

# Sydney Theatre Company Annual Report 2010



Audi  
Principal Sponsor



## Sydney Theatre Company Limited

Pier 4, Hickson Road, Walsh Bay, New South Wales 2000  
PO Box 777, Millers Point, New South Wales 2000

### Administration

Telephone +61 2 9250 1700  
Facsimile +61 2 9251 3687  
Email [mail@sydneytheatre.com.au](mailto:mail@sydneytheatre.com.au)

### Box Office

Telephone +61 2 9250 1777  
[sydneytheatre.com.au](http://sydneytheatre.com.au)

### Venues

#### The Wharf

Wharf 1 and Wharf 2  
Pier 4, Hickson Road  
Walsh Bay

#### Sydney Theatre

22 Hickson Road  
Walsh Bay

#### Drama Theatre

Sydney Opera House

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

ABN 87 001 667 983

## Sydney Theatre Company



Established in 1978, Sydney Theatre Company is one of Australia's leading arts organisations and one of the busiest theatre companies in the world.

From its home base at The Wharf in the burgeoning Walsh Bay cultural precinct of Sydney, the Company produces a diverse range of works seen by in excess of 300,000 people each year. It performs in The Wharf's two theatres, at the 900-seat Sydney Theatre Walsh Bay, at the Drama Theatre of the Sydney Opera House, throughout NSW, nationally, and increasingly on stages around the world.

The Company has been a creative incubator for many of the country's most distinguished artists and continues to be a platform for discovering new talent. Artists such as Baz Luhrmann, Judy Davis, Toni Collette, Hugo Weaving, Cate Blanchett, Miranda Otto and Geoffrey Rush all honed their skills at STC. Today, the Company collaborates with leading artists and companies from home and abroad, including, most recently, the leading Chekhov exponent Tamás Ascher, directors Steven Soderbergh and Liv Ullman, and physical theatre outfit Frantic Assembly.

A permanent ensemble of actors, The Residents, works across the Company all year, both performing and assisting with the development of new scripts and theatrical works.



## David Gonski



“It is no small thing in the non profit arts industry to deliver such a financially sound year while at the same time investing in the development of artists and audiences”

In 2010, Sydney Theatre Company confidently built on the successes of 2009.

Artistic Directors Andrew Upton and Cate Blanchett's second year of programming resonated strongly with audiences. Powered by such highlights as the re-imagined classic *Uncle Vanya*, the physical theatre hybrid *Stockholm*, and the exclusive Australian presentation of Steppenwolf's *August: Osage County*, attendances reached 302,633 in Sydney and 362,918 overall.

Artistic success drove a further consolidation of our financial position. The operating profit of the Company for 2010, prior to income received for the Greening The Wharf project, was \$919,860 (\$607,167 in 2009). In 2010 Greening The Wharf funds of \$703,286 were recognised as income resulting in a total profit of \$1,623,146 (\$759,359 in 2009 including Greening). This strong result has enabled us to enter 2011 planning a range of investments in our business operations calculated to further support artistic and audience development, while also providing our staff with improved tools in key areas such as sales and marketing, rostering and payroll, and technical operations.

As our operating cost base now regularly tops \$30M, the \$2.6M annual contribution made by federal and state governments becomes more crucial in providing a reliable basis upon which to plan into the future. We acknowledge with thanks the support of the Australian Government through the Australia Council, its arts funding and advisory body, and the NSW Government through Arts NSW. Both bodies have also provided project grants throughout the year allowing us to collaborate with smaller organisations and to further develop Australian artists. The NSW Government is also our landlord at The Wharf and we look forward to collaborating with the new government to fully leverage the economic, social and artistic value of The Wharf and the Walsh Bay cultural precinct in which this unique and well loved theatre space has played a leading role.

In my first year as Chair, I have been consistently impressed by and thankful for the great energy, talent and commitment brought to STC by my fellow directors: Jonathan Biggins, John Connolly, Martin McCallum, Catherine Martin, Justin Miller, Simon Mordant, Sam Mostyn and Andrew Stuart.

I take this opportunity to pay particular tribute to Sandra Levy, who after ten stellar years as a board director, the last two years as Deputy Chair, retired from the board at the April 2011 meeting. Her contribution has been immense and lasting.

My thanks also for the time, care and diligence given by the trustees of the Sydney Theatre Company Foundation, chaired by Jillian Broadbent, and the directors of New South Wales Cultural Management, the body that governs Sydney Theatre, chaired by Peter Young. I particularly thank and congratulate our Artistic Directors Andrew Upton and Cate Blanchett, our General Manager Patrick McIntyre, and all 200 or so individuals in the Company's employ each week on another resoundingly successful year. It is no small thing in the non profit arts industry to deliver such a financially sound year while at the same time investing in the development of artists and audiences – and most importantly further enhancing the excellence, scale and diversity of Sydney Theatre Company's artistic program.

DAVID GONSKI AC  
CHAIRMAN

## Cate Blanchett & Andrew Upton



“The net result for 2010 was a program that stretched the Company and extended the audience. From our office, it was a great year to be a part of”

Sydney Theatre Company is an enormous part of the theatre ecology in the city, the state and indeed the whole country. As such it has to work across a range of scales and styles and reach out to as many aspiring theatre-makers and audiences as it possibly can in any given year. We feared that one of the risks of having such a broad remit could be a subsequent lack of depth – a thinning out of the activities of the Company to such a degree that identity is dispersed. Finding ourselves in a situation where resources are overstretched and the quality of investigation in each of the works – be it a project in development for a Rough Draft or a Main Stage production of a classic text – is actually jeopardised. Thanks largely to the diligence of our casts, our crews and our staff, thanks to the passionate commitment to excellence they all share, we feel this significant risk was (for the most part) averted. The net result for 2010 was a program that stretched the Company and extended the audience. From our office, it was a great year to be a part of.

The Main Stage season grappled with some massive classics – many held in dialogue around the new world, the cursed family and the American Dream. From *Oresteia* to *Long Day's Journey Into Night*, the work was rich and raw and vigorous. We continued our collaborations with smaller companies (ThinIce, Griffin, ATYP, The Border Project) and our relationships with MTC and Malthouse in Victoria. We made the move (pardon the pun) into physical theatre,

collaborating with Frantic Assembly to make *Stockholm*, and explored another Australian classic in *Honour*. To cap it all off we got John Bell out of his tights and into the dream cast for that dream play, *Uncle Vanya*.

Next Stage, Rough Drafts, Back Stage, STC Ed all took important steps forward in their respective directions. At the centre of much of that work were our tireless Residents. All the way from Hurstville and Casula to Ephesus and Mycenae those horrid vagabonds concocted a theatrical storm. A storm that would never have happened without the special program funding from Arts NSW. Speaking of which, with the support of Arts NSW, the City of Sydney and the Walsh Bay Association, we hosted our second Open Day and this time all the companies on The Wharf threw open their doors and we are sure such generosity of spirit has never before been seen on the Hungry Mile.

In November, as we came to the end of our first three year contract, we also saw the completion of one of our big ambitions for the Company. The photovoltaic array was put on the roof and switched on, which will reduce our draw-down from the grid by 70 percent! So many people to thank for that, led of course by magnificent personal contributions by the Shi Family Foundation, Cameron and Ilse O'Reilly, Peter Hall and Laura Smith and David and Claire Paradise, along with contributions from the

Federal Government's Green Precincts program and the NSW Department of Environment, Climate Change and Water.

Mr Giorgio Armani continued with us in 2010 as our Patron. We salute his great philanthropic gift towards the Company and its work.

To wrap it all up the board offered us another three year term... so? Onwards we go, to 2011, 12 and 13. Big thanks to all and sundry but most particularly our audiences. We have a body of very loyal and adventurous patrons who keep us honest and a city full of folk raring to give things a go. So here's to that, and thank you.

CATE BLANCHETT & ANDREW UPTON  
ARTISTIC DIRECTORS

# Patrick McIntyre



“The solid financial result for 2010 is very much a reflection of the extraordinary artistic program and of the care with which the program was delivered by the team”

The solid financial result for 2010 is very much a reflection of the extraordinary artistic program and of the care with which the program was delivered by the team.

Combined with the surplus generated in 2009, this result does much to restore our balance sheet which had been depleted by a handful of deficit years and the impact of the GFC. However, we still have a way to go to build the balance sheet into a solid, dependable base to enable investment into important artistic and business development activities, confident long range planning - and to provide a buffer against future “rainy days” should they come.

In this context, we remain genuinely grateful to the donors and sponsors who support the Company. Without their contribution to earned revenue, we would not be able to continue building the secure base required to safeguard the future of the Company at its present scale and reach.

I take this opportunity to thank our Principal Sponsor Audi, represented in Australia by Managing Director Uwe Hagen who arrived to take up the role during 2010. And also to our entire corporate family – organisations who support the Company not only financially or via the provision of services, but also by bringing their guests along to the theatre, in many cases giving people their first experience of our art form.

Philanthropic giving has been increasing in the last couple of years, and has grown in importance as we strive to maintain the Company in a climate of steeply rising costs. The continuing evolution of a culture of arts philanthropy in Australia has been extraordinarily heartening. We thank all those who have made a personal contribution to the health of the Company for the good of artists, audiences and the broader community.

During 2010, the Company adopted its new business plan. We called it STCABC, in which A, B and C stand for the three organisational priorities of Art, Business and Community. We have reported against these three streams in this document to provide a snapshot of the varied work we perform on stage and off – and particularly to showcase the less visible but still crucial work we undertake with emerging artists, schools and in the community.

It has been a great pleasure over my first twelve months with STC to discover the incredible talent, commitment and camaraderie amongst all the members of the Company and I look forward to collaborating with them on the next phase in the organisation's life.

**PATRICK MCINTYRE**  
GENERAL MANAGER

## PLAYS AND PERFORMANCES

	Number of performances	Paid attendance	% of capacity sold
<b>MAIN STAGE</b>			
Tot Mom (from 1 January 2010)	42	9,903	77%
Optimism	48	20,249	81%
Spring Awakening	35	17,276	56%
Stockholm	46	11,601	80%
Honour	46	18,943	77%
Oresteia	37	8,178	72%
Long Day's Journey into Night	37	28,666	88%
August: Osage County	47	32,852	84%
The Trial	42	11,431	84%
Our Town	50	21,541	80%
True West	59	15,018	83%
The Grenade	42	15,743	68%
Uncle Vanya (until 31 December 2010)	56	44,295	91%
<b>Subtotal</b>	<b>587</b>	<b>255,696</b>	<b>80%</b>
<b>NEXT STAGE</b>			
Vs Macbeth	17	1,685	53%
Like A Fishbone	19	2,165	35%
Tusk Tusk	16	1,515	29%
The Ballad of Backbone Joe	13	888	35%
<b>Subtotal</b>	<b>65</b>	<b>6,253</b>	<b>37%</b>
<b>EDUCATION/FAMILY/COMMUNITY</b>			
The Beauty Queen Of Leenane	20	2,254	56%
Actor On A Box: The Loaded Dog	10	818	80%
Nyuntu Ngali	13	1,481	64%
Mr Freezy	21	2,259	56%
The Comedy Of Errors	24	3,783	79%
Actor On A Box: The Red and White Spotted Handkerchief	10	692	77%
Burnt	8	1,113	
<b>Subtotal</b>	<b>106</b>	<b>12,400</b>	<b>66%</b>
<b>SPECIAL PRESENTATIONS</b>			
MachHomer	21	3,221	79%
The Walworth Farce	12	5,510	51%
11 and 12	12	4,009	39%
The Wharf Revue: Not Quite Out Of The Woods	84	15,544	93%
<b>Subtotal</b>	<b>129</b>	<b>28,284</b>	<b>68%</b>
<b>TOTAL MAINSTAGE, NEXT STAGE, EDUCATION AND SPECIAL PRESENTATIONS 2010</b>		<b>887</b>	<b>302,633</b>
<b>TOTAL MAINSTAGE, NEXT STAGE, EDUCATION AND SPECIAL PRESENTATIONS 2009</b>		<b>873</b>	<b>276,057</b>
<b>STCINEMA</b>			
Hunger	1	57	57%
The Future Makers Documentary	1	135	68%
<b>Subtotal</b>	<b>2</b>	<b>192</b>	<b>64%</b>
<b>TOURING</b>			
The Wharf Revue: Pennies From Kevin - ACT, NSW, QLD, TAS, VIC	50	20,539	
Stockholm – QLD, NSW	31	5,378	
Honour – ACT	5	2,358	
The Trial – VIC, WA	38	5,640	
Vs Macbeth – SA	13	2,189	
The Wharf Revue: Not Quite Out of the Woods – NSW	13	4,120	
Burnt – VIC, NSW	12	1,794	
Long Day's Journey Into Night – US (Portland, Oregon)	25	10,992	
<b>Subtotal</b>	<b>187</b>	<b>53,010</b>	
<b>FREE TICKETED EVENTS</b>		<b>Free attendance</b>	
Rough Draft #5	1	305	
Rough Draft #6	1	200	
Rough Draft #7	1	198	
Rough Draft #8	1	110	
Rough Draft Education	1	198	
The Slow Sword - Play Reading	1	169	
Leviathan	2	955	
People of the Soil - Burnt (free regional activity)	35	4,948	
<b>Subtotal</b>	<b>43</b>	<b>7,083</b>	
<b>TOTAL PERFORMANCES IN 2010</b>			
Sydney Metropolitan Area	897		
National	197		
International	25		
<b>GRAND TOTAL PERFORMANCES 2010</b>	<b>1,119</b>		
<b>TOTAL ATTENDANCE 2010</b>		<b>362,918</b>	
<b>TOTAL ATTENDANCE 2009</b>		<b>401,458</b>	



## MAIN STAGE



Frank Woodley and Francis Greenslade

Sydney Theatre Company, Sydney Festival, Malthouse Melbourne & Edinburgh International Festival present

# Optimism

By Tom Wright, after Voltaire

48 Performances  
20,249  
Paid attendance

"A wild and hilarious ride"  
artshub.com.au

DRAMA THEATRE,  
SYDNEY OPERA HOUSE  
8 January - 20 February 2010

### Cast

Cunégonde and others Caroline Craig  
Cunégonde's Brother/Monk/Slave/Dervish and others Hamish Michael  
Pangloss and others Barry Otto  
Candide Frank Woodley  
Paquette/Air Hostess and others Amanda Bishop  
Jacqueline/Queen Elizabeth/Abigail and others Alison Whyte  
Martin/Governor and others David Woods  
Cacambo/Pococurante and others Francis Greenslade  
Musician Alan John

### Production Team

Director Michael Kantor  
Set and Costume Designer Anna Tregloan  
Composer and Musical Arrangements Iain Grandage  
Lighting Designer Paul Jackson  
Sound Designer Russell Goldsmith  
Choreographer Luke George  
Assistant Director Sarah Giles  
Stage Manager Claire Bourke  
Touring Stage Manager Darren Kowacki  
Assistant Stage Managers Melanie Stanton, Victoria Marques (STC)  
Executive Producer Stephen Armstrong  
Production Manager David Miller  
Production Manager (STC) Janet Eades/John Reid  
Workshop Manager David Craig  
Head Electrician Stewart Birkinshaw-Campbell  
Head Electrician (STC) Graham Henstock  
Head Mechanist Ryan Paine  
Head Mechanist (STC) Stephen Crossley  
Production Photographer Jeff Busby



A Malthouse Theatre, Edinburgh International Festival, Sydney Theatre Company and Sydney Festival Commission.



This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



This project was made possible with support from Arts Victoria, celebrating a Melbourne Edinburgh Cultural Exchange in 2009-2010.



