"I consider the three hours I spent on Saturday night … among the happiest of my theatregoing life.”
Ben Brantley, The New York Times, on STC’s Uncle Vanya

“I had never seen live theatre until I saw a production at STC. At first I was engrossed in the medium… but the more plays I saw, the more I understood their power. They started to shape the way I saw the world, the way I analysed social situations, the way I understood myself.”
2011 Youth Advisory Panel member

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

A snapshot of the activity undertaken by STC in 2011

1,310 hours of theatre

193 actors employed across the year

1,516 weeks of employment to actors in 2011

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

10 writers under commission

100,000 litre rainwater tank installed under The Wharf

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

374 hours mentoring teachers in our School Drama program

5 national and regional tours presented

6 resident actors

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

4 home theatres

200 people on the payroll each week
Andrew Upton & Cate Blanchett

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

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

One of our earliest (and still ongoing) pushes has been to work across the disciplines. In 2008 the Art Gallery of NSW approached many of the Sydney arts companies with an invitation to join them in sympathetic programming around one of their slated exhibitions (The Mad Square – Modernity in German Art, 1910 – 1937). We ran with this invitation and in response programmed Baal and The Threepenny Opera, both works by Bertolt Brecht. Both in very different ways representative of that fecund time in German art and culture. Our production of Baal came howling from the theatrical imagination of the wonderful Simon Stone, who tackled this difficult first play of Bertolt Brecht head-on, ably assisted by a terrific design (both set and lights) from Nick Schlieper, and a brutal, new adaptation by our associate director, Tom Wright.

Perhaps the longest lead time we had was with Gross und Klein (Big and Small). We had lunch with Luc Bondy in Vienna in 2007 and discussed the idea of him coming to Australia to direct Cate in this weird and wonderful (post-) modern masterpiece by German writer and dramaturg, Botho Strauss. An enormous co-production was set up between STC and four other European producers. Martin Crimp was commissioned to do the new authorised adaptation. This has certainly been the biggest show the Company has undertaken so far and was (and indeed still is) on no level a walk in the park. It is currently touring in Europe to its various co-producing venues and our thanks go to the whole company and loyal supporters for helping us get it across the line in the first place (2011), and the equator, in the second (2012).

Sadly in August last year, just six weeks before rehearsals were due to commence on Gross und Klein, Luc had to withdraw from directing due to health reasons. This left the production in great jeopardy, which would have been a terrible loss for the Company on many levels. Fortunately the inimitable Benedict Andrews – a long-time regular with STC – had a window of availability and stepped into the breach. He inherited a fully-cast play with much of the design in place. Even so, he wrestled this very mercurial piece into a wonderful production that rang clearly with his distinct directorial voice and vision.

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

2011 was characterised as a year replete with real artistic endeavour; we made many productions of breadth, scope, and scale. Many steeped in a rich engagement with history. Something essential of the 20th century seemed to beat in the season’s dark heart and as we look back, there is a feeling to the challenges for ourselves as a company and the challenges for our audiences. Thanks must also go to all our corporate partners, many of whom have been with us for a long time now. We appreciate the depth of the relationships with them and are proud of their support and trust. Once again it is ongoing engagement and support that produces rich, diverse and challenging work. Here’s to more…

Andrew Upton & Cate Blanchett
Artistic Directors

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

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

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

Andrew Upton & Cate Blanchett
Artistic Directors
David Gonski

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

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

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

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

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

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

Our operating deficit for 2011 is $9,000. I consider this an excellent result given the additional expenses incurred in the above re-investment.

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

I pay tribute to our outstanding board of directors who freely and enthusiastically contribute their time and expertise to the Company: deputy chairs Sam Mostyn and Martin McCallum and directors Jonathan Higgins, Toni Culy, John Connolly, Justin Miller, Simon Mordant and Andrew Stuart. Thanks also to the dedication and commitment of the Trustees of the STC Foundation, chaired by Jillian Broadbent, and the members of the board of New South Wales Cultural Management, the body that governs Sydney Theatre at Walsh Bay, chaired by Peter Young.

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

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

David Gonski AC
Chairman

Patrick McIntyre

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

In 2011, the STC Foundation made contributions totalling $1.4m to the Company’s operating budget. A broad range of projects was supported by these philanthropic funds, from education activity, art-form development, commissioning and the Greens program, to unique undertakings such as the ground-breaking production of Bloodland and the Company’s first foray into live satellite broadcasting into cinemas. As the cost and complexity of doing business continue to grow – while we strive to minimise ticket pricing – the ever growing contribution made by private individuals is what enables us to maintain our artistic ambitions and the scale of our core program while also giving us the leeway to push boundaries. Our great thanks to those making gifts large and small, and to the Foundation Trustees who marshalled them on your behalf. The Pier Group continues its indefatigable support of the Company as do our wonderful volunteer guides.

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

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

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

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

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

**STRATEGY ONE:**
**EXCELLENCE, SCALE, DIVERSITY**

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

CREATING DIVERSE WORK THROUGH A BROAD RANGE OF COLLABORATIONS
- STC and Malthouse Melbourne collaborated on a new adaptation by Simon Stone and Tom Wright of Brecht’s first play, Baal. We also teamed up with La Boite Theatre Company in Brisbane to create Edward Gant’s amazing Feats of Loneliness, directed by Sarah Goodes in her directional debut of Stephen Page.
- Bangarra Dance Theatre was instrumental in facilitating the Bloodland project in its role as cultural consultant. Bangarra’s input was crucial in assisting the creative team, which included Wayne Blair and Kathy Banganygu Marika, in realising its ambition to combine on stage experienced Indigenous actors with community members from Arnhem Land who came to Sydney to participate, and to deliver a first: a Main Stage theatre production performed mainly in the Yolngu language.

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

AWARDS
- STC’s Uncle Vanya was named best play by The Washington Post after what the newspaper’s critic described as the city’s strongest year of theatre in a decade. Cate Blanchett and Hugo Weaving were both awarded prestigious Helen Hayes awards for Best Female/Male in a non-Resident Production for their roles.
- A Sydney Theatre Award and a Glug were presented to Cate Blanchett for Best Stage design and lighting for Baal. Steve Francis and Alan John took out best score and sound design for The White Guard and Paul Capsis was awarded the Judith Johnson award for best performance by a male in a musical for his role in The Threepenny Opera. Mervyn Wyatt took home Best Newcomer for his work during the year, including in STC’s Bloodland.
- Congratulations to Cate Blanchett also for her Helpmann Award for Best Female Actor, 2011 for Uncle Vanya.

**STRATEGY TWO**
ON THE WORLD STAGE

CREATING AUSTRALIAN AND INTERNATIONAL WORKS THROUGH COLLABORATION
- Gross und Klein was one of the Company’s largest ever undertakings: a co-production led by STC between the Company, the Barbican London, Théâtre de la Ville, Paris, Wiener Festwochen, Austria, and Ruhrfestspiele Recklinghausen, Germany. The creative team comprised stellar German designer Tilla Steinmetz and an American walk into a bar” set-up of ZEBRA!, to the large-scale international co-production Gross und Klein, to Bloodland – a landmark Australian work marking the STC directional debut of Stephen Page.

**A dynamic mix of creative, distinctive programs that excite and attract artists and audiences**
Projects’ Stories of Love and...  

CAST OF URBAN THEATRE

And last but not least, with its original Sydney cast, Andrew Upton’s adaptation of Uncle Vanya, directed by leading Chekhov exponent, the Hungarian Tamás Ascher, played to full houses and rave reviews in Washington DC.


STC’S PARTNERSHIP WITH BELGIAN THEATRE MAKERS ONTOOREND GOED TO CREATE A HISTORY OF EVERYTHING CAME TO FRUITION WITH FINAL REHEARSALS LATE IN 2011 IN GHENT. THE PLAY, FEATURING MEMBERS OF THE RESIDENTS AS WELL AS EUROPEAN ACTORS, WAS DEvised BY THE CAST UNDER THE LEADERSHIP OF SEVEN AWARD-WINNING DIRECTORS, INCLUDING JONATHAN BRESSON, ANTON YELLOD, VALERIO MADEO AND ALI ADYAN.

A DEVELOPMENT POWERHOUSE

Bringing the Best of World Theatre to Sydney

• The Abbey Theatre of Ireland’s Terminus dropped jaws at the Drama Theatre, presented by STC as part of our subscription season.

• And in partnership with Sydney Festival, we created a mini “Festival at the Wharf” by co-presenting UK legend Bette Bourne’s A Life in Three Acts, featuring the pop culture icon Bourne with Australian interlocutor Mitchell Butel, and Canadian Rick Miller’s thought provoking Bigger than four – with some performances delivered in German and French.

STAGE THREE

Supporting the Writing of New Australian Work

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


• STC undertook 10 play readings and creative developments of new works, and of new versions of extant works, either as speculative explorations or ahead of Main Stage commissions.

CAREER PATH DEVELOPMENT OPPORTUNITIES FOR EMERGING ARTISTS

• Sarah Giles was appointed the 2011 Richard Wherrett Fellow. Sarah’s residency enabled her to work across the organisation, building relationships and professional experience inside one of the country’s largest performing arts organisations. In addition, she developed and presented works in the Next Stage and Education programs. We basked in reflected glory when Sarah was won the Best Director of an Independent Production Award at the 2011 Sydney Theatre Awards for her production of The Ugly One for Griffin Independent.

• STC continued to support the professional development of emerging theatre makers through its Rough Drafts program. In 2011 four Rough Draft creative developments were undertaken. Rough Drafts are dedicated to supporting artistic risk-taking, encouraging experimentations with form and process, and provide a showcase opportunity for emerging artists.

• Two directors made their Main Stage debut in 2011, and two returned to present their second Main Stage works with us. STC employed nine assistant directors. Cristabel Sved directed the epic Before/After for the Next Stage program. Next Stage also brought Melbourne ensemble My Darling Patricia’s unforgettable visuals to the Sydney stage, premiered Post’s brilliantly innovative and hilariously funny Who’s the Best? ahead of a Melbourne season, and presented the work of five up and coming theatre writers in Money Shots.

ENCOURAGING NEW WRITERS

• The Patrick White Playwright’s Award was augmented in 2011 by the inaugural Patrick White Fellowship for an established playwright. Melissa Bunnin won the Award, and her winning work Beached was given a rehearsed reading in Wharf 2, directed by Sarah Giles. The Fellowship was presented to Raimondo Cortese.

• STC’s annual Young Playwright’s Residency was attended by ten students from across NSW (four from regional areas, six metropolitan). The playwrights were afforded the opportunity to work with STC’s Literary Manager Polly Rowe and guest artists Lachlan Philpott, Zoe Pepper, Lally Katz and Tina Goldberg.

• Resident Director, Stefo Nantsou brought to life the writing of young people from Western Sydney with the Deep Suburban project. Nantsou worked with four professional actors to create performances based on Deep Suburban, an anthology of writing published by Bankstown Youth Development Service. Performances took place in Bankstown in November.

DEVELOPING NEW WORKS THROUGH PARTNERSHIPS

• The Company undertook a creative development with Melbourne’s Back To Back Theatre Company on a new work for possible presentation in 2013.

• STC partnered with Force Majeure with the support of the Australia Council’s Interconnections program to further develop Never Did Me Any Harm. The production has now been included in the Company’s 2013 Main Stage program as part of the Sydney Festival.

THE RESIDENTS

• In 2011 the Residents were: Cameron Goodall, Julia Ohsannessian, Zindzi Okenyo, Richard Pyros, Sophie Ross and Tahli Saul. With the support of Arts NSW and our Residents’ donors, this talented, original and committed group again worked across the Company from Main Stage to creative developments.

• Over the course of the year, highlights included performances in The White Guard, Blood Wedding and Money Shots, workshops with visiting artists including director Christian Leavesley and writer Ian Meadows, and the development of A History of Everything with director Alex Devriendt.

Top Cast of Urban Theatre Projects’ Stories of Love and Hate. Photo: Houwen Leh

Above Africa. Photo: Jeff Busby
BUSINESS

STRATEGY ONE
BUILD THE BALANCE SHEET

- Substantial operating surpluses in 2009 and 2010 put the Company in the fortunate position of being able to take stock and undertake investments in the business side of the organisation.
- The aim of the Board and Management was to keep all additional expenditure within the existing 2011 budget envelope – and we just about made it, posting a $6M deficit on a $28M-turnover year.
- While a more efficient business will help build the balance sheet into the future, other activities in 2011 will have a more immediate and direct impact. The formation during the year of the Chairman’s Council has already generated significant support for the STC Foundation, with these funds available for agreed Company operations. We expect this initiative will continue to grow.
- By the end of the year, our reserves represented 16% of annual cost base (14% in 2010).

