

SYDNEY THEATRE CO MEDIA RELEASE

STC 2016
Your adventure starts now

Embargoed until 6.30pm, Tuesday 10 May 2016.

Sydney Theatre Company releases its 2015 Annual Report

At its Annual General Meeting today, Sydney Theatre Company (STC) released its Annual Report, recording an operating surplus of \$618,101 derived from strong results across Sydney Theatre Company, Sydney Theatre Company Foundation and Roslyn Packer Theatre business units. Taking into account \$2.05M received towards the Company's capital campaign, the consolidated group result becomes a surplus of \$2.668M (\$1.797M in 2014).

Chairman Ian Narev said: "2015 was an exceptional year for STC and this is reflected in an excellent financial result. I applaud the fantastic work on our stages, our strong management team, and the hard work of all those who work tirelessly behind the scenes to deliver stellar performances to our audiences."

"I would also like to pay special tribute to two people who have made an enormous contribution not only during 2015 but across many years, and who have both recently left us: our former Artistic Director Andrew Upton and my predecessor David Gonski. They have built strong foundations for the Company and left it in great shape.

"As we move into a new era, I am sure our audiences are looking forward to the exciting direction and performances that our incoming Artistic Director Jonathan Church as well as Executive Director Patrick McIntyre will bring to our stages."

In total throughout 2015 STC generated revenue of \$38.358M. As ever, the vast majority of income came from ticket sales and production-related revenue. Total attendances at STC's annual Sydney season were 282,622 (up from 235,285 in 2014). There were 20,513 Season Ticket Holders, which was 29% up on the four year average and 21% up on the eight-year average. The average pack size for Season Ticket Holders was an eight-year high of 6.97 plays.

There was continued growth in philanthropic giving to the Company in 2015. Gifts now represent around 7% of STC's annual revenue, a sum equivalent to the Company's core funding from Federal and State Governments, and to income received from sponsorship. There was an increase in the numbers of individual donors, demonstrating increased awareness of the need for this support and willingness to provide it.

Y THEATRE COMPANY
HARF
HICKSON ROAD
NSW 2000

777
IS POINT NSW 2000
ILIA

FICE
+61 (2) 9250 1777
(2) 9251 3667
ICE@SYDNEYTHEATRE.COM.AU

STRATION
+61 (2) 9250 1700

THEATRE.COM.AU

12-721A

STC's major sponsors Audi, Lendlease and Suncorp led the Company's committed group of corporate partners. In a tough market, ten of STC's sponsors, including Audi, have been supporters of the Company for over ten years.

Particular highlights at STC in 2015 included Andrew Upton's new adaptation *The Present*, with a cast led by Cate Blanchett and Richard Roxburgh (to be presented on Broadway later this year) and the return of Geoffrey Rush to STC, tackling one of the great roles of the canon, Lear, in a bold production by director Neil Armfield. Upton and Hugo Weaving continued their exploration of Beckett with an extraordinary *Endgame*. That production was instigated through work on 2013's *Waiting for Godot*, which in 2015 toured to London to glowing reviews, with the UK's Daily Telegraph describing it as "a production of luminous intelligence and virtuosic physicality."

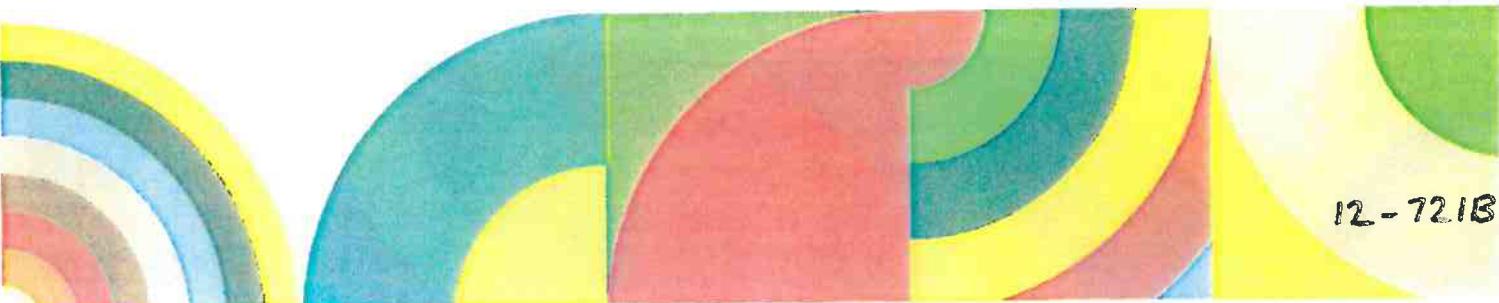
Premieres from young Australian writers Kylie Coolwell (*Battle of Waterloo*) and Melissa Bubnic (*Boys will be boys*) were produced alongside established international playwrights Caryl Churchill (*Love and Information*) and Sarah Ruhl (*Orlando*); Andrew Bovell's first play *After Dinner* was revived for a sold-out run; classics by Williams (*Suddenly Last Summer*) and Shaw (*Arms and the Man*) delighted audiences; STC's co-production with Barking Gecko Theatre Company, *Storm Boy*, returned for an encore season before touring; with the year capped off, as ever, with the silly season touchstone *The Wharf Revue: Celebrating 15 Years*.

Beyond its stages, STC was again a powerhouse of artistic development. Across the course of the year, a total of ten new Australian works were commissioned, bringing the total number of playwrights under commission for the year to 15. Ten STC productions across all four venues offered young and emerging directors the opportunity to assist and be mentored by established, senior directors. STC's School Drama program, in which specially trained teaching artists work intensively alongside teachers in classrooms across seven weeks, reached almost 3000 students and 111 teachers in 36 schools across NSW.

STC continued to offer accessible price points through its *Suncorp Twenties* scheme making tickets available for just \$20 for every performance it gives across the whole year (excluding opening nights), concession pricing for school students, pensioners and people aged under 30, and discounts through Season Ticket packages.

Full details of all STC's 2015 activities can be found in the Annual Report [here](#)

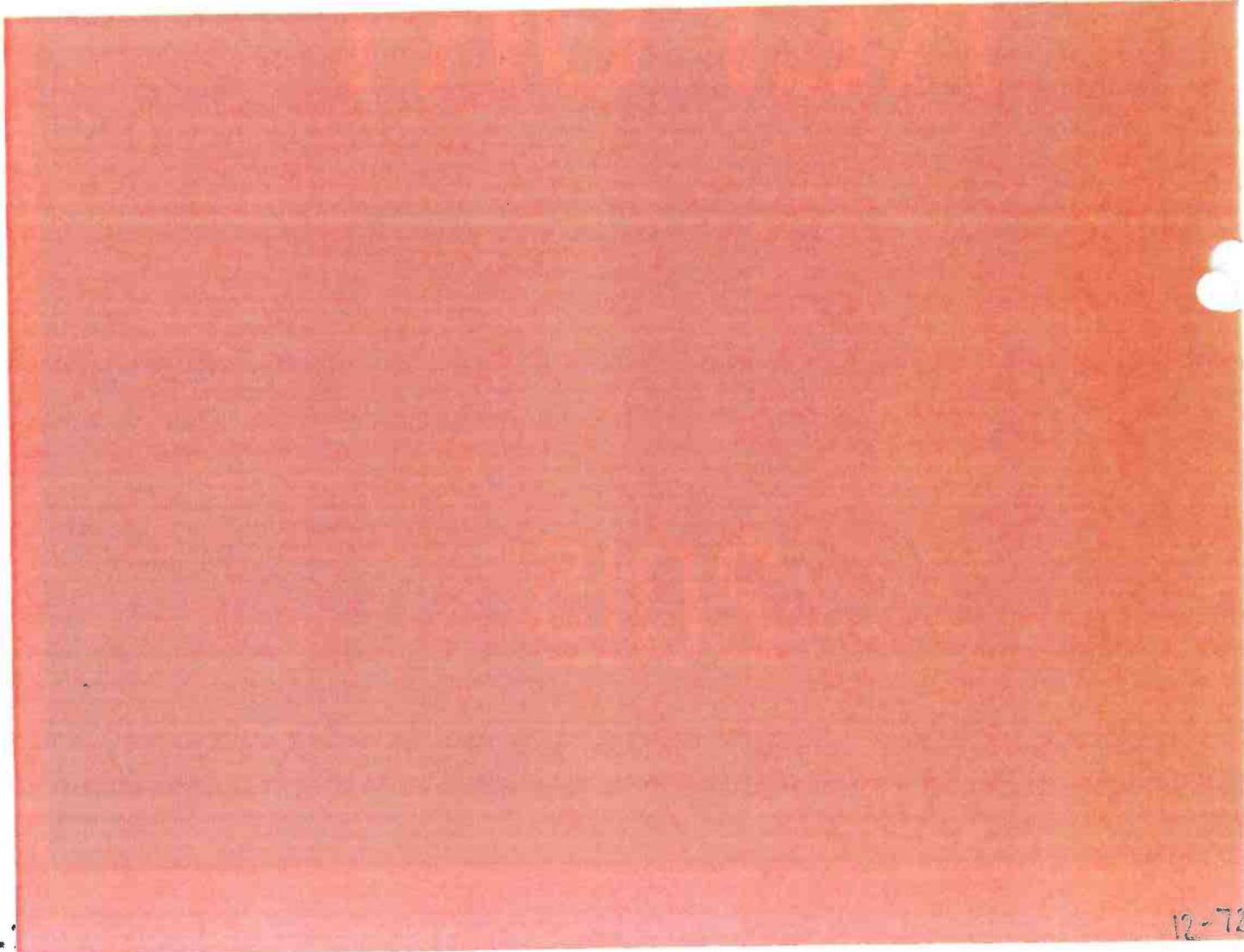
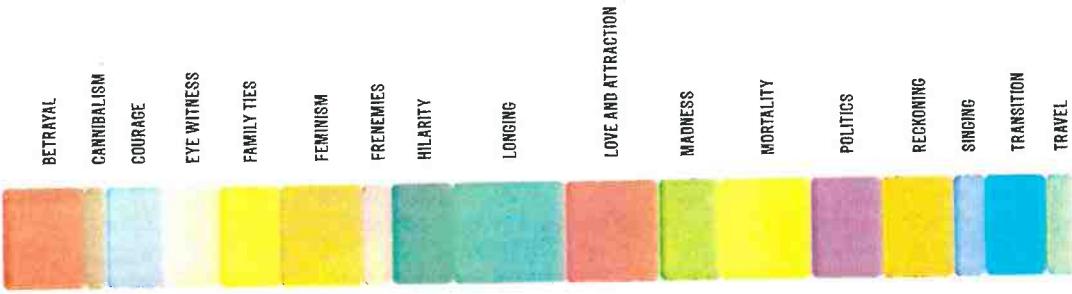
For further information please contact Tim McKeough on [REDACTED] or [REDACTED]