Helen Dallimore, Andrew Hazzard and Berynn Schwerdt

Sydney Theatre Company and Medina Apartment Hotels in association with PowerArts present

# Spring Awakening

Book and Lyrics by Steven Sater

Music by Duncan Sheik

Based on the original play by Frank Wedekind

35 Performances  
17,276  
Paid attendance

"This one will live on vividly, in my heart as well as memory"  
Australian Stage

SYDNEY THEATRE  
4 February - 7 March 2010

### Cast

Moritz Akos Armont  
Wendla Claire Bowen  
Thea Ali Calder  
Anna Olivia Charalambous  
Ensemble/Understudy - Moritz  
Thomas Conroy  
Female Adults Helen Dallimore  
Georg/Dieter Edward Grey  
Melchior Andrew Hazzard  
Otto/Ulbrecht/Understudy - Hanschen  
Nicholas Kong  
Martha Erica Lovell  
Ernst/Reinhold Scott Morris  
Male Adults Berynn Schwerdt  
Ilse Angela Scundi  
Ensemble/Understudy - Thea Rebecca Lee, Slade  
Ensemble/Understudy - Wendla  
Christy Sullivan  
Hanschen/Rupert Jamie Ward  
Ensemble/Understudy - Melchoir  
Alex Woodward

### Musicians

Piano/Keyboard Robert Gavin  
Guitars Eric Rasmussen  
Drums/Percussion Joe Accaria  
Double Bass/Electric Bass Oliver Simpson  
Violin/Guitars Marcus Holden  
Viola Lisa Bucknell  
Cello Sally Schinckel-Brown, Oliver Miller  
Alternate Musicians  
Drums/Percussion Jared Underwood  
Violin/Guitars Clare O'Meara  
Viola Alina Zamfir

### Production Team

Director Geordie Brookman  
Musical Director Robert Gavin  
Choreographer Kate Champion  
Set Designer Anna Tregloan  
Costume Designer Tess Schofield  
Lighting Designer Niklas Pajanti  
Sound Designer Steve Francis  
Associate Musical Director Eric Rasmussen  
Assistant Director Mark Grentell  
Voice and Text Coach Charmian Gradwell  
Mix Engineer Adam Iuston  
Sound System Design Notsui Consulting  
Production Manager Simon Khamara  
Stage Manager Tanya Leach  
Deputy Stage Manager Sarah Smith  
Assistant Stage Managers Neole Goss, Abbie Trott  
Hair, Makeup and Costume Supervisor Lauren A Proietti  
Dresser Lisa Peddie  
Rehearsal and Production Photographer Brett Boardman

For Sydney Theatre  
Technical Manager Kevin Sigley  
Head Mechanist Steve Mason  
Head Flyman Tarn Mott  
Deputy Head Fly Operator Jemima Flett  
Head of Lighting (STC) Graham Henstock  
Head Electrician Andrew Tompkins  
Lighting Board Operator Renee Kenward  
Head of Sound Kevin White  
Radio Mic Technicians Hazel Simpson, Alistar Munroe  
Follow Spot Operators Harry Clegg, Ian Munro



Produced on Broadway by IRA PITTELMAN, TOM HULCE, JEFFREY RICHARD, JERRY FRANKEL, ATLANTIC THEATRE COMPANY, Jeffrey Sine, Freddy de Mann, Max Cooper, Mort Swinsky/Cindy and Jay Gutterman/Joe McGinnis/Judith Ann Abrams, ZenDog Productions/Carac Productions, Aron Bergson Productions, Jennifer Manchester/Ted Swenden, Harold Thau/Terry E. Schuck/Cold Spring Productions, Amanda Dubois/Elizabeth Eyon Wechevell, Jennifer Maloney/Tamara Tania/Joe Ciliberto.  
The World Premiere of "Spring Awakening" was produced by the Atlantic Theater Company by special arrangement with Tom Hulce and Ira Pittelman. Presented by arrangement with Hal Leonard Australia Pty Ltd Exclusive agent for Music Theatre International (NY).



Leeanna Walsman and Socratis Otto

Sydney Theatre Company in association with Frantic Assembly presents

# Stockholm

By Bryony Lavery

46 Performances  
11,601  
Paid attendance

On Tour  
31 Performances  
5,378  
Paid attendance

"8/10 one of the most tense, thrilling plays I've seen in some time... a wild 70-minute ride"  
The Sun-Herald

WHARF 1  
12 March - 24 April 2010

ON TOUR  
Roundhouse Theatre, La Boite, Brisbane  
Riverside Theatres, Parramatta

### Cast

Todd Socratis Otto  
Kali Leeanna Walsman

### Production Team

Directors and Choreographers Scott Graham and Steven Hoggett  
Set Designer Laura Hopkins  
Costume Designer Jennifer Irwin  
Lighting Designer Andy Purves  
Sound Designer Adrienne Quartly  
Assistant Director Tanya Goldberg  
Assistant to the Choreographers Dean Walsh  
Voice and Text Coach Charmian Gradwell  
Lighting Realiser (Tour) Graham Henstock  
Sound Realiser Kingsley Reeve  
Production Manager (STC) John Colvin  
Production Managers (Frantic Assembly) Nick Ferguson, Nick Hill  
Stage Manager Minka Stevens  
Show Mechanist/Assistant Stage Manager Paul Harrison  
Mechanist/Assistant Stage Manager (Tour) Stephen Crossley  
Theatre Technician Cameron Menzies  
Rehearsal and Production Photographer Brett Boardman



Stockholm was originally produced by Frantic Assembly and Drum Theatre Plymouth.



Wendy Hughes

Sydney Theatre Company and Allens Arthur Robinson present

# Honour

By Joanna Murray-Smith

46 Performances  
18,943  
Paid attendance

On Tour  
5 Performances  
2,358  
Paid attendance

"This elegant production directed by Lee Lewis really makes (Honour) sing" The Sydney Morning Herald

DRAMA THEATRE,  
SYDNEY OPERA HOUSE  
17 April - 29 May 2010

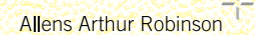
ON TOUR  
The Playhouse, Canberra Theatre Centre

### Cast

Claudia Paula Arundell  
Honor Wendy Hughes  
Sophie Yael Stone  
George William Zappa

### Production Team

Director Lee Lewis  
Set Designer Michael Scott-Mitchell  
Costume Designer Alice Babidge  
Lighting Designer Damien Cooper  
Composer/Sound Design Paul Charlier  
Assistant Director Sarah Goodes  
Voice and Text Coach Charmian Gradwell  
Production Manager John Colvin  
Stage Manager Sarah Smith  
Assistant Stage Manager Victoria Marques  
Backstage Wardrobe Supervisor Lisa Peddie  
Rehearsal and Production Photographer Brett Boardman



Presenting Sponsor



Media Partner



## MAIN STAGE



Brett Stiller, Richard Pyros, Sophie Ross and Zindzi Okenyo

Sydney Theatre Company presents The Residents in

## Oresteia

By Aeschylus, in a new adaptation by Tom Wright

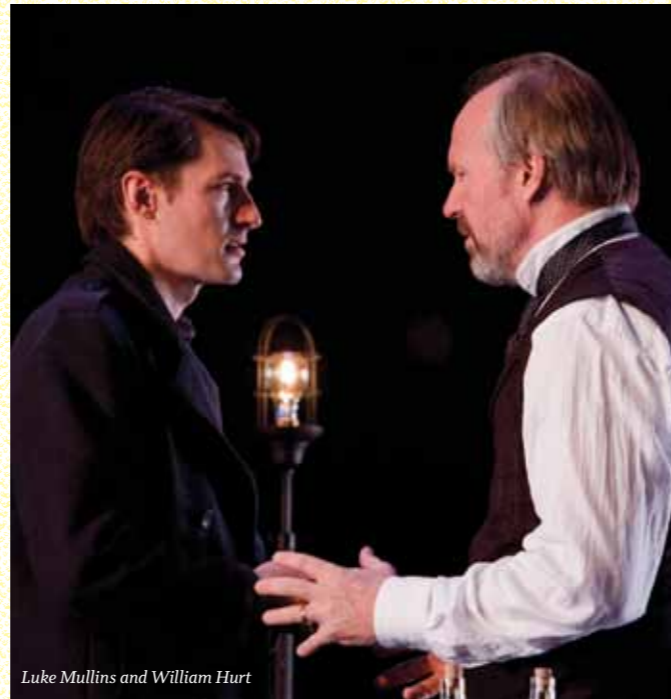
WHARF 1  
1 June - 4 July 2010

Cast  
Coryphaeus Ursula Mills  
Chorus Two Alice Ansara  
Chorus Three/Electra Sophie Ross  
Clytemnestra Zindzi Okenyo  
A Soldier/Apollo Cameron Goodall  
Agamemnon Tahki Saul  
Cassandra/Chorus Four Julia Ohannessian  
Aegisthus Richard Pyros  
Orestes Brett Stiller

Production Team  
Director Tom Wright  
Designer Alice Babidge  
Costume Designer Alice Babidge  
Lighting Designer Damien Cooper  
Composer/Sound Designer Max Lyandvert  
Assistant Director Tessa Leong  
Voice and Text Coach Charmian Gradwell  
Assistant to the Designer David Fleischer  
Production Manager Annie Eves-Boland  
Stage Manager Georgia Gilbert  
Assistant Stage Manager Jamie Twist  
Theatre Technician Cameron Menzies  
Sound Operator Bede Schofield  
Head Mechanist Eric Duffy  
Backstage Wardrobe Supervisor Lisa Peddie  
Rehearsal and Production Photographer Brett Boardman

37 Performances  
8,178  
Paid attendance

"...Magnificent, gripping and disturbing adaptation... an ensemble performance that is a triumph... a great production"  
The Australian



Luke Mullins and William Hurt

Sydney Theatre Company and Artists Repertory Theatre and Commonwealth Bank present

## Long Day's Journey Into Night

By Eugene O'Neill

SYDNEY THEATRE  
29 June - 1 August 2010

INTERNATIONAL PRESENTATION  
Newmark Theatre, Portland, Oregon (US)  
14 August - 25 September 2010

Cast  
James Tyrone William Hurt  
Mary Tyrone Robyn Nevin  
James Tyrone Jnr Todd Van Voris  
Edmund Tyrone Luke Mullins  
Cathleen Emily Russell

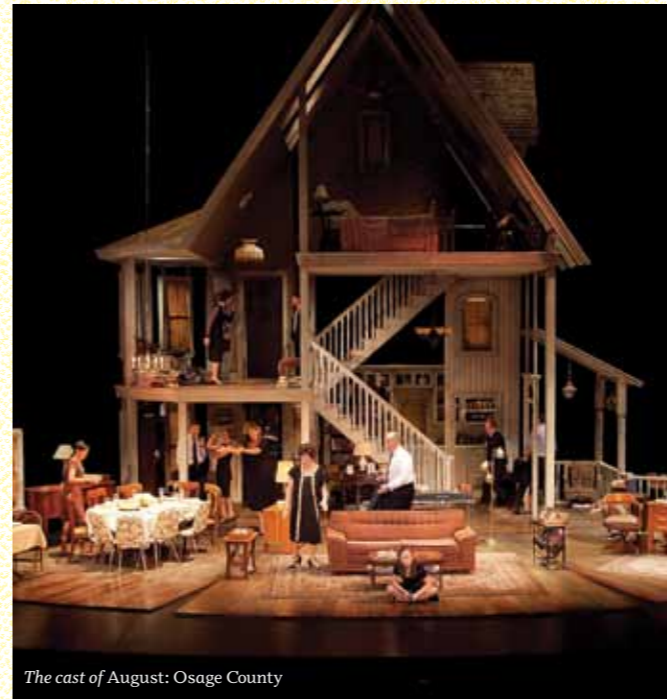
Production Team  
Director Andrew Upton  
Set Designer Michael Scott-Mitchell  
Costume Designer Tess Schofield  
Lighting Designer Nick Schlieper  
Composer/Sound Designer Max Lyandvert  
Assistant Director Sarah Giles  
Movement Advisor John Bolton  
Voice and Text Coach Charmian Gradwell  
Production Manager Simon Khamara  
Stage Manager John Reid  
Assistant Stage Manager Stephanie Mulligan  
Sound System Consultant Notsui Consulting  
Backstage Wardrobe Supervisor Justine Haselton  
Rehearsal and Production Photographer Brett Boardman

For Sydney Theatre  
Technical Manager Kevin Sigley  
Head Mechanist Steve Mason  
Head Flyman/Automation Operator Tarn Mott  
Head Electrician Andrew Tompkins  
Lighting Board Operator Sophie Kurylowicz  
Head of Sound Kevin White

37 Performances  
28,666  
Paid attendance

On Tour  
25 Performances  
10,992  
Paid attendance

"This is a stunning, absorbing production full of emotional complexity"  
The Australian



The cast of August: Osage County

Sydney Theatre Company and The Sydney Morning Herald present Steppenwolf Theatre Company's

## August: Osage County

By Tracy Letts

SYDNEY THEATRE  
13 August - 25 September 2010

Cast  
Beverly Weston Chelcie Ross  
Violet Weston Deanna Dunagan  
Barbara Fordham Amy Morton  
Bill Fordham Jeff Perry  
Jean Fordham Molly Ranson  
Ivy Weston Sally Murphy  
Karen Weston Mariann Mayberry  
Mattie Fae Aiken Rondi Reed  
Charlie Aiken Paul Vincent O'Connor  
Little Charles Gary Wilmes  
Johnna Monevata Kimberly Guerrero  
Steve Heidebrecht Gary Cole  
Sheriff Deon Gilbeau Troy West

Understudies  
Charlie Aiken/Beverly Weston Paul Bertram  
Sheriff Deon Gilbeau/Little Charles Alan Dukes  
Violet Weston/Mattie Fae Aiken Judi Farr  
Jean Fordham/Johanna Monevata Sophia Roberts  
Bill Fordham/Steve Heidebrecht Andrew Tighe  
Barbara Fordham/Karen Weston/Ivy Weston Linden Wilkinson

Production Team  
Director Anna D Shapiro  
Scenic Design Todd Rosenthal  
Costume Design Ana Kuzmanic  
Lighting Design Ann G Wrightson  
Sound Design Richard Woodbury  
Music Composition David Singer  
Dramaturg Edward Sobel  
Casting Erica Daniels  
Fight Choreographer Chuck Coyl  
Dialect Coach Cecilie O'Reilly  
Production Stage Manager Deb Styer  
Production Manager (STC) Annie Eves-Boland

Assistant Stage Manager (STC) Sarah Smith  
Sound System Consultant (STC) Notsui Consulting  
Backstage Wardrobe Supervisor (STC) Lauren A. Proietti  
Production Photographers Michael Brosilow, Joan Marcus, Grant Sparkes-Carroll

For Sydney Theatre  
Technical Manager Kevin Sigley  
Head Mechanist Steve Mason  
Head Flyman Tarn Mott  
Head Electrician Andrew Tompkins  
Lighting Board Operator Sophie Kurylowicz  
Head of Sound/Operator Kevin White

47 Performances  
32,852  
Paid attendance

"★★★★ unforgettable theatre"  
The Sunday Telegraph



Hamish Michael, John Gaden, Peter Houghton, Rita Kalnejais, Igor Sas and Ewen Leslie

Sydney Theatre Company, Malthouse Melbourne and Thin Ice present

## The Trial

Adapted by Louise Fox, from the novel by Franz Kafka

WHARF 1  
9 September - 16 October 2010

ON TOUR  
Merlyn Theatre, Malthouse Melbourne  
Subiaco Arts Centre, Perth

Cast  
John Gaden  
Peter Houghton  
Rita Kalnejais  
Ewen Leslie  
Belinda McClory  
Hamish Michael  
Igor Sas

Production Team  
Director Matthew Lutton  
Set Designer Claude Marcos  
Costume Designer Alice Babidge  
Assistant Costume Designer Mel Page  
Lighting Designer Paul Jackson  
Composer Ash Gibson Greig  
Sound Designer Kelly Ryall  
Assistant Director Sarah John  
Production Manager (STC) Annie Eves-Boland  
Stage Manager Darren Kowacki  
Assistant Stage Manager Tamith Harley  
Backstage Wardrobe Supervisor Lisa Peddie  
Theatre Technician Cameron Menzies  
Sound Operator Michael Toisuta  
Production Photographer Jeff Busby

42 Performances  
11,431  
Paid attendance

On Tour  
38 Performances  
5,640  
Paid attendance

"8/10... highly theatrical and humorous..."  
The Sun-Herald



A Sydney Theatre Company, Malthouse Melbourne, Thin Ice and commission.



This project was assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.