STRATEGY TWO
MAXIMISE YIELD, MAXIMISE ACCESS

- This strategy is largely to do with resolving the tension in our business between our need to maximise revenue from all sources, with our mission objective of providing accessible experiences for all.
- In 2011, the business case for an overhaul of CRM systems was approved by the board. In conjunction with this, a comprehensive segmentation of our customers was conducted to provide us with more information about customer expectations and behaviours. Together, these two projects will facilitate a higher standard of customer service and will enable us to conduct more specifically targeted communications, packaging and pricing activity.
- In the meantime, we continue to offer a broad range of ticket price options. Discounted tickets were offered to students, concession cardholders, senior cardholders and under-30s for Main Stage productions, with cheaper preview tickets, promotional offers and web deals also available to casual ticket buyers. Season ticket holders were offered discounted additional tickets for family and friends. Next Stage ticket prices were capped at $35, with a free Little Creatures beer offered to patrons aged over 18. Rough Drafts continued to be offered as a free event, and affordable tickets were available for STC Ed productions to non-schools’ audiences, capped at $12.
- Season tickets continue to be a mainstay of our business. In 2011, the season attracted a total of 16,606 subscribers, purchasing between six and twelve tickets each. Of this number, 21% had never before held a Season ticket.
- Individuals also support Sydney Theatre Company through donations. General donations were strong in 2011 with $350,000 being raised through bequests and fund raising campaigns. 733 subscribers (15%) donated to the Company. Major gifts were also received via the STC Foundation towards specific projects including STC Ed, The Residents, the commissioning of new works, the development of work for young people, collaborations with Indigenous artists and the digital broadcast of The White Guard in cinemas.
- Corporate partnerships had a successful year with a 10% increase on 2010 income.
- Audi continued its longstanding support of the Company as Principal Sponsor. This relationship began in 2006 when it signed on as sponsor of The Actors Company and evolved in 2008 when it migrated to Principal Sponsor of the Company. Five new sponsors (Colonial First State Global Asset Management, Bank of America Merrill Lynch, Merrill Datasite, Bimbadgen and Collider) were also welcomed this year.
- The Company undertook a new module of engagement which sat outside the traditional marketing, ticketing and hospitality engagement which sat outside the traditional marketing, ticketing and hospitality businesses. In 2011, STC and KPMG co-hosted a sustainability breakfast forum that discussed the current Australian sustainability landscape and the increasing strategic and commercial opportunities coming in the next decade. Speakers included Lord Michael Hastings, KPMG’s Global Head of Citizenship and Diversity, STC’s Co-Artistic Directors Cate Blanchett and Andrew Upton, and Andrew Wilson, Managing Director of Barangaroo South for Lend Lease.
- STC and Henry Davis York also hosted a forum and lively debate on the benefits of engaging more representatives from creative industries on corporate boards. Facilitated by ABC TV Lateline’s Tony Jones, the panellists included David Gonski AC, Cate Blanchett, Kevin McCann AM and Jillian Segal AM.
- Sydney Theatre Company’s increasing commitment and profile regarding environmental sustainability and cultural precinct activation has helped the Company engage with businesses that would ordinarily not consider arts sponsorships. STC’s investment in broader social sustainability initiatives will ideally help drive continued growth in the corporate sector longer term.

STRATEGY THREE
HARNESS THE DIGITAL AGE

- With the foundation of the Company’s first in-house IT department in 2011, we made long strides towards embracing new technologies in artistic and business output.
- To reduce power and cooling requirements, and to create a more streamlined system, the Company created a virtualised IT environment.
environment enabling both STC and Sydney Theatre requirements to be met by four rather than twelve servers.

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

• 2011 was a strong year for the Company on the social media front, with 3,929 new Facebook fans and 1,034 Twitter followers signing up to STC’s accounts, and the Back Stage blog (blog, sydneytheatre.com.au) well established and developed as a source of feature content. The STC website was also busy this year, as it had 498,049 unique visitors. The website averaged 219,497 page views per month across the year and a soft launch of changes to the website were made in time for the 2012 season launch.

• Development of a new web presence and e-commerce facilities will create a new online hub for STC. The goal is to create an online destination and recreational space for theatre audiences and industry both within and outside of Australia. This will include engaging audiences with rich content, encouraging them to browse the site, increasing average page views and time spent on the site. The content will assist in enhancing the in-theatre experience of audiences and, more prosaically, encouraging cross-selling and up-selling across the Company’s offerings.

• A performance of The White Guard was broadcast live via satellite to cinemas in regional areas as part of a pilot exercise to evaluate the viability of this activity for STC.

STRATEGY FOUR MATCH FIT

• 2011 was a year of change and renewal, particularly in terms of updating key business systems including the installation of a new payroll system, customer relationship management (CRM) platform and e-commerce facilities. It’s not the sexy end of the business, but it is nevertheless crucial to ensure that an arts business as large and complex as ours can function as efficiently as possible – with the end result being the long-term support of our artistic endeavours. The systems’ work is not due to come to fruition until 2012.

• Some postponed capital works were approved during 2011, which pushed our depreciation expenditure beyond budget. These included improvements to the Wharf 2 dimmer room, and the provision of clean sound power in that venue, improving customer experience.

• Another cross-organisation team was also busy configuring a new electronic payroll system which will streamline weekly payroll and importantly provide more information to managers to inform planning and decision-making.

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

STRATEGY ONE: A GREAT PLACE TO WORK

- Sydney Theatre Company continues to grow and evolve as an organisation and, in 2011, took several positive steps towards becoming a better supported and more inclusive workplace. The Company consulted widely to develop an internal communications plan to be implemented in 2012, and began the development of a disability and inclusion plan for the organisation which will be implemented in 2012 and 2013.

- The loyalty of the Company’s longest-serving members of staff was recognised with the initiation of the Preston Awards, recognising commitment to STC of 10 years and longer, and appropriately named in honour of STC’s longest-serving staff member John Preston (32 years).

- Professional development for staff and artists is a key concern for STC, and throughout the year several staff members from Production and Management pursued opportunities locally and overseas. Terri Richards undertook a placement with London’s National Theatre in June and assisted as Production Manager on the Company’s tour of Uncle Vanya in Washington with the assistance of the Australia Council’s Creative Professionals program.

- 2011 was an important year for industrial relations, as it was the first year of the new collective agreement for all unionised employees. The Company put in place new paid parental leave provisions, that have been enjoyed by the mothers and fathers of this year’s babies.

- The year was farewelled in style at an epic Christmas party co-hosted with Bell Shakespeare Company and Belvoir St Theatre (turning a problem to joint advantage when it appeared that all three had scheduled their end of year bashess on the same night!) and with Griffin Theatre invited along for good measure. The following week, a lower-key sausage sizzle was held for staff at the loading dock at The Wharf – a chance to celebrate and acknowledge everyone’s contribution to another busy 12 months.

STRATEGY TWO: CREATIVE FUTURES

THEATRICAL EXPERIENCES FOR YOUNG PEOPLE

- STC continued to develop and extend a passionate commitment to presenting theatre to young people of all ages through the acclaimed education program. The series of productions, workshops, teacher professional development and other programs reached out to 19,769 students across Australia in 2011.

- Actor on a Box, for our smallest and most exuberant audiences, continued to entertain pre-school aged children. Indigenous playwright/director Leah Purcell and Indigenous actor Angeline Penrith worked together on The Dreaming, a new work exploring storytelling and the Dreamtime. Three new Actor on a Box productions have been commissioned. They will be directed by Jonathan Biggins and presented during 2012 and 2013.

- STC’s acclaimed School Drama professional development program for primary teachers completed the third year of its pilot phase in 2011. University of Sydney Professor Robyn Ewing has been instrumental in the development of the program, which expanded to 17 schools across Sydney in 2011, employing seven teaching artists trained in the methodology.

- Education Manager Helen Hristiakos has actively shared the Company’s methodology with other educators throughout Australia, presenting at the Australian Literacy Educators’ Association meeting in Melbourne, and attending Australian Association for Research in Education conference, in Hobart.

- The School Drama program was also featured on the ABC’s 7.30 Report in October, which presented School Drama as a powerful education module to empower teachers in using drama strategies to improve literacy outcomes. The Company was acknowledged at various education conferences in Australia and abroad, notably Professor Robyn Ewing’s keynote address on the Arts and Australian Education at the University of Mount Saint Vincent in Halifax, Nova Scotia, in November.

The program will expand into regional NSW in 2012. Special thanks to the dedicated group of individual donors who supported this area of the Company’s work.

STRATEGY THREE: THEATRE AS A SOCIAL ENGINE

- STC engaged in several major community partnerships this year. The People of the Soil program (Burnt Soil) continued to provide young people, particularly in rural areas, with access to quality theatre. The program, which chalked up its 140th performance since it premiered in 2009, facilitated conversations and understanding between parents and teenagers of local issues, primarily in regional areas. 4,902 students and community members viewed the performance during this time and 670 students participated in workshops, and we thank our Western Australian partner Lifeline for its commitment to the project. STC also partnered with Bankstown Youth Development Service to develop the project Deep Suburb, a performance developed by Resident Director, Stefo Nantsou from an anthology of writing by young people from Western Sydney.

- After receiving a visit from an earlier People of the Soil tour, and then venturing to Sydney to experience the Leviathan community theatre epic in 2010, citizens of Forbes in Western NSW were inspired to establish their own arts festival. They invited Stefo Nantsou to direct the inaugural Forbes Arts Festival, which was supported by STC. We were delighted to see our work inspire new cultural ventures.

- Captioned and audio-described performances for patrons with vision or hearing impairments continued to be a part of the STC program in 2011, with 12 captioned performances, seven audio-described performances and three Auslan interpreted performances.

- Our theatres hosted a variety of activities, including film screenings, bi-monthly environmental talks, poetry readings and monthly free live music at The Wharf Sessions, which strengthened our place as a cultural hub, and awareness of Walsh Bay as a dynamic creative precinct.

- In August, Sydney Theatre Company’s unique Archives celebrated its 15th anniversary. Under the watchful eye of Company Archivist Judith Seeff, the Archives, which exists to preserve significant company records for use by staff in daily operations, responds to many overseas and local requests for information and images from filmmakers, documentary makers, authors and university and school students. We hosted a celebratory morning tea to thank those who supported the Archives in its early years, including the STC Pier Group and The Vincent Fairfax Family Foundation.

- 2011 also saw the culmination of the Company’s ambitious Greening The Wharf project, which is detailed on pages 24 and 25.
This year we were thrilled to win a coveted national Banksia environmental award for leading in sustainability for small to medium businesses.

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

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

PROJECT ADVOCACY

Advocacy is central to Greening The Wharf, and in 2011 the Company continued to demonstrate that the arts can lead on climate change and other important issues of the day. STC was in a privileged position to leverage its experience and lessons from this exemplar project with our arts peers nationally and internationally, to inspire greener arts practice.

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

THIS YEAR’S ACHIEVEMENTS

In 2011, our continuous efforts saw STC’s environmental footprint shrink on the previous year’s results. Town water consumption (3,584KL) fell 14.4%, largely due to the 100,000l capacity rainwater harvesting system coming online in September 2011. Energy consumption (3,262.4GJ) fell 19.8% with the 1,906 panel photovoltaic array fully operational from April, after some initial testing problems. Our greenhouse gas emissions (710.0 tCO2e - from electricity and gas) fell 21.9% during the year. While our timber purchases (51.6 m3) were up 18.8% on the previous year, materials came from more sustainable sources, whilst total waste generated (220.3t) decreased by 1.5%.

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

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

Sarah Giles – 2011 Richard Wherrett Fellow

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

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

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

Polly Rowe – Literary Manager

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

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

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

Zindzi Okenyo – Resident Actor

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

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

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

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

Andrew King and Adam Ghannoum

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

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

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

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

Maximise Yield, Maximise Access

Investment in a New CRM Platform

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

Amelia Pyke, Philanthropy Manager

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

Led by our specialised Tessitura team, Dawn Belton and Martin Keen, staff worked together to develop and prepare the data in time for the system’s launch in 2012. This involved a large increase in workload for teams across the Company, far above their already busy schedules. For example, the Development department undertook an average of 50 hours extra work each per week, of webinars, consultations, training sessions and team meetings to understand and develop the best system for our needs.
Players

A GREAT PLACE TO WORK

HUMAN RESOURCES

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

Claire Diment, HR Manager

STC is committed to creating a great place to work for all of its employees. In 2011, our Human Resources Manager consulted with staff across the Company to find out how to achieve this. Following these sessions we have focused on a review of internal communications, including a commitment to conduct regular company meetings, hold more social activities, implement a staff newsletter and social club and develop a company intranet site. 2011 also saw the introduction of the Preston Awards, named after our current longest serving employee John Preston, in acknowledgement and celebration of our long-serving staff members.

CREATIVE FUTURES

SCHOOL DRAMA

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

School Drama is the Company’s professional learning program that increases teacher confidence and capacity in utilising drama to develop literacy outcomes in primary school students from kindergarten to grade six. A significant investment is made in our teaching artists through our partnership with the University of Sydney to ensure the highest standards of delivery and outcomes for teachers and their pupils. Overwhelmingly, participating teachers report a range of positive outcomes in terms of their students’ literacy development and their own professional learning.

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

THEATRE AS A SOCIAL ENGINE

STEFO NANTSOU – RESIDENT DIRECTOR

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

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

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

**HISTORY**

1978
Creation of Sydney Theatre Company.

1990
Wayne Harrison appointed Artistic Director.

Wrote to foundations requesting grants to support secure storage for company records.

1992
Staff create a list of suggestions relating to the storage and preservation of existing and future archival materials. The Pier Group comes on board the project, undertaking to raise funds to establish the archives, and to obtain grants from donors and foundations.

1995
Pier Group and STC commission a report assessing the Company’s information and preservation requirements.

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

1996
STC obtains a generous donation from the Vincent Fairfax Family Foundation towards the fit-out of the space to conform to archival standards, the purchase of equipment and the costs of employment of an archivist.