SYDNEY
THEATRE
CO

ANNUAL REPORT

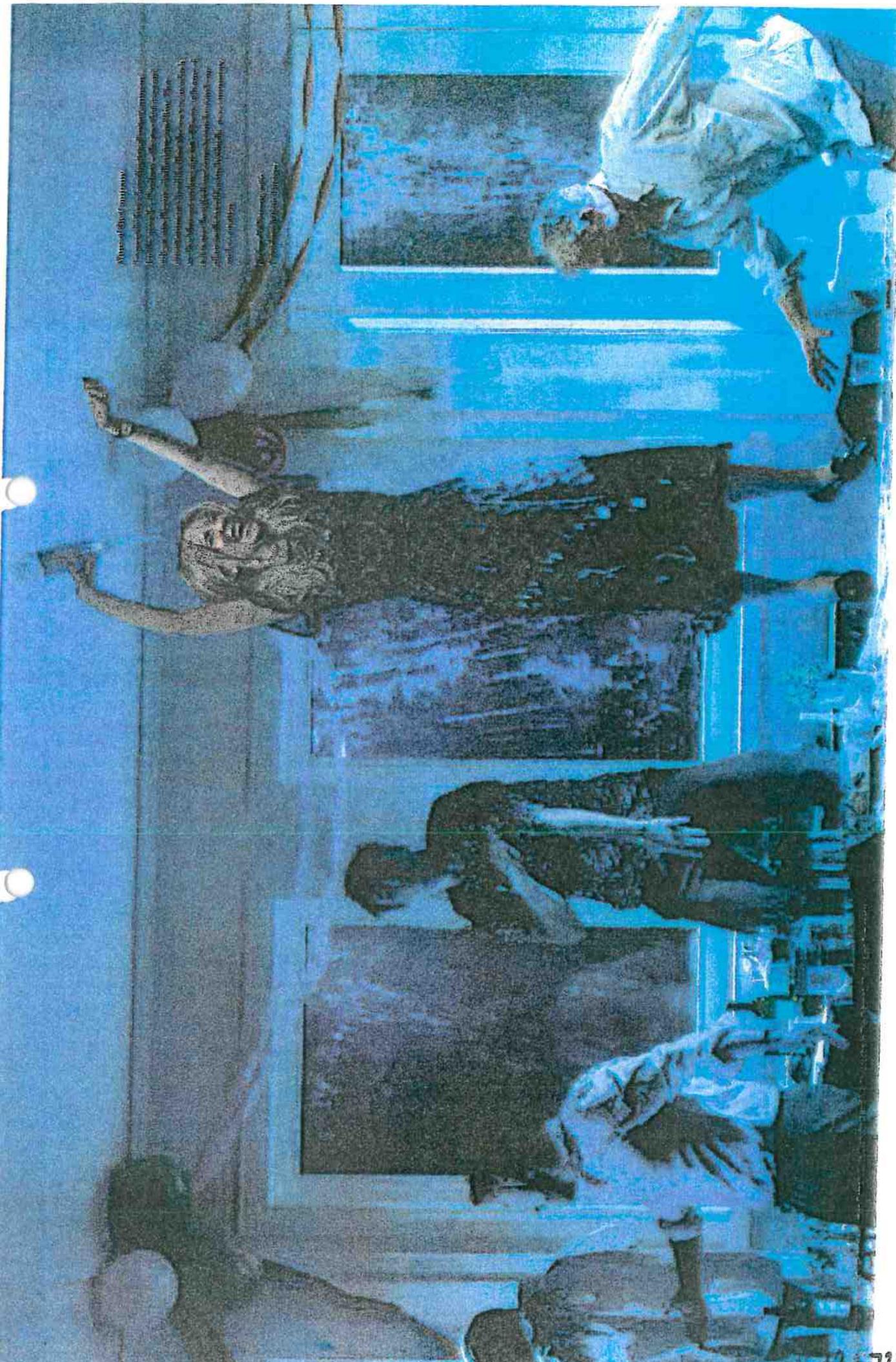
2015



Women of Steel (bottom)
Feminist artist Barbara Kruger's work has become emblematic of the women's movement. Her posters, prints, and photographs have been exhibited around the world. She has also written several books on women's issues and has lectured at universities and art schools in America and abroad. She is currently working on a book about women's rights and the struggle for equality.

Women of Steel

Barbara Kruger
Photograph by Michael Kenna



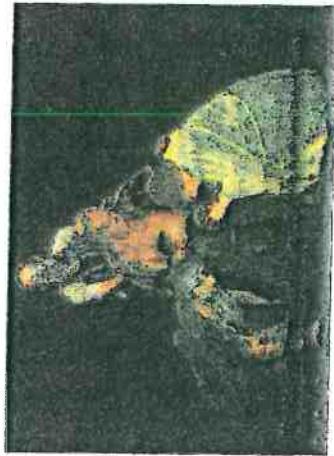
2015 in Numbers





Jonathan Church

ARTISTIC DIRECTOR



Ian
Narev
Chair
of STC

During Board discussions at Sydney Theatre Company, we refer regularly to Richard Wherrett's founding aims of the Company: "to provide first-class theatrical entertainment for the people of Sydney – theatre that is grand, vulgar, intelligent, challenging and fun."

The Company seeks to entertain, and provide pleasure. But it also seeks to provoke and challenge.

I would like to pay tribute to two people who made an enormous contribution to our pursuit of these goals, and who left the Company over the past year: my predecessor David Gonski and our former Artistic Director Andrew Upton.

David's six years as Chair were transformative in the life of the Company. He oversaw a period of great success both onstage and off, including keeping Andrew Upton onboard as solo Artistic Director once his and Gare Blanchett's joint tenure came to an end in 2012. We are still enjoying the fruits of Andrew's great vision and skill in 2015 as his last program continues to play out – and this annual report for 2015 speaks volumes about his success in devising programs of great relevance and appeal.

David also worked closely with Executive Director Patrick McIntyre and the management team to consolidate key parts of the business to better serve our artistic mission. Importantly, 45-year leases were secured from the State Government for our Walsh Bay home base venues, The Wharf and Roslyn Packer Theatre. This long-term security then enabled us to proceed with raising capital funds to refurbish The Wharf after more than 30 years of constant use. We owe a debt of gratitude to The Packer Family Foundation, Crown Resorts Foundation, The Paradise Family Foundation and the W & A Johnson Foundation for their leadership gifts in this area.

All of this has placed us in the position to announce pleasing results across the Sydney Theatre Company, Sydney Theatre Company Foundation and Roslyn Packer Theatre business units. Taking into account \$2.05M received towards our capital campaign, the consolidated group result becomes a surplus of \$2.668M (\$1.797M in 2014). In total, we generated revenue of \$53.358M during the year.

We are also fortunate to have a passionate group of Directors on the Board of the Company, including Deputy Chair Ann Johnson, who

I am delighted and honoured to be the next Artistic Director of Sydney Theatre Company and alongside Chair Ian Narev, Deputy Chair and Chair of the Foundation Ann Johnson, and Executive Director Patrick McIntyre, I look forward to leading the Company through its next phase of development.

I have watched from afar STC's growth over the past 30 years and the Company has become a beacon of artistic adventure and international excellence. The opportunity to be a part of this unique Company, and to come to work at STC's home at The Wharf every day, was an exciting one.

I have also been fortunate enough to work first-hand with some of Australia's best theatre practitioners and I have a strong sense of the extraordinary talent that exists and the deep sense of commitment to the theatre and the arts in general that is being fostered by companies across Australia.

Since joining STC, I've felt very powerfully that this is one of the most extraordinary places in the world to make work. Certainly the work I have seen since taking up the role bears this out. From the deeply moving and important *The Secret River* to Andrew Upton's wonderful *The Present* with its fabulous cast led by Cate Blanchett and Richard Roxburgh, I thank Andrew for leaving the Company in such great artistic shape.

Nowhere else in the world is there a theatre company quite like it in terms of what it can offer to theatre-makers. From set construction, props and costumes through to rehearsal rooms and two out of the Company's four theatres all on one site, every element needed to help foster artists and enable them to create their best work are here, supported by a dedicated and highly skilled staff.

It's no surprise that STC attracts the best existing and emerging Australian and international talent and continues to serve Sydney audiences with the most vibrant, excellent and entertaining theatre possible. There is a genuine connection with artists and the community here that goes back to the founding moments of the Company. In addition to our brilliant Resident Artists, I've been meeting with as many directors, playwrights, creatives and actors as possible and the conversations have been inspiring and thought-provoking.