MAIN STAGE



Robin Goldsworthy and Ashleigh Cummings

Sydney Theatre Company presents

## Our Town

By Thornton Wilder

50 Performances  
21,541  
Paid attendance

“★★★★ ...  
A triumph...  
The kind of show  
that just might  
make you see the  
world differently.”  
Time Out Sydney

DRAMA THEATRE,  
SYDNEY OPERA HOUSE  
14 September - 30 October 2010

Cast  
Rebecca Gibbs Ashleigh Cummings  
Emily Webb Maeve Dermody  
Stage Manager Darren Gilshenan  
George Gibbs Robin Goldsworthy  
Mrs Webb Anita Hegh  
Professor Willard/Constable Warren/Joe Stoddard Russell Kiefel  
Howie Newsome/Sam Craig Christopher Pitman  
Mrs Gibbs Susan Prior  
Mr Webb Josh Quong Tart  
Mrs Soames Toni Scanlan  
Dr Gibbs Christopher Stollery  
Foley Artist/Musician Steve Toulmin  
Simon Stimson Frank Whitten  
Joe and Si Crowell/Wally Webb Nicholas Bakopoulos-Cooke, Michael Kilbane

Production Team  
Director Iain Sinclair  
Set Designer Pip Runciman  
Costume Designer Jennifer Irwin  
Lighting Designer Nick Schlieper  
Composer/Sound Designer Paul Charlier  
Assistant Director Duncan Graham  
Assistant to the Lighting Designer Matt Cox  
Voice and Text Coach Charmian Gradwell  
Production Manager John Colvin  
Stage Manager Minka Stevens  
Assistant Stage Manager Victoria Marques  
Backstage Wardrobe Supervisor Justine Haselton  
Mechanist Stephen Crossley  
Chaperones Caroline Mooney, Jenni Anderson  
Production Photographer Brett Broadman



Alan Dukes, Wayne Blair and Brendan Cowell

Sydney Theatre Company and UBS Investment Bank present

## True West

By Sam Shepard

59 Performances  
15,018  
Paid attendance

“Theatre with  
sweat, danger  
and some  
gooddamn grunt.  
Marvellous!”  
Time Out Sydney

WHARF 1  
27 October - 18 December 2010

Cast  
Lee Wayne Blair  
Austin Brendan Cowell  
Saul Kimmer Alan Dukes  
Mom Heather Mitchell

Production Team  
Director Philip Seymour Hoffman  
Set Designer Richard Roberts  
Costume Designer Alice Babidge  
Lighting Designer Paul Jackson  
Composer/Sound Designer Max Lyandvert  
Assistant Director Adam Mitchell  
Fight Consultant Scott Witt  
Voice and Text Coach Charmian Gradwell  
Production Manager Annie Eves-Boland  
Stage Manager Tanya Leach  
Assistant Stage Manager Rebecca Poulter  
Mechanist Paul Harrison  
Theatre Technician Cameron Menzies  
Rehearsal and Production Photographer Brett Boardman



Belinda Bromilow and Garry McDonald

Sydney Theatre Company presents  
a Melbourne Theatre Company production of

## The Grenade

By Tony McNamara

42 Performances  
15,743  
Paid attendance

“Plenty of laughs  
and very clever  
writing”  
The Age

DRAMA THEATRE,  
SYDNEY OPERA HOUSE  
4 November - 12 December 2010

Cast  
Sally McTavish Belinda Bromilow  
Whitman Mitchell Butel  
Wheat Gig Clarke  
Randy Savage Bert Labonté  
Busby McTavish Garry McDonald  
Lola McTavish Eloise Mignon

Production Team  
Director Peter Evans  
Set Designer Richard Roberts  
Costume Designer Alexis George  
Lighting Designer Matt Scott  
Composer/Sound Designer David Franzke  
Directorial Attachment (VCA) Cheyney Caddy  
Production Manager (MTC) Alyson Brown  
Production Manager (STC) John Colvin  
Stage Manager (MTC) Jessica Burns  
Assistant Stage Manager (STC) Edwina Guinness  
Mechanist (STC) Stephen Crossley  
Program Notes (MTC) Paul Galloway  
Production Photographer Jeff Busby



Richard Roxburgh and Hugo Weaving

Sydney Theatre Company and Goldman Sachs  
in association with Bell Shakespeare present

## Uncle Vanya

By Anton Chekhov, adapted by Andrew Upton

58 Performances  
44,295  
Paid attendance

“Tamás Ascher’s  
superb production  
of Uncle Vanya...  
is gloriously  
fresh, funny and  
poignant”  
The Australian

SYDNEY THEATRE  
9 November - 1 January 2011

Cast  
Serebryakov John Bell  
Yelena Cate Blanchett  
Sonya Hayley McElhinney  
Maria Sandy Gore  
Vanya Richard Roxburgh  
Astrov Hugo Weaving  
Telegin Anthony Phelan  
Marina Jacki Weaver  
A labourer Andrew Tighe

Production Team  
Director Tamás Ascher  
Set Designer Zsolt Khell  
Costume Designer Györgyi Szakács  
Lighting Designer Nick Schlieper  
Composer/Sound Designer Paul Charlier  
Dramaturg/Interpreter Anna Lengyel  
Assistant Director Cristabel Sved  
Interpreter/Assistant to Ms Szakács Esther Vida  
Assistant Lighting Designer Chris Twyman  
Russian Language Expert Alex Menglet  
Production Manager Simon Khamara  
Assistant Production Manager Terri Richards  
Stage Manager Georgia Gilbert  
Deputy Stage Manager Sarah Smith  
Assistant Stage Manager Todd Eichorn  
Backstage Hair, Wig and Costume Supervisor Lauren A Proietti  
Rehearsal and Production Photographer Lisa Tomasetti

For Sydney Theatre  
Technical Manager Kevin Sigley  
Head Mechanist Steve Mason  
Head Flyman/Automation Operator Tarn Mott  
Head Electrician Andrew Tompkins  
Lighting Board Operator Sophie Kurylowicz  
Head of Sound Kevin White  
Sound Operator Michael Toisuta  
Sound System Consultant Notsui Consulting





Amber McMahon, Cameron Goodall

Sydney Theatre Company and The Border Project in association with the Adelaide Festival of Arts presents

## Vs Macbeth

By William Shakespeare (wrote most of it)

WHARF 2  
18 March - 3 April 2010

ON TOUR  
Odeon Theatre, Adelaide

Cast  
Lennox Alice Ansara  
Cawdor/Macbeth Cameron Goodall  
Porter/Messenger/Seyton/Doctor David Heinrich  
Lady Macbeth Amber McMahon  
Witch/English Soldier Ursula Mills  
Witch/Lady Macduff/English Soldier Zindzi Okenyo  
Angus Julia Ohannessian  
Malcolm/Murderer Richard Pyros  
Ross Sophie Ross  
Duncan/Macduff/Murderer Tahki Saul  
Soldier/Banquo Brett Stiller  
Witch/Seward Alirio Zavarce

Production Team  
Director/Co-Set Designer Sam Haren  
Costume Designer/Associate Designer Melissa Page  
Co-Set Designer Matthew Kneale  
Lighting Designer Govin Ruben  
Composer/Sound Designer David Heinrich  
Associate Sound Designer John Reid  
Video Artist Richard Back  
Fight Choreographer Scott Witt  
Voice and Text Coach Charmian Gradwell  
Production Manager Terri Richards  
Creative Producer (The Border Project) Katherine Fyffe  
Stage Manager John Reid  
Assistant Stage Manager Todd Eichorn  
Mechanist (STC) Eric Duffy  
Theatre Technician (STC) Michele Bauer  
Electrician (STC) Adam Bowring  
Lighting Operator (Adelaide) Toby Peart  
Set and Costume Construction STC Workshops  
Production Photographer David Wilson

17 Performances  
1,685  
Paid attendance

On Tour  
13 Performances  
2,189  
Paid attendance

"An intelligent, affecting, accessible Macbeth that hardly puts a foot wrong"  
Adelaide Advertiser



Marta Dusseldorp, Anita Hegh

Sydney Theatre Company and Griffin Theatre Company present

## Like A Fishbone

By Anthony Weigh

WHARF 1  
16 July - 7 August 2010

Cast  
Girl Teneale Clifford  
Architect Marta Dusseldorp  
Mother Anita Hegh  
Intern Aimee Horne

Production Team  
Director Tim Maddock  
Set Designer Jacob Nash  
Costume Designer Bruce McKinven  
Lighting Designer Verity Hampson  
Composer and Sound Designer Steve Francis  
Assistant Director Imara Savage  
Production Manager Terri Richards  
Stage Manager Luke McGettigan  
Assistant Stage Manager Todd Eichorn  
Theatre Technician Cameron Menzies  
Rehearsal Photographer Grant Sparkes-Carroll  
Production Photographer Brett Boardman

19 Performances  
2,165  
Paid attendance

"★★★★★  
9/10... gripping and elegant... Dusseldorp and Hegh are completely engrossing for the entire 90 minutes"  
The Sun-Herald



Airlie-Jane Dodds and Miles Szanto

Sydney Theatre Company and Australian Theatre for Young People present

## Tusk Tusk

By Polly Stenham

WHARF 1  
14 August - 4 September 2010

Cast  
Eliot Miles Szanto  
Maggie Airlie-Jane Dodds  
Finn Kai Lewins, Zac Ynfante  
Cassie Krew Boylan  
Katie Marta Dusseldorp  
Roland/Man Cameron Stewart

Production Team  
Director Shannon Murphy  
Set Designer Jacob Nash  
Costume Designer Bruce McKinven  
Lighting Designer Verity Hampson  
Composer/Sound Designer Steve Francis  
Assistant Director Anna Kerrigan  
Fight Choreographer Scott Witt  
Dialect Coach Danielle Roffe  
Production Manager Terri Richards  
Stage Manager Erin Daly  
Assistant Stage Manager Lori Piquemal  
Backstage Wardrobe Supervisor Justine Haselton  
Theatre Technician Cameron Menzies  
Chaperones Caroline Mooney, Jenni Anderson  
Rehearsal Photographer Grant Sparkes-Carroll  
Production Photographer Brett Boardman

16 Performances  
1,515  
Paid attendance

"The performances by the three main actors show enormous promise for such young talent"  
The Daily Telegraph



The Suitcase Royale

Sydney Theatre Company presents  
The Suitcase Royale in

## The Ballad Of Backbone Joe

By Miles O'Neill, Joseph O'Farrell and Glen Walton

WHARF 2  
21 September - 2 October 2010

Created and Performed by The Suitcase Royale:  
Miles O'Neill  
Joseph O'Farrell  
Glen Walton  
Voice of Denise, woman in the red dress Simone Page Jones

Production Team  
Producer Fiona Pride  
Outside Eye, Mentor Neill Gladwin  
Filmic Collaborator, Technical Consultant, Lighting Designer Thomas Salisbury  
Set Consultant Kent Johnston  
Technical Consultant Scott Allan  
Ultimate Bohemian, German Comic Book Artist Jonas Grawert  
Production Manager (STC) Simon Khamara  
Stage Manager, Theatre Tech/ Lx Operator (STC) Michele Bauer  
Sound Operator Louis Thorn  
Production Photographer John O'Neil  
All music written and performed by The Suitcase Royale

13 Performances  
888  
Paid attendance

"Arollicking night out at the theatre"  
The Daily Telegraph





Mandy McElhinney and Judi Farr

STC Ed presents

## The Beauty Queen Of Leenane

By Martin McDonagh

WHARF 2  
19 February - 13 March 2010

Cast  
Mag Judi Farr  
Maureen Mandy McElhinney  
Pato Dooley Darren Gilshenan  
Ray Dooley Eamon Farren

Production Team  
Director Cristabel Sved  
Designer William Bobbie Stewart  
Lighting Designer Verity Hampson  
Composer/Sound Designer Max Lyandvert  
Voice and Text Coach Charmian Gradwell  
Fight Choreographer Scott Witt  
Production Manager Annie Eves-Boland  
Stage Manager Jamie Twist  
Assistant Stage Manager Erin Daly  
Theatre Technician Michele Bauer  
Rehearsal Photographer Grant Sparkes-Carroll  
Production Photographer Tracey Schramm

20 Performances  
2,254  
Paid attendance

"Christabel Sved's production is sharp and beautifully staged"  
The Sun-Herald



Anne Golding and Derek Lynch

STC Ed presents a Windmill and Big hART production of

## Nyuntu Ngali (You We Two)

By Scott Rankin

WHARF 2  
5 - 14 May 2010

Cast  
Eva Anne Golding  
Petrol Trevor Jamieson  
Roam Derek Lynch  
Musician Beth Sometimes  
Musician Jennifer Wells

Production Team  
Writer and Director Scott Rankin  
Choreographer Gina Rings  
Lighting Designer Nigel Levings  
Musical Director/Community Producer Beth Sometimes  
Objects' Designer Elliot Rich  
AV Creator/Operator Nick Higgins  
Project Advisors Pantjiti McKenzie, Simon Tiyangu, Dora (Amanyi) Haggie,  
Impiti Winton, Nyinguta Edwards, Angkuna Tjitayi  
Production Manager (Windmill) Jason Warner  
Production Manager (STC) Terri Richards  
Stage Manager (Windmill) Gabbie Hornhardt  
Assistant Stage Manager/Mechanist Todd Eichorn  
Head Electrician Adam Bowring  
Technical Co-ordinator Ben Snodgrass  
Sound Operator Bede Schofield  
Theatre Technician Michele Bauer  
Costumes Emma Brockliss  
Box Builder Oscar Fricckaerts  
Set Rostrum Glennco  
Sound Consultant Andrew Howard  
Props Robert Forrest, Tim Willet, Michelle Delaney

A production by Windmill and Big hART in association with Adelaide Festival Centre's Australian Stories Program.

13 Performances  
1,481  
Paid attendance

"...an inventive piece of work featuring winning performances..."  
The Sydney Morning Herald



Phil McInnes and Sam Routledge

STC Ed presents Arena Theatre Company in collaboration with Men of Steel

## Mr Freezy

By Hamish Fletcher, Chris Kohn, Tamara Rewse and Sam Routledge

WHARF 2  
24 June - 11 July 2010

Cast  
Phil McInnes  
Tamara Rewse  
Sam Routledge  
Declan Kelly

Production Team  
Director Chris Kohn  
Designer Jonathon Oxlade  
Production Manager (Arena) Rebecca Moore  
Production Manager (STC) Terri Richards  
Theatre Technician Michele Bauer  
Production Photographer Jeff Busby

21 Performances  
2,259  
Paid attendances

"Making a marvellous mess of growing up"  
The Sydney Morning Herald



Brett Stiller and Alice Ansara

STC Ed presents The Residents in

## The Comedy Of Errors

By William Shakespeare

WHARF 2  
6 - 27 August 2010

Cast  
Solinus, Duke of Ephesus/Angelo Ursula Mills  
Aegeon, Merchant of Syracuse Cameron Goodall  
Antipholus of Ephesus Tahki Saul  
Antipholus of Syracuse Brett Stiller  
Dromio of Ephesus Julia Ohamessian  
Dromio of Syracuse Richard Pyros  
Adriana Alice Ansara  
Luciana Sophie Ross  
Aemelia/Balthazar Zindzi Okenyo  
A Courtesan/Pinch/A Stranger Cameron Goodall  
An Officer Himself & Michael Lira

Music composed by Michael Lira and played by him and the company  
Courtesan's Song co-composed by Cameron Goodall

Production Team  
Director Charmian Gradwell  
Designer Matthew Stegh  
Lighting Designer Verity Hampson  
Composer/Musical Director Michael Lira  
Production Manager John Colvin  
Production Assistant Rosie Gilbert  
Stage Manager Tanya Leach  
Assistant Stage Manager Rebecca Poulter  
Scenic Artists, Graffiti Edward Woodley, Kyle Montgomery  
Theatre Technician Michele Bauer  
Production Photographer Brett Boardman

24 Performances  
3,783  
Paid attendances

"Cheeky and charming, this is a hugely enjoyable production"  
Sydney City News





Stefo Nantsou

## Actor On A Box: THE LOADED DOG

By Henry Lawson

RICHARD WHERRETT STUDIO,  
SYDNEY THEATRE  
13 April - 17 April 2010

Cast  
Stefo Nantsou

Production Team  
Director Naomi Edwards  
Design Consultant Alice Babidge  
Voice Consultant Charmian Gradwell  
Production Manager Terri Richards  
Stage Manager Rosie Gilbert  
Production Photographer Tracey Schramm

10 Performances  
818  
Paid attendance

*"Old dog performs  
new tricks as  
Henry Lawson  
tale comes alive  
with humour"*  
The Sydney Morning  
Herald



Matthew Whittet

## Actor On A Box: THE RED AND WHITE SPOTTED HANDKERCHIEF

From the book by Tony Mitton,  
adapted by Matthew Whittet and Naomi Edwards

RICHARD WHERRETT STUDIO,  
SYDNEY THEATRE  
28 September - 2 October 2010

Cast  
Matthew Whittet

Production Team  
Director Naomi Edwards  
Design Consultant Alice Babidge  
Assistant Director Luke Kerridge  
Production Manager Terri Richards  
Stage Manager Neole Goss  
Sound Operators Bede Schofield, Ben Lightowlers  
Production Photographer Tracey Schramm