3 SEPTEMBER 1996
STC Archives open for business!

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

2002
Archives running out of storage space!

2003
Launch of the STC Archives 25th Anniversary Oral History Project to conduct interviews with prominent people connected to STC.

2005
Another generous donation made by the Vincent Fairfax Family Foundation to create a new environmentally-protective facility for storage of and access to archives.

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

**NOW**

2011
STC Archives holds 105 series of multi-media administration and production records.

A database of STC’s productions was created in 1996, with a comprehensive entry for each STC theatrical event since the Company’s Interim Season in 1979. It currently contains more than 1460 entries. Another database lists every cast member employed by the Company.

To date 45 oral histories have been captured from actors, creative artists, long-standing staff members, The Wharf architect, Board members, etc, and have been used for research and in exhibitions.

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

**FUTURE**

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

**In 2011 STC celebrated the 15th anniversary of its archives**

**THE PRESTONS**

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

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

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

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

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

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

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

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

In 30+ years
John Preston

In 20+ years
Andrew Craig
Wesley Slattery

In 10+ years
Hilary Burrows
Ed Whiteman
Martyn Nightingale
Gary Everingham
Lauren A Preietti
Barry Searle
Lauzo Hajdu
Judith Seeff
Tom Hatfield
James McKay
Marietta Hargreaves
Allan Vella
Julie Stagg
Mark Bowley
Ashley Trotter
Alex Bosi
Ruth Tickle
Kevin Sigley
Jo Dyer
Lisa Griffiths
Grant Sparks-Carroll
## PLAYS AND PERFORMANCES

### MAIN STAGE

<table>
<thead>
<tr>
<th>Number of performances</th>
<th>Paid attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Uncle Vanya (carried over from 2010)</td>
<td>2</td>
</tr>
<tr>
<td>In the Next Room or the Vibrator Play</td>
<td>60</td>
</tr>
<tr>
<td>ZEBRA!</td>
<td>61</td>
</tr>
<tr>
<td>Baal</td>
<td>39</td>
</tr>
<tr>
<td>Terminus</td>
<td>43</td>
</tr>
<tr>
<td>The White Guard</td>
<td>37</td>
</tr>
<tr>
<td>Edward Gant’s Amazing Feats of Loneliness</td>
<td>42</td>
</tr>
<tr>
<td>Blood Wedding</td>
<td>46</td>
</tr>
<tr>
<td>The Threepenny Opera</td>
<td>27</td>
</tr>
<tr>
<td>Lost</td>
<td>46</td>
</tr>
<tr>
<td>Bloodland</td>
<td>44</td>
</tr>
<tr>
<td>No Man’s Land</td>
<td>50</td>
</tr>
<tr>
<td>Gross und Klein</td>
<td>41</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td><strong>538</strong></td>
</tr>
</tbody>
</table>

### NEXT STAGE

<table>
<thead>
<tr>
<th>Number of performances</th>
<th>Paid attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Before/After</td>
<td>15</td>
</tr>
<tr>
<td>Who’s the Best?</td>
<td>13</td>
</tr>
<tr>
<td>Africa</td>
<td>14</td>
</tr>
<tr>
<td>Money Shots</td>
<td>14</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td><strong>56</strong></td>
</tr>
</tbody>
</table>

### EDUCATION / FAMILY / COMMUNITY

<table>
<thead>
<tr>
<th>Number of performances</th>
<th>Paid attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hamlet</td>
<td>25</td>
</tr>
<tr>
<td>Ruby Moon</td>
<td>24</td>
</tr>
<tr>
<td>Stories of Love and Hate</td>
<td>13</td>
</tr>
<tr>
<td>Actor on a Box: The Dreaming</td>
<td>18</td>
</tr>
<tr>
<td>Actor on a Box: The Loaded Dog</td>
<td>15</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td><strong>95</strong></td>
</tr>
</tbody>
</table>

### SPECIAL PRESENTATIONS

<table>
<thead>
<tr>
<th>Number of performances</th>
<th>Paid attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Life in Three Acts</td>
<td>12</td>
</tr>
<tr>
<td>Bigger Than Jesus</td>
<td>14</td>
</tr>
<tr>
<td>The Wharf Revue: Debt Defying Acts!</td>
<td>47</td>
</tr>
<tr>
<td>The White Guard Cinema Broadcast (4 cinemas)</td>
<td>1</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td><strong>74</strong></td>
</tr>
</tbody>
</table>

### TOURING

<table>
<thead>
<tr>
<th>Number of performances</th>
<th>Paid attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>In The Next Room or the Vibrator Play - VIC, NSW, ACT</td>
<td>61</td>
</tr>
<tr>
<td>Edward Gant’s Amazing Feats of Loneliness - QLD</td>
<td>32</td>
</tr>
<tr>
<td>The Whale Revue: Not Quite Out of the Woods - VIC</td>
<td>29</td>
</tr>
<tr>
<td>The Whale Revue: Debt Defying Acts! - NSW, ACT</td>
<td>37</td>
</tr>
<tr>
<td>Uncle Vanya - Washington</td>
<td>24</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td><strong>183</strong></td>
</tr>
</tbody>
</table>

### SYDNEY THEATRE

#### STCINEMA

<table>
<thead>
<tr>
<th>Number of performances</th>
<th>Paid attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>NT Live: The Cherry Orchard</td>
<td>1</td>
</tr>
<tr>
<td>NT Live: One Man, Two Guvnors</td>
<td>1</td>
</tr>
</tbody>
</table>

### IN THE RAW

<table>
<thead>
<tr>
<th>Number of performances</th>
<th>Paid attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sleepwalker by Matt Wheeldon</td>
<td>1</td>
</tr>
<tr>
<td>The Savage Clarion by John Loeis</td>
<td>1</td>
</tr>
<tr>
<td>Return Engagement by Tony Morphatt</td>
<td>1</td>
</tr>
<tr>
<td>Rootpool by Sonia Whiteman</td>
<td>1</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td><strong>6</strong></td>
</tr>
</tbody>
</table>

### FREE TICKETED EVENTS

<table>
<thead>
<tr>
<th>Number of performances</th>
<th>Paid attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rough Draft #9 Girl in Tan Boots</td>
<td>1</td>
</tr>
<tr>
<td>Rough Draft #10 The Vehicle Failed to Stop</td>
<td>1</td>
</tr>
<tr>
<td>Rough Draft #11 Mariage Blanc</td>
<td>1</td>
</tr>
<tr>
<td>Rough Draft #12 Little Mercy</td>
<td>1</td>
</tr>
<tr>
<td>Deep Suburbia</td>
<td>2</td>
</tr>
<tr>
<td>People of the Soil - Burnt (free regional activity)</td>
<td>28</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td><strong>34</strong></td>
</tr>
</tbody>
</table>

### TOTAL PERFORMANCES IN 2011

- Sydney Metropolitan Area: 763
- National: 159
- International: 24
- **GRAND TOTAL PERFORMANCES 2011**: 946

### TOTAL ATTENDANCE

- 2011: 307,630
- 2010: 362,918
WHAT THE CRITICS SAID

IN THE NEXT ROOM, OR THE VIBRATOR PLAY
BY SARAH Ruhl

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

ZEBRA!
BY ROSS MUELLER

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

THE WHITE GUARD
BY MIKHAIl BULDakOV,
IN A NEW ADAPTATION BY ANDREW UPTON

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

BAAL
BY BERTOLT BRECHT
TRANSLATED BY SIMON STONE AND TOM WRIGHT

“...an enveloping, lasting experience.”
Chris Hook, Daily Telegraph

EDWARD GANT’S AMAZING FEATS OF LONELINESS
BY ANTHONY NEILSON

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

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

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

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

“...as fine a production as could be wished for”
Diana Simmonds, Stagenoise

TERMINUS
BY MARK O’ROWE

“A hypnotic, scabrously funny night of theatre. Essential viewing.”
Elissa Blake, Sun Herald

BLOOD WEDDING
BY FEDERICO GARCIA LORCA
TRANSLATED BY IAIN SINCLAIR

“This is an absorbing and involving production.”
John McCallum, The Australian

LOOT
BY JOE ORTON

“No stars for this one. Loot is a hoist.”
Joan Beal, Arts Hub

EDWARD GANT’S AMAZING FEATS OF LONELINESS
BY ANTHONY NEILSON

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

GROSS UND KLEIN (BIG AND SMALL)
BY BOTHO STRAUSS
ENGLISH TEXT BY MARTIN CRIMP

“You walk almost dazed from the theatre knowing it’s a performance you will never forget.”
Jo Litson, Sunday Telegraph

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

“...as fine a production as could be wished for”
Diana Simmonds, Stagenoise
**In the Next Room, or the Vibrator Play**

*By Sarah Ruhl*

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

60 Performances
25,413 Paid attendance

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

61 Performances
25,112 Paid attendance

---

**Zebra!**

*By Ross Mueller*

World Premiere

Wharf 1
5 March – 30 April 2011

61 Performances
18,013 Paid attendance

---

**Baal**

*Translated by Simon Stone and Tom Wright*

A co-production of Sydney Theatre Company and Malthouse Melbourne

Wharf 1
7 May – 11 June 2011

39 Performances
8,535 Paid attendance

---

**Terminus**

*Mainstream Production*

Sydney Theatre Company presents The Abbey Theatre of Ireland

Amháin na hÁite/Centenary

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

43 Performances
14,750 Paid attendance
The cast of ‘The White Guard’

Sydney Theatre
7 June – 10 July 2011

37 Performances
20,091 Paid attendance

3938

2011 Annual Report | Main Stage
**THE THREEPENNY OPERA**

By Bertolt Brecht and Kurt Weill, in an adaptation by Raimondo Cortese, lyrics by Jeremy Sams

**Production Team**

Mitch Michael Whalley
Swing Grant Smith
Mr Peachum Dimity Shepherd
Lucy Maunder Polly Luke Joslin
Filch Jolyon James
Tiger Brown Paul Capsis
Johyun James Jimmy Cast

**18,766 Paid attendance**

27 Performances
1 – 24 September 2011

**Drama Theatre, Sydney Opera House**

12 September – 23 October 2011

**46 Performances**

8,642 Paid attendance

**Cast**

McLeroy
William Zappa
Fay
Caroline Craig
Hal
Robin Goldsworthy
Dennis
Josh McConville
Truscott
Darren Gilshenan
Meadows
Lee Jones

**Production Team**

Richard Cottrell
Richard Miller
Daniel Jericho
Staiger
Darren Rowacki

**Designers**

Heather Thorpe
Theatre Manager

**Production Manager**

Kyle Rowling

**Production Photography**

Neil Bennett

**Piano**

Jess Ciampa

**Conductor**

Richard Gill

**Assistant Director**

Jeremy Silver

**Lighting Designer**

Gavan Swift

**Stage Manager**

Andrew Mackonis

**Production Manager**

Kyle Rowling

**Costume Designer**

Peter England

**Production Manager (Orchestra)**

David Miller

**Literary Manager**

Heather Thorpe

**Lighting Designer**

Truscott

**Set Designer**

Peter Corrigan

**Stage Manager (Malthouse Theatre)**

Peter Ripon

**Assistant Stage Manager (STC)**

Edward Dowling

**Assistant Conductor**

Cameron Menzies

**Assistant Stage Manager**

Darren Kowacki

**Stage Manager (Malthouse Theatre)**

Daniel Jericho

**Production Manager (Orchestra)**

David Miller

**Assistant Choreographer**

Kate Denborough

**Assistant Stage Manager**

Tanya Leach

**Assistant Stage Manager**

Heather Thorpe

**Production Manager**

Kyle Rowling

**Production Manager**

Kirk Page

**Dramaturg**

Stephen Page
**BLOODLAND**

Cont’d B

Conceived and Directed by Stephen Page

Story by Kathy Balgayngu Marika, Stephen Page, and Wayne Blair

Written by Wayne Blair

World Premiere

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

Drama Theatre, Sydney Opera House

28 October – 11 December 2011

50 Performances

14,031 Paid attendance

**CAST**

Briggs—Andrew Buchanan
Spoon—Peter Carroll
Hirst—John Gaden
Foster—Steven Rooke

**Production Team**

Director—Michael Gow
Designer—Robert Kemp
Lighting Designer—Nick Schlieper
Composer and Sound Designer—Chris Toynman

Production Manager (QTC)—Michael Kaempff
Production Manager (STC)—John Colvin
Stage Manager (QTC)—Peter Sutherland
Assistant Stage Manager (STC)—Sarah Smith

Production Photographer—Lisa Tomasetti

Voice and Text Coach—Charmian Gradwell
Production Manager—John Colvin
Stage Manager—Bec Allen
Assistant Stage Manager—Edwina Guiness
Project Company Manager—Amy Hammond
Sound Operator—Louis Thorn
Theatre Technician—Cameron Menzies
Rehearsal Photographer—Grant Sparkes-Carroll
Production Photographer—Danielle Lyonne

**Presenting Sponsors**

John Gaden, Peter Carroll

**Presidents**

Kathy Balgayngu Marika, Rarriwuy Hick, Elaine Crombie

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

**Sydney Theatre Company, Adelaide Festival and Allens Arthur Robinson in Association with Bank of America Merrill Lynch Present

