and Eryn Jean Norvill in *Cyrano de Bergerac*. Photo: Brett Boardman

SYDNEY THEATRE COMPANY PRESENTS  
**CYRANO DE BERGERAC**  
 BY EDMOND ROSTAND  
 ADAPTED BY ANDREW UPTON  
 ORIGINAL TRANSLATION BY MARION POTTS

44 PERFORMANCES  
 28,712 PAID ATTENDANCE

**CAST**

MONTFLEURY / CADET  
 ALAN DUKES  
 CUIGY / CADET  
 GABRIEL GILBERT-DEY  
 BRISSAILLE / CADET  
 GEORGE KEMP  
 VALVERT / CADET  
 DALE MARCH  
 DE GUICHE  
 JOSH MCCONVILLE  
 POET / CADET  
 KENNETH MORALEDA  
 ROXANE  
 ERYN JEAN NORVILL  
 LE BRET  
 YALIN OZUCELIK  
 MUSKETEER / CADET  
 MICHAEL PIGOTT  
 CYRANO  
 RICHARD ROXBURGH  
 CHRISTIAN  
 CHRIS RYAN  
 LIGNIÈRE / NUN  
 BRUCE SPENCE  
 LISE / SISTER MARTHE  
 EMILY TOMLINS

COOK / CADET  
 AARON TSINDOS

RAGUENEAU  
 DAVID WHITNEY  
 DUENNA / SISTER CLAIRE  
 JULIA ZEMIRO

**PRODUCTION**

DIRECTOR  
 ANDREW UPTON  
 ASSOCIATE DIRECTOR  
 KIP WILLIAMS  
 DESIGNER  
 ALICE BABIDGE  
 ASSOCIATE DESIGNER  
 RENÉE MULDER  
 LIGHTING DESIGNER  
 DAMIEN COOPER  
 COMPOSER & SOUND  
 DESIGNER  
 PAUL CHARLIER  
 FIGHT DIRECTOR  
 NIGEL POULTON  
 VOICE & TEXT COACH  
 CHARMIAN GRADWELL  
 PRODUCTION MANGER  
 SIMON KHAMARA  
 DEPUTY PRODUCTION  
 MANAGER  
 KATE CHAPMAN  
 STAGE MANAGER  
 GEORGIA GILBERT  
 DEPUTY STAGE MANAGER  
 SARAH SMITH

ASSISTANT STAGE MANAGER  
 TODD EICHORN

WIG, MAKE-UP &  
 WARDROBE SUPERVISOR  
 LAUREN A. PROIETTI

DRESSER  
 KATIE HANKIN

HEAD MECHANIST  
 STEVE MASON

HEAD FLY OPERATOR  
 KANE MOTT

DEPUTY HEAD FLY OPERATOR  
 CHRIS FLEMING

HEAD ELECTRICIAN  
 ANDREW TOMPKINS

LIGHTING BOARD OPERATOR  
 HARRY CLEGG

HEAD SOUND  
 KEVIN WHITE

FOH SOUND OPERATOR  
 HAYLEY FORWARD

RADIO MIC TECHNICIAN  
 OLIVIA BENSON

REHEARSAL PHOTOGRAPHER  
 GRANT SPARKES-CARROLL

PRODUCTION PHOTOGRAPHER  
 BRETT BOARDMAN

**RUNNING TIME**  
 2h 50min including interval

KIP WILLIAMS AND RENÉE MULDER SUPPORTED BY THE RESIDENT ARTIST PATRONS

PRODUCTION PATRONS  
 JOHN AND FRANCES INGHAM

MEDIA PARTNER  
**ADSHEL**

SYDNEY THEATRE  
 11 NOV – 20 DEC

**INTERNATIONAL TOUR**



Cate Blanchett and Isabelle Huppert in *The Maids*. Photo: Lisa Tomasetti

LINCOLN CENTER FESTIVAL PRESENTS  
 A SYDNEY THEATRE COMPANY PRODUCTION  
**THE MAIDS**  
 BY JEAN GENET  
 IN A NEW TRANSLATION BY BENEDICT ANDREWS AND ANDREW UPTON

13 PERFORMANCES  
 26,262 PAID ATTENDANCE

**CAST**

CLAIRE  
 CATE BLANCHETT  
 SOLANGE  
 ISABELLE HUPPERT  
 MISTRESS  
 ELIZABETH DEBICKI

**PRODUCTION**

DIRECTOR  
 BENEDICT ANDREWS

DESIGNER  
 ALICE BABIDGE

LIGHTING DESIGNER  
 NICK SCHLIEPER

COMPOSER  
 OREN AMBARCHI

VIDEO DESIGNER & OPERATOR  
 SEAN BACON

SOUND DESIGNER  
 LUKE SMILES

DRAMATURG  
 MATTHEW WHITTET

ASSISTANT TO THE DESIGNER  
 SOPHIE FLETCHER

VOICE & TEXT COACH  
 CHARMIAN GRADWELL

TRANSLATION FROM THE  
 ORIGINAL FRENCH VERSION  
 JULIE ROSE

EXECUTIVE PRODUCER  
 RACHAEL AZZOPARDI

PRODUCTION MANAGER  
 ANNIE EVES-BOLAND

DEPUTY PRODUCTION  
 MANAGER  
 TERRI RICHARDS

COMPANY MANAGER  
 COLM O'CALLAGHAN

STAGE MANAGER  
 GEORGIA GILBERT

DEPUTY STAGE MANAGER  
 AMY FORMAN

VIDEO SYSTEM DESIGNER  
 SHANE JOHNSON

VIDEO TECHNICIAN  
 DAVID BERGMAN

SOUND SYSTEM DESIGNER  
 ADAM IUJSTON

WIG, MAKE-UP & WARDROBE  
 SUPERVISOR  
 LAUREN A. PROIETTI

HEAD CARPENTER  
 JAMES MCKAY

DEPUTY HEAD CARPENTER  
 BOAZ SHEMESH

HEAD ELECTRICIAN  
 ANDREW TOMPKINS

MEDIA RELATIONS MANAGER  
 TIM MCKEOUGH

**RUNNING TIME**  
 1h 30min no interval

NEW YORK CITY CENTER  
 6 AUG – 16 AUG

**SPECIAL PRESENTATION**



Douglas Hansell, Jonathan Biggins and Amanda Bishop in *The Wharf Revue 2014: Open for Business*. Photo: Brett Boardman

SYDNEY THEATRE COMPANY AND BANK OF AMERICA MERRILL LYNCH PRESENT  
**THE WHARF REVUE 2014:  
 OPEN FOR BUSINESS**  
 WRITTEN AND CREATED BY  
 JONATHAN BIGGINS, DREW FORSYTHE AND PHILLIP SCOTT  
 WORLD PREMIERE

68 PERFORMANCES  
 20,045 PAID ATTENDANCE

**ON TOUR**

4 SEP – 18 OCT  
 36 PERFORMANCES  
 13,766 PAID ATTENDANCE

Q THEATRE,  
 JOAN SUTHERLAND  
 PERFORMING ARTS  
 CENTRE, PENRITH

RIVERSIDE THEATRE,  
 RIVERSIDE THEATRES,  
 PARRAMATTA

IMB THEATRE,  
 ILLAWARRA  
 PERFORMING ARTS  
 CENTRE, WOLLONGONG

CASULA POWERHOUSE,  
 CASULA

THE PLAYHOUSE,  
 CANBERRA THEATRE  
 CENTRE, CANBERRA

GLEN STREET THEATRE,  
 BELROSE

**CAST**

JONATHAN BIGGINS  
 AMANDA BISHOP  
 DOUGLAS HANSELL  
 PHILLIP SCOTT

**PRODUCTION**

MUSICAL DIRECTOR  
 PHILLIP SCOTT

LIGHTING DESIGNER  
 MATTHEW MARSHALL

SOUND & VIDEO DESIGNER  
 DAVID BERGMAN

SET REALISER & PRODUCTION  
 MANAGER  
 BARRY SEARLE

STAGE MANAGER  
 NICOLE ROBINSON

HEAD ELECTRICIAN  
 JOSH NEUFELD

SOUND / AV OPERATOR  
 JASON JONES

THEATRE TECHNICIAN  
 CAMERON MENZIES

VIDEO ARTIST  
 TODD DECKER

ADDITIONAL MUSIC TRACKS  
 ANDREW WORBOYS

VOICE COACH  
 CHARMIAN GRADWELL

REHEARSAL PHOTOGRAPHER  
 GRANT SPARKES-CARROLL

PRODUCTION PHOTOGRAPHER  
 BRETT BOARDMAN

**RUNNING TIME**  
 1h 30min no interval

PRESENTING SPONSOR  
 Bank of America Merrill Lynch

ASSOCIATE SPONSOR  
 KPMG cutting through complexity

WHARF 1 THEATRE  
 22 OCT – 22 DEC

**SPECIAL PRESENTATION**



Luke Joslin, Jonathon Oxlade, Danielle Catanzariti, Nathan O'Keefe and Jude Henshall in *Pinocchio*. Photo: Brett Boardman

SYDNEY THEATRE COMPANY AND SYDNEY OPERA HOUSE PRESENT  
 A WINDMILL THEATRE AND STATE THEATRE COMPANY OF SOUTH AUSTRALIA PRODUCTION  
**PINOCCHIO**  
 BASED ON THE BOOKS BY CARLO COLLODI  
 CREATED BY ROSEMARY MYERS WITH WRITER JULIANNE O'BRIEN