10 Performances  
692  
Paid attendance



Stefo Nantsou, Lindy Sardelic and Tom Lycos

People of the Soil Project  
A program of 'Burnt' performances and community workshops

## Burnt

By Tom Lycos and Stefo Nantsou

WHARF 2  
25 - 28 May 2010

ON TOUR  
Regional Locations: Hillston, Hay, Warren, Lockhart, West Wyalong, Arian Park, Narrandera, Narromine, Gilgandra, Ardlethan, Mudgee, Parkes, Condobolin, Forbes, Cowra, Wagga Wagga, Griffith, Finley, Culcairn, Ballina, Evans Head, Lismore, Skennars Head

Cast  
Tom Lycos  
Stefo Nantsou  
Lindy Sardelic  
Understudy Elliot Weston

Production Team  
Director Stefo Nantsou  
Production Manager Terri Richards  
Stage Manager Neole Goss  
Theatre Technician (STC) Michele Bauer  
Project Co-ordinator Candy Bowers  
Teaching Artists Holly Austin, Michael Cutrupi, Mark Grentell, Dean Mason  
Production Photographer Tracey Schramm

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

Burnt  
8 Performances  
1,113  
Paid attendance

Burnt On Tour  
12 Performances  
1794  
Paid attendance

People of the Soil  
- Burnt  
35 Performances  
4,948 Free  
ticketed  
attendance

*"Nantsou and  
Lycos have  
genuinely taken  
the time to get  
to know and  
understand  
their audience.  
The result is  
unpretentious  
theatre with a  
focus on great  
storytelling"*  
Daily Telegraph



Cast of Leviathan

Sydney Theatre Company in association with  
Hurstville and Liverpool City Councils presents

## Leviathan

By Stefo Nantsou, adapted from the book,  
Leviathan - The Unauthorised Biography of Sydney by John Birmingham

HURSTVILLE ENTERTAINMENT CENTRE AND  
CASULA POWERHOUSE  
18 - 24 September 2010

Cast  
Alice Ansara  
Cameron Goodall  
Ursula Mills  
Julia Ohannessian  
Zindzi Okenyo  
Richard Pyros  
Sophie Ross  
Tahki Saul  
Brett Stiller

Plus performers from:  
Abhinay School of Performing Arts, Arkana College, Australian Macedonian Theatre, Bankstown Youth Development Services, The Bosnian School, The Chinese Connection, Georges River College, Good Samaritan College, Kogarah Concert Band, Liverpool City Brass Band, Lucy Dancing School, STC YAP, Penshurst Girls Campus, Sir Joseph Banks High School

Production Team  
Director Stefo Nantsou  
Assistant Director Laura Scrivano  
Lighting Designer Verity Hampson  
Production Manager Terri Richards  
Stage Managers Georgia Gilbert, John Reid  
Assistant Stage Manager Todd Eichorn  
Composer/Sound Designer Steve Francis  
Design Consultant Matthew Stegh  
AV Designer Verity Hampson  
Runner Catherine Capolupo  
Follow-spot Operator Tom Murphy

3 Performances  
955  
Total attendance  
(paid and unpaid)



## SPECIAL PRODUCTION



Amanda Bishop and Jonathan Biggins

Sydney Theatre Company presents

# The Wharf Revue: NOT QUITE OUT OF THE WOODS

By Jonathan Biggins, Drew Forsythe and Phillip Scott

84 performances  
15,544  
Paid attendance

WHARF 2

6 October - 21 November 2010

ON TOUR

Civic Theatre, Newcastle  
The Joan Sutherland Performing Arts Centre, Penrith  
The Lennox Theatre, Riverside Theatres, Parramatta

Cast

Jonathan Biggins  
Amanda Bishop  
Drew Forsythe  
Phillip Scott

Production Team

Director Jonathan Biggins  
Lighting Designer Matthew Marshall  
Choreographer Nathan M Wright  
Musical Director Phillip Scott  
Stage Manager Rosie Gilbert  
Production Manager Barry Searle  
Theatre Technician Michele Bauer  
Sound Operator David Bergman  
Video Production Todd Decker  
Music tracks Andrew Worboys  
Wardrobe Supervisor Emily Christian  
Wigs Bonnie Charles  
Film Hair and Make-up Margaret Aston  
Costume Assistant Kellie Jones  
Company Manager Rhys Holden  
Production Photographer Tracy Schramm

On Tour  
13 Performances  
4,120  
Paid attendance

"An exhilarating  
night out, a  
marvellous  
antidote  
to political  
doldrums"  
ABC Arts

### THE WHARF REVIEW: PENNIES FROM KEVIN

The 2009 production of The Wharf Revue: Pennies from Kevin also toured to seven venues around Australia in 2010, including: an inaugural season at The Playhouse, Canberra Theatre Centre; IMB Theatre, Wollongong; Glasshouse Theatre, Brisbane; Gold Coast Arts Centre; The Capitol Theatre, Tamworth; Theatre Royal, Hobart and the Dunstan Playhouse as part of the Adelaide Cabaret Festival. For the 2010 tour, Virginia Gay replaced Helen Dallimore.



## CO PRESENTATION



Tunji Lucas and Makram J Khoury

Sydney Theatre and Sydney Theatre Company presents  
a Théâtre des Bouffes du Nord production

# 11 and 12

Adapted from the work of Amadou Hampaté Bâ  
by Marie Hélène Estienne

12 Performances  
4,009  
Paid attendance

SYDNEY THEATRE

4 - 13 June 2010

Cast

Antonio Gil Martinez  
Makram J Khoury  
Tunji Lucas  
Jared McNeill  
Khalifa Natour  
Abdou Ouologuem  
Maximilien Seweryn

Production Team

Director Peter Brook  
Music by Toshi Tsuchitori  
Lighting Designer Philippe Vialatte  
Costume Designer Helene Patarot  
Consulting Technical Manager Simon Bourne  
Company Manager Arthur Franc  
Production Photography Pascal Victor (ArtComArt)

Presented in association with William Wilkinson for Millbrook Productions Limited  
Presented by arrangement with Arts Projects Australia

THÉÂTRE  
DES  
BOUFFES  
DU  
NORD



Co-produced by Barbican Theatre, London.  
© 2010, Théâtre des Bouffes du Nord, Paris.  
Directed by Peter Brook. Adapted and presented  
in association with William Wilkinson  
for Millbrook Productions Limited.  
Presented by arrangement with Arts  
Projects Australia.

## BUSINESS PLAN



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

The following pages report on our activities in 2010 against key strategies that secured significant outcomes, or began positioning us for more substantial development into the future.



# Art

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

## STRATEGY ONE

### EXCELLENCE, SCALE, DIVERSITY

#### A broad-ranging program of theatrical experiences

- A 12-play Main Stage season encompassed classics (from the contemporary to the ancient), new and revived Australian works, a rock musical and a text-based physical theatre hybrid
- The year's exploration of American drama provided curatorial interest, cohesion and rigour across the program. In the words of Cate and Andrew: "So the home of the brave got us thinking and talking... The ideas of Utopia and Freedom, the Individual and the Community, the Family as a site of strength and identity as well as sorrow and disaffection. The world as an Eden, a gift, infinitely good and then, just as suddenly a place of danger and trouble."
- The anarchic Wharf Revue celebrated its tenth year at The Wharf
- Main Stage works were seen in Parramatta, Brisbane, Canberra, Melbourne, Perth and Portland, Oregon (US)

#### Creating diverse work through a broad range of collaborations

- STC, Malthouse and ThinIce presented Matt Lutton's re-imagining of Franz Kafka's *The Trial*, adapted by Louise Fox, in Sydney, Melbourne and Perth
- STC, Malthouse, Sydney Festival and Edinburgh Festival combined to present the Michael Kantor helmed *Optimism* – an adaptation by STC Associate Director Tom Wright of Voltaire's *Candide* – in Melbourne, Edinburgh and as part of Sydney Festival

#### Attracting the finest talent

- One of the finest Australian casts assembled – John Bell, Cate Blanchett, Sandy Gore, Hayley McElhinney, Anthony Phelan, Richard Roxburgh, Andrew Tighe, Jackie Weaver and Hugo Weaving – performed a new adaptation of *Uncle Vanya* over seven sold-out weeks in Sydney Theatre
- Australia's most exciting and experienced artists collaborated with the Company in 2010 – from choreographer Kate Champion to the warmly-received return to the stage by Wendy Hughes; directors Michael Kantor,



"Australia's most exciting and experienced artists collaborated with the Company in 2010"

Tom Wright and Peter Evans; stage, lighting and costume design talent of the calibre of Nick Schlieper, Michael Scott-Mitchell, Paul Charlier, Damien Cooper, Max Lyandvert, Jennifer Irwin and Alice Babidge; and actors including Paula Arundell, Wayne Blair, Mitchell Butel, Brendan Cowell, John Gaden, Darren Gilshenan, Anita Hegh, Ewen Leslie, Garry McDonald, Heather Mitchell, Barry Otto, Susan Prior, Frank Woodley and William Zappa

#### Awards!

- Included three Sydney Theatre Awards, two Glugs and a Helpmann

## STRATEGY TWO

### ON THE WORLD STAGE

#### Creating Australian/International works through collaboration

- Andrew Upton's new adaptation of *Uncle Vanya* was directed by Hungarian Tamás Ascher, one of the world's foremost interpreters of Chekhov
- STC collaborated with Portland's Artist Repertory Theatre to realise the Australian/US production of Eugene O'Neill's classic *Long Day's Journey Into Night* in Sydney and Portland with a cast headed by Robyn Nevin and William Hurt
- Award-winning actor/writer/director Philip Seymour Hoffman returned to STC to direct Sam Shepard's high impact *True West*
- UK physical theatre company Frantic Assembly's Scott Graham and Steven Hoggett, and playwright Bryony Lavery, came to Sydney to create a new version of their high-wire physical thriller *Stockholm*, with Leanna Walsmann and Socratis Otto

#### Bringing the best of world theatre to Sydney

- STC presented Chicago's iconic Steppenwolf Theatre Company in its multi-award winning production of Tracy Letts' *August: Osage County* – its final season following presentations in Chicago, on Broadway, around the US and in London
- STC also co-presented with Sydney Theatre the exclusive Australian season of *11 and 12*, performed by Théâtre des Bouffes du Nord and directed by theatre legend Peter Brook



Opp page: Vs Macbeth, August: Osage County; Left: Uncle Vanya

#### Earning international recognition for Australian artists

- Washington DC's prestigious Kennedy Center invited *Uncle Vanya* to be part of its 2011 season
- The STC/Artist Repertory Theatre production of *Long Day's Journey Into Night* played to acclaim in Portland. STC's production teams created two identical sets, one for the Sydney season and the other for Portland, allowing the actors to seamlessly step offstage in Sydney and onto an identical set on the other side of the Pacific

## STRATEGY THREE

### A DEVELOPMENT POWERHOUSE

#### Supporting the development of new Australian work

- Writers commissioned in 2010 included: Hillary Bell, Wayne Blair and Stephen Page, Andrew Bovell, Angus Cerini, Tahli Corin, Duncan Graham, Francis Greenslade, Rita Kalnejais, Ross Mueller, Kate Mulvany, Zoe Pepper, The Suitcase Royale and Anthony Weigh
- STC undertook more than 30 workshops, play readings and creative developments of new works, and of new versions of extant works

#### Career path development opportunities for emerging artists

- STC continued to support the professional development of emerging theatre makers through its Rough Drafts program. In 2010 four Rough Draft creative developments were undertaken. Rough Drafts support artistic risk taking, encourage

experimentation with form and process, and provide a showcase opportunity for emerging artists

- STC employed eight assistant directors, five of whom were female
- The Company spent four months casting the rock musical *Spring Awakening*, finally assembling an appropriately youthful and energised cast, many of whom were newcomers to the professional stage
- Directors Iain Sinclair and Geordie Brookman made their STC Main Stage debuts

#### Encouraging new Australian Writing

- Patrick White Playwrights' Award offers a cash prize of \$7,500 for a full-length unproduced play of any genre written by an Australian playwright. The 2010 winner will be announced in May 2011
- The Patrick White Fellowship was established for mid-career Australian playwrights. The winning playwright will be announced in May 2011 and receives \$25,000
- Managed by STC Ed, the Young Playwrights' Residency was attended by 10 students from across NSW. The playwrights were afforded the opportunity to work with STC's Literary Manager Polly Rowe and professional actors to develop their craft

#### Developing new works through partnerships

- The Company undertook a creative development with Sydney contemporary dance company Force Majeure, assisted by the Australia Council's Interconnections program. The work is now programmed for the 2012 Main Stage season
- STC partnered with contemporary circus company Circa – also assisted through Interconnections – to create and present *On Air*, a new contemporary circus work. The

work premiered to an audience of 2000 as part of QPAC's Out of the Box Festival in Brisbane

#### Next Stage – a space for new ideas and new theatrical voices

- STC Next Stage partnered with smaller companies Griffin Theatre (the Australian Premiere of Anthony Weigh's *Like A Fishbone*) and ATYP (Polly Stenham's *Tusk Tusk*) to provide artistic and audience cross-pollination opportunities, and to provide a broader platform for emerging artists
- STC Next Stage collaborated with Adelaide's The Border Project on the Shakespeare mash-up *Vs Macbeth* presented at the Adelaide Festival and in Wharf 2
- STC Next Stage brought to Wharf 2 Melbourne's The Suitcase Royale in their rockabilly gumshoe adventure *The Ballad of Backbone Joe*

#### The Residents

- Our awesome company of actors, The Residents, worked across the entire Company, performing as an ensemble for the Main Stage (*Oresteia*), for STC Ed (*The Comedy of Errors*), for Next Stage (*Vs Macbeth*) and participating in numerous script and play development workshops both of their own devising and with guest artists. They also blogged, sang, represented the Company at events, and generally added their two cents
- Congratulations on an amazing year to: Alice Ansara, Cameron Goodall, Ursula Mills, Julia Ohanessian, Zindi Okenyo, Richard Pyros, Sophie Ross, Tahki Saul and Brett Stiller
- Thanks to financial supporters: The Residents Donors and Arts NSW



# Business

Lead the industry in creating an innovative and sustainable business platform



“Market research conducted in early 2010 demonstrated significant positive brand perception shifts”

## STRATEGY ONE BUILD THE BALANCE SHEET

An operating surplus of \$1.62M

- Of this, \$919,860K relates to core theatrical operations
- \$703,286 relates to Greening The Wharf activity and represents grants received in advance that will be expended on Greening activities in 2011
- The operating surplus will increase our reserves as a proportion of annual cost base to 16.08%
- Our improved balance sheet position enables the Company to undertake much needed developments in business systems and technical/production equipment during 2011

## STRATEGY TWO MAXIMISE YIELD, MAXIMISE ACCESS

Strong response to artistic programming

- Main Stage sales exceeded target by 3%
- The season attracted 20,176 Season Ticket holders. Of these, 4,226 had never previously held a Season Ticket to Sydney Theatre Company
- *Uncle Vanya* had the highest paid attendance – 44,295 tickets – of any one show in the last 12 years of the Company's programming. Of this figure, 57% were sold as casual tickets
- Main Stage productions made a net contribution to the bottom line of \$2.9M, 68% better than budget
- Of the 32,852 tickets sold to *August: Osage County*, 53% were sold as casual tickets

### Building the brand

- Market research conducted in early 2010 demonstrated significant positive brand perception shifts across key audience segments when measured against research conducted in 2008

### The number of philanthropic donors increased

- The end of financial year donation campaign raised 79% more money from 31% more donors than the previous year
- 12% more Season Ticket Holders made a donation to the Company
- The STC Foundation held its annual dinner in honour of its patron Mr Giorgio Armani. The event raised \$554,296 – an outstanding result in the current financial climate. A second private dinner with the cast of *Long Day's Journey Into Night* raised an additional \$148,800, a 13% increase on a similar function held the previous year
- Seven major gifts were received to support STC Ed and another five supporting The Residents activities. Additional gifts were received in support of commissioning new works, supporting the development of work for young people, collaborations with Indigenous artists and Greening The Wharf