GROSS UND KLEIN (BIG AND SMALL)**

By Botho Strauss

English Text by Martin Crimp

Sydney Theatre

16 November – 23 December 2011

41 Performances

29,614 Paid attendance

**CAST**

Cast—Lotte—Lynette Curran
Old Woman—Anita Hegh
Woman/Meggy/Tent—Belinda McClory
Guitar Player/Boy—Josh McConville
Paul/Man with Shirts/Doctor—Robert Menzies
Fat Woman—Katrina Milosevic
Turkish Man—Yalin Ozucelik
Wilhelm/Offstage Lead Guitarist—Richard Piper

**Production Team**

Director—Benedict Andrews
Set Designer—Robert Kemp
Lighting Designer—Nick Schlieper
Composer and Sound Designer—Max Lyandvert

Production Manager (QTC)—Ben Clark
Assistant Director—Kip Williams

**Presenting Sponsors**

John Gaden, Paul Cave AM

**Presidents**

John Gaden, Peter Carroll

**Voice and Text Consultant**

Charmian Gradwell

**Production Manager**

John Colvin

**Stage Manager**

Bec Allen

**Assistant Stage Manager**

Edwina Guiness

**Production Photographer**

Lisa Tomasetti

Botho Strauss’ play, Gross und Klein, was premiered at the Schaubuhne am Halleschen Ufer, Berlin on December 6th, 1978, directed by Peter Stein. Botho Strauss’ play Big and Small is presented by Rosica Colin Limited, London in association for Bank of America Merrill Lynch.
Sydney Theatre Company presents
BEFORE/AFTER
by Roland Schimmelpfennig
Translated from the German by Dr Marlene J Norist

Who’s the Best?
Devised and performed by post

Wharf 2
4 – 19 February 2011
13 Performances
506 Paid attendance
Cast
Zoe Coombs Marr, Mish Grigor, Natalie Rose, Eden Falk

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

Production Team
Creators
Zoe Coombs Marr
Mish Grigor
Natalie Rose
Designer
Eden Falk
Lighting Designer
Matthew Marshall
Sound Designer
James Brown
Movement Consultant
Emma Saunders
Dramaturgical Consultants
Clare Grant, Hallie Shelham
Production Manager
Terri Richards
Stage Manager
Erik Daly
Stage Manager (MDP)
Bindi Green
Sound Operator
Marco Cher-Giard
Props and Set Dressing
Tim McGaw
Dramaturgy
Chris Ryan
Production Manager (STC)
John Colvin
Production Manager
Jeff Bushy

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

Wharf 2
17 June – 2 July 2011
13 Performances
506 Paid attendance
Cast
Zoe Coombs Marr, Mish Grigor, Natalie Rose, Eden Falk

Production Team
Creator
Zoe Coombs Marr
Natalie Rose
Designer
Eden Falk
Lighting Designer
Matthew Marshall
Sound Designer
James Brown
Movement Consultant
Emma Saunders
Dramaturgical Consultants
Clare Grant, Hallie Shelham
Production Manager
Terri Richards
Stage Manager
Erik Daly
Stage Manager (MDP)
Bindi Green
Sound Operator
Marco Cher-Giard
Props and Set Dressing
Tim McGaw
Dramaturgy
Chris Ryan
Production Manager (STC)
John Colvin
Production Manager
Jeff Bushy

Cast
Cameron Goodall, Julia Ohanessosian, Zindzi Okenyo, Richard Pyros, Sophie Ross, Tahki Saul

Sydney Theatre Company presents
MONETY SHOTS
5 NEW FIFTY-MINUTE PLAYS ABOUT MONEY

Wharf 2
30 September – 15 October 2011
14 Performances
588 Paid attendance
Cast
Anthony Ahern, Michelle Robin Anderson, Clare Britton, Jodie Le Vesconte, Sam Routledge

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

Cast
Cameron Goodall, Julia Ohanessosian, Zindzi Okenyo, Richard Pyros, Sophie Ross, Tahki Saul

Sydney Theatre Company presents
AFRICA
Conceived, designed and directed by my darling Patricia

Wharf 2
1 – 17 September 2011
14 Performances
588 Paid attendance
Cast
Anthony Ahern, Michelle Robin Anderson, Clare Britton, Jodie Le Vesconte, Sam Routledge

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

Cast
Cameron Goodall, Julia Ohanessosian, Zindzi Okenyo, Richard Pyros, Sophie Ross, Tahki Saul

Sydney Theatre Company presents
MONETY SHOTS
5 NEW FIFTY-MINUTE PLAYS ABOUT MONEY

Wharf 2
30 September – 15 October 2011
14 Performances
588 Paid attendance
Cast
Anthony Ahern, Michelle Robin Anderson, Clare Britton, Jodie Le Vesconte, Sam Routledge

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

Cast
Cameron Goodall, Julia Ohanessosian, Zindzi Okenyo, Richard Pyros, Sophie Ross, Tahki Saul

Sydney Theatre Company presents
AFRICA
Conceived, designed and directed by my darling Patricia
HAMLET
BY WILLIAM SHAKESPEARE,
IN A NEW ADAPTATION BY NAOMI EDWARDS

SYDNEY THEATRE COMPANY PRESENTS
RUBY MOON
BY MATT CAMERON

Wharf 2
18 March – 8 April 2011
25 Performances
4,999 Paid attendance
Cast
Horatio/Rosencrantz
Holly Austin
Laertes/Guildenstern
Cameron Goodall
Polonius/Dead Polonius
Andrew James
Claudius/Ghost
Lech Mackiewicz
Ophelia/Dead Ophelia
Julia Ohannessian
Hamlet
Sophie Ross
Gertrude
Sarah Woods

Production Team
Director
Naomi Edwards
Designer
Andrew Bellchambers
Lighting Designer
Verity Hampson
Composer and Sound Designer
Steve Francis
Composers
Holly Austin
Cameron Goodall
Fight Choreographer
Scott Witt
Voice and Text Coach
Charman Gradwell
Production Manager
Terri Richards
Stage Manager
Rosie Gilbert
Assistant Stage Manager
Todd Eichorn
Theatre Technicians
Michele Bauer
Rehearsal and Production
Photographer
Tracey Schramm
Voice of Ruby
Rose Richards
Theatre Technicians
Ian Garryard
Paul Najar
Music Consultant
Ash Gillson Gergic
Production Photographer
Lisa Tomasetti

Sydney Theatre Company presents
Stories of Love and Hate
by Roslyn Oades

Wharf 2
24 May – 3 June 2011
14 Performances
1,947 Paid attendance
Cast
Mohammed Ahmad, Roderic Byrnes, Janie Gibson, Katia Molino

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

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

211 attendance

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

Production Team
Director
Stefo Nantsou

Production photographer
Tracey Schramm

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

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

PEOPLE IN THE SOIL PROJECT A PROGRAM OF BURNT PERFORMANCES AND COMMUNITY WORKSHOPS

28 Performances
4,902 attendance

33 Student workshops
670 participants

On Tour
10 – 20 May 2011, NSW
Armidale, Tamworth, Young, Leeton, Corowa and Forbes

25 November – 9 December
WA
Carnama, Toodya, Wongan Hills, Moora, Northam, Southern Cross, Corrigan, York and Narrogin

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

Bankstown Arts Centre
3 – 4 November 2011

Cast
Tom Lycos, Stefo Nantsou, Lindy Sardelic

Production Team
Director
Stefo Nantsou

Production photographer
Tracey Schramm

Wharf 1
17 November – 30 December 2011

47 Performances
13,347 Paid attendance

On Tour
Laycock Theatre, Gosford
Casula Powehouse, Casula
NORPA, Lismore
Capitol Theatre, Tamworth
QUT Gardens Theatre, Brisbane
Playhouse, Canberra Theatre Centre, Canberra
Civic Theatre, Orange
IBM Theatre, Mawson Lakes, Wollongong
Lenox Theatre, Parramatta

37 Performances
11,377 Paid attendance

Cast
Jonathan Rippins, Amanda Bishop, Drew Forsythe, Phillip Scott

Production Team
Director
Stefo Nantsou
## Key Performance Indicators

### Stream

<table>
<thead>
<tr>
<th>KPI</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Art</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Main Stage productions presented</td>
<td>12</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>Average rehearsal time</td>
<td>4.7 weeks</td>
<td>4.6 weeks</td>
<td>5 weeks</td>
</tr>
<tr>
<td>Average performers per play (Main Stage)</td>
<td>7.7</td>
<td>8.75</td>
<td>8.25</td>
</tr>
<tr>
<td>New Australian works and adaptations produced</td>
<td>6</td>
<td>15</td>
<td>9</td>
</tr>
<tr>
<td>Next Stage productions presented</td>
<td>3</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Commissions</td>
<td>6</td>
<td>13</td>
<td>6</td>
</tr>
<tr>
<td>Readings and workshops</td>
<td>10</td>
<td>30+</td>
<td>19</td>
</tr>
<tr>
<td>National tours</td>
<td>6</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>International tours and presentations</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td><strong>Business</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subscription season ($’000)</td>
<td>1,704</td>
<td>2,979</td>
<td>1,706</td>
</tr>
<tr>
<td>Non-subscription activities ($’000)</td>
<td>-550</td>
<td>-439</td>
<td>-281</td>
</tr>
<tr>
<td>Touring ($’000)</td>
<td>707</td>
<td>173</td>
<td>419</td>
</tr>
<tr>
<td>Nett overheads (including funding and development income) ($’000)</td>
<td>-1,208</td>
<td>-1,090</td>
<td>-1,853</td>
</tr>
<tr>
<td>Surplus/deficit ($’000)</td>
<td>759</td>
<td>1,623</td>
<td>9</td>
</tr>
<tr>
<td>Reserves as a % of turnover</td>
<td>10.75%</td>
<td>16.08%</td>
<td>16.58%</td>
</tr>
<tr>
<td>Total raised (nett) including Foundation ($’000)</td>
<td>4,426</td>
<td>6,049</td>
<td>3,630</td>
</tr>
<tr>
<td>Subscription season (paid attendance)</td>
<td>197,301</td>
<td>255,696</td>
<td>196,796</td>
</tr>
<tr>
<td>Non-subscription activities (paid attendance)</td>
<td>78,756</td>
<td>46,397</td>
<td>36,614</td>
</tr>
<tr>
<td>Subscriber members</td>
<td>16,082</td>
<td>20,176</td>
<td>16,696</td>
</tr>
<tr>
<td>Subscriber renewal (%)</td>
<td>64%</td>
<td>70%</td>
<td>63%</td>
</tr>
<tr>
<td><strong>Community/Education</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Productions presented</td>
<td>3</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>Workshops presented</td>
<td>6</td>
<td>3</td>
<td>26</td>
</tr>
<tr>
<td>No. of workshop participants</td>
<td>21,531</td>
<td>29,676</td>
<td>24,834</td>
</tr>
<tr>
<td>School Drama (No. of schools participating)</td>
<td>5</td>
<td>16</td>
<td>17</td>
</tr>
<tr>
<td>Special in-community productions (Lavithan -- No. of participants)</td>
<td>-</td>
<td>297</td>
<td>5</td>
</tr>
<tr>
<td>Access</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Open Day</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| **Sydney Theatre Company and Sydney Festival Present**

**Bigger Than Jesus**

Created by Rick Miller and Daniel Brooks
Produced by Ya Wyrd and Necessary Angel with Richard Jordan Productions Ltd

**A Life in Three Acts**

By Bette Bourne & Mark Ravenhill

**Wharf 1**

15 – 29 January 2011

**14 Performances**
3,370 Paid attendance

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

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

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

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

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

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

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

STC PROGRAMS TO RECEIVE SUPPORT IN 2011
- Continued development of STC Ed Program (including School Drama, a professional development program for primary teachers designed to improve learning outcomes across the curriculum via the application of participatory drama strategies; the People of the Soil regional tour to Western Australia, combining performances with sessions designed to facilitate community discussion around issues raised in the play; Actor on a Box, our cheeky, interactive first-theatre experience for the very young; and work commissioned and workshoped specifically for young people.)
- The Residents actor ensemble activity
- In-community work for the Forbes Festival and the Walking with Spirits Festival
- Artform development through the Next Stage Program and Rough Drafts
- The work of Richard Wherrett Fellow, Sarah Giles
- Seed funds to work on four new Australian commissions
- A live digital broadcast of The White Guard out to regional cinemas
- The Main Stage production of Bloodland

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

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

STC PROGRAMS TO RECEIVE SUPPORT IN 2011
- Continued development of STC Ed Program (including School Drama, a professional development program for primary teachers designed to improve learning outcomes across the curriculum via the application of participatory drama strategies; the People of the Soil regional tour to Western Australia, combining performances with sessions designed to facilitate community discussion around issues raised in the play; Actor on a Box, our cheeky, interactive first-theatre experience for the very young; and work commissioned and workshoped specifically for young people.)
- The Residents actor ensemble activity
- In-community work for the Forbes Festival and the Walking with Spirits Festival
- Artform development through the Next Stage Program and Rough Drafts
- The work of Richard Wherrett Fellow, Sarah Giles
- Seed funds to work on four new Australian commissions
- A live digital broadcast of The White Guard out to regional cinemas
- The Main Stage production of Bloodland

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

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

STC PROGRAMS TO RECEIVE SUPPORT IN 2011
- Continued development of STC Ed Program (including School Drama, a professional development program for primary teachers designed to improve learning outcomes across the curriculum via the application of participatory drama strategies; the People of the Soil regional tour to Western Australia, combining performances with sessions designed to facilitate community discussion around issues raised in the play; Actor on a Box, our cheeky, interactive first-theatre experience for the very young; and work commissioned and workshoped specifically for young people.)
- The Residents actor ensemble activity
- In-community work for the Forbes Festival and the Walking with Spirits Festival
- Artform development through the Next Stage Program and Rough Drafts
- The work of Richard Wherrett Fellow, Sarah Giles
- Seed funds to work on four new Australian commissions
- A live digital broadcast of The White Guard out to regional cinemas
- The Main Stage production of Bloodland