But, interestingly, something else is going on.

The commitment to the arts here in Sydney is immense. There is a tangible sense that this community believes the arts are important and they invest in them, both publicly and privately. There is an absolute fundamental belief that the arts matter; that even in a small way you can change people's lives, the quality of their life, the quality of our society and have a conversation about who we are as a nation.

I look forward to joining that conversation.

I.A.C.

Jonathan Church
Artistic Director

ARTISTIC DIRECTOR

David Gonski

One of David Gonski's last actions as Chair of the Board was to appoint the incoming Artistic Director, Jonathan Church. The appointment of the Artistic Director is perhaps the single most important decision for the Board and we were delighted that Jonathan decided to join us and lead the Company into the next chapter of its life. He will continue to draw inspiration from Richard Wherrett's vision, as will all of us.

J.C.

Ian Narev
Chair

12-721G



Ann Johnson

CHAIR STC FOUNDATION

2015 was a real testament to the depth and breadth of theatrical talent in Australia - and the ability of STC to bring it all together and turn it into fifteen terrific shows (sixteen including the tour of 2015's *Waiting for Godot* to London). Not surprisingly, given the strength of the program, which would turn out to be Andrew Upton's second last as Artistic Director, season ticket holders were at a seven-year high, and overall attendances reached well over 300,000.

One of the great things about this Company is that we can stretch from premiering a new work by a first time playwright, Kylie Coolwell, to producing an epic *King Lear*, and from *Bunnic* to *Beckett*. We select from four venues ranging from 200 seats to 880 seats to do it in. Not many other companies in the world have this kind of artistic elasticity. It has helped to build an audience for theatre in Sydney that is informed, demanding and adventurous.

Another great thing is the wealth of talent of our in-house staff across all departments, who keep the production values high, the customers happy, and the entire enterprise sustainable. 2015 had its fair share of head-scratches and hair-teasers which were met with creativity, skill, resilience and good humour. It is an amazing group of people to work with every day.

In 2015, we announced our new Artistic Director, Jonathan Church, who immediately began work on the 2017 program. The changing of the artistic directorial guard is an exciting time at any theatre company, and we look forward to welcoming Jonathan and being part of the continuing evolution of the Company's artistic voice as it moves into its sixth artistic directorship.

Our peer companies around Australia with whom we co-produce work each year are also a talented bunch. In 2015, it was great to work with Barking Gecko Theatre Company, Malthouse Theatre and Melbourne Theatre Company.

Our Major Sponsors Audi, Lennox and Simcoor led our committed family of corporate partners. Incredibly, in a fickle market, ten of our sponsors, including Audi, have been supporters of the Company for over ten years, a fact of which we are very proud.

We were heartened by continued growth in philanthropic giving to the Company in 2015. Gifts now represent around 25% of our annual revenue, a sum equivalent to our core funding from Federal and State Governments, and to income received from sponsorship. The money



Patrick McIntyre

EXECUTIVE DIRECTOR

2015 was a real testament to the depth and breadth of theatrical talent in Australia - and the ability of STC to bring it all together and turn it into fifteen terrific shows (sixteen including the tour of 2015's *Waiting for Godot* to London). Not surprisingly, given the strength of the program, which would turn out to be Andrew Upton's second last as Artistic Director, season ticket holders were at a seven-year high, and overall attendances reached well over 300,000.

One of the great things about this Company is that we can stretch from premiering a new work by a first time playwright, Kylie Coolwell, to producing an epic *King Lear*, and from *Bunnic* to *Beckett*. We select from four venues ranging from 200 seats to 880 seats to do it in. Not many other companies in the world have this kind of artistic elasticity. It has helped to build an audience for theatre in Sydney that is informed, demanding and adventurous.

Another great thing is the wealth of talent of our in-house staff across all departments, who keep the production values high, the customers happy, and the entire enterprise sustainable. 2015 had its fair share of head-scratches and hair-teasers which were met with creativity, skill, resilience and good humour. It is an amazing group of people to work with every day.

In 2015, we announced our new Artistic Director, Jonathan Church, who immediately began work on the 2017 program. The changing of the artistic directorial guard is an exciting time at any theatre company, and we look forward to welcoming Jonathan and being part of the continuing evolution of the Company's artistic voice as it moves into its sixth artistic directorship.

Our peer companies around Australia with whom we co-produce work each year are also a talented bunch. In 2015, it was great to work with Barking Gecko Theatre Company, Malthouse Theatre and Melbourne Theatre Company.

Our Major Sponsors Audi, Lennox and Simcoor led our committed family of corporate partners. Incredibly, in a fickle market, ten of our sponsors, including Audi, have been supporters of the Company for over ten years, a fact of which we are very proud.

We were heartened by continued growth in philanthropic giving to the Company in 2015. Gifts now represent around 25% of our annual revenue, a sum equivalent to our core funding from Federal and State Governments, and to income received from sponsorship. The money

The results of 2015 are a testament to the commitment and generosity of Sydney Theatre Company's family of donors. From round-up donations and direct mail campaigns to major gifts for specific projects, fundraising events and bequests, our donors are paramount in driving the success of the Company. This figure demonstrates the collective efforts of donors at every level. The support of our donors enables the Company to pursue its mission: to create definitive theatre of vision and scale; to help build creative capacity in the community; and to ensure a sustainable business platform.

In 2015, funds were directed in support of mainstage productions, School Drama, artistic development and business processes. Six shows in the 2015 season were supported by Production Patrons: *Storm Boy*, *Battle of Waterloo*, *The Present*, *King Lear*, *Arms and the Man* and *Love and Information*. STC also received first installments towards the 2016 Season productions of *The Golden Age* and *The Secret River*.

remount and *out*. Also included are the donations received towards STC's Resident Artist program, helping us to provide professional development opportunities for creatives and allow them to develop their craft and understanding of the theatre industry.

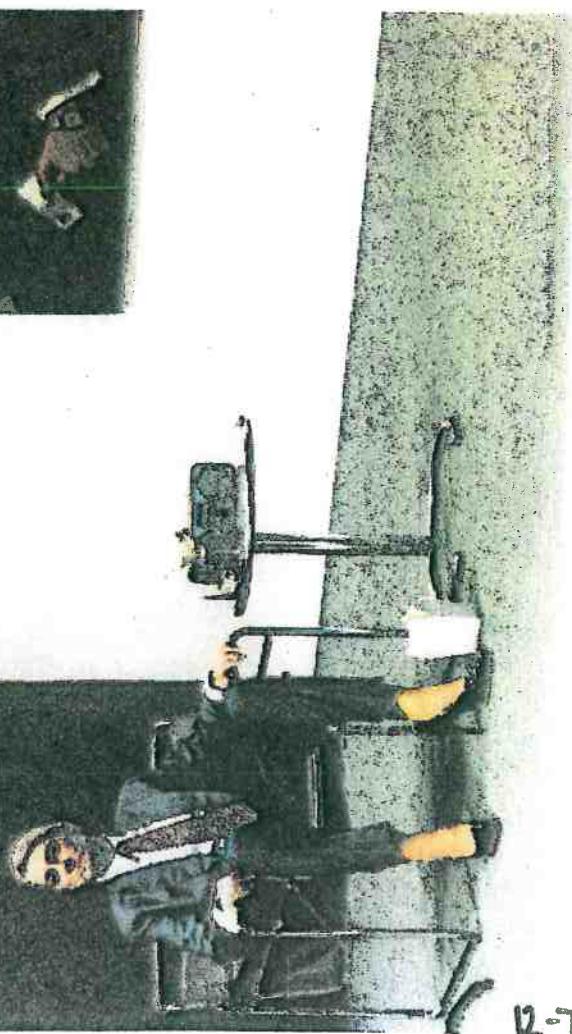
As we look forward to a period of artistic change and much needed renovation of The Wharf facilities, I would also like to acknowledge an additional \$200M of the Foundation's annual receipt directed towards the Company's STC50 capital campaign. This is a remarkable dedication to our community, to the vision for STC as one of the world's most exciting and original theatre companies, and has provided the platform we need to begin the building project. As STC50 gathers momentum, the commitment of our donors remains more crucial than ever. With your continued support we will make some much needed improvements to the theatre facilities – for artists, creatives, audiences and staff alike.

Special thanks must also go to David Gonski in his final year as Chair of the STC Board. David continued this year to lead The Chairman's Council with absolute dedication, helping us to raise \$205,000. Since its inception in 2011 this significant donor segment has contributed over \$1.6M for STC. This group also paved the way for a new donor circle 'The Orlando Syndicate' under the leadership of ex-Foundation Chair Jillian Broadbent who raised \$75,000 in support of the 2015 production of *Orlando*.