### A diverse range of prices promoted accessibility

- For the Main Stage season, we maintained discounted prices for Students, Concession Cardholders, Seniors Cardholders and Under 30s across all productions. Preview ticket prices, promotional ticket offers and in-season web deals enabled casual ticket buyers to access discounted tickets. Season Ticket Holders were also able to access discounted tickets for family and friends
- Next Stage ticket prices were capped at \$45
- Affordable tickets were made available for STC Ed productions to non-schools audiences, capped at \$31
- Admission to Rough Draft and Wentworth Talk presentations were free of charge
- The top ticket price to *Leviathan* at the Hurstville Entertainment Centre and the Casula Powerhouse was \$20, while excerpts of the work were also seen free-of-charge at The Wharf Open Day

### Corporate partnerships had a successful year exceeding budget by 23% (\$392,202)

- Audi continued its longstanding support of the Company as Principal Sponsor



Opp page: Spring Awakening; Left: Our Town, Oresteia



- In 2010, seven new sponsors were acquired. These were Investec, Hewlett Packard, Little Creatures, Stvdio, Sinclair Knight Merz, Henry Davis York, Landis + Gyr and the Tourism and Transport Forum
- UBS and STC were national finalists for the Bytcraft entertainment Commitment Award in the 2010 Australia Business Art Foundation Awards. The companies were commended for partnering to support the development of new theatrical works via the Next Stage program

## STRATEGY THREE HARNESS THE DIGITAL AGE

### Increased engagement in the Company via social media

- In 2010, the Company's online community significantly expanded, with 4,000 new Facebook fans and over 2,000 Twitter followers joining us across the year

### Rich content on the STC website drove increased visitation

- In 2010, the marketing team invested significantly in digital content for selected productions, acknowledging the important role this content has in shaping marketing campaigns, a trend set to continue in the future. Standalone blogs or websites were developed for three productions, and content such as interviews, rehearsal footage or promotional trailers were developed for most Main Stage and Next Stage productions
- The marketing campaign for *Spring Awakening* included a significant investment in digital media, directly targeting younger audiences through a standalone website, dedicated Facebook fan page, development of behind-the-scenes and performance trailers, as well as partnerships with youth-oriented media. Under 30s ticket sales represented 28% of total sales to this production
- In 2010, the STC website had 556,942 unique visitors compared with 444,611 the year prior, a 25% increase in unique visitors. The website averaged 282,000 page views per month across the year

## STRATEGY FOUR MATCH FIT

### Business plan

- The Company's new three year business plan was developed with consultation from across the organisation and adopted in September 2010

### Business systems

- Scoping activity commenced on two key new pieces of business infrastructure: a Customer Relationships Management platform that will permit the Company to achieve best practice in this crucial area; and a new rostering and payroll system to streamline work practices and deliver better data to managers

### Theatre infrastructure

- Tech World was opened at The Wharf, comprising a new home for Lighting, Sound and Mechanist departments with office, workshop and storage spaces plus lighting and sound studios
- New dye vats, sewing machines, a washer/dryer and a keyhole machine were installed in the Costume Department
- A new lighting desk for Wharf 1 and new sound desk for Wharf 2 were installed



# Community

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

## STRATEGY ONE A GREAT PLACE TO WORK

### Professional development for our staff and artists

- In January Stefo Nantsou undertook a placement with the Shanghai Theatre Academy. The aim of his trip was to develop his knowledge of South East Asian performance techniques and how these techniques and approaches could be harnessed and adapted for work in Australia
- In May STC Literary Manager Polly Rowe and Artistic Administrator Zoe O'Flanagan travelled to the UK and Berlin on an international study tour to visit companies who are leaders in developing and producing new work
- The Australia Council funded STC's Head of Scenic Construction James McKay on a study tour. His recommendations on best practice in sustainable timber sourcing has since been adopted by the Company
- In May STC Ed Manager Helen Hristofski attended New Visions New Voices as an international guest of the Kennedy Center, Washington, with a view to STC housing the Asia-Pacific version of this lauded program. This international partnership will develop and showcase new plays for young audiences in this region

### Industrial relations

- Productive negotiations took place throughout the second half of 2010 towards the new three year workplace agreement, 2011-13

### Workplace culture

- While 2010 was an extremely busy year, we still managed to enjoy each other's company at various events including: performances and opening nights; morning teas to welcome each new cast; first preview and closing night gatherings; three full Company meetings; impromptu drinks; and the epic Christmas party featuring an electric bucking bronco upon which some triumphed while most demonstrated why we work in the theatre and not the rodeo. The pool table at The Wharf did not go unnoticed by staff

## STRATEGY TWO CREATIVE FUTURES

### In 2010 the Company explored and implemented ways to increase the impact of its Education program

- School Drama is a program developed by STC in partnership with the University of Sydney to provide professional development for primary school teachers – in particular, how to use theatre strategies to improve literacy and cross-curriculum learning



**“STC was awarded top prize at the 2010 NSW Green Globe Awards – the Premier's Award for Sustainability Excellence.”**

outcomes. The program entered the second year of its three year pilot phase in 2010. The program tripled its level of schools participation from five schools in 2009 to 16 schools in 2010. The socio-demographic range of participating schools was also widened

- The Company hosted 24 work experience students, 11 of these were Australian and 13 from overseas
- STC Ed continued to support the professional development of teachers through its ongoing workshops online presence

### Theatrical experiences for young people

- STC commissioned two new productions as part of its Actor on a Box series aimed at pre-school aged children: *The Loaded Dog* and *The Red and White Spotted Handkerchief*. *Actor on a Box: The Loaded Dog* was nominated for a Sydney Theatre Award for Best Production for Children
- STC Ed partnered with Arena Theatre Company, Windmill Theatre and Zeal to present the best theatre for young people at The Wharf

## STRATEGY THREE THEATRE AS A SOCIAL ENGINE

### The Greening The Wharf program made real headway in reducing STC's impact on the environment

- Greening The Wharf is comprised of three streams: use of The Wharf as a showcase for how sites, including heritage buildings, can be retro-fitted with environmentally-friendly infrastructure; behavioural efficiency programs including monitoring of energy and water use, improved recycling and reduced waste; and use of our media profile and audience base to advocate for greater awareness of climate change and related issues
- STC was awarded top prize at the 2010 NSW Green Globe Awards – the Premier's Award for Sustainability Excellence. We also received the Community Sustainability Award
- In 2010, we presented popular bi-monthly talks by the Wentworth Group of Concerned Scientists, and produced and recorded a panel discussion with Tony Jones, *Creating a Climate for Change*, that was broadcast on ABC in 2011



- 1,906 Suntech "Pluto" solar panels were installed on the roof of The Wharf, the second largest roof top photovoltaic (PV) array on a building in Australia. Combined with efficiency programs, the array will reduce STC's use of electricity from the grid by 70% or more
- Even before the PV array was operational, the Company had reduced energy and water consumption by up to 20% through better awareness (as easy as remembering to turn off a light!) and simple, cost effective actions such water-efficient toilets and light fittings
- Amongst the huge volume of coverage acknowledging STC's leadership in sustainability were cover stories for the US magazine *Conde Nast Traveler*, and the Australian/NZ magazine *Mindfood*

### Community partnerships enabled the Company to explore potential positive impacts of theatrical experience on mental health outcomes

- *People of the Soil* was the largest regional project ever undertaken by STC in partnership with the Centre for Rural and Remote Mental Health, University of Technology Sydney Health Psychiatry Unit, NSW Department of Education and Training and Zeal Theatre
- Performances of *Burnt* reached 7,855 people in 30 locations. 1,386 students attended 42 theatre making workshops in regional areas; 13 mental health first aid workshops were conducted for regional schools, arming teachers with skills to identify potentially harmful situations such as depression and anxiety in students

### STC led the delivery of The Wharf Open Day 2010

- This was the second Open Day event held during the current Artistic Directorship and was the first one to involve each of the arts companies headquartered at The Wharf. It opened The Wharf to the general public to have a close up, hands-on and behind-the-scenes experience of the art forms housed on Pier 4/5
- Over 59 events took place with 9,000 visitors in attendance demonstrating strong appeal to the local community and visitors alike

### STC continued to offer captioned and audio described performances for patrons with vision or hearing impairments

- In 2010, there were 12 captioned performances, seven audio described performances and three Auslan interpreted performances

### Our theatres hosted a variety of different activities, furthering our aim of being a cultural hub and continuing to build awareness of Walsh Bay as a dynamic artistic precinct

- These included film screenings, bi-monthly Wentworth Talks, poetry readings and monthly live music at The Wharf Sessions

### The Leviathan Project saw STC collaborate with a diverse range of community arts groups to present performances in Bankstown, Casula and at Open Day

- Sydney Theatre Company partnered with Hurstville City Council and Liverpool City Council through the Casula Powerhouse to develop with ten community groups

- and The Residents a theatrical adaptation of John Birmingham's book *Leviathan – The Unauthorised Biography of Sydney*. *Leviathan* was directed by Resident Director Stefo Nantsou and featured a cast of 259 performers!
- Participating community groups and schools were; Bankstown Youth Centre, Georges River High School, Liverpool Brass Band, Lucy Lu Dance School, The Bosnian School, Arkana College, Macedonian Theatre of Sydney, The Abhinay School of Arts, Good Samaritan College and the Kogarah Show Band

### Sydney Theatre Company's Archives continued to provide a rare and valued service to the public

- The archives departments continued to provide a resource service to 108 film-makers, documentary makers, authors and University and school students. It also responded to 103 requests for information and material from STC staff
- Archivist Judith Seeff also produced and presented an exhibition in the Company's Loft based on the history of Walsh Bay, the building of The Wharf and the creation of Sydney Theatre Company as part of Open Day 2010

Opp page:  
Open Day;  
Above: Andrew Upton, Mrs Vivienne Shi, Dr Zhengrong Shi, Cate Blanchett



# Sydney Theatre



August: Osage County

In a thoughtfully re-imagined former industrial bond store, Sydney Theatre had a major impact in 2010 both in terms of its artistic program and its impact on the burgeoning cultural precinct in Walsh Bay.

In 2010, Sydney Theatre at Walsh Bay hosted four remarkable STC productions: rock musical *Spring Awakening*, the international co-production *Long Day's Journey Into Night*, the Australian-exclusive presentation of Chicago's *Steppenwolf* in the Tony Award winning *August: Osage County* and, to crown the year, the magnificent new adaptation of *Uncle Vanya*, directed by one of the world's most eminent interpreters of Chekhov, the Hungarian Tamás Ascher.

Fuelled in no small part by these blockbuster presentations, Sydney Theatre, operated by STC on behalf of New South Wales Cultural Management, presented 48 weeks of programming and went on to post a modest surplus.

Other international programming highlights included Théâtre Des Bouffes Du Nord's internationally acclaimed production *11 and 12*, directed by Peter Brook and co-presented by STC and the Druid Theatre Company of Ireland's *The Walworth Farce*. Sydney Theatre again demonstrated it is Sydney's premiere dance house continuing its long associations with The Australian Ballet (hosting its choreographic discovery program *Bodytorque*) and Sydney

Dance Company. ST partnered with Chunky Move to present a Sydney season of Chunky's dance/technology tour de force *Mortal Engine*.

In addition to theatre and dance, the theatre hosted a wide range of events, from corporate sessions to commercial hires, the annual Armani Dinner, STC's Actor on a Box program for the pre-schooler set, the return of STCinema (a screening of *Hunger* complemented *The Walworth Farce*, both written by Enda Walsh) and was the venue for many artistic development workshops, rehearsals and readings.

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

We acknowledge Arts NSW for its continued support of Sydney Theatre and look forward to further collaborations building the profile, diversity and visitation of the Walsh Bay cultural precinct.

#### NSW Cultural Management Ltd Chair

Peter Young

#### Members

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

# STC Foundation



Jillian Broadbent AO

Most importantly, thank you to each and every one of our donors whose ongoing commitment and loyalty have been critical to the success of the STC. This Annual Report is a testament to the fantastic work undertaken by all involved and the marvellous effect it has on our audiences, our community and the Company itself.

JILLIAN BROADBENT AO  
CHAIR

## WHAT DID STC ACHIEVE WITH FOUNDATION SUPPORT?

- Continued development and growth of STC Ed Program (including School Drama, *People of the Soil*, Actor on a Box and a work commissioned specifically for young people)
- The Resident actor ensemble activity
- The in-community project *Leviathan*
- Artform development through the Next Stage program.
- The appointment of Sarah Giles as the new Richard Wherrett Fellow to start work with the Company in 2011
- Seed funds to begin work on four new Australian commissions

#### Foundation Trustees Chair

Jillian Broadbent AO

#### Deputy Chair

Andrew Stuart

#### Trustees

Nick Greiner AC  
Judi Hausmann  
Ann Johnson  
Justin Miller  
Peter Miller  
Gretel Packer  
Matthew Playfair  
Carla Zampatti AC

In order to highlight the increasing importance of philanthropy to STC, we are providing a full financial report on the Foundation in the STC 2010 Annual Report. Philanthropy supports our need to raise funds for specific projects, as well as to build up a corpus of funds that will ensure the sustainability of core Company activities into the future.

2010 was a strong year for The Foundation. In 2010 earnings were \$2,029,895. This was achieved through various fundraising activities and campaigns held throughout the year. Disbursements to STC were \$765,562

A gift of \$2,000,000 from the Shi Family Foundation was received and allocated to the Greening The Wharf program. This is an enormous landmark gift to the Company and we recognise and thank the vision and leadership shown by Dr Zhengrong and Mrs Vivienne Shi.

I would like to also take this opportunity to thank the STC Foundation Trustees for their continued commitment to STC. Without their passion and support, we would not be able to sustain the level of donations raised.

## Statement of Financial Position of The STC Foundation

As at 31 December 2010

	2010 \$	2009 \$
<b>Current assets</b>		
Cash and cash equivalents	2,821,982	1,750,766
Trade and other receivables	2,920,917	1,094,661
<b>Total assets</b>	<b>5,742,899</b>	<b>2,845,427</b>
<b>Current liabilities</b>		
Trade and other payables	39,621	45,726
Deferred Revenue	25,685	36,247
<b>Total liabilities</b>	<b>65,306</b>	<b>81,973</b>
<b>Net assets</b>	<b>5,677,593</b>	<b>2,763,454</b>
<b>Equity</b>		
Retained earnings	2,730,593	2,463,454
Restricted Funding - Greening	2,500,000	300,000
Restricted Funding - Other	447,000	-
<b>Total equity</b>	<b>5,677,593</b>	<b>2,763,454</b>

## Statement of Comprehensive Income of The STC Foundation

For the year ended 31 December 2010

	2010 \$	2009 \$
Revenue	4,029,895	2,359,693
Fundraising expenses	(157,431)	(224,916)
Administrative expenses	(253,515)	(208,149)
Funds applied to charitable purposes	(778,872)	(520,577)
<b>Profit before financing income</b>	<b>2,840,077</b>	<b>1,406,051</b>
Financing income	74,062	32,436
<b>Net financing income</b>	<b>74,062</b>	<b>32,436</b>
<b>Profit for the period</b>	<b>2,914,139</b>	<b>1,438,487</b>
Other comprehensive income	-	-
<b>Total comprehensive income for the period</b>	<b>2,914,139</b>	<b>1,438,487</b>



## STC BOARD & STAFF

From 1 January - 31 December 2010



Pier 4, Hickson Road, Walsh Bay  
PO Box 777, Millers Point NSW 2000

Telephone Wharf Box Office (02) 9250 1777  
Administration (02) 9250 1700  
Fax (02) 9251 3687  
Email mail@sydneytheatre.com.au  
Website sydneytheatre.com.au

### Artistic Directors

**Cate Blanchett, Andrew Upton**  
Associate Director Tom Wright  
Casting Director Serena Hill  
Casting Coordinator Lauren Wiley  
Literary Manager Polly Rowe  
Resident Director Stefo Nantsou  
Resident Designer Alice Babidge  
Education Manager Helen Hristofski  
(Maternity leave until Sept)  
Acting Education Manager Naomi Edwards  
(Maternity relief until Sept)  
Education Coordinator Toni Murphy  
Schools Liaison Officer Georgia Thorne  
Company Manager Rhys Holden (until Oct)  
Acting Company Manager Colm O'Callaghan (from Oct)  
Voice & Text Coach Charmian Gradwell  
Wharf Revue Director Jonathan Biggins

General Manager Patrick McIntyre (from Mar)  
Rob Brookman (until Apr)  
Executive Producer Jo Dyer  
Associate Producer Ben White (from Jul)  
Artistic Administrator Zoe O'Flanagan  
(maternity leave from Oct)  
Acting Artistic Administrator Rhys Holden (from Oct)  
Human Resource Manager Kate Stitt  
Cultural Development Manager Matthew Morse  
(from Aug)  
Sustainability Manager Paul O'Byrne (from Jul)  
Archivist Judith Seeff