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

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

STC PROGRAMS TO RECEIVE SUPPORT IN 2011
- Continued development of STC Ed Program (including School Drama, a professional development program for primary teachers designed to improve learning outcomes across the curriculum via the application of participatory drama strategies; the People of the Soil regional tour to Western Australia, combining performances with sessions designed to facilitate community discussion around issues raised in the play; Actor on a Box, our cheeky, interactive first-theatre experience for the very young; and work commissioned and workshoped specifically for young people.)
- The Residents actor ensemble activity
- In-community work for the Forbes Festival and the Walking with Spirits Festival
- Artform development through the Next Stage Program and Rough Drafts
- The work of Richard Wherrett Fellow, Sarah Giles
- Seed funds to work on four new Australian commissions
- A live digital broadcast of The White Guard out to regional cinemas
- The Main Stage production of Bloodland

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

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

STC PROGRAMS TO RECEIVE SUPPORT IN 2011
- Continued development of STC Ed Program (including School Drama, a professional development program for primary teachers designed to improve learning outcomes across the curriculum via the application of participatory drama strategies; the People of the Soil regional tour to Western Australia, combining performances with sessions designed to facilitate community discussion around issues raised in the play; Actor on a Box, our cheeky, interactive first-theatre experience for the very young; and work commissioned and workshoped specifically for young people.)
- The Residents actor ensemble activity
- In-community work for the Forbes Festival and the Walking with Spirits Festival
- Artform development through the Next Stage Program and Rough Drafts
- The work of Richard Wherrett Fellow, Sarah Giles
- Seed funds to work on four new Australian commissions
- A live digital broadcast of The White Guard out to regional cinemas
- The Main Stage production of Bloodland

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

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

STC PROGRAMS TO RECEIVE SUPPORT IN 2011
- Continued development of STC Ed Program (including School Drama, a professional development program for primary teachers designed to improve learning outcomes across the curriculum via the application of participatory drama strategies; the People of the Soil regional tour to Western Australia, combining performances with sessions designed to facilitate community discussion around issues raised in the play; Actor on a Box, our cheeky, interactive first-theatre experience for the very young; and work commissioned and workshoped specifically for young people.)
- The Residents actor ensemble activity
- In-community work for the Forbes Festival and the Walking with Spirits Festival
- Artform development through the Next Stage Program and Rough Drafts
- The work of Richard Wherrett Fellow, Sarah Giles
- Seed funds to work on four new Australian commissions
- A live digital broadcast of The White Guard out to regional cinemas
- The Main Stage production of Bloodland

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

I would like to also take the opportunity to thank the STC Foundation Trustees for their continued commitment to STC. Without their passion and support, we would not be able to sustain the level of donations raised.
### Our 2011 Donors

<table>
<thead>
<tr>
<th>Amount</th>
<th>Donor(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>$10,000+</td>
<td>Anonymous, Wayne Adams in memory of Liz ONeill OAM, Robert Morgan, Mr Robert Albert AO and Mrs Elizabeth Albert, Ms Jillian Broadbent AO, Y Faros and P McIntyre, Mrs Megan Grace, Angus James, Philanthropy Initiative Australia (Lorraine Copley), Alexandra Joel and Philip Mason, Mark and Fiona Lothemburg, Helen Selle/The William McLarath Charitable Foundation, Brian Nebenzahl OAM RFD and Jocelyn Nebenzahl, Miss Janette O’Neil, Westfield Group, Sarah Whyte</td>
</tr>
<tr>
<td>$5,000+</td>
<td>Anonymous</td>
</tr>
<tr>
<td>$2,000+</td>
<td>Anonymous x 9, Michael Atzena and Joanne Daly, Ruth Armitage AM, Mr Victor Baskir, Billy Bennett and Margarette Gregg, Dr and Mrs Peter Bentivoglio, Anthony and Leda Booth, Ellen Borda, Janice Burke, Paul Cave AM, Dr Bishnu Dutta and Ms Jaya Dutta, John and Libby Fairfax, Julia Farrell, GRANTIPRIE</td>
</tr>
<tr>
<td>$1,000+</td>
<td>Anonymous x 19, Charles and Hannah Alexander, Mrs Margaret Arnott, Caryl Fearnley Billinghurst, Mr John Blattman, Mrs Geraldine Bull, Annette and Kevin Burges, Angela Compton, Leith and Darrel Conybear, Nicholas Cowdery AM QC, Stephen Crosseley, Rowena Danziger AM and Ken Coles AM, Jane Diamond, Mr Ian Dunlop, Archie Elliott, Mr and Mrs Robert and Maria Elliott, James Fairfax AO, Helen Farrar, Ms Anne Galbraith, Julie Goold, Warren and Lea Gray, Priscilla Guest, Ms Sophie Guest, Kate Guy, Wendy and Rhys Gwyn, The Honourable Ian Grills, David and Lisa Hale, Lady P H M Harrison, The Highlands School of Performing Arts, Dorothy Hoddinott AO, Peter and Ceri Irensohn, Anita Jacoby, Geraldine James, Margaret Johnston, Koom, Andrew Korda and Susan Pearson, Holly Kramer and Malcolm Nead, Gillis and Susan Kryger, Allia Laugham and Tamara Cooper, Jennifer Ledigar and Bob Lim, JG Lewis, Carolyn and Peter Lowry OAM, Garina Martin, Andree Milman, Milman Goode, Dr and Mrs Peter and June Musgrove, George and Penelope Palmer, W Perkins, Brenda Petrisic, Peter and Jenny Pockley, Vera Radic, Lesley and Andrew Robertson, Garry E Scarff, Mr Brian Sherman, Ann and Quinn Sloan, Dr and Mrs Peter and Diana Southwell-Reely, Ross Steele AM, Valerie Stern, Sue Thomson, In Memory of Nathan Trepezan 30.04.1984-16.01.2006, Sue-Anne Wallace, Honourable Justice Tony Whealy, Mr Peter Williams MBE, Ms Joan Wilkinson, Jonathan Wood, Neil and Lynn Wykes, Denise Yim</td>
</tr>
</tbody>
</table>

*Donations to the STC Foundation are recognised for 12 months from the date of donation. This listing is current as at 31.12.11.*
Sydney Theatre continued to be the powerhouse of the emerging Walsh Bay cultural precinct, attracting a wide range of performances from its regular presenter group including STC, Sydney Dance Company, Sydney Festival and Sydney Writers’ Festival.

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

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

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

All in all, 2011 was a bumper year for dance. Sydney Dance Company returned for two successful seasons, Sydney Festival presented Wayne McGregor and Random Dance’s Entity, The Australian Ballet presented its Bolykhorque choreographic discovery program, and a commercial season was mounted of Paco Pena’s Flamenco Sin Fronteras. There was also a special one-off performance by Bangarra Dance Theatre.

Nearly 25,000 people came along to dance performances during the year!

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

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

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

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

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

ST developed new partnerships to explore new directions in screen programming. We presented two sessions of NTLive – the National Theatre of Great Britain’s cinema program that extends the reach of their theatre performances from London to the world— including preview screenings of Andrew Upton’s version of The Cherry Orchard and the hilarious hit One Man, Two Guvnors, and with the Dungog Film Festival we co-presented the In the Raw script-reading series.

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

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

We acknowledge Arts NSW for its continued support of Sydney Theatre and its commitment to enhancing the Walsh Bay precinct as NSW’s hub for the arts. ■
Welcome to our 2011 Annual Report.

Our Staff

Artistic Director Cate Blanchett, Andrew Upton
Associate Director Tom Wright
Casting Director Susan Glau
Casting Coordinator Lauren White
Literary Manager Polly Rose
Company Manager Kate O’Byrne
Resident Director Stefania Namuro
Resident Designer Alex Rridgedale
Richard Wherrett Fellow Sarah Gilles
Education Manager Helen Brown
Education Coordinator Tim O’Leary
School Liaison Officer Georgia Thorpe (until Mar)
School Liaison Officer Helen Marcellus (from Oct)

Vice Chair Conor O’Callaghan
Chair lan MacPeake

General Manager Patrick McIntyre

Executive Producer John Curtin
Associate Producer Ben White
Artistic Administrators Robyn Holden, Zoe O’Manager
(Comm.– May)
Human Resource Manager Kate Rent (until May)
Human Resource Manager Clare Waters (from May)
Cultural Development Manager Matthew Mavor
Sustainability Manager Paul O’Byrne

Architect Jodi A’self

Personal Assistant to the Artistic Director Georgie Signe
Executive Assistant to the General Manager Briony Selvon (Mar.– Dec)
Receptionist Bob Purse
Administrative Assistant Amy Sandall (until Aug)

Director of Finance and Administration Clare Roberts
IT Manager Andrew King (from May)
IT Support Adam Greensand (from June)
Assistant IT Help Desk
Accountant Julie Sorge
Human Resource Officer Patricia Mooney

Corporate Partnerships Manager Anna McWilliam
Corporate Partnerships Manager Georgia Boll, Caradil Lawson
Corporate Partnerships Coordinator Sofia Marie Currie

Head of Philanthropy Caroline Haystead
Philanthropy Manager Amanda Pyle
Philanthropy Executive Tiffany Maddox
Philanthropy Coordinator Tia Ferguson

Head of Marketing and Customer Services Nicole McCulloch (comm.– Mar)
Head of Marketing and Customer Services Rian Howland (Jan.– Oct)
Marketing Manager Rose Howland (until Jan)
Marketing Manager Central England (from Jan)
Direct Marketing Manager Jenny Debenham
Marketing and Web Coordinator Georgia Ross (until Oct)

Marketing Assistant Eliza Greens (from Nov)
Publication and Website Content Editor Louise Swissman (until Jan)
Marketing & Web Coordinator Carolyn Johnston (from Nov)
Web Project Manager Kim Riva (from Jan)
Chief Development Officer Alex Booth

Lead Graphic Designer Gayle Spence-Carroll
Assistant Graphic Designer Pia Lekman (until Jul)
Graphic Designer Ron Rhyne (from Aug)
Content Manager Alex Lalik (from Apr)

Media Relations Manager Tim McKernagh
Media Relations Coordinator Wendy Baterry (until Sept)
Public Relations Manager Lisa Monen (from Oct)
CRM Project Director Drew Belkin (from Jul)
CRM Systems Manager Martin Rowe (from Oct)

Ticketing Manager Jessica Ling
Ticketing Coordinator Stephanie See (from Oct)
Box Office Operations Manager Claire Molloy

Customer Services Manager Georgia Petterson

Assistant Customer Services Manager Bela Dogu
Assistant Customer Services Manager Louis Rafferty

Customer Services Representatives
Nancy Alexander, Maritza Harrowgo, Tom Hartfield, Jennifer White, Andrea Johnson (until April), Abby Gurman (in May)

House Manager Mary Nightingale
House Managers Edward Whitmarsh-King, Lucas Higias, Nick Dean

Head of Production Anne Dick-Bolan
Production Managers Hans Kamman, John Coburn, Andrew Michaelson (until Sept)

Vice Stage & StL Ed Production Manager Trent Richards

Head of Stage Management John Reid (until June)

Head of Stage Management Georgia Gilbert (from June)

Production Administrator Lara Bueson Stone
Technical Manager Barry Smith
Head of Lighting Graham Hewcoat
Deputy Head of Lighting, Andrew Bunting
Head of Sound Burt Hopeland

Senior Head Mechanist Eric Daily
Deputy Head Mechanist Simon Hamilton

Theatre Technician Amanda Moore (May–from June)
Catering Manager

Lighting Technician Ian Garrard

Production Workshops Manager John Prestin

Head of Set Construction James McKee

Deputy Head of Set Construction Barry Holden

Scenic Set Constructor Andrew Craig

Set Constructors Michael Apulski, Blue Skenehan, Mark Boney

Director Andrew Powell

Head of Stores and Maintenance Gary Bunting

Head of Props, Alex Sturtz

Props Manager, Colin Ryan

Props Manager, Paul Harrison (from Jul)

Head of Scene Art Hilary Barres

Scene Agent Sue Thorsen

Driver, Bruce Ashby Turner

Costume Coordinator Scott Tickle

Costume Coordinator Sam Pekins

Costume Assistant Charlotte Gouveia

Mary Ann Leslie, Martin Robert, Ruth Tickle

Wig, Hair & Makeup Supervisor Larren Arons, Priscilla Prinsloo

Sydney Theatre Technical Manager Kevin Taglione

Building Services Manager Barry Carr

Furnace Manager Phillip-Morphy

Operations Coordinator Christopher Whitewall (until Dec)

House Manager Alex Plant

Head Mechanist Steve Marr

Head FO Operator Tom Rent (until Apr)

Head FO Operator David Walaker (from Jul)

Head FO/Stage Manager Kew Mott

Head Electrician Andrew Thompson

Deputy Head Electrician/Board Operator Dan Soukhiss (from Jan)

Head of Sound Kevin White

STC Resident Artist
Converse Cottrell, John O’Byrne, Zandi Chirwa, Richard Pryce, Sephy Rose, Yolli Sall