28 PERFORMANCES  
 11,910 PAID ATTENDANCE

**CAST**

STROMBOLI  
 PAUL CAPSIS

BLUE GIRL  
 DANIELLE CATANZARITI

KITTY POO  
 JUDE HENSHALL

FOXY  
 LUKE JOSLIN

PINOCCHIO  
 NATHAN O'KEEFE

CRICKET  
 JONATHAN OXLADE

GEPPETTO  
 ALIRIO ZAVARCE

MUSICIAN  
 PAUL WHITE

**PRODUCTION**

DIRECTOR  
 ROSEMARY MYERS

COMPOSER / MUSICAL  
 DIRECTOR  
 JETHRO WOODWARD

DESIGNER  
 JONATHAN OXLADE

VIDEO DESIGNER  
 CHRIS MORE

LIGHTING DESIGNER  
 GEOFF COBHAM

MOVEMENT  
 CAROL WELLMAN KELLY

SOUND SYSTEM DESIGNER  
 ANDREW HOWARD

PRODUCTION MANAGER  
 JASON WARNER

STAGE MANAGER  
 GABBY HORNHARDT

STAGING MANAGER  
 BEN SNODGRASS

AV & LIGHTING OPERATOR  
 CHRIS PETRIDIS

ASSISTANT STAGE MANAGER  
 ALEX HAYLEY

WIG, MAKE-UP & WARDROBE  
 SUPERVISOR  
 LAUREN A. PROIETTI

FOH SOUND OPERATOR  
 DAVID BERGMAN

PRODUCTION PHOTOGRAPHER  
 TONY LEWIS

**RUNNING TIME**

2h 10min including interval

FAMILY PROGRAM PATRON  
 GRETEL PACKER

windmill THEATRE

STATESA THEATRE COMPANY

sydney opera house

DRAMA THEATRE  
 11 APR – 4 MAY

SPECIAL PRESENTATION

Tim Loch in *The Long Way Home*.  
Photo: Lisa Tomasetti



SYDNEY THEATRE COMPANY AND THE AUSTRALIAN DEFENCE FORCE PRESENT  
**THE LONG WAY HOME**  
BY DANIEL KEENE  
WORLD PREMIERE

*The Long Way Home*, a new STC commission by Daniel Keene, was an historic collaboration between STC and the Australian Defence Force (ADF), premiering at Sydney Theatre, followed by a national tour to Darwin, Brisbane, Wollongong, Townsville, Canberra, Melbourne, Adelaide and Perth. Featuring real soldiers on stage alongside professional actors, *The Long Way Home* conveyed the personal stories of Australian servicemen and women who had been wounded, injured or became ill during ADF operations in Iraq, Afghanistan and East Timor.

In 2013, 17 servicemen and women participated in an intensive creative research and development program at STC sharing their experiences with director Stephen Rayne, Daniel Keene and professional actors to shape this new play. 12 of these participants then performed with four professional actors in *The Long Way Home*, creating a unique theatre experience reflecting Australia's recent experience of war. The servicemen and women who participated in the program had sustained a range of physical and psychological wounds or injuries and the development process and the production itself supported their rehabilitation.

As well as being STC's artistic response to the commemoration of the centenary of ANZAC, *The Long Way Home* demonstrates the power of theatrical story telling as a therapeutic force in the community – for participants as well as audiences – and to raise issues relating to Post Traumatic Stress Disorder in the broader media. The project continues the company's work in this area, earlier exemplified by projects such as the regionally-touring *Burnt*, which explored the impact of drought on the mental health of rural communities. Based on the experience of *The Long Way Home*, the ADF is continuing to explore the uses of theatre and the arts in rehabilitation.

The *The Long Way Home* script will be published by Playlab Inc in 2015.

9 PERFORMANCES  
5,598 PAID ATTENDANCE

**ON TOUR**

22 FEB – 12 APRIL  
30 PERFORMANCES  
12,842 PAID ATTENDANCE

THE PLAYHOUSE,  
DARWIN  
ENTERTAINMENT  
CENTRE, DARWIN

QUT GARDENS THEATRE,  
BRISBANE

IMB THEATRE,  
ILLAWARRA  
PERFORMING ARTS  
CENTRE, WOLLONGONG

TOWNSVILLE CIVIC  
THEATRE, TOWNSVILLE

THE PLAYHOUSE,  
CANBERRA THEATRE  
CENTRE, CANBERRA

MERLYN THEATRE, THE  
COOPERS MALHOUSE,  
MELBOURNE

DUNSTAN PLAYHOUSE,  
ADELAIDE FESTIVAL  
CENTRE, ADELAIDE

HIS MAJESTY'S  
THEATRE, PERTH

**CAST**

PERFORMERS  
WILL BAILEY  
DAVID CANTLEY  
JAMES DUNCAN  
WAYNE GOODMAN  
CRAIG HANCOCK  
MARTIN HARPER  
KYLE HARRIS  
PATRICK HAYES  
EMMA JACKSON  
ODILE LE CLEZIO  
TIM LOCH  
EMMA PALMER  
TAHKI SAUL  
SARAH WEBSTER  
JAMES WHITNEY  
GARY WILSON  
WARWICK YOUNG

**PRODUCTION**

DIRECTOR  
STEPHEN RAYNE  
DESIGNER  
RENEE MULDER  
LIGHTING DESIGNER  
DAMIEN COOPER  
COMPOSER & SOUND  
DESIGNER  
STEVE FRANCIS  
VIDEO DESIGN  
RENEE MULDER  
DAVID BERGMAN  
ASSISTANT DIRECTOR  
SUSANNA DOWLING  
VOICE & TEXT COACH  
CHARMIAN GRADWELL

PRODUCTION MANAGER  
JOHN COLVIN

STAGE MANAGER  
SUZANNE LARGE

DEPUTY STAGE MANAGER  
NED MATTHEWS

ASSISTANT STAGE MANAGER  
OLIVIA BENSON  
REHEARSAL & PRODUCTION  
PHOTOGRAPHER  
LISA TOMASETTI

SYDNEY THEATRE  
HEAD MECHANIST  
STEVE MASON

HEAD FLY OPERATOR  
KANE MOTT

HEAD ELECTRICIAN  
ANDREW TOMPKINS

LIGHTING BOARD OPERATOR  
HARRY CLEGG

HEAD SOUND  
KEVIN WHITE

TOUR COORDINATOR  
LIAM MANGAN

HEAD MECHANIST  
DAVID TONGS

HEAD ELECTRICIAN /  
LIGHTING OPERATOR  
CHRIS PAGE

HEAD SOUND & AV  
BEN LIGHTOWLERS

FOH SOUND OPERATOR  
REMY WOODS

RUNNING TIME  
2h 10min including interval

RENEE MULDER SUPPORTED BY THE RESIDENT ARTIST PATRONS

SYDNEY THEATRE

7 FEB – 15 FEB

# Key Performance Indicators

Stream	KPI	2014	2013	2012
Art	Main stage productions presented	16	16	11
	Average rehearsal time (STC produced & co-produced shows only)	4.36 weeks	4.57 weeks	4.3 weeks
	Average performers per play (main stage)	7.36	7.4	6.45
	New Australian works and adaptations produced	7	11	13
	Next Stage productions presented	n/a	0	1
	Writers under Commission	9	8	8
	Readings and workshops	7	20	15
	Regional and national tours	2	4	5
Business	International tours and presentations	1	0	3
	Subscription season (\$'000 net)	2,495	4,273	1,820
	Non-subscription activities (\$'000 net)	815	466	(7)
	Touring (\$'000 net)	915	113	235
	Net overheads (including funding and development income) (\$'000 net)*	(2,428)	(3,844)	(2,301)
	Surplus/deficit (\$'000 net)*	1,797	1,008	(254)
	Reserves as % of turnover*	32.45%	27.86%	14.80%
	Total raised including Foundation (\$'000 net)*	4,363	2,053	3,478
Community/ Education	<u>Paid attendance</u>			
	Subscription season	197,732	234,318	174,809
	Non-subscription activities	90,912	65,958	37,438
	Subscriber members	15,261	16,922	14,652
	Subscriber renewal	65%	76%	75%
	Productions presented	1	2	3
	Workshops and conferences	21	18	12
Community/ Education	No of participants in programs, initiatives, workshops and conferences	12,813	14,932	12,686
	School Drama™ (no of schools participating)	34	27	17
	Special in community productions (no of participants)	12	34	43

\* These figures give like for like consolidated account comparisons, including restated 2013 results. Please note that the figures differ from those reported in the 2013 Annual Report. Restated results include STC Foundation figures.



# Plays and Performances

<b>Subscription Season</b>	<u>No of Performances</u>	<u>Paid Attendance</u>
Travelling North	80	23,316
Noises Off	54	26,773
Fight Night	28	4,899
Perplex	34	6,303
Mojo	49	11,811
M.Rock	18	3,051
The Effect	42	11,386
Macbeth	78	26,527
Children of the Sun	54	20,048
Kryptonite	42	8,565
Calpurnia Descending	33	6,040
Switzerland	51	20,301
Cyrano de Bergerac	44	28,712
<b>Sub Total</b>	<b>607</b>	<b>197,732</b>
<b>Special Presentations</b>		
Pinocchio	28	11,910
The Wharf Revue 2014: Open for Business	68	20,045
<b>Sub Total</b>	<b>96</b>	<b>31,955</b>
<b>Education/Family/Community</b>		
The Long Way Home	9	5,598
<b>Sub Total</b>	<b>9</b>	<b>5,598</b>
<b>Total Subscription Season, Community and Special Presentations 2014</b>	<b>712</b>	<b>235,285</b>
<b>Total Subscription Season, Community and Special Presentations 2013</b>	<b>710</b>	<b>290,370</b>

<b>Touring</b>	<u>No of Performances</u>	<u>Paid Attendance</u>
The Long Way Home (Darwin, Brisbane, Wollongong, Townsville, Canberra, Melbourne, Adelaide, Perth)	30	12,842
The Wharf Revue 2014: Open for Business (Penrith, Parramatta, Wollongong, Casula, Canberra, Belrose)	36	13,766
The Maids (New York)	13	26,262
<b>Sub Total</b>	<b>79</b>	<b>52,870</b>
<b>Free Ticketed Events</b>		<u>Free Attendance</u>
Rough Draft #24 - Two Jews Walk into a Theatre	1	168
Rough Draft #25 - The Not-True Crime Project	1	160
Rough Draft #26 - Merryland	1	161
<b>Sub Total</b>	<b>3</b>	<b>489</b>
<b>Total Performances in 2014</b>		
Sydney Metropolitan Area	733	
National	48	
International	13	
<b>Grand Total Performances 2014</b>	<b>794</b>	
<b>Total Attendance 2014</b>	<b>288,644</b>	
<b>Total Attendance 2013</b>	<b>321,610</b>	

# OUR DONORS

A special thank you to all of our generous donors who make our work possible. We applaud you!