Finance Manager Claire Beckwith  
Accountant Helen Ban  
Accounts Officer Julie Stagg  
Personnel Officer Patricia Hennessy

Head of Marketing and Customer Services  
Nicole McPeake (from Dec)  
Marketing Manager Rani Haywood  
Direct Marketing Manager Jessica Debrodt  
Marketing & Web Coordinator Georgina Ross  
Media Relations Manager Tim McKeough  
Media Relations Coordinator Wesley Slattery  
Publications & Web Content Editor Laura Scrivano  
Lead Graphic Designer Grant Sparkes-Carroll  
Assistant Graphic Designer Ros Lukman  
Box Office Operations Manager Claire Molloy  
Customer Service Manager Gemma Boettger (from Oct)  
Customer Service Manager Katinka van Ingen (until Oct)  
Ticketing Manager Jennifer Laing (from May)  
Ticketing Executive Abi Murray (until Feb)  
Data Analyst Alex Bosi  
Customer Service Supervisors Andrew Johnston,  
Abby Gorman, Stephanie Son

Customer Service Representatives Nancy Alexander,  
Marietta Hargreaves, Tom Hatfield, Jennifer White  
Sydney Theatre Box Office Coordinator Louise Rafferty

Personal Assistant to the Co Artistic Directors  
Georgina Pym  
Administration Assistant Amy Satchell  
Receptionist Fleur Stevenson

Corporate Partnerships Manager Anna McPherson  
(from Apr)  
Corporate Partnerships Manager Sally Noonan  
(until Apr)  
Sponsorship Executive Georgia Blok (from Apr)  
Sponsorship Executive Hayley D'Elboux (until Apr)  
Sponsorship Coordinator Camilla Lawson (from May)  
Sponsorship Coordinator Georgia Blok (until Apr)  
Development Assistant Sacha Marie Curtis

Head of Philanthropy Danielle Heidbrink  
Philanthropy Manager Amelia Pryke (from Nov)  
Philanthropy Executive Tiffany Moulton (from Mar)  
Foundation Executive Mara-Jean Tilly (until March)  
Philanthropy Coordinator Tina Ferguson (from Jan)

House Services Manager Martyn Nightingale  
House Managers Edward Whitmarsh-Knight,  
Laszlo Hajdu, Andrew Wall (until Jul),  
Nola Dean (from Sep), Christian Witz (until Jun),  
Brendan Cody (until Oct)

Head of Production Annie Eves-Boland  
Production Managers Simon Khamara, John Colvin  
Next Stage & STC Ed Production Manager  
Terri Richards

Head of Stage Management John Reid  
Senior Stage Manager Georgia Gilbert  
Production Administrator Larna Burgess-Munro  
Technical Manager Barry Searle  
Head of Lighting Graham Henstock  
Deputy Head of Lighting Adam Bowring  
Theatre Technicians Cameron Menzies, Michele Bauer  
Lighting Technicians Ian Garrard (from Jun)  
Head of Sound Ben Lightowlers

Sound Supervisor Bede Schofield  
Senior Head Mechanist Eric Duffy  
Deputy Head Mechanist Stephen Crossley  
Production Workshops Manager John Preston  
Head of Set Construction James McKay  
Deputy Head of Set Construction Barry Hiblen  
(from Dec)

Senior Set Constructor Andrew Craig  
Set Constructors Michael Apoifis, Barry Hiblen  
(until Dec), Mark Rowley, Boaz Shemesh (from Dec)  
Drafter Andrew Powell  
Head of Stores and Maintenance Gary Everingham  
Head of Props Alex Stuart  
Props Maker Peter Owens  
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,  
Ruth Tickle, Martin Roberts (from Nov)  
Wig, Hair & Makeup Supervisor Lauren A. Proietti

### Sydney Theatre

Building Services Manager Barry Carr  
Technical Manager Kevin Sigley  
House Manager Alex Plavsic (from Jun)  
Events Manager Phoebe Meredith  
Operations Coordinator  
Christopher Waterhouse  
Head Mechanist Steve Mason  
Head Fly Operator Tarn Mott  
Deputy Fly Person/Venue Maintenance  
Jemima Flett (until Aug)  
Deputy Fly Person/Venue Maintenance Kane Mott  
(from Dec)  
Head Electrician Andrew Tompkins  
Deputy Head Electrician/Board Operator  
Sophie Kurylowicz  
Head of Sound Kevin White

### STC Writers Under Commission in 2010

Hillary Bell, Wayne Blair and Stephen Page,  
Andrew Bovell, Angus Cerini, Tahli Corin,  
Duncan Graham, Francis Greenslade, Rita Kalnejais,  
Ross Mueller, Kate Mulvany, Zoe Pepper, The Suitcase  
Royale and Anthony Weigh  
Auditors KPMG  
Legal Representatives Allens Arthur Robinson  
Sydney Theatre Company Overseas Representatives  
Yolande Bird and Diana Franklin (London),  
Stuart Thompson (New York)

STC is an Associate Company of Trafalgar Studios,  
London.



Sydney Theatre Company celebrates valued partnerships with our sponsors

Principal Sponsor



Major Sponsor

The Sydney Morning Herald  
smh.com.au

Government Support



Energy Advisor to Greening The Wharf



Presenting Sponsors



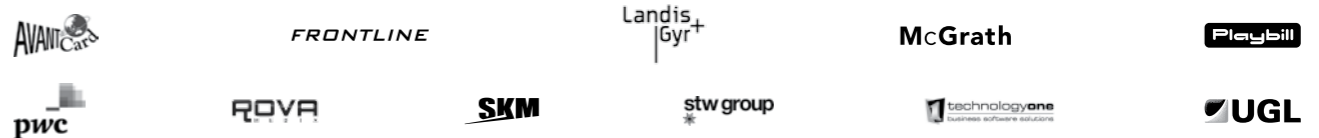
Associate Sponsors



Premium Season Sponsors



Season Sponsors



Corporate Sponsors



Sydney Theatre celebrates valued partnerships with the following sponsors

Major Partner (until November 2010)



Balcony and Fine Wine Partner

Business Partner





## KEY PERFORMANCE INDICATORS

Stream	KPI	2008	2009	2010
<b>Art</b>	Main Stage productions presented	12	12	12
	Average rehearsal time	5.4 weeks	4.7 weeks	4.6 weeks
	Average performers per play (Main stage)	8.1	7.7	8.75
	New Australian works and adaptations produced	11	6	15
	Next Stage productions presented	5	3	4
	Commissions	6	6	13
	Readings and workshops	6	10	30+
	National tours	8	6	5
	International tours and presentations	3	2	1
<b>Business</b>	Main Stage season (\$'000)	333	1,704	2,979
	Non Main Stage activities	(270)	(549)	-439
	Touring	542	707	173
	Nett overheads (including funding and development income)	- 906	(1208)	-1090
	Surplus/deficit	- 301	759	1,623
	Reserves as % of turnover	8.91%	10.75%	16.08%
	Total raised (Nett) including Foundation	3,445	4,651	6,117
	<b>Paid attendance</b>			
	Main Stage season	187,439	197,301	255,696
	Non Main Stage activities	34,124	78,756	46,937
	Season Ticket Holders	16,372	16,932	20,176
	Season Ticket Renewal Rate	68.42%	64%	75%
	<b>Community/ Education</b>	Productions presented	3	3
Workshops		6	6	3
No of participants		28,900	21,531	29,676
School Drama (No of schools participating)		-	5	16
Special in community productions ( <i>Leviathan</i> – no of participants)		-	-	297
<b>Access</b>				
Open Day		4,500	-	9,000

## FINANCIAL REPORT



Sydney Theatre Company Limited  
 ABN 87 001 667 983  
 Year ended 31 December 2010



	<b>Contents</b>	<b>Page</b>
1	Directors	33
2	Directors' meetings	34
3	Company secretary	34
4	Principal activities	34
5	Operating and financial review	34
6	Dividends	34
7	Events subsequent to reporting date	34
8	Likely developments	34
9	Environmental regulation	34
10	Indemnification and insurance of officers and auditors	34
11	Lead auditor's independence declaration	34

For the year ended 31 December 2010

The directors present their report together with the financial report of Sydney Theatre Company Limited ("the Company") for the year ended 31 December 2010 and the auditor's report thereon.

**1. Directors**

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

<b>Name and qualifications</b>	<b>Experience, special responsibilities and other directorships</b>
<b>David Gonski</b> Chairperson since 9 February 2010	Company Director Chairman, ASX Ltd, Ingeus Ltd, Investec Bank (Aust) Ltd, UNSW Foundation Ltd, National E Health Transition Authority, Swiss Re Life & Health Aust and Coca-Cola Amatil Ltd Director, Singapore Airlines, and Westfield Group Chancellor of UNSW Bachelor of Commerce; Bachelor of Laws (UNSW)
<b>Jonathan Biggins</b> Director since 13 July 2010	Actor, Writer and Director Director, NSW Cultural Management Ltd
<b>Catherine Blanchett</b> Executive Director since 7 January 2008	Actor, Artistic Director of the Sydney Theatre Company Director, Dirty Films Aust Pty Ltd, NSW Cultural Management Ltd Bachelor of Arts (NIDA) Doctorate, Doctor of Letters (honoris causa) (UNSW)
<b>John Connolly</b> Director since 10 February 2009	Consultant Director, John Connolly and Partners, The Manager Pty Ltd
<b>Sandra Levy</b> Director since 3 June 2002	Film and Television Producer Chief Executive Officer, Australian Film Television and Radio School Director, St James Ethics Centre Bachelor of Arts (University of Sydney) Diploma of Education (University of Sydney) Doctorate, Doctor of Letters (honoris causa) (Macquarie University)
<b>Catherine Martin</b> Director since 26 May 2009	Designer Director, Bazmark Inq, CM Inq Pty Ltd, Bazmark Live Pty Ltd, Bazmark Music Pty Ltd, Bazmark Recording Pty Ltd, LM Family Investments Pty Ltd, Catherine Martin Pty Ltd Bachelor of Arts (NIDA)
<b>Martin McCallum</b> Director since 28 February 2005	Producer, Theatre Design Consultant Fellow of the Royal Society Member, League of American Theatres and Producers, Society of London Theatre Director, Martin McCallum Pty Ltd, Mrs Rupa Mehra Productions Pty Ltd, Twelve-Twelve-Twelve Pty Ltd, NSW Cultural Management Ltd
<b>Justin Miller</b> Director since 19 March 2007	Governor, Taronga Zoo Trustee, Sydney Theatre Company Foundation Bachelor of Arts Honours (University of Sydney)
<b>Simon Mordant</b> Director since 12 February 2008	Investment Banker Co-Chief Executive, Greenhill Caliburn Deputy President, Federal Government's Takeover Panel Chairman, Museum of Contemporary Art Director, Garvan Foundation Chartered Accountant
<b>Sam Mostyn</b> Director since 9 May 2005	Director of the Institute for Sustainable Solutions, University of Sydney Trustee, Australian Museum Commissioner, Australian Football League Director, Australian Volunteers International, Redfern Waterloo Authority, Public Education Foundation of NSW Bachelor of Arts with Bachelor of Laws (ANU)
<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
<b>Andrew Upton</b> Executive Director since 7 January 2008	Writer, Artistic Director of the Sydney Theatre Company Director, Dirty Films Aust Pty Ltd, NSW Cultural Management Ltd Bachelor of Arts



## DIRECTORS' REPORT (CONTINUED)

Sydney Theatre Company Limited  
ABN 87 001 667 983

For the year ended 31 December 2010

### 2. Directors' meetings

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

Director	Directors' meetings		Finance Committee meetings	
	No. of meetings attended	No. of meetings held*	No. of meetings attended	No. of meetings held*
J Biggins	3	4	-	-
C Blanchett**	6	6	3	3
J Connolly	3	6	3	3
D Gonski	6	6	3	3
S Levy	5	6	2	3
C Martin	-	6	-	-
M McCallum	4	6	1	3
J Miller	3	6	-	-
S Mordant	5	6	2	3
S Mostyn	4	6	-	-
A Stuart	4	6	2	2
A Upton**	6	6	3	3

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

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

### 3. Company Secretary

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

### 4. Principal activities

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

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

### 5. Operating and financial review

#### Overview of the Company

The operating profit of the Company for 2010, prior to income received for the Greening The Wharf Project was \$919,860 (2009: operating profit of \$607,167 prior to income received for the Greening The Wharf Project). In 2010, Greening The Wharf funds of \$703,286 (2009: \$152,192) were recognised as income, resulting in a total profit of \$1,623,146 (2009: \$759,359). Grants funds of \$3,112,922 (2009: \$439,412) received for the Greening The Wharf project were spent on assets which are capitalised on the Statement of Financial Position.

#### Significant changes in the state of affairs

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

### 6. Dividends

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

### 7. Events subsequent to reporting date

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

### 8. Likely developments

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

### 9. Environmental regulation

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

### 10. Indemnification and insurance of officers and auditors

#### Indemnification

The Company undertakes to indemnify current Directors and Executive Officers against all liabilities to other persons (other than the Company or a related body corporate) that may arise from their positions as Directors of the Company, except where the liability arises out of conduct involving a lack of good faith.

#### Insurance premiums

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

### 11. Lead auditor's independence declaration

The lead auditor's independence declaration is set out on page 56 and forms part of the Directors' report for financial year ended 31 December 2010.

This report is made with a resolution of the Directors:



David Gonski AC  
Chairperson

Dated at Sydney this 20<sup>th</sup> April 2011.

## SYDNEY THEATRE COMPANY LIMITED STATEMENT OF COMPREHENSIVE INCOME

Sydney Theatre Company Limited  
ABN 87 001 667 983

For the year ended 31 December 2010

	Note	2010 \$	2009 \$
Revenue	2	30,595,587	29,157,028
Other income	3a	-	369,404
Theatre and production expenses		(20,974,471)	(20,100,557)
Sales and promotion expenses		(2,087,893)	(1,945,631)
Administrative expenses		(3,023,049)	(3,056,228)
Occupancy expenses		(2,561,560)	(3,148,368)
Greening The Wharf expenses	3c	(500,275)	(163,736)
Other expenses	3b	(113,471)	(469,513)
<b>Profit from operating activities</b>		<b>1,334,868</b>	<b>642,399</b>
Finance income	6	288,278	170,400
Finance expenses	6	-	(53,440)
<b>Net finance income</b>		<b>288,278</b>	<b>116,960</b>
<b>Profit for the period</b>		<b>1,623,146</b>	<b>759,359</b>
<b>Other comprehensive income</b>		<b>-</b>	<b>-</b>
<b>Total comprehensive income for the period</b>		<b>1,623,146</b>	<b>759,359</b>

The statement of comprehensive income is to be read in conjunction with the notes of financial statements set out on pages 38-53.

## SYDNEY THEATRE COMPANY LIMITED STATEMENT OF CHANGES IN EQUITY

Note	General reserves	Reserves incentive scheme	Total reserves	Retained earnings	Total Equity
	\$	\$	\$	\$	\$
Balance at 1 January 2009	1,453,000	195,010	1,648,010	685,171	2,333,181
Total comprehensive income for the year	-	-	-	759,359	759,359
Transfers	-	6,388	6,388	(6,388)	-
Balance at 31 December 2009	1,453,000	201,398	1,654,398	1,438,142	3,092,540
Balance at 1 January 2010	1,453,000	201,398	1,654,398	1,438,142	3,092,540
Total comprehensive income for the year	-	-	-	1,623,146	1,623,146
Transfers	-	8,545	8,545	(8,545)	-
Balance at 31 December 2010	1,453,000	209,943	1,662,943	3,052,743	4,715,686

The statement of changes in equity is to be read in conjunction with the notes of the financial statements set out on pages 38-53.