2015 FOUNDATION DIRECTORS

Judi Haussmann	Frances Ingham
Lorraine Aboud	Justin Miller
Anita Belofsky-Natans	Peter Miller
Cate Blanchett	Gretel Parker
Nick Greiner AC	Matthew Playfair
Mandy Foley	

BUSINESS PLAN



12-7211

Art

STRATEGY 1.1: DISTINCTIVE THEATRE OF VISION AND SCALE

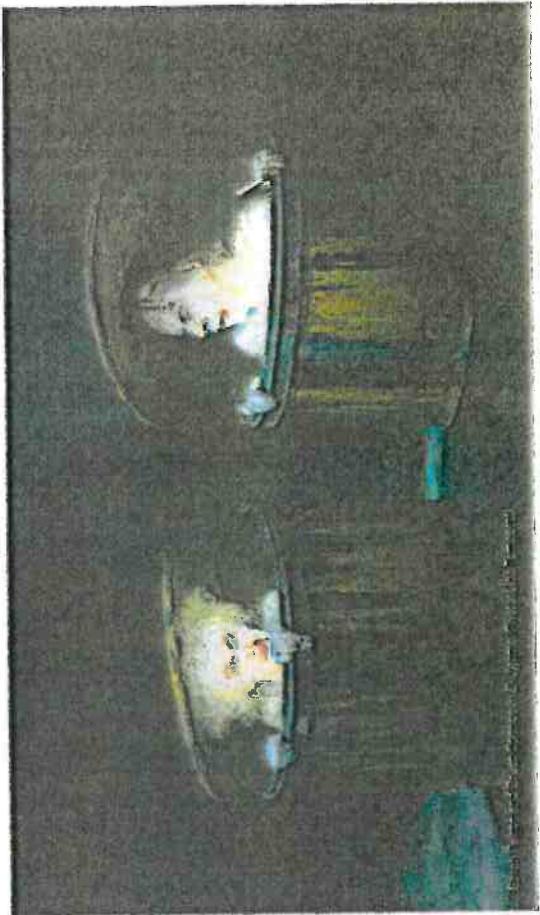
Andrew Upton's second program as solo Artistic Director featured fifteen new and classic works, six of which were Australian, and four of those world premieres. Established international playwrights Gary Churchill and Sarah Rahl were produced alongside premieres from young Australian writers Kylie Cobwell and Melissa Bohne. Andrew Bowen's first play *After Dinner* was revived for a sold-out run at The Wharf; classics by Shakespeare, Shaw and Beckett were produced; our co-production with Barking Gecko Theatre Company, *Storm Boy*, returned for an encore season; with the year capped off, as ever, with the silly season touchstone *The Wharf Review: Celebrating 15 Years*.

Highlights included Andrew's new adaptation *The Parent*, with a cast led by Cate Blanchett and Richard Roxburgh, and the return to STC's stages of Geoffrey Rush after an absence of 22 years. Geoffrey tackled one of the great roles of the canon, Lear, in a bold production by director Neil Armfield, with a cast that also boasted Robyn Nevin as the Fool. Andrew and Hugo Weaving continued their exploration of Beckett, instigated through their work on 2013's *Waiting for Godot*, with an extraordinary production of *Endgame*.

Our Resident Directors also delivered brilliant productions which included Sarah Goodes directing the world premiere of emerging playwright Kylie Cobwell's first play, *Battle of Waterfront*, in Wharf 1; while Kip Williams took the use of onstage live video to another level with *Suddenly Last Summer*. In the words of Sydney Morning Herald critic Jason Blake it was, "one of the most persuasive cinematic theatrical experiences we've seen in Sydney to date."

STC productions won three Helpmann Awards out of fifteen nominations. Andrew, Sarah and Kip were all nominated for Best Director, with Kip winning for *Suddenly Last Summer*. We also received three out of four nominations for Best Play: *Endgame*, *Waterfront* (also directed by Sarah) and *Colleen Derringer by Sisters Grimm*, co-produced with Malthouse Theatre. STC artists and creatives also won seven out of 25 Sydney Theatre Awards nominations. Two STC commissions, *Battle of Waterfront* (Kylie Cobwell) and *Boys will be boys* (Melissa Bohne), were nominated for the 2016 NSW Premier's Literary Award. The Nick Enright Prize for Playwriting (to be announced in May 2016).

We acknowledge the generosity of our 2015 Production Patrons, who helped bring the following key works to the stage: Anonymous (*Battle of Waterfront*); John & Frances Ingham (*The Parent*); Danita R. Lovens and David M. Fite (*King Lear*); The Orlando Donor Syndicate (*Orlando*); Gretel Packer (*Storm Boy*); Petre Foundation (*Arms and the Man*); and Kim Williams AM & Catherine Dowey (*Love and Information*).



Marco Chiappa and Zahra Newman in *Love and Information*. Photo: Paul Johnstone



Max Cullen and Geoffrey Rush in *King Lear*. Photo: Herdman Lohr

rehearsed reading of the play. This new relationship with Debra led to STC commissioning her to write one of the five works featured in Power Plays, which will form part of our 2016 season.

Rough Drafts is a program that offers week-long paid development periods to theatre makers to test out new approaches, new works and new collaborations. We held three Rough Drafts during the year:

- *Lighened Up* by Nicholas Brown and Sam McCool. The work has been programmed by Griffin Theatre Company as part of their 2016 season.
- *Hooching & Howling* written and performed by Phil Spencer, directed by Seastin McGlynn and featuring live music from Elena Sone.
- *Australian Graffiti* by Dispoli Sawetila, directed by Paige Rattray. This Rough Draft resulted in an STC commission.

Across the course of the year, a total of ten new Australian works were commissioned from the following playwrights: Melissa Bohne, Michele Lee, Nakkiah Lui (two works), Kate Mulvany, Eddie Perfect, Hannie Rayson, Dispoli Sawetila, Debra Thomas, and Tom Wright. This brought the total number of playwrights under commission for the year to fifteen, with the 2015 season featuring the world premieres of two of those works: *Boys will be boys* by Melissa Bohne (winner of the 2016 Patrick White Playwrights' Award) and *Battle of Waterfront* by Kylie Coonwell (developed through the Rough Drafts program).

Debra Thomas was announced as the winner of the Patrick White Playwrights' Award for her play *The Man's Bitch*. For the Award, which acknowledges a new play that demonstrates ambition, craft and potential, scripts were anonymously submitted to a panel of readers and judges. Debra Thomas received \$7500 as well as the opportunity to work with STC Richard Wherrett Fellow Paige Rattray on a

STRATEGY 1.3 ON THE WORLD STAGE

We continued our paid Assistant Director program, with ten STC productions across all four venues offering young and emerging directors the opportunity to assist and be mentored by established, senior directors.

The Lotus Salen Asian-Australian Playwriting project is a partnership between Playwriting Australia and Performance 4¹³. Hosted on a workshop at which Literary Manager Polly Rowe served as dramaturg, and discussions are ongoing about potential future collaborations.

STC Resident Artists are supported by the STC Resident Artists Patron: the Anita & Luca Belgioioso-Nettis Foundation, Mr Robert Hansen and Dr Annabelle Farnsworth, W & A Johnson Family Foundation, Ms Rebel Penfold-Russell OAM, Davies Family Foundations and Carla Zampatti AC. Without their support, the ability of the Company to invest in the careers of individual creatives to the extent that we do would be compromised.

Acclaimed Irish theatre and film director John Crowley travelled to Sydney to direct a cast led by Cate Blanchett and Richard Roxburgh in *The Present*. This was Andrew Upton's adaptation of Anton Chekhov's earliest, untitled work, often referred to as *Platonov*. Meanwhile, on the export side of the ledger, our acclaimed 2013 production of *Waiting for Godot* was a huge success in London, both critically and with audiences. Directed by Andrew Upton and featuring Richard Roxburgh, Hugo Weaving, Phillip Quast and Luke Mullins, the show played to packed houses as a highlight of the Barbican's International Beckett Season. Amongst a range of glowing reviews, *The Telegraph* (UK) described it as "a production of luminous intelligence and virtuous physicality", and said that "Godot's cavernous reserves of pity, horror and comedy have seldom been so beautifully explored".

Continuing our strategy of sharing with Sydney audiences some of the most interesting contemporary world theatre, STC presented Irish performer and theatre-maker Olwen Fouéré's powerful one-woman show *riverin*, produced by TheEmergencyRoom and Galway International Arts Festival, in association with Cissick Projects Ltd. An adaptation of James Joyce's *Finnegans Wake*, it was a mesmeric performance piece that was in equal parts visceral and spiritual.