Life Patrons	<p>Anonymous Mr Giorgio Armani The Caledonia Foundation Crown Resorts Foundation Ian and Min Darling Vincent Fairfax Family Foundation Julie and Stephen Fitzgerald David Gonski AC and Orli Wargon OAM John and Frances Ingham W &amp; A Johnson Family Foundation Minderoo Foundation Catriona and Simon Mordant AM Ilse and Cameron O'Reilly Origin Foundation Gretel Packer Roslyn Packer AO Packer Family Foundation David and Claire Paradice The Pier Group (Chair Anne Schofield AM) Shi Family Foundation Andrew Stuart Upton Blanchett Family Carla Zampatti AC</p>
<b>2014 Donors</b> \$100,000 and above	<p>Anonymous Frances Allan and Ian Narew Crown Resorts Foundation John &amp; Frances Ingham W &amp; A Johnson Family Foundation Mark &amp; Anne Lazberger The Neilson Foundation Gretel Packer Packer Family Foundation David and Claire Paradice Upton Blanchett Family</p>
\$50,000 – \$99,999	Julie and Stephen Fitzgerald, Mr Andrew Stuart, Vincent Fairfax Family Foundation, Mr Kim Williams AM & Catherine Dovey
\$25,000 – \$49,999	Anonymous, Anita & Luca Belgiorno-Nettis Foundation, The Caledonia Foundation, Michael Carapiet & Helen Carapiet, Davies Family Foundation, Hausmann Communications, Petre Foundation, The Pier Group, Will & Jane Vicars, Carla Zampatti AC
\$15,000 – \$24,999	Ms Jillian Broadbent AO, John and Julie Connolly, Mr Robert Hansen & Dr Annabelle Farnsworth, Ms Rebel Penfold-Russell OAM

## Chairman's Council

Mr Neil Balnaves AO, Catherine and Phillip Brenner, Michael Carapiet & Helen Carapiet, Mr and Mrs Robin and Judy Crawford, Rowena Danziger AM & Ken Coles AM, Ian & Min Darling, Julie and Stephen Fitzgerald, David Gonski AC and Orli Wargon OAM, John M Green & Jenny Green, Mark & Anne Lazberger, Danita R. Lowes & David M. Fite, MacKenzie Family, Andrew Messenger, Catriona & Simon Mordant AM, David and Claire Paradice, Robert Purves AM & Bronwyn Darlington, Ian & Kelly Saines, Helen Silver & Harrison Young, Mr Fred Street AM & Mrs Dorothy Street, TAG Family Foundation, The Hon Malcolm Turnbull MP and Lucy Hughes Turnbull AO, Kim Williams AM & Catherine Dovey, Graeme Wood AM, Peter and Susan Young

## \$10,000 – \$14,999

Anonymous (3), Robert Albert AO & Libby Albert, Ruth Armytage AM, Robert Cameron AO & Paula Cameron, Edward and Diane Federman, Ross Littlewood & Alexandra Curtain, Danita R. Lowes & David M. Fite, Maple-Brown Charitable Foundation Ltd, Robert Purves AM, John Symond AM, Michael and Eleonora Triguboff, Lynne Watkins and Nicholas Harding, Sarah Whyte

## \$5,000 – \$9,999

Anonymous (3), Wayne Adams in memory of Liz O'Neill OAM, Ellen Borda, Anne and David Craig, Y Faros and P McIntyre, Mandy Foley, Mrs Megan Grace, The late Isabelle Joseph, H. Kallinikos Pty Ltd, Lowy Family Group, Roger Massy-Greene & Belinda Hutchinson, Ms Sam Mostyn, Brian Nebenzahl OAM RFD and Jocelyn Nebenzahl, Cameron & Ilse O'Reilly, Anthony & Rebecca Puharich, Dick & Pip Smith, Mr Fred Street AM & Mrs Dorothy Street, The William McIlrath Charitable Foundation, Phillip and Suzy Wolanski

## \$2,000 – \$4,999

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## \$1,000 – \$1,999

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## \$500 – \$999

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## Bequest

We would also like to gratefully acknowledge those individuals who have chosen to leave us a gift in their Will.

# Our Partners

Sydney Theatre Company celebrates the support of our valued partners

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## 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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# Our Staff

1 Jan – 31 Dec 2014

## BOARD OF DIRECTORS

David Gonski AC (Chair)  
The Hon. Bruce Baird AM  
Jonathan Biggins  
Toni Cody  
John Connolly  
Ann Johnson (from May)  
Mark Lazberger (from Feb)  
Martin McCallum (until Feb)  
Patrick McIntyre  
Justin Miller  
Simon Mordant AM (until Feb)  
Sam Mostyn (until May)  
Ian Narev (from Apr)  
Gretel Packer (from Jul)  
Daniel Petre AO  
Andrew Stuart  
Andrew Upton  
Peter Young AM

## EXECUTIVE

Artistic Director Andrew Upton  
Executive Director  
Patrick McIntyre

Executive Administrator  
Laura Hough

## ARTISTIC

Director of Programming &  
Artistic Operations  
Rachael Azzopardi  
Casting Director Serena Hill  
Casting Coordinator  
Annelies Crowe  
Literary Manager Polly Rowe  
Voice & Text Coach  
Charmian Gradwell  
Senior Producer Ben White  
Associate Producer  
Zoe O'Flanagan  
Company Manager  
Colm O'Callaghan  
Artistic Administrator  
Ella Minton  
Program Coordinator  
Liam Mangan

Co-Resident Directors  
Sarah Goodes, Kip Williams  
Resident Designer Renée Mulder  
STC Writers under Commission  
Hilary Bell, Angela Betzien,  
Jonathan Biggins, Melissa  
Bubnic, Kylie Coolwell, Duncan  
Graham, Daniel Keene, Nakkiah  
Lui, Ross Mueller, Joanna  
Murray-Smith, Sue Smith  
Patrick White Fellow Hilary Bell  
(until May), Angela Betzien  
(from May)

## FINANCE AND ADMINISTRATION

Director of Finance &  
Administration Claire Beckwith  
(until Sep)  
Human Resources Manager  
Kate Crisp (until Nov), Vicky  
Hopper (maternity cover from  
Nov)  
Acting Director of Finance &  
Administration Helen Ban  
(from Sep)  
Accountant Helen Ban  
(until Sep)  
Accounts Officer Julie Stagg  
Payroll Officer Patricia Hennessy  
IT Manager Andrew King (until  
Jan), Nich Young (from Jan)  
Application & Database Manager  
Patrick Drew  
IT Service Support Adam  
Ghannoum (until Jan),  
Alex Boling (from Jan)  
Receptionist  
Frankie Greene (until Aug),  
Lauren Fitzsimmons (from Aug)

## MARKETING AND CUSTOMER SERVICES

Director of Marketing & Customer  
Services Nicole McPeake  
Marketing Manager  
Stephanie Zappala Bryant  
(from Jan)

Content Manager  
Carl Nilsson-Polias  
Digital Marketing Specialist  
Elyssa Haratsis  
Marketing Coordinator Leonardo  
Pinto-Messias (until Nov),  
Christine Petrou (from Dec)  
Marketing Assistant Asha Rowe  
(from Feb)  
Lead Graphic Designer  
Grant Sparkes-Carroll  
Graphic Designer Hon Boey  
Insights & Analytics Manager  
Alex Bosi  
Data Analyst Sarah Coffey  
(from Mar)

Media Relations Manager  
Tim McKeough  
Publicist Georgia McKay  
Customer Services & Ticketing  
Manager Beth Deguara  
Education Systems & Client  
Services Manager Travis Green  
Season Tickets Manager  
Louise Davidson  
Sydney Theatre Box Office  
Manager Bradley Hinde (until  
Dec), John Calvi (from Dec)  
Wharf Box Office Manager  
Jenn Mawhinney (from Mar)  
Ticketing Specialists Sarah Coffey  
(until Mar), Walter Mansfield  
(until Jul), Tokomo Tamura  
(from Jul), Heath Wilder  
(from Mar)  
Season Ticket Manager  
Travis Green (until Apr),  
Tamar Cranswick (from May)  
Customer Services Supervisors  
Nola Dean, Lisa Griffiths,  
Kaylee Hazell, Anne Howie,  
Jennifer Mawhinney (until Mar)  
Customer Services Representatives  
Tamar Cranswick (until May),  
Nancy Alexander, Loretta Cain,  
John Calvi (until Sep), Andrew  
Castle, Quinn Gibbes, Marietta  
Hargreaves, Tom Hatfield,  
Catherine McCrorie, Bonnie  
Pares-Carr, Gavin Roach, Amy

Wanless, Kennie Ward, Jennifer  
White, Chris Williams, Heath  
Wilder (until Mar)

## PHILANTHROPY

Director of Private Support  
Danielle Heidbrink  
Major Gifts Manager  
Amelia Jones  
Donor Program Executive  
Lucy Howard-Taylor  
Donor Hospitality Executive  
Georgia Shepherd  
Donor Program Administrator  
Nikki Waterhouse (from May)  
STC Pier Group Anne Schofield  
(Chair), Peggy Carter,  
Eve Heath, Graham Jennings,  
Richard Lyle, Virginia Pearce

## COMMUNITY AND CORPORATE PARTNERSHIPS

Director of Community &  
Corporate Partnerships  
Paul O'Byrne  
Education Manager  
John Saunders  
Education Systems & Client  
Services Travis Green  
Education Projects Officer  
Hannah Brown  
Administration Assistant,  
Community Programs  
Rachel Small  
Education Artists  
Georgia Adamson, George  
Banders, Victoria Campbell,  
Jessica Chambers, Alyson  
Evans, Rowan Freeman, Felix  
Jozeps, Anna Martin, Suzannah  
McDonald, Gwyneth Price, Jena  
Prince, Jennifer White  
Archivist Judith Seeff  
Corporate Partnerships Manager  
Libby Gauld