**SYDNEY THEATRE COMPANY LIMITED**  
**STATEMENT OF FINANCIAL POSITION**

Sydney Theatre Company Limited  
 ABN 87 001 667 983

As at 31 December 2010

	Note	2010 \$	2009 \$
<b>Assets</b>			
Cash and cash equivalents	7	13,109,095	13,369,992
Trade and other receivables	8	2,197,487	2,486,537
Inventories	9	78,485	94,095
Other assets	10	1,013,184	1,901,823
<b>Total current assets</b>		<b>16,398,251</b>	<b>17,852,447</b>
Plant and equipment	11	1,986,213	1,894,102
Greening The Wharf - Plant and equipment	12	3,479,653	438,738
Intangible assets	13	112,952	125,207
<b>Total non-current assets</b>		<b>5,578,818</b>	<b>2,458,047</b>
<b>Total assets</b>		<b>21,977,069</b>	<b>20,310,494</b>
<b>Liabilities</b>			
Trade and other payables	14	6,127,875	2,782,747
Employee benefits	15	742,392	979,325
Other liabilities	16	968,489	1,085,355
Deferred revenue	17	9,226,720	12,196,635
<b>Total current liabilities</b>		<b>17,065,476</b>	<b>17,044,062</b>
Employee benefits	15	195,907	173,892
<b>Total non-current liabilities</b>		<b>195,907</b>	<b>173,892</b>
<b>Total liabilities</b>		<b>17,261,383</b>	<b>17,217,954</b>
<b>Net assets</b>		<b>4,715,686</b>	<b>3,092,540</b>
<b>Equity</b>			
Reserves		1,662,943	1,654,398
Retained earnings		3,052,743	1,438,142
<b>Total equity</b>		<b>4,715,686</b>	<b>3,092,540</b>

The statement of financial position is to be read in conjunction with the notes of the financial statements set out on pages 38-53.

**SYDNEY THEATRE COMPANY LIMITED**  
**STATEMENT OF CASH FLOWS**

Sydney Theatre Company Limited  
 ABN 87 001 667 983

For the year ended 31 December 2010

	Note	2010 \$	2009 \$
<b>Cash flows from operating activities</b>			
Cash receipts from customers and contributions		28,446,819	28,894,006
Cash paid to suppliers and employees		(26,231,264)	(26,613,375)
Interest received		288,277	148,055
Dividends received		-	22,345
<b>Net cash from operating activities</b>	22	<b>2,503,832</b>	<b>2,451,031</b>
<b>Cash flows from investing activities</b>			
Proceeds from sale of investments		-	4,200,141
Acquisition of plant & equipment		(2,764,729)	(901,864)
<b>Net cash from investing activities</b>		<b>(2,764,729)</b>	<b>3,298,277</b>
Net (decrease)/increase in cash and cash equivalents		(260,897)	5,749,308
Cash and cash equivalents at 1 January	7	13,369,992	7,620,684
<b>Cash and cash equivalents at 31 December</b>	7	<b>13,109,095</b>	<b>13,369,992</b>

The statement of cash flows is to be read in conjunction with the notes of the financial statements set out on pages 38-53.



	<b>Page</b>
1. Significant accounting policies	39
2. Revenue	42
3. Other income and expenses	42
4. Personnel expenses	43
5. Auditor's remuneration	43
6. Net finance income and expenses	43
7. Cash and cash equivalents	43
8. Trade and other receivables	44
9. Inventories	44
10. Other assets	44
11. Plant and equipment	45
12. Plant and equipment – Greening The Wharf	46
13. Intangible assets	47
14. Trade and other payables	48
15. Employee benefits	48
16. Other liabilities	48
17. Deferred income	48
18. Grant income	49
19. Financial instruments	50
20. Operating leases	51
21. Contingencies	51
22. Reconciliation of cash flows from operating activities	52
23. Key management personnel disclosures	52
24. Charitable fundraising	53

- 1. Significant accounting policies**  
 Sydney Theatre Company Limited (the "Company") is an Australian Public Company, limited by guarantee incorporated and domiciled in Australia.
- Its principal registered address and place of business is Pier 4, Hickson Rd, Walsh Bay, NSW 2000.
- The financial report was approved by the Board of Directors on 20<sup>th</sup> April 2011.
- (a) **Statement of compliance**  
 The financial report is a general purpose financial report which has been prepared in accordance with Australian Accounting Standards ("AASBs") (including Australian Accounting Interpretations) adopted by the Australian Accounting Standards Board ("AASB") and the Corporations Act 2001.
- (b) **Basis of preparation**  
 The financial report is presented in Australian dollars, which is the Company's functional currency.
- The financial report is prepared on the historical cost basis except that the following assets and liabilities are stated at their fair value: derivative financial instruments, financial instruments held for trading, and financial instruments classified as available-for-sale.
- The preparation of a financial report requires management to make judgements, estimates and assumptions that affect the application of policies and reported amounts of assets and liabilities, income and expenses. Actual results may differ from these estimates.
- The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and in any future periods affected.
- The accounting policies set out below have been applied consistently to all periods presented in the financial report.
- (c) **Foreign currency transactions**  
 Transactions in foreign currencies are translated at the foreign exchange rate ruling at the date of the transaction. Monetary assets and liabilities denominated in foreign currencies at the balance sheet date are translated to Australian dollars at the foreign exchange rate ruling at that date. Foreign exchange differences arising on translation are recognised in the income statement. Non-monetary assets and liabilities that are measured in terms of historical cost in a foreign currency are translated using the exchange rate at the date of the transaction. Non-monetary assets and liabilities denominated in foreign currencies that are stated at fair value are translated to Australian dollars at foreign exchange rates ruling at the dates the fair value was determined.
- (d) **Plant and equipment**
- (i) **Owned assets**  
 Items of plant and equipment are stated at cost less accumulated depreciation (see below) and impairment losses (see accounting policy i).
- (ii) **Greening The Wharf assets**  
 Greening The Wharf assets are stated separately to highlight the enormity of the project. These assets to date include the roof Photovoltaic Array, Public bathroom refurbishment, Office refurbishments, and Theatre Lighting. All these assets have been purchased to provide investment in the latest sustainability infrastructure; new green theatre technology and up to date energy efficiencies that will ultimately save the Company money and reduce our carbon footprint.
- (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.
- (e) **Intangible assets**  
 Intangible assets that are acquired by the Company are stated at cost less accumulated amortisation. Amortisation is recognised in profit or loss on a straight-line basis over the estimated useful life of intangible assets. The estimated useful lives on the current and comparative period are as follows:
- Software 4 years
- (f) **Trade and other receivables**  
 Trade and other receivables are stated at their amortised cost less impairment losses (see accounting policy i).
- (g) **Inventories**  
 Inventories are valued at the lower of cost and net realisable value.



**1. Significant accounting policies (continued)**

- (h) **Cash and cash equivalents**  
 Cash and cash equivalents comprises cash balances and call deposits.
- (i) **Impairment**  
 The carrying amounts of the Company's assets, other than inventories (see accounting policy g), are reviewed at each balance sheet date to determine whether there is any indication of impairment. If any such indication exists, the asset's recoverable amount is estimated (see accounting policy j).
- An impairment loss is recognised whenever the carrying amount of an asset or its cash-generating unit exceeds its recoverable amount. Impairment losses are recognised in the income statement, unless an asset has previously been revalued, in which case the impairment loss is recognised as a reversal to the extent of that previous revaluation with any excess recognised through profit or loss.
- When a decline in the fair value of an available-for-sale financial asset has been recognised directly in equity and there is objective evidence that the asset is impaired, the cumulative loss that had been recognised directly in equity is recognised in profit or loss even though the financial asset has not been derecognised. The amount of the cumulative loss that is recognised in profit or loss is the difference between the acquisition cost and current fair value, less any impairment loss on that financial asset previously recognised in profit or loss.
- (j) **Calculation of recoverable amount**  
 The recoverable amount of the Company's investments in held-to-maturity securities and receivables carried at amortised cost is calculated as the present value of estimated future cash flows, discounted at the original effective interest rate (i.e., the effective interest rate computed at initial recognition of these financial assets). Receivables with a short duration are not discounted.
- Impairment of receivables is not recognised until objective evidence is available that a loss event has occurred. Significant receivables are individually assessed for impairment. Non-significant receivables are not individually assessed. Instead, impairment testing is performed by placing non-significant receivables in portfolios of similar risk profiles, based on objective evidence from historical experience adjusted for any effects of conditions existing at each balance date.
- The recoverable amount of other assets is calculated as the depreciated replacement cost of the asset.
- (k) **Employee benefits**
- (i) **Defined contribution plans**  
 Obligations for contributions to defined contribution pension plans are recognised as an expense in the income statement as incurred.
- (ii) **Long-term service benefits**  
 The Company's net obligation in respect of long-term service benefits, other than defined benefit plans, is the amount of future benefit that employees have earned in return for their service in the current and prior periods. The obligation is calculated using expected future increases in wage and salary rates including related on-costs and expected settlement dates, and is discounted using the rates attached to the Commonwealth Government bonds at the balance sheet date which have maturity dates approximating to the terms of the Company's obligations.
- (iii) **Wages, salaries, annual leave, rostered days off and non-monetary benefits**  
 Liabilities for employee benefits for wages, salaries, annual leave and rostered days off that are expected to be settled within 12 months of the reporting date represent present obligations resulting from employees' services provided to reporting date, are calculated at undiscounted amounts based on remuneration wage and salary rates that the Company expects to pay as at reporting date including related on-costs, such as workers compensation insurance and payroll tax.
- (l) **Trade and other payables**  
 Trade and other payables are stated at amortised cost.

**1. Significant accounting policies (continued)**

- (m) **Revenue**
- (i) **Production and related revenue**  
 Revenue from production and other service related revenues is recognised in the period in which the service is provided.
- (ii) **Sponsorship revenue**  
 Revenue receivable from sponsors may be cash or in-kind. Where a sponsorship constitutes a reciprocal transfer (i.e. where there is a obligation to return unspent funds or the Company is obliged to give approximately equal value in return for funds) the Company defers the unearned portion of these funds at year end. Where a sponsorship does not constitute a reciprocal transfer, the amount is recognised as revenue when it is reliably measurable and is controlled by the Company.
- (iii) **Government grants**  
 Grant funds are recognised as revenue when the Company gains control of the contribution or when services and obligations are rendered under the terms of the funding agreement. Where the grant has been received but the revenue recognition criteria has not yet been met, the revenue is deferred until such time as revenue recognition conditions have been met.
- (n) **Operating lease payments**  
 Payments made under operating leases are recognised in the income statement on a straight-line basis over the term of the lease. Lease incentives received are recognised in the income statement as an integral part of the total lease expense and spread over the lease term.
- Where the Company is required to make-good any leased premises at the end of the lease, provision for the estimated costs is made and the expense is spread over the lease term.
- (o) **Finance income and expenses**  
 Interest income is recognised in the income statement as it accrues, using the effective interest method. Dividend income is recognised in the income statement on the date the Company's right to receive payments is established.
- Finance expenses comprise loss on disposal of held-to-maturity investments and impairment losses recognised on financial assets.
- (p) **Income tax**  
 The Company is exempt from paying income tax in accordance with the Income Tax Assessment Act.
- (q) **Goods and services tax**  
 Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the taxation authority. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of the expense.
- Receivables and payables are stated with the amount of GST included. The net amount of GST recoverable from, or payable to, the ATO is included as a current asset or liability in the statement of financial position.
- Cash flows are included in the statement of cash flows on a gross basis. The GST components of cash flows arising from investing and financing activities which are recoverable from, or payable to, the ATO are classified as operating cash flows.
- (r) **Fundraising appeals**  
 The Company holds an authority to fundraise for charitable purposes under the provisions of Section 16 of the Charitable Fundraising Act, 1991. The details of fundraising appeals conducted in 2010 are disclosed in Note 24.
- (s) **Capital**  
 The Company is limited by guarantee and has no paid up capital.
- The amount of capital which is capable of being called up only in the event of and for the purpose of the winding up of the Company is not to exceed \$20 per member by virtue of the Company's Memorandum and Articles of Association.
- A person may become a member of the Company upon subscription to the Company's current theatre season and upon payment of an annual membership fee. Members are entitled to attend and vote at general meetings of the Company and to elect 50% of the non-executive Directors of the Company. As at 31 December 2010 the Company had 35 members (2009: 32 members).
- (t) **New standards and interpretations not yet adopted**  
 No standards, amendments to standards or interpretations available for early adoption at 31 December 2010 have been applied in preparing these financial statements and none would have a material impact.



**2. Revenue**

	2010	2009
	\$	\$
Production and related revenue	19,955,239	18,852,249
Royalty revenue	172,835	852,755
Sponsorship revenue	2,139,472	2,159,204
Government grants		
Australia Council MPAB Annual Grant	1,973,780	1,933,184
Australia Council MPAB Project Grants	240,628	-
NSW Government through the Ministry of the Arts	379,025	341,846
Residents endowment grant	784,659	460,000
Greening The Wharf	235,161	150,000
Department of Environment, Water, Heritage & the Arts		
Greening The Wharf	900,000	-
Other	42,500	101,629
Donations	1,466,734	1,352,928
Donation of rent in-kind	1,887,138	2,487,414
Restaurant rental	286,435	324,428
Other revenue	131,981	141,391
	30,595,587	29,157,028

Included within Sponsorship revenue is \$33,400 (2009: \$144,712) of revenue in respect of Greening The Wharf. Included within Other revenue is \$35,000 (2009: \$1,216) of revenue in respect of Greening The Wharf.

**3. Other income and expenses**

**3a. Other income**

Net gain on disposal of financial assets at fair value through profit and loss	-	369,404
	-	369,404

**3b. Other expenses**

Realised gain on disposal of financial assets transferred to deferred revenue (related to the Residents endowment account)	-	369,404
Loss on disposal of plant and equipment	-	1,022
Other expenses	113,471	99,087
	113,471	469,513

**3c. Greening The Wharf expenses**

Consultancies	77,345	125,203
PV Installation	185,254	18,435
Energy & water efficiencies	69,828	18,243
Asset depreciation	72,007	647
Marketing and education	42,774	1,208
Other costs	53,067	-
	500,275	163,736

**4. Personnel expenses**

	2010	2009
	\$	\$
Wages and salaries	12,572,419	12,439,211
Superannuation	1,076,368	1,065,024
(Decrease)/increase in employee benefits	(214,918)	474,069
	13,433,869	13,978,304

**5. Auditor's remuneration**

Audit Services		
KPMG Australia:		
Audit of the financial report	51,050	53,250
Greening The Wharf grant audit	7,500	-
	58,550	53,250

KPMG also provided in 2009 pro-bono services valued at \$85,000 relating to a feasibility study and assistance in preparing an application for a government grant for the Company's Greening The Wharf project.

**6. Net finance income and expenses**

Interest income	288,278	148,055
Dividend income	-	22,345
Finance income	288,278	170,400
Impairment loss on available-for-sale assets	-	(53,440)
Finance expense	-	(53,440)
	288,278	116,960

**7. Cash and cash equivalents**

Bank balances	1,451,899	1,547,192
Cash deposits	9,601,090	9,250,808
Asset maintenance cash deposit account (i)	1,846,163	1,754,017
Reserves Incentive bank account (ii)	209,943	201,398
Residents endowment cash deposit account (iii)	-	616,577
Cash and cash equivalents in the statement of cash flows	13,109,095	13,369,992

(i) In 2004, the Company received cash on behalf of NSW Cultural Management Limited in relation to a grant for assistance towards maintenance of the Sydney Theatre. The Company holds these funds on behalf of NSW Cultural Management Limited invested in a cash deposit account and funds are transferred to NSW Cultural Management Limited when grant conditions are satisfied. The unexpended balance of this grant funding is \$968,489 (2009: \$1,085,355).

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

(iii) The Company received a cash grant for the establishment and continuing development of the Sydney Theatre Company Residents (formally known as Actors Company). As required by the grant deed, the Company has deposited the funds into a separate fixed interest deposit account. The grant expired on 31 December 2010.