STC Written Under Commission
Jonathan Higgins, Wayne Bell, Harry Bell, Angus T cytok, Todd Currey, Duncan Graham, Francis Greenhew, Kim Kyle, Ross Muir, Zoe Pepper, Anthony Wipp, Jessica Marais Scott

STC Casual and Seasonal Staff

Season Ticket Manager Travis Brown

Production Project Manager M-es Cohan

Corrnie Seasonal Rehearsal Combe, Lisa Coman, Lisa Pollock, Richa Delzio

Corrnie Casual Matthew Keans

Mechanical Casual Brandon Tan

Props Casual Paul Harrison, Sarah Larry

Acting Seasonal Phil Skerritt

Electric Casual Matt Hume, Paul Hyke, Jordan Revenmark

Mechanic Casual Ashley Symes, Stuart Marney, Gary Allen

Season Casual Luke Davis

Annual Casual Don Burmey, Louis Morris

Store Casual Jos Lovig, Emilie Hackette, Allan Villa

Architect Videographer Andrew Williams

Education Resources to Services By Harper

Stage Manager Seasonal Ben Allon, Erin Doh, Ming Dwyer, Edith Doudng, Todd Talbey, Amy Feron, Charlie Sandes, Rose Gillett, Manus Janes and Urbanisme, Ginnies, Allison Jones, Tanja Leal, Victoria Marques, Rosina, Louise Purdne, Sarah Smith, Minda Stevens

Front of House Louise Arazena, James Barron, Sarah Brown, Loretta Cato, Rita Kohon Chai, Nick Carson, Michael Czustok, Glo Forster, Marie Goddard, Francis Green, Charlotte Green, Angela Green, Stephanie Graan, Tamli Henderson, Lee Horton, Khalid Al-Shukhl, Mills Jones, Amy Keven, Khirly Khan, Tess Leal, Donna Lynn, Mc Gofo, Fakai McPherson, John Pyne, Garouert Reynold, Emilie Robertson, Joanie Rogers, Joanne Vander, Chantelle Stewart, Lisa Smith, Louise Sjoo, Holly Thompson, Allen Villa, Heath Wilde, Christian Wite

Box Office Michael Johnson, James Beck, Andrew Card, Lindsay Chapman, Tama Czarnecki, Quentin Gilles, Xavier Green, Lisa Griffiths, Bradley Hardin, Adrianne Law, Wiker Manifold, Cathrine McCrory, Garth Rob, Wendy Wilde, Chris Williams, Ellen Willker

Volunteer Guides Rosemary Alsopp, John Batteridge, Diana Johnson, Ron Johnson, Anne Leonard, Lyn Malick, Steve McAuley, Viola Milic, Joan Morgan, Barry Muncy, Prue Ness, Volly Rig, Troy Sherlock, Dave Staton, Bill Sullivan

STC Archival Volunteers Keno Gray, Patricia Rin, Betty Smith, Greg Tillnow

STC Production Group Anne Schofield (Chair) Peggy Carter, Lee Heath, John Kennedy, Jamie Reid, and Virginia Peters

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

2012 Financial Report
## CONTENTS OF DIRECTOR'S REPORT

<table>
<thead>
<tr>
<th>Contents</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Directors</td>
<td>63</td>
</tr>
<tr>
<td>2. Directors' meetings</td>
<td>64</td>
</tr>
<tr>
<td>3. Company secretary</td>
<td>64</td>
</tr>
<tr>
<td>4. Principal activities</td>
<td>64</td>
</tr>
<tr>
<td>5. Operating and financial review</td>
<td>64</td>
</tr>
<tr>
<td>6. Dividends</td>
<td>64</td>
</tr>
<tr>
<td>7. Events subsequent to reporting date</td>
<td>64</td>
</tr>
<tr>
<td>8. Likely developments</td>
<td>64</td>
</tr>
<tr>
<td>9. Environmental regulation</td>
<td>64</td>
</tr>
<tr>
<td>10. Indemnification and insurance of officers and auditors</td>
<td>64</td>
</tr>
<tr>
<td>11. Lead auditor's independence declaration</td>
<td>64</td>
</tr>
</tbody>
</table>

### DIRECTOR'S REPORT

For the year ended 31 December 2011

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

#### 1. Directors

<table>
<thead>
<tr>
<th>Name and qualifications</th>
<th>Experience, special responsibilities and other directorships</th>
</tr>
</thead>
<tbody>
<tr>
<td>David Gonski AC</td>
<td>Company Director, Chairman, ASX Ltd, Ingeus Ltd, Investec Bank (Aust) Ltd, UNSW Foundation Ltd, National E Health Transition Authority, Swiss Re Ltd &amp; Health Aust and Coca-Cola Amatil Ltd Director, Singapore Airlines, and Infrastructure NSW Chancellor of UNSW Bachelor of Commerce; Bachelor of Laws (UNSW)</td>
</tr>
<tr>
<td>Jonathan Biggins</td>
<td>Actor, Writer and Director, NSW Cultural Management Ltd</td>
</tr>
<tr>
<td>Catherine Blanchett</td>
<td>Actor, co-Artistic Director of the Sydney Theatre Company, Director, Dirty Films Aust Pty Ltd, NSW Cultural Management Ltd Bachelor of Arts (NDA) Doctors, Doctor of Letters (honoris causa) (UNSW)</td>
</tr>
<tr>
<td>Toni Cody</td>
<td>Consultant</td>
</tr>
<tr>
<td>John Connolly</td>
<td>Director, John Connolly and Partners, The Manager Pty Ltd</td>
</tr>
<tr>
<td>Sandra Levy</td>
<td>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) Doctors, Doctor of Letters (honoris causa) (Macquarie University)</td>
</tr>
<tr>
<td>Catherine Martin</td>
<td>Designer</td>
</tr>
<tr>
<td>Martin McCallum</td>
<td>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 (NDA)</td>
</tr>
<tr>
<td>Justin Miller</td>
<td>Producer, Theatre Design Consultant, Member, League of American Theatres and Producers, Society of London Theatre Director, Martin McCallum Pty Ltd, Mrs Rupa Mohra Productions Pty Ltd, Twelve-Twelve-Twelve Pty Ltd, NSW Cultural Management Ltd</td>
</tr>
<tr>
<td>Andrew Upton</td>
<td>Executive Director since 7 January 2008, Writer, Director and co-Artistic Director of the Sydney Theatre Company Director, Dirty Films Aust Pty Ltd, NSW Cultural Management Ltd Bachelor of Arts</td>
</tr>
</tbody>
</table>

Andrew Stuart           | Chief Executive Officer, BKK Partners Director, Reuse Pty Ltd, Jaada Pty Ltd, BKK Partners Bachelor of Commerce |

Sam Mostyn             | Non-Executive Director and Adviser Chair, Stakeholder Advisory Committee, CISRDI Climate Adaptation Flagship Commissioner, Australian Football League, Australian Mental Health Commission Public Interest Representative, Australia Council of the Arts Director, Virgin Australia, Transurban, Citibank Australia Member Advisory Board, ClimateWorks Australia, Crawford School of Government & Economics ANU Member, NSW Climate NSW Bachelor of Arts with Bachelor of Laws (ANU) |

Andrew Upton           | Executive Director since 7 January 2008, Writer, Director and co-Artistic Director of the Sydney Theatre Company Director, Dirty Films Aust Pty Ltd, NSW Cultural Management Ltd Bachelor of Arts |
**SYDNEY THEATRE COMPANY LIMITED**

**STATEMENT OF COMPREHENSIVE INCOME**

For the year ended 31 December 2011

<table>
<thead>
<tr>
<th>Note</th>
<th>2011 ($)</th>
<th>2010 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue</td>
<td>2</td>
<td>28,654,320</td>
</tr>
<tr>
<td>Theatre and production expenses</td>
<td></td>
<td>(20,161,283)</td>
</tr>
<tr>
<td>Sales and promotion expenses</td>
<td></td>
<td>(2,472,969)</td>
</tr>
<tr>
<td>Administrative expenses</td>
<td></td>
<td>(3,531,791)</td>
</tr>
<tr>
<td>Occupancy expenses</td>
<td></td>
<td>(2,455,406)</td>
</tr>
<tr>
<td>Restaurant expenses</td>
<td></td>
<td>(8,668)</td>
</tr>
<tr>
<td>Greening the Wharf expenses</td>
<td>3b</td>
<td>(393,916)</td>
</tr>
<tr>
<td>Other expenses</td>
<td>3a</td>
<td>(122,175)</td>
</tr>
<tr>
<td>Profit from operating activities</td>
<td></td>
<td>(491,969)</td>
</tr>
<tr>
<td>Finance income</td>
<td>6</td>
<td>482,969</td>
</tr>
<tr>
<td>Net income</td>
<td></td>
<td>492,969</td>
</tr>
<tr>
<td>(Loss)/profit for the period</td>
<td></td>
<td>(9,929)</td>
</tr>
<tr>
<td>Other comprehensive income</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total comprehensive income for the period</td>
<td></td>
<td>(9,929)</td>
</tr>
</tbody>
</table>

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

**STANDBY STATEMENT OF EQUITY**

For the year ended 31 December 2011

<table>
<thead>
<tr>
<th>Note</th>
<th>2011 ($)</th>
<th>2010 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 1 January 2010</td>
<td>1,453,000</td>
<td>201,308</td>
</tr>
<tr>
<td>Total comprehensive income for the year</td>
<td>1,654,308</td>
<td>1,438,142</td>
</tr>
<tr>
<td>Transfers</td>
<td>7 (a)</td>
<td>8,545</td>
</tr>
<tr>
<td>Balance at 31 December 2010</td>
<td>1,453,000</td>
<td>209,853</td>
</tr>
</tbody>
</table>

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

#### STATEMENT OF FINANCIAL POSITION

**For the year ended 31 December 2011**

<table>
<thead>
<tr>
<th>Note</th>
<th>2011 ($)</th>
<th>2010 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>7</td>
<td>10,559,033</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>8</td>
<td>2,314,980</td>
</tr>
<tr>
<td>Inventories</td>
<td>9</td>
<td>64,648</td>
</tr>
<tr>
<td>Other assets</td>
<td>10</td>
<td>2,180,480</td>
</tr>
<tr>
<td><strong>Total current assets</strong></td>
<td></td>
<td>15,119,141</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td>11</td>
<td>1,947,727</td>
</tr>
<tr>
<td>Greening the wharf - Plant and equipment</td>
<td>12</td>
<td>3,623,315</td>
</tr>
<tr>
<td>Intangible assets</td>
<td>13</td>
<td>73,891</td>
</tr>
<tr>
<td><strong>Total non-current assets</strong></td>
<td></td>
<td>5,644,933</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td></td>
<td>20,764,074</td>
</tr>
<tr>
<td><strong>Liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>14</td>
<td>4,900,191</td>
</tr>
<tr>
<td>Employee benefits</td>
<td>15</td>
<td>824,723</td>
</tr>
<tr>
<td>Other liabilities</td>
<td>16</td>
<td>761,352</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>17</td>
<td>9,334,395</td>
</tr>
<tr>
<td><strong>Total current liabilities</strong></td>
<td></td>
<td>15,820,601</td>
</tr>
<tr>
<td>Employee benefits</td>
<td>15</td>
<td>236,688</td>
</tr>
<tr>
<td><strong>Total non-current liabilities</strong></td>
<td></td>
<td>236,688</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td></td>
<td>16,057,289</td>
</tr>
<tr>
<td><strong>Net assets</strong></td>
<td></td>
<td>4,706,785</td>
</tr>
<tr>
<td><strong>Equity</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reserves</td>
<td>16</td>
<td>1,672,872</td>
</tr>
<tr>
<td>Retained earnings</td>
<td>17</td>
<td>3,033,913</td>
</tr>
<tr>
<td><strong>Total equity</strong></td>
<td></td>
<td>4,706,785</td>
</tr>
</tbody>
</table>

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

---

### SYDNEY THEATRE COMPANY LIMITED

#### STATEMENT OF CASH FLOWS

**For the year ended 31 December 2011**

<table>
<thead>
<tr>
<th>Note</th>
<th>2011 ($)</th>
<th>2010 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash flows from operating activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash receipts from customers and contributions</td>
<td>22</td>
<td>29,165,142</td>
</tr>
<tr>
<td>Cash paid to suppliers and employees</td>
<td></td>
<td>(31,264,236)</td>
</tr>
<tr>
<td>Interest received</td>
<td></td>
<td>492,068</td>
</tr>
<tr>
<td><strong>Net cash from operating activities</strong></td>
<td></td>
<td>(1,616,126)</td>
</tr>
<tr>
<td><strong>Cash flows from investing activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Acquisition of plant &amp; equipment</td>
<td></td>
<td>(933,936)</td>
</tr>
<tr>
<td><strong>Net cash from investing activities</strong></td>
<td></td>
<td>(933,936)</td>
</tr>
<tr>
<td>Net (decrease)/increase in cash and cash equivalents</td>
<td></td>
<td>(2,550,062)</td>
</tr>
<tr>
<td>Cash and cash equivalents at 1 January</td>
<td>7</td>
<td>13,109,095</td>
</tr>
<tr>
<td>Cash and cash equivalents at 31 December</td>
<td>7</td>
<td>10,559,033</td>
</tr>
</tbody>
</table>

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

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

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

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

(a) Statement of compliance
The financial report is a general purpose financial report which has been prepared in accordance with Australian Accounting Standards (“AASB”) (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 prepared in Australian dollars, which is the Company's functional currency.