Corporate Partnerships Executive  
Sacha Marie Curtis (until Jan),  
Miranda Purnell (from Jan)  
Corporate Partnerships  
Coordinator Claudia Rowe (until  
Aug), Frankie Greene (from  
Aug)  
Oral Historian for STC Archives'  
Oral History Project  
Dr. Margaret Leask  
Archival Videographer  
Andrew Williams

## HOUSE SERVICES

House Services Manager  
Martyn Nightingale  
House Managers Sherry-Anne  
Cunniffe (until Mar), Laszlo  
Hajdu, Edward Whitmarsh-  
Knight

## PRODUCTION

Head of Production  
Simon Khamara  
Production Managers  
Kate Chapman (from Feb),  
John Colvin, Terri Richards  
Head of Stage Management  
Georgia Gilbert  
Resident Stage Manager  
Minka Stevens  
Production Administrator  
Daniel O'Connell  
Technical Manager Barry Searle  
Head of Sound Ben Lightowlers  
Sound Supervisor David Bergman  
Senior Head Mechanist Eric Duffy  
Head of Lighting  
Pádraig Ó Súilleabháin  
Deputy Head of Lighting  
Ian Garrard (from Sep)  
Theatre Technicians Ian Garrard  
(until Sep), Cameron Menzies  
Production Workshops Manager  
John Preston  
Head of Set Construction  
James McKay  
Deputy Head of Set Construction  
Barry Hiblen (until Jan),  
Boaz Shemesh (from May)  
Senior Set Constructor  
Andrew Craig  
Set Constructors Michael Apoifis,  
Mark Rowley, Boaz Shemesh  
(until May)  
Draftsperson Andrew Powell

Head of Stores & Maintenance  
Gary Everingham  
Stores & Maintenance Allan Vella  
(from Nov)  
Head of Props Alex Stuart  
Props Maker Josef Berenguel  
(from May), Paul Harrison  
(until Feb)  
Props Buyer Traleen Ryan  
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  
Venue Manager Phoebe Meredith  
Head Mechanist Steve Mason  
Head Fly Operator Kane Mott  
Deputy Head Fly Operator  
Chris Fleming (from Sep)  
Head Electrician  
Andrew Tompkins  
Deputy Head Electrician  
Harry Clegg  
Head of Sound Kevin White  
Deputy Fly/Venue Maintenance  
Kane Mott (until Aug),  
Chris Fleming (from Sep)  
Sydney Theatre House Manager  
Alex Plavsic  
Sydney Theatre Venue & Events  
Coordinator Karly Pisano  
Stage Door Attendants  
Denise Hutch (until Oct),  
Errol Robertson

## STC CASUAL AND SEASONAL STAFF

Costume Casual Lisa Bienz,  
Julie Bryant, Nyok Kim Chang,  
Barbara Combe, Audrey Currie,  
Ros Keam, Laura Kenyon,  
Suzannah McCrae, Sarah  
McKinley, Catherine Rennie,  
Osha Shealey, Jo Thorpe  
Costume Seasonal Margaret

Aston, Brooke Cooper-Scott,  
Rebecca Elson, Katie Hankin,  
Rebecca Lester, Rick McGill,  
Rebecca Needs, Melanie  
Nicholls, Lisa Peddie, Kim Scott  
Carpenter Casual Gareth Brown,  
Akira Matsumoto, Darran  
Whatley  
Carpenter Seasonal Matthew  
Clouston, Dallas Winspear  
Scenic Artists Casual Lynette  
Rowland, Karen Scribbins  
Scenic Artists Seasonal  
Neil Mallard  
Electrics Casual Matthew Byrne,  
Sam Hagen, Shaun Kelly, Joshua  
Newfield, Pat Smithers, Edward  
Wheeler, Andrew Williams  
Sound Casual Louis Thorn,  
Michael Toisuta  
Sound Seasonal Olivia Benson,  
Luke Davis, Lauren Peters, Remy  
Woods  
Stores Casual Stuart Brown,  
Jason Keir, Jee Leong, Allan Vella  
(until Nov)  
Mechanists Casual David Tongs  
Production Managers Seasonal  
Chris Mercer, David Wilkinson  
Stage Management Seasonal  
Charlotte Barrett, Olivia Benson,  
Roxzan Bowes, Amy Burkett,  
Tim Burns, Todd Eichorn, Karen  
Faure, Amy Forman, Katie  
Hankin, Suzanne Large, Tanya  
Leach, Vanessa Martin, Ned  
Matthews, Nicole Robinson,  
Matt Schubach, Sarah Smith  
Front of House Casual  
James Barrow, Sarah Brown,  
Caitlin Berry (from Aug),  
Loretta Cain, Michael Cutrupi,  
Nola Dean, Kate Fraser (from  
Aug), Cloe Fournier, Matt  
Goodwin, Angelina Grien,  
Charlotte Grien, Marcella Grien  
(from Nov), Caitlin Harris  
(from May), Tamlyn Henderson  
(from Jul), Lee Horton, Yvette  
Hymann (from Aug), Matthew  
Jacobsen (from Nov), Maddi  
Jones, Kirsty Kiloh, Grainne  
King, Owen Little (until Oct),  
Steve Martin, Milan Monk  
(from May), Arianwen Parkes-  
Lockwood (from Jun), Jodie  
Payne, Geneveve Reynolds, Errol

Robertson, Amelia Robertson-  
Cunningham, Jessica Rogers,  
Joanne Sanders (until May),  
Bethany Sheehan (from Nov),  
Damian Sommerland, Louise  
Sykes, Megan Taylor (from Jan),  
Alan Vella (until Nov), Heath  
Wilder (until Mar), Adriane  
White, Christian Witz  
Customer Service Subscription  
Staff (Jul-Nov) Alix Armstrong,  
Andrew Barnard, Andrew  
Bourgeois, Emily Burke, Cheree  
Cassidy, Richard Cox, Lisa  
Day, Jarrod Emanuel, Harriet  
Flintcroft, Cloe Fournier,  
Paloma Gould, Julie Grayland,  
Fiona Hallenan-Barker,  
Anna Hay, Danielle Hollows,  
Kitty Hopwood, Dominica  
Ingui, Josephine Jutte, Alana  
Kaye, Anne Lau, Vivian Lin,  
Angharad Lindley, Deirdre  
Mair, Faran Martin, Hannah  
McBride, Neil Murphy, Narelle  
Nash, Artem Paoutou, Matilda  
Ridgeway, Amelia Robertson-  
Cunninghame, Thomas  
Sheldrick, Dee Siahaan, Louise  
Sykes, Courtney Thompson,  
Adrian Twigg, Laura White  
Box Office Casual John Calvi,  
Andrew Castle, Quinn Gibbes,  
Adriana Law, Catherine  
McCrorie, Gavin Roach, Kennie  
Ward, Heath Wilder, Chris  
Williams  
Volunteer Guides Rosemary  
Allison, Joan Betteridge, Dianne  
Johnson, Ron Johnson, Anne  
Lennard, Lyn Mallesch, Steve  
McAuley, Joan Morgan, Barry  
Moscrop, Prim Moss, Valda  
Rigg, Diane Sturrock, Bill Turbet  
STC Archives Volunteers Ken  
Gray, Patricia Ryan, Betty Smith,  
Greig Tillotson

STC Overseas Representatives  
Yolande Bird, Diana Franklin  
(London), Stuart Thompson  
(New York)

In Memorium Tiffany Moulton





# 2014

## FINANCIALS

# Directors' Report

The Directors present their report together with the consolidated financial statements of the Group comprising of Sydney Theatre Company ("the Company"), and entity it controls for the financial year ended 31 December 2014 and the auditor's report thereon.

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## 1. Directors

The Directors of the Company at any time during or since the end of the financial year are:

<u>Name and qualifications</u>	<u>Experience, special responsibilities and other directorships</u>
<b>David Gonski AC</b> Chairperson since 9 February 2010	Company Director Chairman, Australia & New Zealand Banking Group Ltd; Coca-Cola Amatil Ltd; UNSW Foundation Ltd Chancellor of UNSW Director, Lowy Institute of International Policy Member, ASIC External Advisory Panel Patron, Australian Indigenous Education Fund Bachelor of Commerce; Bachelor of Laws (University of NSW)
<b>Bruce Baird AM</b> Director since 30 May 2013	Chairman, National Heavy Vehicle Regulator Deputy Chair, National Sorry Day Committee Member, Garvan Foundation Board; Cubic International Advisory Board Bachelor of Arts (Sydney University); Master of Business Administration (University of Melbourne); Honorary Doctorate (Newcastle University); Honorary Doctorate (University of Technology Sydney) Member of the Order of Australia
<b>Jonathan Biggins</b> Director since 13 July 2010	Actor, Writer and Director
<b>Toni Cody</b> Director since 1 July 2011	Management Consultant Director, National Film and Sound Archive Australia; Pierpat Pty Ltd Deputy Chair, Chris O'Brien Lifehouse at RPA (till July 2014) Member, Australian Institute of Company Directors Previous NED Arts roles: Director, Australian Ballet (1999 – 2010) Bachelor of Economics (Monash University)