**8. Trade and other receivables**

	2010 \$	2009 \$
Trade debtors	638,772	630,867
Less: Provision for doubtful debts	-	-
	<u>638,772</u>	<u>630,867</u>
Other debtors	1,558,715	1,855,670
	<u>2,197,487</u>	<u>2,486,537</u>

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

	2010 \$	2009 \$
Not past due	610,801	287,034
Past due 0-30 days	10,412	313,524
Past due 31-120 days	17,559	30,309
	<u>638,772</u>	<u>630,867</u>

**9. Inventories**

Raw materials and consumables	78,485	94,095
	<u>78,485</u>	<u>94,095</u>

**10. Other assets**

Prepaid production and subscription season costs	866,973	1,741,465
Other	146,211	160,358
	<u>1,013,184</u>	<u>1,901,823</u>

**11. Plant and equipment**

	Leasehold improvements \$	Furniture, fittings and equipment \$	Theatre and production equipment \$	Total \$
<b>Cost</b>				
Balance at 1 January 2009	2,559,989	1,385,681	1,860,920	5,806,590
Acquisitions	275,951	105,626	49,302	430,879
Disposals	-	(2,637)	-	(2,637)
Balance at 31 December 2009	<u>2,835,940</u>	<u>1,488,670</u>	<u>1,910,222</u>	<u>6,234,832</u>
Balance at 1 January 2010	2,835,940	1,488,670	1,910,222	6,234,832
Acquisitions	336,952	115,528	232,200	684,680
Disposals	-	-	-	-
Balance at 31 December 2010	<u>3,172,892</u>	<u>1,604,198</u>	<u>2,142,422</u>	<u>6,919,512</u>
<b>Depreciation</b>				
Balance at 1 January 2009	1,553,337	1,204,776	1,047,529	3,805,642
Depreciation charge for the year	260,721	91,465	184,517	536,703
Disposals	-	(1,615)	-	(1,615)
Balance at 31 December 2009	<u>1,814,058</u>	<u>1,294,626</u>	<u>1,232,046</u>	<u>4,340,730</u>
Balance at 1 January 2010	1,814,058	1,294,626	1,232,046	4,340,730
Depreciation charge for the year	320,423	91,298	180,848	592,569
Disposals	-	-	-	-
Balance at 31 December 2010	<u>2,134,481</u>	<u>1,385,924</u>	<u>1,412,894</u>	<u>4,933,299</u>
<b>Carrying amounts</b>				
At 1 January 2009	1,006,652	180,905	813,391	2,000,948
At 31 December 2009	<u>1,021,882</u>	<u>194,044</u>	<u>678,176</u>	<u>1,894,102</u>
At 1 January 2010	1,021,882	194,044	678,176	1,894,102
At 31 December 2010	<u>1,038,411</u>	<u>218,274</u>	<u>729,528</u>	<u>1,986,213</u>



**12. Greening The Wharf - Plant and equipment**

	Leasehold improvements	Furniture, fittings and equipment	Theatre and production equipment	Total
	\$	\$	\$	\$
<b>Cost</b>				
Balance at 1 January 2009	-	-	-	-
Acquisitions	439,412	-	-	439,412
Disposals	-	-	-	-
Balance at 31 December 2009	439,412	-	-	439,412
Balance at 1 January 2010	439,412	-	-	439,412
Acquisitions (see below)	2,912,890	19,602	180,430	3,112,922
Disposals	-	-	-	-
Balance at 31 December 2010	3,352,302	19,602	180,430	3,552,334
<b>Depreciation</b>				
Balance at 1 January 2009	-	-	-	-
Depreciation charge for the year	674	-	-	674
Disposals	-	-	-	-
Balance at 31 December 2009	674	-	-	674
Balance at 1 January 2010	674	-	-	674
Depreciation charge for the year	66,443	542	5,022	72,007
Disposals	-	-	-	-
Balance at 31 December 2010	67,117	542	5,022	72,681
<b>Carrying amounts</b>				
At 1 January 2009	-	-	-	-
At 31 December 2009	438,738	-	-	438,738
At 1 January 2010	438,738	-	-	438,738
At 31 December 2010	3,285,185	19,060	175,408	3,479,653

Included within leasehold improvement acquisitions of \$2,912,890 (2009: \$439,412) is \$1,076,037 (2009: \$nil) for which payment is outstanding at year-end. This balance is included within "Trade payables and other accrued expenses" at 31 December 2010 (see note 14).

**13. Intangible assets**

	Software \$
<b>Cost</b>	
Balance at 1 January 2009	454,299
Acquisitions	31,573
Balance at 31 December 2009	485,872
Balance at 1 January 2010	485,872
Acquisitions	43,163
Balance at 31 December 2010	529,035
<b>Amortisation</b>	
Balance at 1 January 2009	311,750
Amortisation charge for the year	48,915
Balance at 31 December 2009	360,665
Balance at 1 January 2010	360,665
Amortisation charge for the year	55,418
Balance at 31 December 2010	416,083
<b>Carrying amounts</b>	
At 1 January 2009	142,549
At 31 December 2009	125,207
At 1 January 2010	125,207
At 31 December 2010	112,952



	2010 \$	2009 \$
<b>14. Trade and other payables</b>		
Trade payables and other accrued expenses	6,127,875	2,782,747
	<u>6,127,875</u>	<u>2,782,747</u>
<b>15. Employee benefits</b>		
<b>Current</b>		
Accrued salaries and wages	95,954	390,561
Liability for long service leave	130,329	128,029
Liability for annual leave	516,109	460,735
	<u>742,392</u>	<u>979,325</u>
<b>Non current</b>		
Liability for long service leave	195,907	173,892
	<u>195,907</u>	<u>173,892</u>
<b>Defined contribution superannuation plans</b>		
The Company makes contributions to various Superannuation Funds, all being defined contribution (accumulation) plans. The amount recognised as an expense was \$1,076,368 for the year ended 31 December 2010 (2009: \$1,065,024).		
<b>16. Other liabilities</b>		
Grant funds held in escrow for NSW Cultural Management Limited (refer Note 7(i))	968,489	1,085,355
	<u>968,489</u>	<u>1,085,355</u>
<b>17. Deferred income</b>		
<b>Current</b>		
Season Tickets and ticket sales	9,172,718	11,213,230
Other Income	54,002	37,699
Grant funds for Residents endowment account (refer Note 7 (iii))	-	616,577
Other grants and sponsorships	-	329,129
	<u>9,226,720</u>	<u>12,196,635</u>

	Unexpended Grants at 31 December 2008 \$	2009 Grant Income \$	2009 Grant expenditure \$	Unexpended Grants at 31 December 2009 \$
<b>18. Grant income</b>				
Australia Council				
Core Grant	-	1,933,184	(1,933,184)	-
Project Grant	7,000	218,758	(16,629)	209,129
<b>Australia Council Total</b>	<u>7,000</u>	<u>2,151,942</u>	<u>(1,949,813)</u>	<u>209,129</u>
Arts NSW				
Core Grant	138,000	203,846	(341,846)	-
Project Grant*	673,368	403,209	(460,000)	616,577
Non Cash Subsidy (rent)	-	2,487,414	(2,487,414)	-
Other	-	150,000	(150,000)	-
<b>NSW Arts Total</b>	<u>811,368</u>	<u>3,244,469</u>	<u>(3,439,260)</u>	<u>616,577</u>
Commonwealth Govt				
Project Grant	65,000	120,000	(65,000)	120,000
<b>Commonwealth Total</b>	<u>65,000</u>	<u>120,000</u>	<u>(65,000)</u>	<u>120,000</u>
Other				
Sydney Water	-	20,000	(20,000)	-
<b>Other Total</b>	<u>-</u>	<u>20,000</u>	<u>(20,000)</u>	<u>-</u>
<b>Total</b>	<u>883,368</u>	<u>5,536,411</u>	<u>(5,474,073)</u>	<u>945,706</u>
	Unexpended Grants at 31 December 2009 \$	2010 Grant Income \$	2010 Grant expenditure \$	Unexpended Grants at 31 December 2010 \$
Australia Council				
Core Grant	-	1,973,780	(1,973,780)	-
Project Grant	209,129	31,499	(240,628)	-
<b>Australia Council Total</b>	<u>209,129</u>	<u>2,005,279</u>	<u>(2,214,408)</u>	<u>-</u>
Arts NSW				
Core Grant	-	379,025	(379,025)	-
Project Grant*	616,577	168,082	(784,659)	-
Non Cash Subsidy (rent)	-	1,887,138	(1,887,138)	-
Other	-	235,161	(235,161)	-
<b>NSW Arts Total</b>	<u>616,577</u>	<u>2,669,406</u>	<u>(3,285,983)</u>	<u>-</u>
Commonwealth Govt				
Project Grant	120,000	780,000	(900,000)	-
<b>Commonwealth Total</b>	<u>120,000</u>	<u>780,000</u>	<u>(900,000)</u>	<u>-</u>
Other				
NSW Education Dept	-	42,500	(42,500)	-
<b>Other Total</b>	<u>-</u>	<u>42,500</u>	<u>(42,500)</u>	<u>-</u>
<b>Total</b>	<u>945,706</u>	<u>5,497,185</u>	<u>(6,442,891)</u>	<u>-</u>

\*In relation to the Arts NSW project, funds received in FY2009 & FY 2010 relate to income earned on unexpended grant funds which have been invested in managed funds and term deposits.



**19. Financial instruments**

Exposure to credit, interest rate and liquidity risks arises in the normal course of the Company's business. The Company holds a number of financial instruments as at 31 December 2010.

**Credit risk**

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

**Liquidity risk**

Liquidity risk is the risk that the Company will not be able to meet its financial obligations as they fall due. The Company's approach to managing liquidity is to ensure as far as possible, that it will always have sufficient liquidity to meet its liabilities when due, under both normal and stressed conditions, without incurring unacceptable losses or risking damage to the Company's reputation. The Board reviews cash flow forecasts formally on a regular basis. The contracted cash flows of the Company as at 31 December 2010 are \$6,127,875 (2009: \$2,782,747). The contractual maturity of these financial liabilities is 6 months or less.

**Market risk**

The Company was exposed to market risk on the value of its financial investments. Market risk exposures are managed by the Investment Committee. In order to reduce market risk, during 2009 all market based investments were disposed of and the proceeds deposited into fixed interest earning accounts.

While held, distributions from the managed enhanced income fund (classified as available for sale) and the Actors' Company endowment account (classified as fair value designated through profit or loss) occurred at the fund managers discretion and the movement in the underlying investment depended upon the funds portfolio.

**Fair values**

The Company's recognised financial assets and liabilities are carried at amounts that approximate fair value. These include cash and cash equivalents, receivables and payables.

For receivables / payables with a remaining life of less than one year, the notional amount is deemed to reflect the fair value. All other receivables / payables are discounted to determine the fair value.

**Interest rate risk**

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

	Note	Effective Average Interest Rate	Total	6 Months or less	2009			More than 5 years
					6-12 Months	1-2 Years	2-5 Years	
			\$	\$	\$	\$	\$	\$
Cash and cash equivalents	7	3.62%	13,369,992	13,168,594	-	-	-	201,398
			<u>13,369,992</u>	<u>13,168,594</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>201,398</u>
			Total	6 Months or less	2010			More than 5 years
			\$	\$	6-12 Months	1-2 Years	2-5 Years	\$
Cash and cash equivalents	7	4.86%	13,109,095	12,899,152	-	-	-	209,943
			<u>13,109,095</u>	<u>12,899,152</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>209,943</u>

**20. Operating leases**

**Leases as lessee**

Non-cancellable operating lease rentals are payable as follows:

	2010	2009
Less than one year	\$ 168,297	\$ 168,297
Between one and five years	-	173,346
More than five years	-	-
	<u>168,297</u>	<u>341,643</u>

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

In addition, the Company rents a storage facility at Leichhardt under an operating lease expired on 31 December 2010. Negotiation has commenced with Arts NSW to renew the operating lease for the storage facility at Leichhardt for a further three year term.

During the year ended 31 December 2010, \$2,092,033 was recognised as an expense in the income statement in respect of operating leases (2009: \$2,692,309), including the fair value of in-kind rent of \$1,887,138 (2009: \$2,487,414).

**Leases as lessor**

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

	2010	2009
Less than one year	\$ 230,000	\$ 230,000
Between one and five years	-	230,000
More than five years	-	-
	<u>230,000</u>	<u>460,000</u>

During the year ended 31 December 2010, \$286,435 was recognised as rental income in the income statement (2009: \$324,428).

**21. Contingencies**

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



**22. Reconciliation of cash flows from operating activities**

	<b>2010</b>	<b>2009</b>
	<b>\$</b>	<b>\$</b>
Profit for the period	1,623,146	759,359
Adjusted for:		
Depreciation and amortisation	719,994	586,292
Impairment loss on available-for-sale assets	-	53,440
Loss on disposal of plant and equipment	-	1,022
<b>Operating profit before changes in working capital and provisions</b>	<b>2,343,140</b>	<b>1,400,113</b>
Decrease/(increase) in receivables	289,050	(763,226)
Decrease/(increase) in other current assets	888,639	(172,272)
Decrease/(increase) in inventories	15,610	(40,136)
Increase in payables	2,152,225	656,027
(Decrease)/increase in provisions	(214,917)	474,069
(Decrease)/increase in deferred revenue	(2,969,915)	896,456
<b>Net cash from operating activities</b>	<b>2,503,832</b>	<b>2,451,031</b>

**23. Key management personnel disclosures**

**Transactions with key management personnel**

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

	<b>2010</b>	<b>2009</b>
	<b>\$</b>	<b>\$</b>
Short-term employee benefits	844,312	790,359
Other long term benefits	59,366	80,703
Termination benefits	195,170	133,194
	<b>1,098,848</b>	<b>1,004,256</b>

**23. Key management personnel disclosures (continued)**

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

In addition to the compensation noted above, in 2010 Jonathan Biggins received \$37,089 for artists services rendered on normal commercial terms and conditions. There were no such transactions in 2009.

During the year a number of Directors were employed by or associated with organisations that provided sponsorships to the Company in the ordinary course of business. These organisations received the normal benefits flowing from such sponsorships.

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

**Other transactions/relationships**

The Company has a relationship with NSW Cultural Management Limited. Sydney Theatre Company Limited and NSW Cultural Management Limited (lessee of the Sydney Theatre) have three Directors in common, which is less than a majority in each case. Neither Company is a member or shareholder of the other.

Sydney Theatre Company is obligated under the "Hiring and Services Agreement" to provide management services to NSW Cultural Management Limited. The cost of these services is reimbursed on a direct cost basis that also includes the provision of plant and equipment, where an asset usage fee is charged. The asset usage charge in 2010 was \$111,036 (2009: \$100,802).

In 2010, Sydney Theatre Company Limited also paid venue hire and related costs of \$1,634,949 (2009: \$1,356,319) to NSW Cultural Management Limited.

As at 31 December 2010, Sydney Theatre Company Limited had a receivable of \$110,897 (2009: \$15,218) due from NSW Cultural Management Limited.

The Company also has a relationship with the Sydney Theatre Company Foundation. The Sydney Theatre Company and Sydney Theatre Company Foundation have four Directors/Trustees in common, which is less than a majority in each case. Neither Company is a member or shareholder of the other.

In 2010, the Sydney Theatre Company Foundation raised \$4,029,895 (2009: 2,359,693) through fundraising events, projects and appeals and donated \$765,562 to the Sydney Theatre Company Ltd (2009: \$513,753).

The appeals conducted by the Sydney Theatre Company Foundation include: **Private Dinner, Armani Dinner and Annual Auction, The Residents, Walkway Project, Director's Club, Indigenous Fund, Seat Endowment Programme, Education Access, Special Education Projects, and the Greening Project.**

As at 31 December 2010, Sydney Theatre Company had a payable of \$2,880,210 (2009: \$1,089,528) due to Sydney Theatre Company Foundation.

**24. Charitable Fundraising**

During the financial year, the Company received donations of \$11,175 (2009: \$8,791) from ticket donations. The costs associated with raising these funds were absorbed by the Company. The donations received were applied to the development of Next Stage and Education programmes and research and development work.

No fundraising appeals were conducted by the Sydney Theatre Company during the financial year or prior year. The Company's main fundraising activity is conducted by the Sydney Theatre Company Foundation (please refer note 23).



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

- (a) the financial statements and notes, set out on pages 38-53, are in accordance with the Corporations Act 2001, including:
  - (I) giving a true and fair view of the financial position of the Company as at 31 December 2010 and its performance, for the year ended on that date; and
  - (II) complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Corporations Regulations 2001; and
- (b) there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

Dated at Sydney 20<sup>th</sup> April 2011

Signed in accordance with a resolution of the Directors:



David Gonski AC  
Chairperson

We have audited the accompanying financial report of Sydney Theatre Company Limited (the Company), which comprises the statement of financial position as at 31 December 2010, and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date, notes 1 to 24 comprising a summary of significant accounting policies and other explanatory information and the directors' declaration.

*Directors' responsibility for the financial report*

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

*Auditor's responsibility*

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

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

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

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

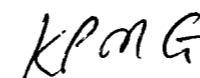
*Independence*

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

**Auditor's opinion**

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

1. (a) giving a true and fair view of the Company's financial position as at 31 December 2010 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards and the Corporations Regulations 2001.



KPMG



Geoff Wilson  
Partner

Sydney

20 April 2011



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

---

Sydney Theatre Company Limited  
ABN 87 001 667 983

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 2010 there have been:

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

KPMG

Geoff Wilson  
Partner  
Sydney  
20 April 2011







**Audi**  
Principal Sponsor