Business

STRATEGY 2.1 EFFICIENCY AND EFFECTIVENESS

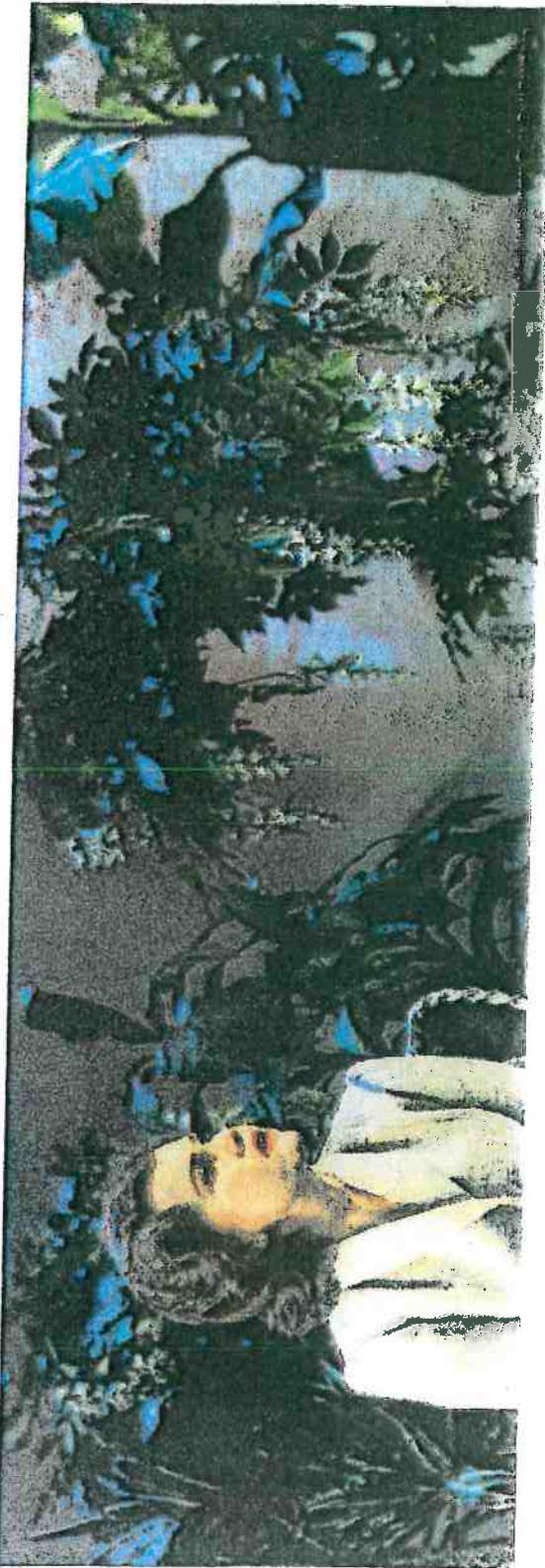
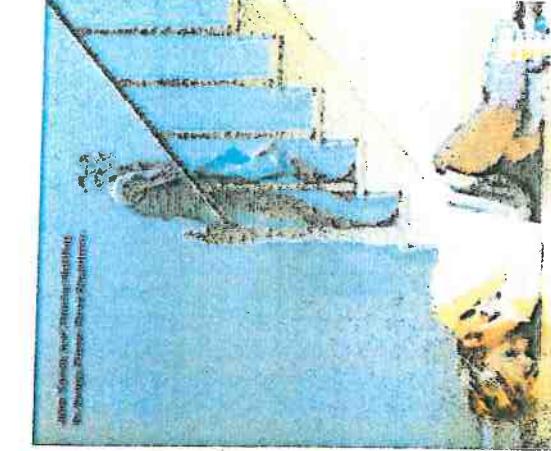
The Company continued to upgrade its systems in 2015 to improve operational efficiency.

Event management software Activax was implemented across RPT and STC to enable efficient management of venues, rooms and spaces for season planning and venue hire. It has produced the following efficiencies: creating time savings in scheduling commercial hires (formerly a highly manual process); greatly reducing the work required for managing performance schedules for current and future seasons; enabling more efficient reporting; and reducing double handling and risk of error.

Our existing PAIXX telephony system was finally retired. Our new system, a Cisco Unified Communications solution, is capable of managing higher volumes of inbound and outbound calls and, importantly, offers new facilities for the Box Office phone room that will improve customer service.

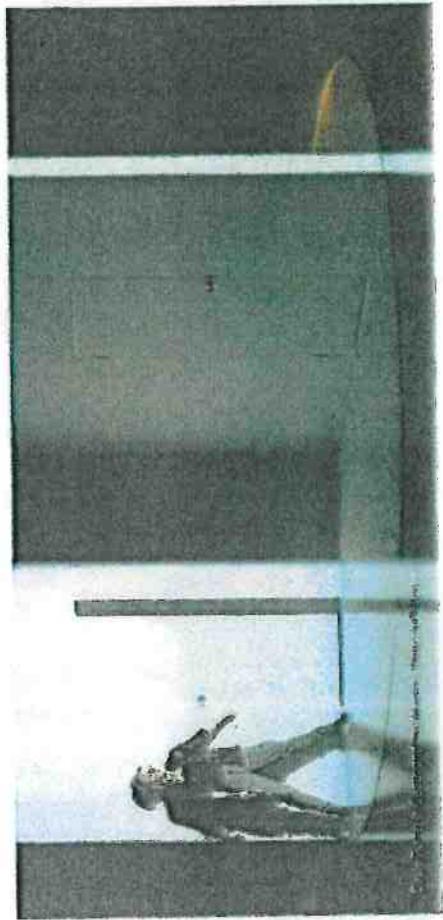
In January, we launched Tesitura's N-Scan which allows ushers to scan tickets at the entry to Wharf Theatre, Wharf 2 Theatre and Roslyn Packer Theatre. This helps staff to resolve ticketing problems at the door before patrons are seated. N-Scan also securely enables STC to introduce print-at-home ticketing and, in the future, paperless ticketing. The introduction of N-Scan was funded by donors and the business case assumes print and mailing cost savings as a result of the introduction of print-at-home services on the website. We rolled out print-at-home ticketing across all STC performances from late May 2015 and have since completed a phased roll out with external hires of Roslyn Packer Theatre. To date, the introduction of print-at-home tickets has been seamless. In the months following the introduction of print-at-home ticketing, 94% of phone bookers and 36.6% of online bookers were already selecting the option.

With complex labour agreements and up to 290 people on the payroll each week, continual improvement of the payroll system is conducted



STRATEGY 2.4 GROW AND DIVERSIFY REVENUE.

STRATEGY 2.5 BUILD THE BALANCE SHEET



cultural diversity across our database and will drive new audience development strategies.

In 2015, we were delighted to announce that our major partnership with Suncorp P. Suncorp Twenties, would continue for a third year, making \$20 tickets available for every single performance across the year (with the exception of opening nights). \$418,355 of savings were passed on to 6,330 ticket holders in 2015.

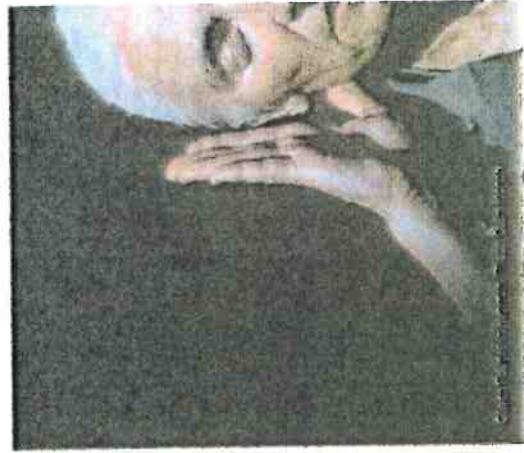
We thank the core company major donors who enabled this business transformation work in 2015: Mark & Anne La Berger, The Neilson Foundation and the Upton Blanchett Family.

STRATEGY 2.2 ACCESSIBILITY AND YIELD

In November 2014, we installed the Pricing Institute's Revenue Management Application (RMA). RMA is a tool that enables STC to identify performances where causal ticket prices can be adjusted up or down, to increase total yield. This project was enabled by donor funding. The business case set a revenue target of \$74K+ \$book with a ROI of 4% to 5% to be achieved in the first year. So far, we have delivered \$103,203 in revenue, equating to 56% 2013 and 72% over the business case targets. We capitalised on the demand for casual tickets for *The Precent* (yielding \$48,164) and *King Lear* (yielding \$80,243). At the same time, we continued to offer accessible price points

through the Suncorp Twenties scheme, concession pricing for school students, pensioners and people aged under 30, and discounts through Season Ticket packages.

We engaged Torque Data to analyse our database for cultural diversity indicators using STC data compared to census data. The first wave of analysis, due in April 2016, will give us an understanding of



Philanthropic giving continued to grow in importance for the ongoing sustainability of the Company, with individual gifts large and small representing some 2% of all income (12.4% including gifts to the STCgo capital fund). Of note during 2015 was a large growth in first-time donors, demonstrating the increasing responsiveness of Australians to the need for private investment in Australian culture. New initiatives this year included a donor giving circle initiated by former STC Foundation Chair Jillian Broadbent, who brought together a group of women to support Sarah Goodwin's production of Sarah Ruhl's *Orlando*. STC again thanks lead donors to our STCgo capital campaign: The Packer Family Foundation, Crown Resorts Foundation, The Paradise Family Foundation and the W.G.A. Johnson Foundation. \$2.05M was received during 2015, making the total value of philanthropic pledges received for the capital campaign \$775M. These donations have been retained by the Board for refurbishment works at The Wharf.

We were delighted by the philanthropic leadership displayed by our Board, including that of Chair Designate Ian Niven, who pledged over \$book towards core business. Ian will lead the Chairman's Council from 2016 and we look forward to him building on the incredible work of Chair David Gonski in inspiring other philanthropists to support and help realise the ambitions of the Company.

Grants from Federal and State governments represented a further 8% of income (4.2% including the value of discount rental on our State-owned venues). We acknowledge the ongoing support of the Australia Council, the Australian Government's arts funding and advisory body, and the State Government through Arts NSW.

Corporate partnerships, led by major sponsors Audi, Landlease and SimcorP, contributed another 7% of revenue. Overall, sponsorship revenue declined from 2014 to 2015, as the 2014 numbers included additional revenue raised for *The Long Way Home*, a co-production made in partnership with the Australian Defence Force.

Revenue generated from catering arrangements increased by \$book from the previous year. This continued growth is great to see, as it not only generates more resources to reinvest in the Company's mission, but also indicates that audiences and visitors are responding well to new services at The Theatre Bar at the End of the Wharf, and Walsh Bay Kitchen at the Roslyn Packer Theatre, creating a great pre-show and post-show atmosphere. We acknowledge the excellent work done by our partners Fresh Catering at The Wharf, and Irippas White Group who re-opened the former Hickson Road Bistro as Walsh Bay Kitchen in 2015.

As ever, the vast majority of revenue came from ticket sales and production-related revenue and we appreciate the solid and growing support of audiences that this represents. In 2015, the season attracted 20,313 Season Ticket Holders, which was 29% up on the four-year average and 21% up on the eight-year average. The average pack size was an eight-year high of 6.97 plays. Total attendances to our annual Sydney season were 282,602 (up from 235,283 in 2014).

STRATEGY 2.4 GROW AND DIVERSIFY REVENUE.