<b>John Connolly</b> Director since 10 February 2009	Consultant Director, John Connolly and Partners Pty Ltd Previous NED Arts roles: Member, National Council Musica Viva Australia; Director, Musica Viva Australia 1986-1990; involvement in the foundation of Sydney International Piano Competition; Advisor, Opera Australia, Sydney Symphony Orchestra
<b>Ann Johnson</b> Director since 3 May 2013	Director of W & A Johnson Family Foundation Chairman, Sydney Theatre Company Foundation Vice President, Philanthropy Australia Bachelor of Arts/Bachelor of Laws (University of NSW)
<b>Mark Lazberger</b> Director since 12 February 2014	Company Executive CEO, Colonial First State Global Asset Management (Aust) Ltd Director, First State Investments International Ltd; Australian Financial Markets Association (AFMA) Board Governor, CFA Institute Bachelor of Commerce (University of Western Australia); Chartered Financial Analyst (CFA)
<b>Martin McCallum</b> Director since 28 February 2005 Term expired 28 February 2014	Producer, Theatre Design Consultant Fellow of the Royal Society Director, Martin McCallum Pty Ltd; Twelve-Twelve-Twelve Pty Ltd; Viracocha Productions Ltd Honorary Lifetime Member, Society of London Theatre
<b>Patrick McIntyre</b> Executive Director since 1 January 2013	Executive Director Member, Live Performance Australia Executive Committee; ArtsReady Advisory Committee Bachelor of Arts (University of Technology Sydney)
<b>Justin Miller</b> Director since 19 March 2007	Art Consultant Governor, Taronga Zoo Trustee, Sydney Theatre Company Foundation Ambassador, Museum of Contemporary Art Bachelor of Arts Honours (University of Sydney)
<b>Simon Mordant AM</b> Director since 12 February 2008 Term expired 12 February 2014	Investment Banker Executive Co Chairman, Luminis Partners Chairman, Museum of Contemporary Art Director, MOMA PS1; Garvan Foundation; Wharton Executive Board for Asia; Australian Broadcasting Corporation Chartered Accountant
<b>Sam Mostyn</b> Director since 9 May 2005 Term expired 24 May 2014	Non-Executive Director and Advisor Director, Virgin Australia; Transurban; Citibank Australia; Covermore Chair, Stakeholder Advisory Council of the CSIRO Climate Adaptation Flagship Deputy Chair, Diversity Council of Australia Commissioner, Australian Football League Public Interest Representative & Chair Community Partnerships, Australian Mental Health Commission Member: Australia Council for the Arts Board, Carriageworks Board, ClimateWorks Australia Advisory Board, Crawford School of Government & Economics (ANU) Board, NSW Climate Council Board, National Sustainability Council Board Bachelor of Arts with Bachelor of Laws (Australian National University)
<b>Ian Narev</b> Director since 18 July 2014	Managing Director and Chief Executive Officer of the Commonwealth Bank Group Chairman, CommFoundation Pty Ltd; Financial Markets Foundation for Children; Springboard Trust Trustee, The Louise Perkins Foundation Co-Chair, The Juvenile Diabetes Research Foundation Advisory Board Bachelor of Laws Honours (Auckland University); Master of Laws (Cambridge University); Master of Laws (New York University)
<b>Gretel Packer</b> Director since 21 October 2014	Chair of the Packer Family Foundation Chair, Crown Resorts Foundation Advisory Board Founding Governor, Taronga Zoo Foundation; Founding Patron, Taronga Zoo Conservation Science Initiative Trustee, Sydney Theatre Company Foundation; Art Gallery of NSW
<b>Daniel Petre AO</b> Director since 3 May 2013	Investor/Philanthropist Director, Garvan Institute; Smart Sparrow Pty Ltd Advisory Board, Oneview; Centre for Social Impact; USYD Medical School; UNSW Business School Bachelor of Science (University of NSW), Master of Business Administration (University of Sydney), Honorary Degree of Business (University of NSW)

<b>Andrew Stuart</b> Director since 26 May 2009	Chief Executive Officer, BKK Partners Director, Reuse Pty Ltd; Jaada Pty Ltd; BKK Partners Bachelor of Commerce (University of Melbourne)
<b>Andrew Upton</b> Executive Director since 7 January 2008	Writer, Executive Director & Artistic Director of the Sydney Theatre Company Director, Dirty Films Aust Pty Ltd; Easter Holdings Pty Ltd; Bluptopia Pty Ltd; Upton Hall Pty Ltd; Upton Super Pty Ltd Bachelor of Arts (Victorian College of the Arts)
<b>Peter Young AM</b> Director since 30 May 2013	Non Executive Director Chairman, Standard Life Investments Australia; Barclays Bank Australia & New Zealand Governor, The Taronga Foundation Director, Great Barrier Reef Research Foundation; Fairfax Media Ltd Member, Standard Life PLC Asia Advisory Board; Barangaroo Delivery Authority Board Bachelor of Science (University of Queensland); Master of Business Administration (University of NSW)

## 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*
B Baird	4	4	-	-
J Biggins	3	4	-	-
T Cody	3	4	2	3
J Connolly	1	4	1	3
D Gonski	4	4	3	3
A Johnson	4	4	-	-
M Lazberger	4	4	3	3
M McCallum	-	-	-	-
P McIntyre	4	4	3	3
J Miller	3	4	-	-
S Mordant	-	-	-	-
S Mostyn	1	1	-	-
I Narev	3	3	-	-
G Packer	2	2	-	-
D Petre	2	4	2	3
A Stuart	3	4	1	3
A Upton	4	4	3	3
P Young	4	4	-	-

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

## 3. Company secretary

Claire Beckwith was appointed to the position of Company Secretary in March 2004. She resigned on 26 September 2014. Francisca Peña has been acting in the role since 2 February 2015 and was formally appointed on 15 April 2015.

## 4. Principal activities

The principal activities of the Group during the course of the financial year was the production and presentation of theatrical works as well as fundraising activities to support the principal activities.

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

## 5. Operating and financial review

### Overview of the Group

Sydney Theatre Company Ltd produced a loss of \$297,296 and Sydney Theatre Company Foundation (STCF) a surplus of \$2,094,538. The consolidated result for the Group reported a surplus of \$1,797,242 (2013: surplus of \$1,008,452).

In the current year Australian accounting standard AASB 10, *Consolidated Financial Statements*, has been applied effective 1 January 2014. As a result, the Directors have concluded that the Company controls the Sydney Theatre Company Foundation Trust which was previously a related entity. As such the consolidated financial statement combine the financial results and assets and liabilities of STCF and comparatives have also been restated to comply with the standard.

In 2011, the Greening the Wharf Project was successfully completed and acquitted. Ongoing expenses of \$197,824 in Greening the Wharf Assets depreciation charge are fulfilled by Greening the Wharf donation income.

### 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 Group 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 Group, the results of those operations, or the state of affairs of the Group, in future financial years.

The Company has a relationship with the Sydney Theatre Company Foundation Limited and the Sydney Theatre Company Foundation Trust, both being controlled entities of the Group. On 14 April 2015, Sydney Theatre Company Foundation Limited was incorporated to act as Trustee to the Sydney Theatre Company Foundation Trust. The existing Trustees retired at that date and Sydney Theatre Company Foundation Limited was appointed as the sole Trustee by way of an Amendment and Restatement of the Sydney Theatre Company Foundation Trust Deed.

## 8. Likely developments

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

## 9. Environmental regulation

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

## 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 76 and forms part of the Directors' report for financial year ended 31 December 2014.

This report is made with a resolution of the Directors:



David Gonski  
Chairperson  
Dated at Sydney this 15 April 2015.

**Consolidated statement of comprehensive income**  
For the year ended 31 December 2014

	Note	2014 \$	2013 \$
Revenue			
Sydney Theatre Company		24,526,865	25,767,138
Sydney Theatre		1,629,751	1,724,796
<b>Total revenue from continuing operations</b>	2	26,156,616	27,491,934
Theatre and production expenses		(19,152,522)	(19,612,837)
Sales and promotion expenses		(927,911)	(625,855)
Administrative expenses		(8,024,533)	(7,784,916)
Occupancy expenses		(4,411,296)	(4,349,455)
Bar expenses		-	(753,397)
Depreciation and amortisation of assets		(1,428,905)	(1,334,007)
<b>Loss from operating activities</b>		(7,788,551)	(6,968,533)
Other income – government grants			
Core funding		2,502,350	2,464,500
Project funding		770,665	1,554,218
Rent in kind		1,949,442	1,905,009
	2	5,222,457	5,923,727
<b>Loss from continuing operations plus government funding</b>		(2,566,094)	(1,044,806)
Foundation and Fund fundraising revenue	2	3,102,312	2,691,612
Fundraising expenditure		(788,976)	(638,354)
<b>Loss from continuing operations plus fundraising income</b>		(252,758)	1,008,452
Restricted capital foundation revenue	2	2,050,000	-
<b>Surplus for the period</b>		1,797,242	1,008,452
<b>Other comprehensive income</b>		-	-
<b>Total comprehensive income for the period</b>	3	1,797,242	1,008,452

The consolidated statement of comprehensive income is to be read in conjunction with the notes of the financial statements set out on pages 60 to 73

**Consolidated statement of changes in equity**  
For the year ended 31 December 2014

	Sydney Theatre Company \$	Sydney Theatre Company Foundation \$	Total Equity \$
<b>General reserves</b>			
Balance at 1 January 2013	1,681,177	-	1,681,177
Current year	-	-	-
Transfers	6,194	-	6,194
Balance at 31 December 2013	1,687,371	-	1,687,371
<b>Accumulated funds – capital projects</b>			
Balance at 1 January 2013	-	2,301,380	2,301,380
Current Year	-	-	-
Transfers	-	(198,795)	198,795
Balance at 31 December 2013	-	2,102,585	2,102,585
<b>Accumulated funds – restricted</b>			
Balance at 1 January 2013	-	1,010,000	1,010,000
Current year	-	-	-
Transfers	-	(565,000)	565,000
Balance at 31 December 2013	-	445,000	445,000
<b>Accumulated funds – unrestricted</b>			
Balance at 1 January 2013	2,771,188	1,275,271	4,046,459
Current year	(1,033,400)	2,053,259	1,019,859
Transfers	1,471,170	(713,569)	757,601
Balance at 31 December 2013	3,208,958	2,614,961	5,823,919
<b>Balance as at 31 December 2013</b>	4,896,329	5,162,546	10,058,875

The consolidated statement of comprehensive income is to be read in conjunction with the notes of the financial statements set out on pages 60 to 73

**Consolidated  
statement of  
changes in equity  
(continued)**  
As at 31 December  
2014

	Sydney Theatre Company	Sydney Theatre Company Foundation	Total Equity
	\$	\$	\$
<b>General reserves</b>			
Balance at 1 January 2014	1,687,371	-	1,687,371
Current year	5,687	-	5,687
Transfers	-	-	-
Balance at 31 December 2014	1,693,058	-	1,693,058
<b>Accumulated funds – capital projects</b>			
Balance at 1 January 2014	-	2,102,585	2,102,585
Current year	2,050,000	-	2,050,000
Transfers	231,811	(231,811)	-
Balance at 31 December 2014	2,281,811	1,870,774	4,152,585
<b>Accumulated funds – restricted</b>			
Balance at 1 January 2014	-	445,000	445,000
Current year	(126,349)	411,300	284,951
Transfers	1,278,653	(1,278,653)	-
Balance at 31 December 2014	1,152,304	(422,353)	729,951
<b>Accumulated funds – unrestricted</b>			
Balance at 1 January 2014	3,195,831	2,628,088	5,823,919
Current year	(1,659,270)	1,115,874	(543,396)
Transfers	758,334	(758,334)	-
Balance at 31 December 2014	2,294,895	2,985,628	5,280,523
<b>Balance as at 31 December 2014</b>	<b>7,422,068</b>	<b>4,434,049</b>	<b>11,856,117</b>