The financial report is prepared on the historical cost basis except that the following assets and liabilities are stated at their fair value: derivative financial instruments, financial instruments held for trading, and financial instruments classified as available-for-sale. The preparation of a financial report requires management to make judgements, estimates and assumptions that affect the application of policies and reported amounts of assets and liabilities, income and expenses. Actual results may differ from these estimates. The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and in any future periods affected.

The accounting policies set out below have been applied consistently to all periods presented in the financial report. All financial information presented in Australian dollars has been rounded to the nearest dollars unless otherwise stated.

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

(i) Financial instruments
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
- Financial instruments classified as available-for-sale

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

(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 ruling at that date. Foreign exchange differences arising on translation are recognised in the income statement. 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.

The accounting policies set out below have been applied consistently to all periods presented in the financial report. All financial information presented in Australian dollars has been rounded to the nearest dollars unless otherwise stated.

(i) Foreign currency translation
Foreign currency translation is applied to foreign currency denominated assets and liabilities presented in the financial statements using the exchange rate ruling at the date of the financial statements. Translation differences arising from translation are shown as part of other comprehensive income.

(j) Change in accounting estimates
The preparation of the financial report requires management to make judgements, estimates and assumptions that affect the 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 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 estimated useful lives and residual values are reviewed at each reporting date. Revisions to estimated useful lives and residual values are recognised in the period in which the estimate is revised and in any future periods affected.

(k) Greening the Wharf
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. Revisions to accounting estimates are recognised in the period in which the estimate is revised and in any future periods affected. The depreciation method and useful lives, as well as residual values, are reviewed at each reporting date. Revisions to accounting estimates are recognised in the period in which the estimate is revised and in any future periods affected.

(l) 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

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

(n) Inventories
Inventories are stated at the lower of cost and net realisable value.
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 i).

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.

Calculation of recoverable amount

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

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

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

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.

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.

Trade and other payables

Trade and other payables are stated at amortised cost.

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 upfront funds or the Company is obliged to give approximately equal value in return for funds) the Company defers the unpaid portion of these funds at year end. Where a sponsorship does not constitute a reciprocal transfer, the amount is recognised as revenue when it is reliably measurable and controlled by the Company.

(iii) Government grants

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

### Notes to the Financial Statements

#### 2. Revenue

<table>
<thead>
<tr>
<th>Description</th>
<th>2011 ($)</th>
<th>2010 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production and related revenue</td>
<td>18,181,810</td>
<td>19,955,239</td>
</tr>
<tr>
<td>Royalty revenue</td>
<td>608,354</td>
<td>172,835</td>
</tr>
<tr>
<td>Sponsorship revenue</td>
<td>2,359,574</td>
<td>2,139,472</td>
</tr>
<tr>
<td><strong>Government grants</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Australia Council MPAB Annual Grant</td>
<td>2,009,308</td>
<td>1,973,780</td>
</tr>
<tr>
<td>Australia Council MPAB Project Grants</td>
<td>70,000</td>
<td>240,628</td>
</tr>
<tr>
<td>NSW Government through the Ministry of the Arts</td>
<td>355,367</td>
<td>379,025</td>
</tr>
<tr>
<td>Residents endowment grant</td>
<td>700,000</td>
<td>794,859</td>
</tr>
<tr>
<td>Greening the Wharf</td>
<td>-</td>
<td>235,161</td>
</tr>
<tr>
<td>Donation of rent in-kind</td>
<td>1,782,289</td>
<td>1,887,138</td>
</tr>
<tr>
<td>Department of Environment, Water, Heritage &amp; the Arts</td>
<td>225,000</td>
<td>900,000</td>
</tr>
<tr>
<td><strong>Other</strong></td>
<td>1,751,988</td>
<td>1,466,734</td>
</tr>
<tr>
<td>Donations</td>
<td>-</td>
<td>42,500</td>
</tr>
<tr>
<td>Restaurant rental</td>
<td>276,830</td>
<td>286,435</td>
</tr>
<tr>
<td>Other revenue</td>
<td>333,859</td>
<td>131,981</td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td>28,654,329</td>
<td>30,595,587</td>
</tr>
</tbody>
</table>

#### 3. Other income and expenses

<table>
<thead>
<tr>
<th>Description</th>
<th>2011 ($)</th>
<th>2010 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>3a. Other expenses</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other expenses</td>
<td>122,175</td>
<td>113,471</td>
</tr>
<tr>
<td><strong>Total Other expenses</strong></td>
<td>122,175</td>
<td>113,471</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>2011 ($)</th>
<th>2010 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>3b. Greening the Wharf expenses</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Consultancies</td>
<td>-</td>
<td>77,345</td>
</tr>
<tr>
<td>PV Installation</td>
<td>30,661</td>
<td>185,245</td>
</tr>
<tr>
<td>Energy &amp; water efficiencies</td>
<td>4,393</td>
<td>69,828</td>
</tr>
<tr>
<td>Asset depreciation</td>
<td>181,968</td>
<td>72,007</td>
</tr>
<tr>
<td>Marketing and education</td>
<td>23,916</td>
<td>42,774</td>
</tr>
<tr>
<td>Other costs</td>
<td>152,978</td>
<td>53,067</td>
</tr>
<tr>
<td><strong>Total Greening the Wharf expenses</strong></td>
<td>385,914</td>
<td>500,275</td>
</tr>
</tbody>
</table>

#### 4. Personal expenses

<table>
<thead>
<tr>
<th>Description</th>
<th>2011 ($)</th>
<th>2010 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wages and salaries</td>
<td>13,441,419</td>
<td>12,572,419</td>
</tr>
<tr>
<td>Superannuation</td>
<td>1,146,635</td>
<td>1,076,368</td>
</tr>
<tr>
<td>(Decrease)/Increase in employee benefits</td>
<td>123,111</td>
<td>(214,918)</td>
</tr>
<tr>
<td><strong>Total Personal expenses</strong></td>
<td>14,711,165</td>
<td>13,433,869</td>
</tr>
</tbody>
</table>

#### 5. Auditor’s remuneration

<table>
<thead>
<tr>
<th>Description</th>
<th>2011 ($)</th>
<th>2010 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audit Services</td>
<td></td>
<td></td>
</tr>
<tr>
<td>KPMG Australia</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audit of the financial report</td>
<td>52,835</td>
<td>51,050</td>
</tr>
<tr>
<td>Greening the wharf grant audit</td>
<td>4,635</td>
<td>7,500</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>57,470</td>
<td>58,550</td>
</tr>
</tbody>
</table>

#### 6. Net finance income and expenses

<table>
<thead>
<tr>
<th>Description</th>
<th>2011 ($)</th>
<th>2010 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest income</td>
<td>482,968</td>
<td>288,278</td>
</tr>
<tr>
<td>Finance income</td>
<td>482,968</td>
<td>288,278</td>
</tr>
<tr>
<td><strong>Net finance income and expenses</strong></td>
<td>482,968</td>
<td>288,278</td>
</tr>
</tbody>
</table>

#### 7. Cash and cash equivalents

<table>
<thead>
<tr>
<th>Description</th>
<th>2011 ($)</th>
<th>2010 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bank balances</td>
<td>1,941,665</td>
<td>1,451,899</td>
</tr>
<tr>
<td>Cash deposits</td>
<td>6,463,596</td>
<td>9,601,090</td>
</tr>
<tr>
<td>Asset maintenance cash deposit account (i)</td>
<td>1,943,900</td>
<td>1,846,163</td>
</tr>
<tr>
<td>Reserves Incentive bank account (ii)</td>
<td>219,872</td>
<td>209,943</td>
</tr>
<tr>
<td><strong>Cash and cash equivalents in the statement of cash flows</strong></td>
<td>10,559,033</td>
<td>13,109,095</td>
</tr>
</tbody>
</table>

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

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

<table>
<thead>
<tr>
<th></th>
<th>2011 ($)</th>
<th>2010 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade debtors</td>
<td>890,453</td>
<td>638,772</td>
</tr>
<tr>
<td>Less: Provision for doubtful debts</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Other debtors</td>
<td>1,424,527</td>
<td>1,558,715</td>
</tr>
<tr>
<td></td>
<td>2,314,980</td>
<td>2,197,487</td>
</tr>
</tbody>
</table>

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

- Not past due: 769,960 (2010: 610,801)
- Past due 0-30 days: 61,885 (2010: 10,412)
- Past due 31-120 days: 58,608 (2010: 17,559)

9 Inventories

<table>
<thead>
<tr>
<th></th>
<th>2011 ($)</th>
<th>2010 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Raw materials and consumables</td>
<td>64,648</td>
<td>78,485</td>
</tr>
<tr>
<td></td>
<td>64,648</td>
<td>78,485</td>
</tr>
</tbody>
</table>

10 Other assets

<table>
<thead>
<tr>
<th></th>
<th>2011 ($)</th>
<th>2010 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepaid production and subscription season costs</td>
<td>1,047,714</td>
<td>859,116</td>
</tr>
<tr>
<td>Prepaid assets</td>
<td>905,328</td>
<td>7,856</td>
</tr>
<tr>
<td>Other</td>
<td>227,438</td>
<td>146,211</td>
</tr>
<tr>
<td></td>
<td>2,180,480</td>
<td>1,013,184</td>
</tr>
</tbody>
</table>

11 Plant and equipment

<table>
<thead>
<tr>
<th></th>
<th>Leasehold improvements ($)</th>
<th>Furniture, fittings &amp; equipment ($)</th>
<th>Theatre &amp; production equipment ($)</th>
<th>Total ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost</td>
<td>2,835,940</td>
<td>1,488,670</td>
<td>1,910,222</td>
<td>6,234,832</td>
</tr>
<tr>
<td>Acquisitions</td>
<td>336,952</td>
<td>115,528</td>
<td>232,200</td>
<td>684,680</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Balance at 1 January 2010</td>
<td>3,172,892</td>
<td>1,604,198</td>
<td>2,143,422</td>
<td>6,919,512</td>
</tr>
<tr>
<td>Acquisitions</td>
<td>152,077</td>
<td>333,462</td>
<td>114,827</td>
<td>590,366</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Balance at 1 January 2011</td>
<td>3,324,969</td>
<td>1,927,660</td>
<td>2,257,249</td>
<td>7,509,878</td>
</tr>
<tr>
<td>Depreciation</td>
<td>1,814,058</td>
<td>1,294,626</td>
<td>1,232,046</td>
<td>4,340,730</td>
</tr>
<tr>
<td>Depreciation charge for the year</td>
<td>320,423</td>
<td>91,298</td>
<td>180,848</td>
<td>592,569</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Balance at 1 January 2010</td>
<td>2,134,481</td>
<td>1,385,924</td>
<td>1,412,894</td>
<td>4,933,299</td>
</tr>
<tr>
<td>Acquisitions</td>
<td>312,196</td>
<td>133,669</td>
<td>182,987</td>
<td>628,852</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Balance at 1 January 2011</td>
<td>2,446,677</td>
<td>1,519,593</td>
<td>1,595,881</td>
<td>5,562,151</td>
</tr>
<tr>
<td>Carrying amounts</td>
<td>1,021,982</td>
<td>194,044</td>
<td>678,176</td>
<td>1,894,102</td>
</tr>
<tr>
<td>At 1 January 2010</td>
<td>1,038,411</td>
<td>218,274</td>
<td>729,528</td>
<td>1,986,213</td>
</tr>
<tr>
<td>At 1 January 2011</td>
<td>1,038,411</td>
<td>218,274</td>
<td>729,528</td>
<td>1,986,213</td>
</tr>
<tr>
<td>At 31 December 2010</td>
<td>878,292</td>
<td>408,067</td>
<td>661,368</td>
<td>1,947,727</td>
</tr>
</tbody>
</table>

12 Greening the wharf - Plant and equipment

<table>
<thead>
<tr>
<th></th>
<th>Leasehold improvements ($)</th>
<th>Furniture, fittings &amp; equipment ($)</th>
<th>Theatre &amp; production equipment ($)</th>
<th>Total ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost</td>
<td>Balanced at 1 January 2010</td>
<td>439,412</td>
<td>19,602</td>
<td>180,430</td>
</tr>
<tr>
<td></td>
<td>Acquisitions (see below)</td>
<td>2,912,890</td>
<td>19,602</td>
<td>180,430</td>
</tr>
<tr>
<td></td>
<td>Disposals</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Balanced at 31 December</td>
<td>3,352,302</td>
<td>19,602</td>
<td>180,430</td>
</tr>
<tr>
<td></td>
<td>2010</td>
<td>3,352,302</td>
<td>19,602</td>
<td>180,430</td>
</tr>
<tr>
<td></td>
<td>Acquisitions</td>
<td>325,630</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Disposals</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Balanced at 31 December</td>
<td>3,677,932</td>
<td>19,602</td>
<td>180,430</td>
</tr>
<tr>
<td></td>
<td>Depreciation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Balanced at 1 January 2010</td>
<td>674</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Depreciation charge for the year</td>
<td>66,443</td>
<td>542</td>
<td>5,022</td>
</tr>
<tr>
<td></td>
<td>Disposals</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Balanced at 31 December</td>
<td>67,117</td>
<td>542</td>
<td>5,022</td>
</tr>
<tr>
<td></td>
<td>Balance at 1 January 2011</td>
<td>67,117</td>
<td>542</td>
<td>5,022</td>
</tr>
<tr>
<td></td>
<td>Depreciation charge for the year</td>
<td>161,965</td>
<td>1,960</td>
<td>18,043</td>
</tr>
<tr>
<td></td>
<td>Disposals</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Balanced at 31 December</td>
<td>229,082</td>
<td>2,052</td>
<td>23,065</td>
</tr>
<tr>
<td></td>
<td>Carrying amounts</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>At 1 January 2010</td>
<td>438,738</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>At 31 December 2010</td>
<td>3,285,185</td>
<td>19,060</td>
<td>175,408</td>
</tr>
<tr>
<td></td>
<td>At 1 January 2011</td>
<td>3,285,185</td>
<td>19,060</td>
<td>175,408</td>
</tr>
<tr>
<td></td>
<td>At 31 December 2011</td>
<td>3,448,850</td>
<td>17,100</td>
<td>157,365</td>
</tr>
</tbody>
</table>