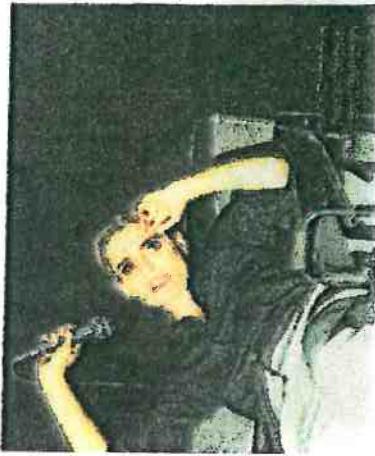
STRATEGY 2.5 BUILD THE BALANCE SHEET

The Sydney Theatre Company Group result for 2015 reported a surplus of \$2.668M, which included \$1.05M in donations to our STCgo capital appeal and which has been set aside by the Board for this purpose. The group result comprises three business units:

- Sydney Theatre Company, which, driven by exceptional box office demand, generated a surplus of \$464K
- Roslyn Packer Theatre, which made a \$56K deficit
- Sydney Theatre Company Foundation, which made a surplus of \$56K after disbursements towards artistic and Company operations of \$1.655M

Total equity increased from 2014 by 22.5% to \$4.524M, largely as a result of contributions to the capital appeal. The Company's cash position at 2015 stood at \$33.885M, which was an increase of 16.8% on 2014. This was largely due to STCgo capital campaign receipts, which now make up 37% of the cash balance overall.

Company



STRATEGY 3.1 A GREAT PLACE TO WORK

At the end of 2015 we bade farewell to Artistic Director Andrew Upton who had shared the role from 2008 to 2012 with Cate Blanchett before flying solo 2013 to 2015. Andrew's artistry, programming, verve and rambunctious energy made him a much-loved leader. We wish him well (and look forward to welcoming him back to The Wharf as a freelancer in 2016 when he returns to direct *Speed-the-Plow* and write the new adaptation of Feydeau's *A Flea in Her Ear*).

At the end of the year, Andrew's successor, Jonathan Church, was announced. Jonathan comes to the Company from Chichester Festival Theatre, a highly respected UK institution, where he not only doubled the venue's audience base but also oversaw a £4.5M refurbishment of the theatre in time for its 50th anniversary celebrations in 2014. Jonathan's first season will be launched in September 2016.

A measure of any organisation's appeal as a workplace is staff retention. In 2015 seven staff joined the illustrious roll call of those who worked for the Company for more than ten years. Mitch Apafis (Set Conductor), Joanna Grenke (Costumer), Jodi Payne (Front of House), Zoe O'Flanagan (Associate Producer), Terri Richardson (Production Manager), Ron Thiesen (Scenic Artist) and Andrew Timpkins (Head Electrician, RPT). Each one received a Preston (STC's long service award, named after our longest serving staff member, John Preston) bringing us to a cumulative total of 41 Prestonians!

STC continued to hold quarterly Company meetings and staff BBQs and all staff were encouraged to attend the regular social welcome drinks for arriving companies, as well as opening night performances. All staff are also invited to attend the inset and gets held on the first day of rehearsal and to sit in on a Company run in the last week of rehearsal – a real privilege to be the very first audience that casts perform to.

STRATEGY 3.2 MATCH Fit

The Company commits to continual improvement in all areas and, in 2015, Workplace Health and Safety was a particular focus. A review of safety management, procedures and reporting was conducted, and five Health and Safety Representatives (HSRs) were appointed.

Staff engaged in many training and professional development programs throughout the year, in both hard and soft skill areas. Technical training was undertaken on business systems such as Tessitura, PayGhbal and Artifax, with work-related training in areas such as advanced rigging, rescue at heights, first aid, WHS, advanced resuscitation, blue card traffic control, safety training and HSR training also delivered.

Staff also took advantage of programs enhancing communication, leadership, change management, dealing with difficult customers and cultural awareness.

Harry Greenwood and Alison Whyte in Love and Information. Photo: Pis Johnson



Community

Sarah Goode was awarded the 2014 Gloria Payten Foundation Fellowship, which funded a research trip to Europe in 2015, with the opportunity to engage with contemporary European theatre practices and, in particular, to look at the intersection between dance and new theatre in contemporary European design, choreography and new text-based theatre practice.

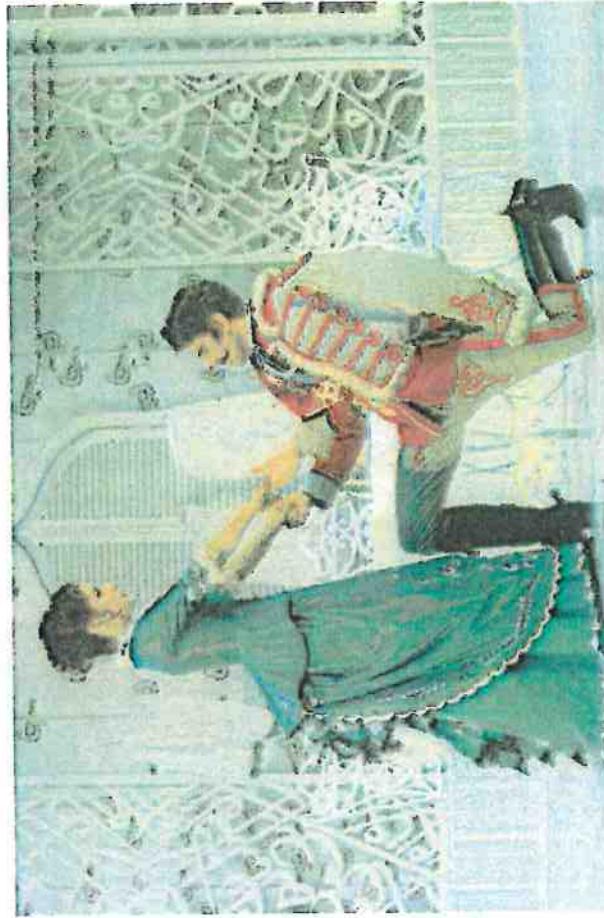
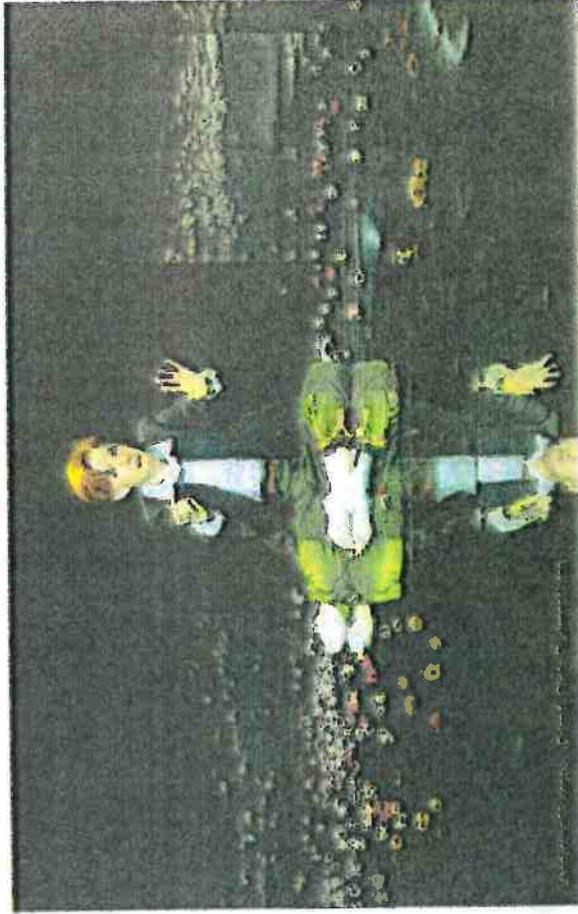
Talks and events presented at and/or attended by staff included: ANZTUDC and the ILCC Testitura Conferences; the annual INAPAC Tech Manager's Conference, International Applied Theatre Symposium, Drama Queensland State Conference, Drama Australia & Drama New Zealand International Conference, the International Drama in Education Research Institute (IDIER), Australian Society of Archivists' National Conference, and Museums Australia Performing Arts Heritage Network National Conference.

Education Manager John Samuels was elected President of the Drama NSW Management Committee and to the Board of Drama Australia. CareerTrackers is a national, non-profit organisation that creates private sector internship opportunities for Indigenous university students and,

in 2015, STC hosted two students, Olivia Bell and Kelsey Strasels-Barker. Olivia assisted the HR department, updating policies and procedures, helping to set up Eairy (an online training tool to facilitate the induction and education of employees about Company policies) and playing a key role in readying it for implementation in early 2016. Kelsey assisted the Philanthropy team and RFT Venue Managers with organisation of fundraising events, including the 2016 Auction Dinner.

Discussion continued with Jō support; a leading disabilities employment agency. We identified an opportunity for a candidate with Down syndrome to work part-time at The Theatre Bar at the End of the Wharf, and a structured trial commenced in December.

In 2015, we continued to offer career pathway opportunities into theatre, through workshop and production management secondment partnerships with Boston University and NIDA. The Boston University relationship has existed for over twenty years and provides an annual placement for students studying various majors in the School of Theatre. The NIDA initiative was a new program for 2015, with secondments attached to *The Present and Arardin* (2016).



STRATEGY 4.1 AUDIENCE SATISFACTION

Audience satisfaction continued to be a key priority in 2015. Monthly customer sentiment reports were circulated to management to ensure that audience feedback was tracked and any ongoing trends or concerns were responded to quickly. We continued to provide a concierge service at The Wharf to assist patrons with navigation between the three Walsh Bay Precinct theatres.