**Consolidated  
statement of  
financial position**  
For the year ended  
31 December 2014

	Note	2014 \$	2013 \$
<b>Assets</b>			
Cash and cash equivalents	6	20,441,907	14,477,430
Trade and other receivables	7	2,661,876	2,332,030
Inventories	8	142,812	119,231
Other assets	9	1,305,692	1,544,166
<b>Total current assets</b>		<b>24,552,287</b>	<b>18,472,857</b>
Plant and equipment	10	1,849,827	2,097,819
Leasehold improvements	10	3,842,710	4,281,178
Intangible assets	11	1,045,280	1,156,373
<b>Total non-current assets</b>		<b>6,737,817</b>	<b>7,535,370</b>
<b>Total assets</b>		<b>31,290,104</b>	<b>26,008,227</b>
<b>Liabilities</b>			
Trade and other payables	12	2,093,917	1,868,613
Employee benefits	13	938,439	822,214
Other liabilities	14	45,197	297,862
Deferred revenue	15	16,160,586	12,773,752
<b>Total current liabilities</b>		<b>19,238,139</b>	<b>15,762,441</b>
Employee benefits	13	195,848	186,911
<b>Total non-current liabilities</b>		<b>195,848</b>	<b>186,911</b>
<b>Total liabilities</b>		<b>19,433,987</b>	<b>15,949,352</b>
<b>Net assets</b>		<b>11,856,117</b>	<b>10,058,875</b>
<b>Equity</b>			
Reserves – Sydney Theatre Company		1,693,058	1,687,371
Retained Earnings – Capital Projects		4,152,585	2,102,585
Retained Earnings – Restricted		729,951	445,000
Retained Earnings – Unrestricted		5,280,523	5,823,919
<b>Total Equity</b>		<b>11,856,117</b>	<b>10,058,875</b>

The consolidated statement of comprehensive income is to be read in conjunction with the notes of the financial statements set out on pages 60 to 73

**Consolidated  
statement of cash  
flows**  
For the year ended  
31 December 2014

	Note	2014 \$	2013 \$
<b>Cash flows from operating activities</b>			
Cash receipts from customers and contributions		38,570,541	39,009,885
Cash paid to suppliers and employees		(34,463,181)	(34,967,621)
Interest received		428,475	348,600
<b>Net cash from operating activities</b>	20	<b>4,535,835</b>	<b>4,390,864</b>
<b>Cash flows from investing activities</b>			
Acquisition of plant equipment and software		(631,351)	(2,035,021)
Foundation donations for capital purposes		2,050,000	-
Interest received from capital donations		9,993	-
<b>Net cash from investing activities</b>		<b>1,428,642</b>	<b>(2,035,021)</b>
Net Increase/(Decrease) in cash and cash equivalents		5,964,477	2,355,843
Cash and cash equivalents at 1 January 2014	6	14,477,430	12,121,587
<b>Cash and cash equivalents at 31 December 2014</b>	6	<b>20,441,907</b>	<b>14,477,430</b>

The consolidated statement of comprehensive income is to be read in conjunction with the notes of the financial statements set out on pages 60 to 73

## Notes to the consolidated financial statements

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# Notes to the consolidated 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. The Company’s registered address and place of business is Pier 4, Hickson Rd, Walsh Bay, NSW 2000. These consolidated financial statements comprise the Company and its controlled entity. The Group is a not for profit entity.

In the current year Australian accounting standard AASB 10, Consolidated Financial Statements, has been applied effective 1 January 2014. As a result, the Directors have concluded that the Company controls the Sydney Theatre Company Foundation Trust (STCF) which was previously a related entity. As such the consolidated financial statement combine the financial results and assets, and liabilities of STCF and comparatives have also been restated to comply with the standard.

The financial report was approved by the Board of Directors on 15 April 2015.

### (a) Statement of compliance

The consolidated financial statements are general purpose financial statements which have 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

These consolidated financial statements are presented in Australian dollars, which is the Group’s functional currency.

The consolidated financial statements are 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.

In preparing these consolidated financial statements management has made judgements, estimates and assumptions that affect the application of the Group’s accounting policies and reported amounts of assets and liabilities, income and expenses. Actual results may differ from these estimates.

Estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to estimates are recognised prospectively.

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 dollar unless otherwise stated.

### (c) Controlled Entity

The Group controls an entity when it is exposed to, or has rights to, variable returns from its involvement with the entity and has the ability to affect those returns through its power over the entity. The financial statement of the

controlled entity is included in the consolidated financial statements from the date on which control commences until the date on which control ceases.

The accounting policies of the controlled entity have been changed when necessary to align them with the policies adopted by the Group.

### (d) Transaction eliminated on consolidation

Intra-group balances and any unrealised gains and losses or income and expenses arising from intra-group transactions are eliminated in preparing the consolidated financial statements.

### (e) 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.

### (f) 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 k).

#### (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.

#### (iii) 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.

### (g) Intangible assets

Intangible assets that are acquired by the Group 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
----------	---------

### (h) Trade and other receivables

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

### (i) Inventories

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

### (j) Cash and cash equivalents

Cash and cash equivalents comprises cash balances and on-call deposits.

### (k) Impairment

The carrying amounts of the Group’s assets, other than inventories (see accounting policy i), 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 l).

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.

### (l) Calculation of recoverable amount

The recoverable amount of the Group’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.

### (m) 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 Group’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 Group’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 Group expects to pay as at reporting date including related on-costs, such as workers compensation insurance and payroll tax.

### (n) Trade and other payables

Trade and other payables are stated at amortised cost.

### (o) 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 Group is obliged to give approximately equal value in return for funds) the Group 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 Group.

(iii) Government grants

Grant funds are recognised as revenue when the Group 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.

(p) 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 Group 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.

(q) 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.

(r) Income tax

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

(s) 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.

(t) Fundraising appeals

The Group holds an authority to fundraise for charitable purposes under the provisions of Section 16 of the Charitable Fundraising Act, 1991.

(u) 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 2014 the Company had 39 members (2013: 31 members).

(v) New standards and interpretations not yet adopted

No standards, amendments to standards or interpretations available for early adoption at 31 December 2014 have been applied in preparing these financial statements and none would have a material impact.

	2014	2013
<b>2. Revenue</b>	\$	\$
Production and related revenue	20,834,105	22,978,703
Royalty revenue	1,021,699	152,401
Sponsorship revenue	3,224,417	2,323,601
Restaurant rental	627,287	483,925
The Theatre Bar at the End of the Wharf revenue	-	1,005,412
Interest income	438,468	441,839
Other revenue	10,640	106,053
<b>Total revenue from continuing operations</b>	<b>26,156,616</b>	<b>27,491,934</b>
Government grants		
Australia Council MPAB annual grant	2,140,647	2,102,797
Australia Council MPAB project grants	-	30,000
Australia Council MFI project grants	-	681,618
NSW Government through the Ministry of the Arts		
Core grant	361,703	361,703
Project grant	252,665	40,000
Multi year funding grant	500,000	-
Residents endowment grant	-	712,600
Donation of rent in-kind	1,949,442	1,905,009
Australian Government Austrade		
Export Market Development Grant	-	90,000
Other grants	18,000	-
<b>Other income – government grants</b>	<b>5,222,457</b>	<b>5,923,727</b>
Donations	3,029,422	2,612,709
Donations, interest	72,890	78,903
<b>Total Foundation and Fund fundraising revenue</b>	<b>3,102,312</b>	<b>2,691,612</b>
Restricted capital foundation revenue	2,050,000	-
	<b>36,531,385</b>	<b>36,107,273</b>



3. Surplus / (deficit) by entity:	2014	2013
<b>Sydney Theatre Company Limited</b>		
Consolidated surplus / (deficit)	(2,566,094)	(1,044,807)
Satisfaction of donor intent – revenue	2,268,798	1,464,237
Surplus / (deficit) before consolidation	(297,296)	419,430
<b>Sydney Theatre Company Foundation and Fund</b>		
Consolidated Surplus / (deficit)	4,363,336	2,053,259
Satisfaction of donor intent – expense	(2,268,798)	(1,464,237)
Surplus / (deficit) before consolidation	2,094,538	589,022
	1,797,242	1,008,452

<b>4. Personnel expenses</b>	Wages and salaries	14,169,612	14,448,340
	Superannuation	1,303,215	1,322,005
	(Decrease) / increase in employee benefits	323,853	284,346
		15,796,680	16,054,691

<b>5. Auditor's remuneration</b>	<b>Audit Services</b>		
	KPMG Australia:		
	Audit of the financial report	84,500	75,000
		84,500	75,000

<b>6. Cash and cash equivalents</b>	Bank balances	2,253,456	1,190,695
	Cash deposits	17,903,195	12,754,501
	Asset maintenance cash deposit account (i)	45,197	297,862
	Reserves incentive bank account (ii)	240,059	234,372
	Cash and cash equivalents in the statement of cash flows	20,441,907	14,477,430

(i) In 2004, the Company received cash in relation to a grant for assistance towards maintenance of the Sydney Theatre. The unexpended balance of this grant funding is \$45,197 (2013: \$297,862).

(ii) The Reserve Incentive bank account relates to funds of \$94,000 received in 2003 through the Reserves Incentives 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 consolidated statement of changes in equity.