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

13 Intangible assets

<table>
<thead>
<tr>
<th></th>
<th>Software ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost</td>
<td></td>
</tr>
<tr>
<td>Balance at 1 January 2010</td>
<td>485,872</td>
</tr>
<tr>
<td>Acquisitions</td>
<td>43,162</td>
</tr>
<tr>
<td>Balance at 31 December 2010</td>
<td>529,035</td>
</tr>
<tr>
<td>Balance at 1 January 2011</td>
<td>529,035</td>
</tr>
<tr>
<td>Acquisitions</td>
<td>17,940</td>
</tr>
<tr>
<td>Balance at 31 December 2011</td>
<td>546,975</td>
</tr>
<tr>
<td>Amortisation</td>
<td></td>
</tr>
<tr>
<td>Balance at 1 January 2010</td>
<td>360,665</td>
</tr>
<tr>
<td>Amortisation charge for the year</td>
<td>55,416</td>
</tr>
<tr>
<td>Balance at 31 December 2010</td>
<td>416,083</td>
</tr>
<tr>
<td>Balance at 1 January 2011</td>
<td>416,083</td>
</tr>
<tr>
<td>Amortisation charge for the year</td>
<td>57,001</td>
</tr>
<tr>
<td>Balance at 31 December 2011</td>
<td>473,084</td>
</tr>
<tr>
<td>Carrying amounts</td>
<td></td>
</tr>
<tr>
<td>At 1 January 2010</td>
<td>125,207</td>
</tr>
<tr>
<td>At 31 December 2010</td>
<td>112,952</td>
</tr>
<tr>
<td>At 1 January 2011</td>
<td>112,952</td>
</tr>
<tr>
<td>At 31 December 2011</td>
<td>73,891</td>
</tr>
</tbody>
</table>
### 14 Trade and other payables

<table>
<thead>
<tr>
<th></th>
<th>2011 ($)</th>
<th>2010 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade payables and other accrued expenses</td>
<td>4,900,191</td>
<td>6,127,875</td>
</tr>
<tr>
<td></td>
<td>4,900,191</td>
<td>6,127,875</td>
</tr>
</tbody>
</table>

### 15 Employee benefits

<table>
<thead>
<tr>
<th></th>
<th>2011 ($)</th>
<th>2010 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accrued salaries and wages</td>
<td>100,643</td>
<td>95,954</td>
</tr>
<tr>
<td>Liability for long service leave</td>
<td>151,246</td>
<td>130,329</td>
</tr>
<tr>
<td>Liability for annual leave</td>
<td>572,834</td>
<td>516,109</td>
</tr>
<tr>
<td></td>
<td>824,723</td>
<td>742,392</td>
</tr>
<tr>
<td>Non current Liability for long service leave</td>
<td>236,698</td>
<td>195,907</td>
</tr>
<tr>
<td></td>
<td>236,698</td>
<td>195,907</td>
</tr>
</tbody>
</table>

**Defined contribution superannuation plans**

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

### 16 Other liabilities

<table>
<thead>
<tr>
<th></th>
<th>2011 ($)</th>
<th>2010 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grant funds held in escrow for NSW Cultural Management Limited [refer Note 7(i)]</td>
<td>761,352</td>
<td>968,489</td>
</tr>
<tr>
<td></td>
<td>761,352</td>
<td>968,489</td>
</tr>
</tbody>
</table>

### 17 Deferred income

<table>
<thead>
<tr>
<th></th>
<th>2011 ($)</th>
<th>2010 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subscriptions and ticket sales</td>
<td>9,295,398</td>
<td>9,172,718</td>
</tr>
<tr>
<td>Other Income</td>
<td>38,937</td>
<td>54,002</td>
</tr>
<tr>
<td></td>
<td>9,334,335</td>
<td>9,226,720</td>
</tr>
</tbody>
</table>

### 18 Grant income

<table>
<thead>
<tr>
<th></th>
<th>Unexpended Grants at 31 December 2009 ($)</th>
<th>2010 Grant Income ($)</th>
<th>2010 Grant expenditure ($)</th>
<th>Unexpended Grants at 31 December 2010 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Australia Council</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Core Grant</td>
<td>1,973,780</td>
<td>(1,973,780)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Project Grant</td>
<td>31,499</td>
<td>(240,628)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Australia Council Total</td>
<td>2,005,279</td>
<td>(2,214,408)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arts NSW</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Core Grant</td>
<td>379,025</td>
<td>(379,025)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Project Grant</td>
<td>1,887,138</td>
<td>(1,887,138)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non Cash Subsidy (rent)</td>
<td>235,161</td>
<td>(235,161)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>2,668,406</td>
<td>(3,285,983)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NSW Arts Total</td>
<td>616,577</td>
<td>2,079,308</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Commonwealh Govt</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Project Grant</td>
<td>780,000</td>
<td>(900,000)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Commonwealth Total</td>
<td>780,000</td>
<td>(900,000)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>-</td>
<td>42,500</td>
<td>(42,500)</td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td>945,706</td>
<td>5,497,185</td>
<td>(6,442,891)</td>
<td>-</td>
</tr>
</tbody>
</table>

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

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

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

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

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

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

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

<table>
<thead>
<tr>
<th>2010</th>
<th>Note</th>
<th>Effective Average Interest Rate</th>
<th>Total ($)</th>
<th>6 Months or less ($)</th>
<th>6-12 Months ($)</th>
<th>1-2 Years ($)</th>
<th>2-5 Years ($)</th>
<th>More than 5 years ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>7</td>
<td>4.86%</td>
<td>13,109,095</td>
<td>12,899,152</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>209,943</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>13,109,095</td>
<td>12,899,152</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>209,943</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2011</th>
<th>Note</th>
<th>Effective Average Interest Rate</th>
<th>Total ($)</th>
<th>6 Months or less ($)</th>
<th>6-12 Months ($)</th>
<th>1-2 Years ($)</th>
<th>2-5 Years ($)</th>
<th>More than 5 years ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>7</td>
<td>4.93%</td>
<td>10,059,033</td>
<td>10,339,161</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>219,872</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>10,059,033</td>
<td>10,339,161</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>219,872</td>
</tr>
</tbody>
</table>

20. Operating leases

Leases as lessee
Non-cancelable operating lease rentals are payable as follows:

<table>
<thead>
<tr>
<th></th>
<th>2011 ($)</th>
<th>2010 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than one year</td>
<td>88,446</td>
<td>168,297</td>
</tr>
<tr>
<td>Between one and five years</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>More than five years</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td>88,446</td>
<td>168,297</td>
</tr>
</tbody>
</table>

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

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

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

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

<table>
<thead>
<tr>
<th></th>
<th>2011 ($)</th>
<th>2010 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than one year</td>
<td>-</td>
<td>230,000</td>
</tr>
<tr>
<td>Between one and five years</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>More than five years</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td>-</td>
<td>230,000</td>
</tr>
</tbody>
</table>

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

21. Contingencies

The Directors are not aware of any contingent liability or contingent asset where the probability of future payments/receipts is not considered remote.
### Reconciliation of cash flows from operating activities

<table>
<thead>
<tr>
<th></th>
<th>2011 ($)</th>
<th>2010 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Profit for the period</td>
<td>(8,901)</td>
<td>1,623,146</td>
</tr>
<tr>
<td>Adjusted for:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>867,821</td>
<td>719,994</td>
</tr>
<tr>
<td>Operating profit before changes in working capital and provisions</td>
<td>858,920</td>
<td>2,343,140</td>
</tr>
<tr>
<td>Decrease/(increase) in receivables</td>
<td>(117,493)</td>
<td>289,050</td>
</tr>
<tr>
<td>Decrease/(increase) in other current assets</td>
<td>(1,167,296)</td>
<td>888,639</td>
</tr>
<tr>
<td>Decrease/(increase) in inventories</td>
<td>13,837</td>
<td>15,610</td>
</tr>
<tr>
<td>(Decrease)/increase in payables</td>
<td>(1,127,041)</td>
<td>2,152,225</td>
</tr>
<tr>
<td>(Decrease)/increase in provisions</td>
<td>(164,699)</td>
<td>(214,917)</td>
</tr>
<tr>
<td>(Decrease)/increase in deferred revenue</td>
<td>107,615</td>
<td>(2,969,915)</td>
</tr>
<tr>
<td>Net cash from operating activities</td>
<td>(1,616,126)</td>
<td>2,503,832</td>
</tr>
</tbody>
</table>

### Key management personnel disclosures (cont’d)

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

In addition to the compensation noted above, in 2011 Jonathan Biggins received $82,076 (2010: $37,089) for artists services rendered on normal commercial terms and conditions.

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

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

#### Other transactions/relationships

- The Company has a relationship with NSW Cultural Management Limited, Sydney Theatre Company Limited and NSW Cultural Management Limited (lessee of the Sydney Theatre) have three Directors in common, which is less than a majority in each case. Neither Company is a member or shareholder of the other.
- Sydney Theatre Company is obligated under the “Hiring and Services Agreement” to provide management services to NSW Cultural Management Limited. The cost of these services is reimbursed on a direct cost basis that also includes the provision of plant and equipment, where an asset usage fee is charged. The asset usage charge in 2011 was $98,258 (2010: $111,036).
- In 2011, Sydney Theatre Company Limited also paid venue hire and related costs of $1,094,260 (2010: $1,634,949) to NSW Cultural Management Limited.
- The Company also has a relationship with the Sydney Theatre Company Foundation. The Sydney Theatre Company and Sydney Theatre Company Foundation have four Directors/Trustees in common, which is less than a majority in each case. Neither Company is a member or shareholder of the other.
- In 2011, the Sydney Theatre Company Foundation raised $1,682,116 (2010: $4,029,895) through fundraising events, projects and appeals and donated $1,406,456 (2010: $765,562) to the Sydney Theatre Company Ltd.
- In 2010, the Foundation raised funds and collected donations of $2,200,000 (2009: $300,000) specifically for the Greening the Wharf Project which have been recorded in revenue in 2010 and will be donated to STC when future expenditure or depreciation of assets involved with the project is recorded in STC’s accounts. In 2011, no further funds were raised for the Greening the Wharf Project.
- The appeals conducted by the Sydney Theatre Company Foundation include: Trivia Night, Revue Gala Night, The Residents, Walkway Project, Chairman’s Council, Indigenous Fund, Seat Endowment Programme, Education Access, and Special Education Projects.
- As at 31 December 2011, Sydney Theatre Company had a payable of $2,676,381 (2010: $2,880,210) due to Sydney Theatre Company Foundation.

#### Charitable Fundraising

During the financial year, the Company received donations of $9,726 (2010: $11,175) from ticket donations. The costs associated with raising these funds were absorbed by the Company. The donations received were applied to the development of Next Stage and Education programmes and research and development work.

No fundraising appeals were conducted by the Sydney Theatre Company during the financial year or prior year. The Company’s main fundraising activity is conducted by the Sydney Theatre Company Foundation (please refer note 23).
In the opinion of the Directors of Sydney Theatre Company Limited (“the Company”):

(a) the financial statements and notes, set out on pages 61 to 79, are in accordance with the Corporations Act 2001, including:

(i) giving a true and fair view of the financial position of the Company as at 31 December 2011 and its performance, for the year ended on that date; and

(ii) complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Corporations Regulations 2001; and

(b) there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

Dated at Sydney 17th April 2012

Signed in accordance with a resolution of the Directors:

David Gonski
Chairperson

Report on the financial report

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

Directors’ responsibility for the financial report

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

Auditor’s responsibility

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

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

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

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

Independence

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

Auditor’s opinion

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

(i) giving a true and fair view of the Company’s financial position as at 31 December 2011 and of its performance for the year ended on that date; and

(ii) complying with Australian Accounting Standards and the Corporations Regulations 2001.

KPMG

Geoff Wilson
Partner
Sydney
17th April 2012
LEAD AUDITOR’S INDEPENDENCE DECLARATION
UNDER SECTION 307C OF THE CORPORATIONS ACT 2001

To the directors of Sydney Theatre Company Limited

I declare that, to the best of my knowledge and belief, in relation to the audit for the financial year ended 31 December 2011 there have been:
(i) no contraventions of the auditor independence requirements as set out in the Corporations Act 2001 in relation to the audit; and
(ii) no contraventions of any applicable code of professional conduct in relation to the audit.

KPMG

Geoff Wilson
Partner
Sydney
17th April 2012
Sydney Theatre Company Limited
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

Box Office
Telephone +61 2 9250 1777
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 87 001 667 986