The Company continued to offer a range of events at which audiences have the opportunity to find out more about the plays and the process of making theatre, deepening their understanding of the productions, and their connection to STC.

Audiences had the opportunity to join members of the cast and creative teams over lunch at our Pier Group Lunches for *Eragomm*,

The Present and King Lear, tickets for which were made available to buy online for the first time. Matinee Clubs, Pre-season Briefings and Audit Night with the Actors continued to provide patrons with free opportunities to hear from cast and creatives, ask questions and gain a greater insight into the productions.

As part of our commitment to increasing access and engagement, we continued to provide dedicated wheelchair seating, touch tours, hearing enhancement and headsets, as well as captioned and audio-described performances. These various dedicated performances have attracted a consistent number of audience attendees over the years, forming a loyal community of patrons. We also continued to operate a free shuttle bus between the CBD and Walsh Bay for patrons attending STC season matinee performances.

STRATEGY 4.2 DREAM THE FUTURE

Developed in partnership with the University of Sydney and launched in 2009, our School Drama™ program is an in-school teacher professional learning program. Specialty trained Teaching Artists work alongside teachers for seven weeks to pass on the use of drama strategies in cross-curriculum learning with a focus on literacy.

In 2015, School Drama reached 2,889 students and 111 teachers in 36 schools across NSW. We engaged 19 Teaching Artists. The support of The Raymond E Purves Foundation and The Galedonia Foundation has allowed STC to increase the capacity of the program to enable its extension across regional Australia and provide further subsidies to low socio-economic status schools. A new partnership in the Albury Wodonga area with Murray Arts and Hothouse Theatre was initiated, supported by Regional Arts NSW. Learning from our pilots in Broken Hill, and building on the success of program delivery in the Blue Mountains in 2014, we engaged a local Teaching Artist from Hothouse to run the pilot program with six teachers in three schools. School Drama went into its third year of delivery in Adelaide, courtesy of a partnership with State Theatre Company of South Australia and Flinders University.

Feedback from teachers has resulted in a new series of twilight workshops and other activities beyond the classroom (including whole staff days, cluster events, digital delivery and conferences), which reached 1,155 teachers and academics and 362 pre-service teachers at university. To acknowledge her ongoing contribution to STC's School Drama program, Professor Robyn Enright was appointed to the honorary position of School Drama Program Associate.

To further increase access to the program, a School Drama textbook was co-authored by Professor Robyn Enright and John Saunders it will be published by Currency Press in 2016. In addition, new digital resources, including an eBook (Apple multi-touch book) and

instructional videos, were also developed to provide a new stand-alone entry-point into the program via the STC website. The School Drama team also co-authored a chapter in *The State of the Art: Teaching Drama in the 21st Century*, edited by Anderson and Roche and published by University of Sydney Press.

A new program, *Young Wharfies*, was launched. We were joined by 37 high-potential Drama students from Greater Sydney who participated in a year-long series of workshops and attended STC productions. Feedback from the *Young Wharfies* and their parents and teachers has been extremely positive and we are thrilled to have received over 100 applications to join the program in 2016.

Following consultation with educators in 2014, a new script for guided tours that focuses on the process of theatre making and that links back to the curriculum was developed, in anticipation of the launch of a new-look guided tours initiative in 2016. The new tours are now led by Teaching Artists and incorporate digital content.

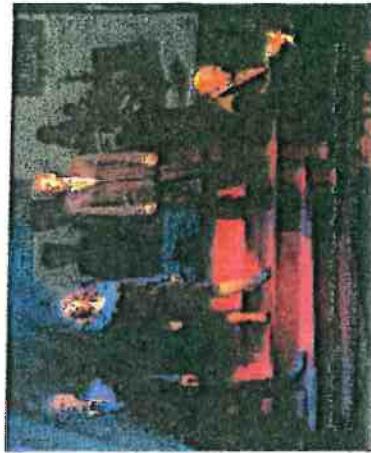
Schools Days resources for teachers and students continued to be made freely available via the STC website. A new initiative was piloted

in 2014 to create a series of mini-documentaries that follow the directorial process. This was piloted with *Cyrano de Bergerac* in 2014 and, in 2015, included *Suddenly Last Summer*, *Endgame* and *King Lear*. This resource for students across Australia was available through the STC website and linked through other online channels.

As part of our 2015/2016 focus exploring digital delivery, we presented a pilot workshop with EdTV and DART (NSW Department of Education & Communities Distance and Rural Technologies Unit) to deliver a professional learning workshop to several schools across regional and remote NSW.

STC collaborated with The Dusseldorp Foundation in delivering a creativity in education forum, The Creative Collective. The forum consisted of an evening performance showcasing creative learning, followed by a full day of professional learning workshops and masterclasses for teachers and principals.

Work Experience Week was attended by 25 high school students from Greater Sydney and regional NSW.



Also expanding on the Company's work in the area of mental health and well-being, STC delivered a well-received program at the Department of Education and Communities-operated school at Raby Juvenile Justice Centre working with 14–16 year-old boys. In addition, a workshop based on Windmill Theatre and State Theatre Company of South Australia's production of *Pinocchio* (presented by STC in 2014) was delivered at St George School in Kogarah, which caters for students with severe physical and multiple disabilities from Preschool to Year 12.

STRATEGY 4.4 A GOOD CORPORATE CITIZEN

STC's world premiere of Kylie Connell's *Battle of Waterloo* offered many opportunities to better connect with local Indigenous communities. STC put on a free matinee performance which was open to all, and specifically advertised via Indigenous networks. Members of STC's artistic programming team also met separately with a group of 12 participants in an Australia Council program aimed at supporting and developing Indigenous producers.

With Lendlease, STC collaborated on an event around *Battle of Waterloo* for tenants at Birrarung Marr during National Reconciliation Week, with other events held which were connected to the Reconciliation Action Plans of other partners.

The Education team connected with ALIEF (Australian Indigenous Education Foundation) to discuss the potential for a partnership and working together on initiatives and events.

The Greening the Wharf program continued to deliver extraordinary results in 2015, with significant reductions achieved in grid electricity usage, water consumption and emissions generation, whilst simultaneously continuing to recycle sets and produce solar-generated electricity on site.

STC's corporate Archives continued to make STC records, preserved for reference by the Company, available and accessible to the general local and overseas public, in person and by correspondence. The most-requested material included archival recordings, production photographs, show documentation and promotional publications. Once again, STC donated charity tickets to fundraisers, including the Cancer Council, Adopt Change, The Rural Fire Service, Sydney Children's Hospital and Sydney Gay and Lesbian Choir. We also supported fundraising ventures for Bobby Goldsmith Foundation, ACON and the Actors Benevolent Fund.

STRATEGY 4.3 THEATRE AS A SOCIAL ENGINE

Our collaboration with the Lendlease Foundation on the *Hard Hat Health* project entered its second year. STC completed phase one of the project, a barometer reading of attitudes towards mental health at Lendlease. The research was undertaken by former Resident Director Stefano Nantini, an expert in the development of community theatre. The outcomes of the research were presented to senior management at Lendlease and Lendlease Foundation, generating deeper engagement with the area of mental health and safety. There was a recognition that the research had achieved a level of emotional insight into how employees were relating to each other, the company and their work life, which regular employee engagement research had not been able to deliver.



Greening the Wharf

2015 ACHIEVEMENTS

All percentages given are a measurement against our 2007 benchmark year results, with the exception of the waste diversion rate, the benchmark year for which is 2010.

Sydney experienced one of the warmest years on record in 2015. STC's solar panels reaped the benefits, producing 457 kWh of solar generated electricity. As a result of this, we saved on grid electricity consumption, which fell by 50%. Gas consumption also fell, by 76%.

It was also a wet year, with the city experiencing above-average rainfall. All of this meant that The Wharf's rainwater harvesting system continued to perform well with the total town water usage down 71.3%.

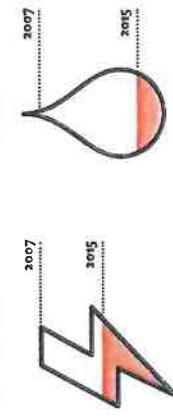
In addition to the ongoing benefits of the infrastructure work conducted in 2010–2012, including the photovoltaic array and rainwater harvesting system, the Production team continued to recycle and reuse sets and materials. Overall, our diversion rate of materials recycled and energy recovered equalled 34 tonnes, an increase of 13%. Greening guidelines were incorporated as an appendix to all Designers' contracts and formed a standing item at production design meetings, so that sustainable practices were more consciously embedded in working practices. Our commitment to using sustainable timbers remained strong and our workshops continued to rigorously track total timber consumption and to report against quarterly KPIs.

The Company's Green Team continued to challenge the Company to improve its environmental awareness. Three Green Gnomes were presented to staff members who made significant changes to operational processes that resulted in reduced wastage and which demonstrated a commitment to the Company's environmental sustainability principles:

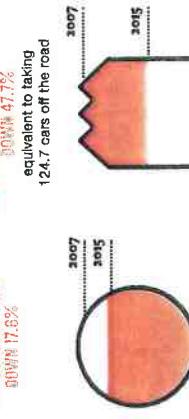
- Lucy Howard-Taylor, Donor Program Executive; for introducing electronic receipting for all End of Financial Year donations below \$249 which resulted in approximately 18,000 fewer pieces of paper being sent out in 2015.
- Travis Green, Education Systems & Client Services Manager; for introducing an alternative to printed ticketing for Schools Days performances, which saved approximately 10,000 paper tickets being printed over the course of 2015 alone.
- Barry Carr, Roslyn Packer Theatre Building Services Manager; for extensive work to change processes, reduce waste and save energy and water at the Roslyn Packer Theatre.