7. Trade and other receivables	2014	2013
	\$	\$
Trade debtors	258,809	782,939
Less: provision for doubtful debts	-	-
	258,809	782,939
Other debtors	2,403,067	1,549,091
	2,661,876	2,332,030

The aging of the Company's trade debtors at the reporting date was:

Not past due	117,373	649,840
Past due 0 – 30 days	75,759	101,782
Past due 31 – 120 days	65,677	31,317
	258,809	782,939

<b>8. Inventories</b>	Raw materials and consumables	142,812	119,231
		142,812	119,231

<b>9. Other assets</b>	Prepaid production and subscription season costs	1,112,204	1,166,265
	Prepaid assets	35,044	79,980
	Other	158,444	297,921
		1,305,692	1,544,166

**10. Plant and equipment**

	Leasehold Improvements	Leasehold Improvements: Greening the Wharf	Furniture, fittings and equipment	Theatre and production equipment	Total
	\$	\$	\$	\$	\$
<b>Cost</b>					
Balance at 1 January 2013	3,617,789	3,892,059	2,329,076	3,370,621	13,209,545
Acquisitions	531,977	-	74,155	675,018	1,281,150
Disposals	-	-	-	-	-
Balance at 31 December 2013	4,149,766	3,892,059	2,403,231	4,045,639	14,490,695
Balance at 1 January 2014	4,149,766	3,892,059	2,403,231	4,045,639	14,490,695
Acquisitions	25,970	-	71,519	227,007	324,496
Disposals	-	-	(2,437)	-	(2,437)
Balance at 31 December 2014	4,175,736	3,892,059	2,472,313	4,272,646	14,812,754
<b>Depreciation</b>					
Balance at 1 January 2013	2,715,529	453,378	1,875,876	1,888,324	6,933,107
Depreciation charge for the year	392,945	198,795	181,217	405,634	1,178,591
Disposals	-	-	-	-	-
Balance at 31 December 2013	3,108,474	652,173	2,057,093	2,293,958	8,111,698
Balance at 1 January 2014	3,108,474	652,173	2,057,093	2,293,958	8,111,698
Depreciation charge for the year	266,614	197,824	139,487	406,285	1,010,210
Disposals	-	-	(1,691)	-	(1,691)
Balance at 31 December 2014	3,375,088	849,997	2,194,889	2,700,243	9,120,217
<b>Carrying amounts</b>					
At 1 January 2013	902,260	3,438,681	453,200	1,482,297	6,276,438
At 31 December 2013	1,041,292	3,239,886	346,138	1,751,681	6,378,997
At 1 January 2014	1,041,292	3,239,886	346,138	1,751,681	6,378,997
At 31 December 2014	800,648	3,042,062	277,424	1,572,403	5,692,537

**11. Intangible assets**

	Software
	\$
<b>Cost</b>	
Balance at 1 January 2013	1,313,223
Acquisitions	753,870
Balance at 31 December 2013	2,067,093
Balance at 1 January 2014	2,067,093
Acquisitions	307,602
Balance at 31 December 2014	2,374,695
<b>Amortisation</b>	
Balance at 1 January 2013	554,742
Amortisation charge for the year	355,978
Balance at 31 December 2013	910,720
Balance at 1 January 2014	910,720
Amortisation charge for the year	418,695
Balance at 31 December 2014	1,329,415
<b>Carrying amounts</b>	
At 1 January 2013	758,481
At 31 December 2013	1,156,373
At 1 January 2014	1,156,373
At 31 December 2014	1,045,280

12. Trade and other payables		2014	2013
		\$	\$
Trade payables and other accrued expenses		2,093,917	1,868,613
		<u>2,093,917</u>	<u>1,868,613</u>

13. Employee benefits			
<b>Current</b>			
Liability for annual leave		556,416	517,032
Liability for long service leave		382,023	305,182
		<u>938,439</u>	<u>822,214</u>
<b>Non current</b>			
Liability for long service leave		195,848	186,911
		<u>195,848</u>	<u>186,911</u>

**Defined contribution superannuation plans**

The Group makes contributions to various Superannuation Funds, all being defined contribution (accumulation) plans. The amount recognised as an expense was \$1,303,215 for the year ended 31 December 2014 (2013: \$1,322,005).

14. Other liabilities			
Grant funds held in escrow for NSW Cultural Management Limited (refer Note 6(i))		45,197	297,862
		<u>45,197</u>	<u>297,862</u>

15. Deferred income			
<b>Current</b>			
Subscriptions and ticket sales		12,079,082	9,332,925
Grant income		3,700,000	3,250,000
Other income		381,504	190,827
		<u>16,160,586</u>	<u>12,773,752</u>

**16. Grant income**

	Unexpended Grants at 31 December 2012	2013 Grant Income	2013 Grant expenditure	Deferred	Unexpended Grants at 31 December 2013
	\$	\$	\$	\$	\$
Australia Council					
Core grant	616,054	1,486,743	(2,102,797)	-	-
Project grant	30,000	681,618	(711,618)	-	-
<b>Australia Council Total</b>	<u>646,054</u>	<u>2,168,361</u>	<u>(2,814,415)</u>	<u>-</u>	<u>-</u>
Arts NSW					
Core grant	-	361,703	(361,703)	-	-
Project grant	-	712,600	(712,600)	-	-
Multi year funding grant	-	-	-	3,250,000	3,250,000
Non cash subsidy (rent)	-	1,905,009	(1,905,009)	-	-
Other	40,000	-	(40,000)	-	-
<b>NSW Arts Total</b>	<u>40,000</u>	<u>2,979,312</u>	<u>(3,019,312)</u>	<u>3,250,000</u>	<u>3,250,000</u>
Commonwealth Government					
Austrade export grant	-	90,000	(90,000)	-	-
<b>Commonwealth total</b>	<u>-</u>	<u>90,000</u>	<u>(90,000)</u>	<u>-</u>	<u>-</u>
<b>Total</b>	<u>686,054</u>	<u>5,237,673</u>	<u>(5,923,727)</u>	<u>3,250,000</u>	<u>3,250,000</u>

	Unexpended Grants at 31 December 2013	2014 Grant Income	2014 Grant expenditure	Deferred	Unexpended Grants at 31 December 2014
	\$	\$	\$	\$	\$
Australia Council					
Core grant	-	2,140,647	(2,140,647)	-	-
Project grant	-	-	-	-	-
<b>Australia Council total</b>	<u>-</u>	<u>2,140,647</u>	<u>(2,140,647)</u>	<u>-</u>	<u>-</u>
Arts NSW					
Core grant	-	361,703	(361,703)	-	-
Project grant	-	252,665	(252,665)	-	-
Muti year funding grant	3,250,000	500,000	(500,000)	450,000	3,700,000
Non cash subsidy (rent)	-	1,949,442	(1,949,442)	-	-
Other	-	-	-	-	-
<b>NSW Arts Total</b>	<u>3,250,000</u>	<u>3,063,810</u>	<u>(3,063,810)</u>	<u>450,000</u>	<u>3,700,000</u>
Commonwealth Government					
Project grant	-	18,000	(18,000)	-	-
Austrade export grant	-	-	-	-	-
<b>Commonwealth total</b>	<u>-</u>	<u>18,000</u>	<u>(18,000)</u>	<u>-</u>	<u>-</u>
<b>Total</b>	<u>3,250,000</u>	<u>5,222,457</u>	<u>(5,222,457)</u>	<u>450,000</u>	<u>3,700,000</u>

## 17. Financial Instruments

Exposure to credit, interest rate and liquidity risks arises in the normal course of the Group's business. The Group holds a number of financial instruments as at 31 December 2014.

### 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 Group will not be able to meet its financial obligations as they fall due. The Group'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 Group's reputation. The Board reviews cash flow forecasts formally on a regular basis. The contracted cash flows of the Group as at 31 December 2014 are \$2,093,917 (2013: \$1,868,613). The contractual maturity of these financial liabilities is 6 months or less.

### Fair Values

The Group'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 Group'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 below:

		2013						
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	6	3.04%	14,477,430	14,243,058	-	-	-	234,372
			14,477,430	14,243,058	-	-	-	234,372

		2014						
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	6	2.61%	20,441,907	20,201,848	-	-	-	240,059
			20,441,907	20,201,848	-	-	-	240,059

## 18. Operating leases

### Leases as lessee

Non-cancellable operating lease rentals are payable as follows:

	2014	2013
	\$	\$
Less than one year	837,117	814,681
Between one and five years	4,541,296	4,420,557
More than five years	62,488,492	63,446,348
	67,866,905	68,681,766

The Company leases its Wharf premises from Arts NSW. The operating lease commitments detailed above include the contractual value of rent payable for The Wharf and Sydney Theatre, 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. After extensive negotiations with Arts NSW, The Company secured a long term lease of 45 years. The lease contract was renewed for both The Wharf and Sydney Theatre on 1 May 2013 and expires 30 April 2058.

In addition, the Company rents a storage facility at Leichhardt under an operating lease expiring on 31 December 2014. This contract is currently in negotiation for renewal with Arts NSW.

During the year ended 31 December 2014, \$2,764,169 was recognised as an expense in the income statement in respect of operating leases (2013: \$2,560,729), including the fair value of in-kind rent of \$1,949,442 (2013: \$1,905,009).

## 19. Contingencies

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

## 20. Reconciliation of cash flows from operating activities

	2014	2013
	\$	\$
Profit / (loss) for the period	1,797,242	1,008,452
Adjusted for:		
Depreciation and amortisation	1,428,905	1,534,569
<b>Operating profit before changes in working capital and provisions</b>	<b>3,226,147</b>	<b>2,543,021</b>
<b>Add / (less) items classified as investing / financing activities</b>		
Interest received	(9,993)	-
Donations classified as investment	(2,050,000)	-
(Increase) in receivables	(329,846)	(353,890)
Decrease in other current assets	238,474	919,698
(Increase) / decrease in inventories	(23,583)	19,289
Increase in payables	225,306	470,149
(Decrease) in other creditors	(252,665)	(163,844)
Increase in provisions	125,162	33,090
Increase in deferred revenue	3,386,833	923,351
<b>Net cash from operating activities</b>	<b>4,535,835</b>	<b>4,390,864</b>

**21. Key management personnel disclosures**

Transactions with key management personnel

The key management personnel compensation included in "personnel expenses" (see note 4) are as follows:

	2014	2013
	\$	\$
Short-term employee benefits	1,431,266	1,300,617
Other long term benefits	177,665	148,733
	1,608,931	1,449,350

**Other key management personnel transactions with the Group**

In addition to the compensation noted above, in 2014 Jonathan Biggins received \$68,322 (2013: \$55,244) 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 Group in the ordinary course of business. These organisations received the normal benefits flowing from such sponsorships.

No Directors received Directors fees from the Group during the current or prior year.

**Other transactions/relationships**

In 2014, the Sydney Theatre Company Foundation raised \$2,248,470 (2013: \$2,612,709) through fundraising events, projects and appeals and an additional \$2,050,000 in further funds (through to the Sydney Theatre Company Fund) which the Company specifically allocated for future capital projects. An amount of \$2,268,798 was donated to the Sydney Theatre Company Ltd (2013: \$1,464,237).

The appeals conducted by the Sydney Theatre Company Foundation include: Private Dinner, STC Auction and Dinner, The Residents, Chairman's Council, Major Gifts, Business Transformation, Capital Projects, STC Annual Giving, Archives Project, Production Patronage and Education Projects.

As at 31 December 2014, Sydney Theatre Company had a payable of \$1,263,523 (2013: \$2,076,920) due to Sydney Theatre Company Foundation.

**22. Economic entity**

Parent Entity: Sydney Theatre Company  
Controlled Entity: Sydney Theatre Company Foundation

Sydney Theatre Company is the sole member of Sydney Theatre Company Foundation.

The Trustees of Sydney Theatre Company Foundation Trust at 31 December 2014 are noted below:

Ann Johnson (Chair)	Cate Blanchett	Justin Miller
Andrew Stuart (Deputy Chair)	Mandy Foley	Peter Miller
Lucinda Aboud	Nick Greiner AC	Gretel Packer
Anita Belgiorno-Nettis	Judi Hausmann	Matthew Playfair

**23. Parent Entity Disclosures**

The parent company of the Group, as at and throughout the financial year ended 31 December 2014, was Sydney Theatre Company.

The individual financial statements for the parent entity show the following aggregate amounts:

	2014	2013
	\$	\$
<b>Results of the parent entity</b>		
Surplus/(deficit) for the year	(297,296)	419,430
Total comprehensive income	(297,296)	419,430
<b>Financial position of the parent entity at year end</b>		
Current assets	20,373,197	15,361,445
Non-current assets	6,737,817	7,535,371
Total assets	28,111,014	22,896,816
Current liabilities	20,493,098	17,826,703
Non-current liabilities	195,848	186,911
Total liabilities	20,688,946	18,013,614
<b>Total equity of the parent entity comprising:</b>		
Reserves	1,693,058	1,687,371
Retained Earnings	5,729,010	3,195,831
<b>Total equity</b>	7,422,068	4,883,202

**24. Subsequent Events**

Other than set out elsewhere in this report, 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 Group, the results of those operations, or the state of affairs of the Group in the future financial years.

## Directors' declaration

In the opinion of the directors of Sydney Theatre Company Limited (the Company):

(a) the consolidated financial statements and notes that are set out on pages 60 to 73 are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:

- (i) giving a true and fair view of the consolidated Group's financial position as at 31 December 2014 and of its performance, for the financial year ended on that date; and
  - (ii) complying with Australian Accounting Standards and the Australian Charities and Not-for-profits Commission Regulation 2013 ; and
- (b) there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the Directors:  
Dated at Sydney 15 April 2015



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 consolidated statement of financial position as at 31 December 2014, and the consolidated statement of comprehensive income, consolidated statement of changes in equity and consolidated 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 of the Group comprising the company and the entity it controlled at the year's end or from time to time during the financial year.

### 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 Australian Charities and Not-for-profits Commission Act 2012 and the Australian Charities and Not-for-profits Commission Regulation 2013 (ACNC) and Section 24(2) of the Charitable Fundraising (NSW) Act 1991 and Regulations 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 Australian Charities and Not-for-profits Commission Act 2012 and the Australian Charities and Not-for-profits Commission Regulation 2013 (ACNC) and Section 24(2) of the Charitable Fundraising (NSW) Act 1991 and Regulations and Australian Accounting Standards, a true and fair view which is consistent with our understanding of the Group'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 Australian Charities and Not-for-profits Commission Act 2012 and the Australian Charities and Not-for-profits Commission Regulation 2013 (ACNC) and Section 24(2) of the Charitable Fundraising (NSW) Act 1991 and Regulations.

### Auditor's opinion

In our opinion the financial report of the Group is in accordance with the Australian Charities and Not-for-profits Commission Act 2012 and the Australian Charities and Not-for-profits Commission Regulation 2013 (ACNC) and Section 24(2) of the Charitable Fundraising (NSW) Act 1991 and Regulations, including:

- (a) giving a true and fair view of the Group's financial position as at 31 December 2014 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards and the Australian Charities and Not-for-profits Commission Act 2012 and the Australian Charities and Not-for-profits Commission Regulation 2013 (ACNC) and Section 24(2) of the Charitable Fundraising (NSW) Act 1991 and Regulations.

KPMG



Duncan McLennan  
Partner  
Sydney  
15 April 2015

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Liability limited by a scheme approved under Professional Standards Legislation.

# Auditor's Independence Declaration under subdivision 60-C section 60-40 of Australian Charities and Not-for-profits Commission Act 2012



To: the directors of Sydney Theatre Company Limited

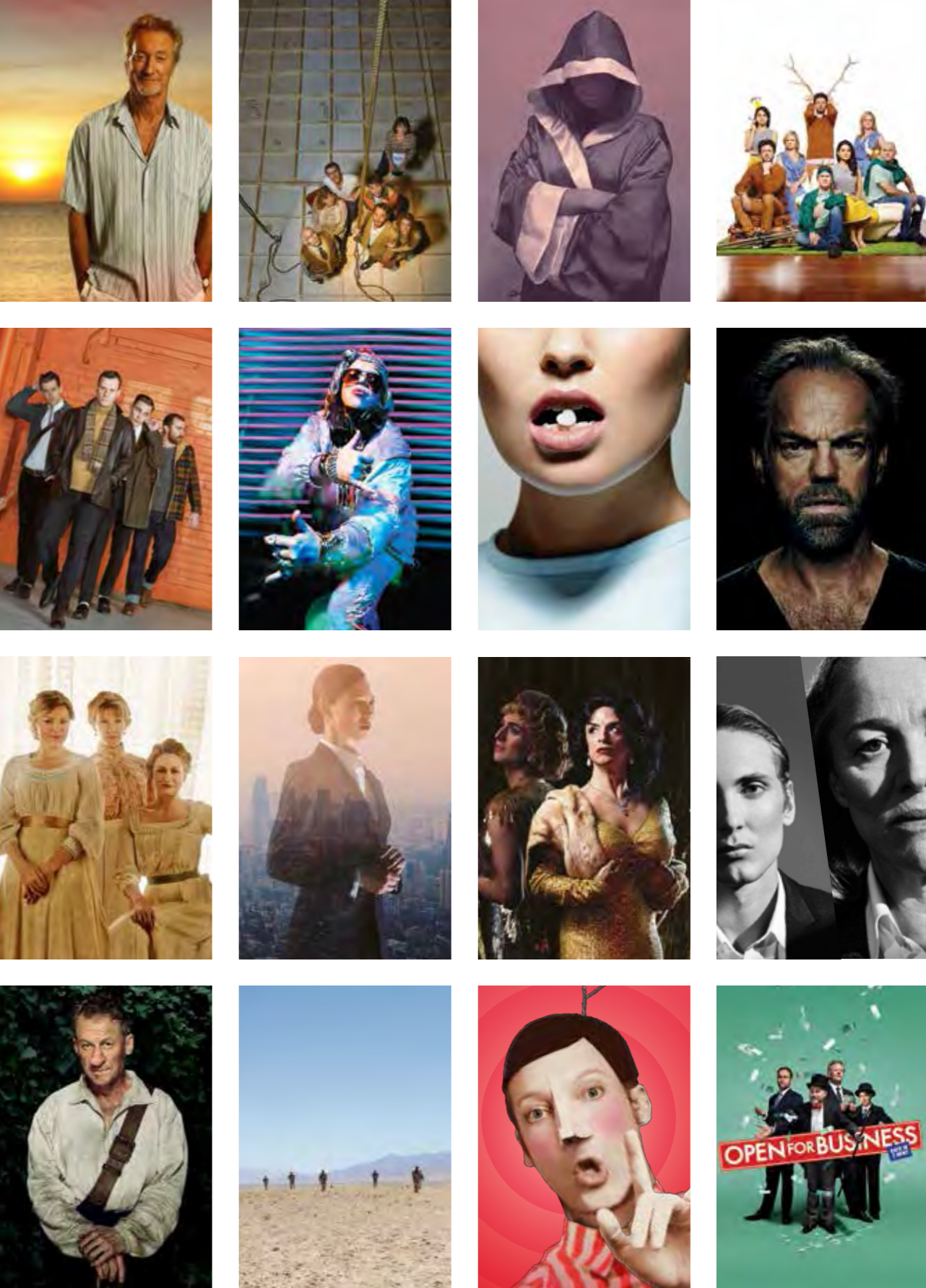
I declare that, to the best of my knowledge and belief, in relation to the audit for the financial year ended 31 December 2014 there have been:

no contraventions of the auditor independence requirements as set out in the Australian Charities and Not-for-profits Commission Act 2012 in relation to the audit; and

no contraventions of any applicable code of professional conduct in relation to the audit.

KPMG

Duncan McLennan  
 Partner  
 Sydney  
 15 April 2015



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SYDNEY THEATRE COMPANY LIMITED

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(formerly Sydney Theatre)  
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NSW 2000

Drama Theatre  
Sydney Opera House  
Bennelong Point  
NSW 2000

*Annual Report 2014*  
*Project Manager* Laura Hough  
*Graphic Designer* Hon Boey

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

ABN 87 001 667 983



Folly

Bravado

Healing

Generation Gap

Home

Attraction

Mortality

Invention

Ambition