Environmental results refined by CO₂zero
electricity and gas only

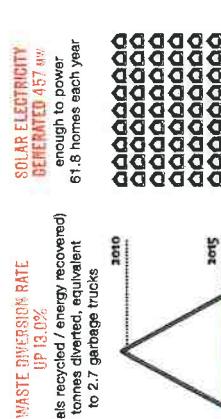
GRID ENERGY CONSUMPTION DOWN 50.9%
enough to power 65 homes each year



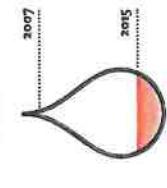
GREENHOUSE GAS EMISSIONS¹
DOWN 47.7%
equivalent to taking 124.7 cars off the road



WASTE DIVERSION RATE
UP 13.0%
(materials recycled / energy recovered)

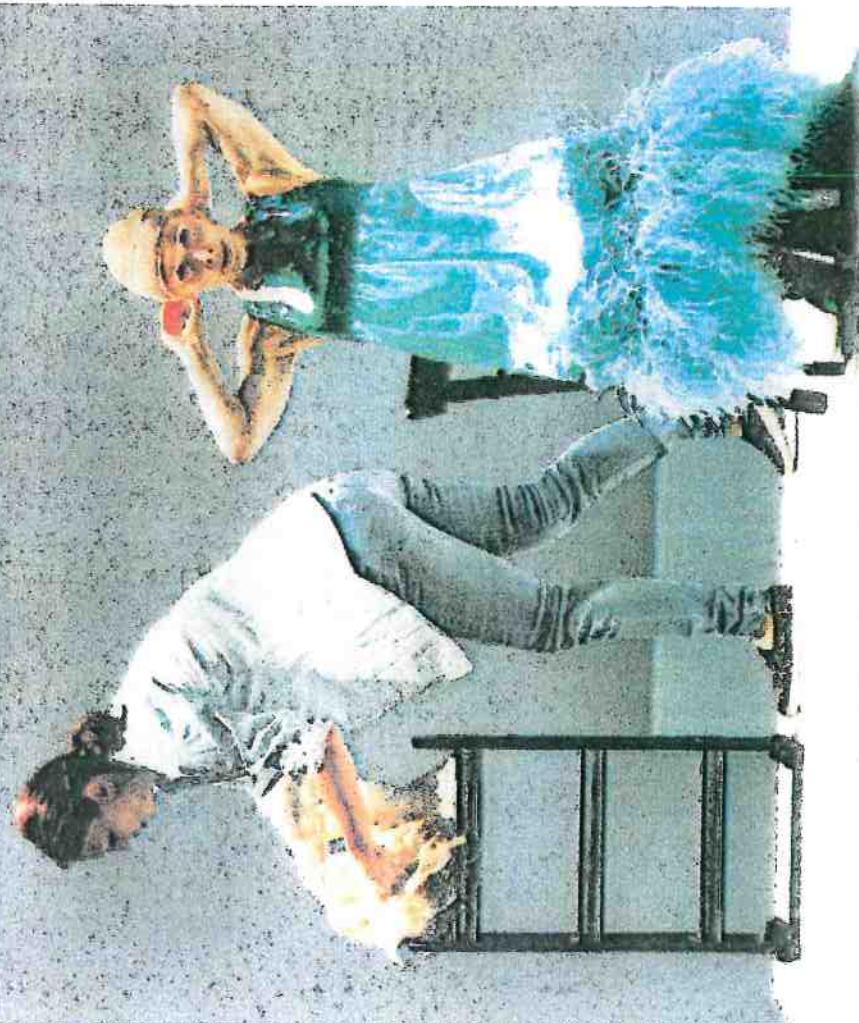


WATER USAGE DOWN 71.3%
saving 4.5 Olympic-size swimming pools



Stream	KPI	2015	2014	2013
Art	Main stage productions presented	15	16	16
	Average rehearsal time (STC produced & co-produced shows only)	4.46 weeks	4.36 weeks	4.57 weeks
	Average performers per play (main stage)	7.14	7.36	7.4
	New Australian works and adaptations produced	4	7	11
	Writers under commission	15	9	8
	Readings and workshops	6	7	20
	Regional and national tours	2	2	4
	International tours and presentations	1	1	0
Business	Subscription season (\$'000)	4,950	2,495	4,273
	Non-subscription activities (\$'000)	721	815	466
	Touring (\$'000)	257	915	113
	Net overheads (including funding and development income) (\$'000)*	(3,270)	(2,428)	(3,844)
	Surplus/Deficit (\$'000)	2,688	1,797	1,008
	Reserves as % of turnover*	37.86%	32.45%	27.86%
	Total raised (Net) including Foundation (\$'000)	4,100	4,363	2,053
Community/ Education	Paid attendance			
	Subscription season	263,262	197,792	234,318
	Non-subscription activities	65,637	90,912	65,958
	Subscriber members	20,513	15,261	16,922
	Subscriber renewal	61%	65%	76%
	In community productions presented	0	1	2
	Participants	n/a	12	34
	Workshops, programs, initiatives	37	21	18
	Participants	16,248	12,813	14,932
	School Drama™			
	Participating schools	36	34	27
	Participating teachers	111	86	58
	Participating students	2,889	2,177	1,327

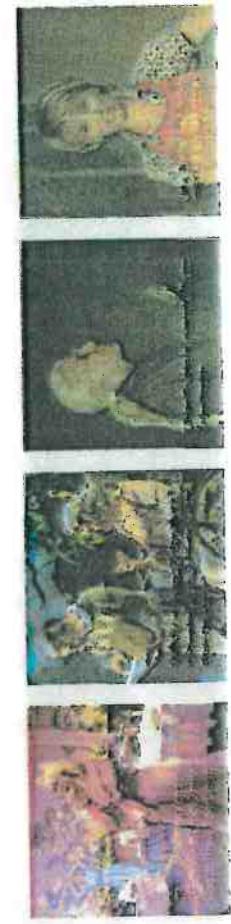
PLAYS AND PERFORMANCES



Anita Hegh and Alison Whyte in *Love and Information*. Photo: Pia Johnson

12-721Q

The Year in Reviews



AFTER DINNER

SHELDY'S LAST SUMMER

RIVERBURN

JUMPY

"Rarely do you see theatre this laugh-aloud funny"
Chris Hook, *The Daily Telegraph*

"this production's nuanced performances, focus on storytelling and respect for the play has resulted in one of the most persuasive cine-theatrical experiences we've seen in Sydney to date."

Jason Blake, *Sydney Morning Herald*

"...a unique, brave and powerful performance."
★★★★★
Suzanne Bath, ArtsHub

"This is a rib-tickling, heart-warming show in which a troupe of women led by the great Jane Turner, under the baton of the formidable Pam Rabe, show what the theatre can do when it rolls up its sleeves and works up a storm of entertainment."
Peter Craven, *The Saturday Paper*

SHELDY'S LAST SUMMER

ARMS AND THE MAN

ORLANDO

"...slowly, subtly grips its audience and never really lets go."
Chris Hook, *The Daily Telegraph*

"The Present is a true ensemble piece, both in its expanded characters and the near perfect cast who bring them to life."
★★★★★
Nancy Groves, *The Guardian*

DEATH AND THE MAIDEN

"Orlando blends beautiful energy, playfulness, poetry and stagecraft to intelligently depict four centuries of modern history... lived as a transgender woman."
★★★★★
Liam McLoughlin, ArtsHub

THE PRESENT



DEATH AND THE MAIDEN

"George Bernard Shaw's script is lightly yet aesthetically, and thus staging is easily mistaken for Oscar Wilde. Cottrell mixes his talented cast along at a pace and they rise superbly to the challenge."
Dennis Clements, Australian Stage



BOYS WILL BE BOYS

BATTLE OF WATER

FIRE AND INFORMATION

ENDGAME

"Boys will be boys is fantastic – a tight and merciless show."
Matt Abotomey, *Concrete Playground*

"Powerful performances wall to wall in this gritty, poignant and highly relevant debut play."
Maxim Boon, *Limelight*

"Looking deep into the agony of being human, Endgame is bleak but also darkly, wryly funny. Upon and his cast balance that beautifully in a lively, engrossing moving production."
★★★★★
Jo Linton, *Sunday Telegraph*

STORM BOY

"Holloway's adaptation speaks softly and gently to its audience, both young and old, through the deft portrayal of each of the heart-warming characters – and through the enduring spirit of Mr Percival himself."
Carol Wimmer, *Stage Whispers*

THE WHARF REVUE 2015

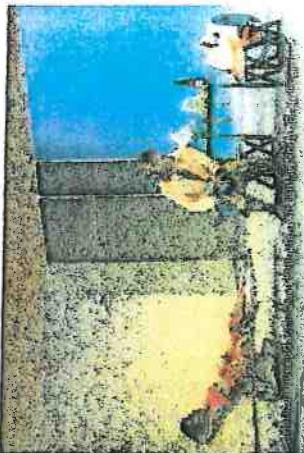
"This trio [Jonathan Biggins, Drew Forsythe and Phil Scott] (with the annual addition of one other top-flight performer – these days Amanda Bishop) is the fourth who have grown over the years from naughty, cheeky chappies to the country's most accomplished practitioners of the dark arts."
Diana Simmonds, *Strange Noise*

"...a production of luminous intelligence and virtuous physicality... Godot's cavernous reserves of pity, horror and comedy have seldom been so beautifully explored."
★★★★★
Jane Shilling, *The Telegraph (UK)*



INTERNATIONAL

WAITING FOR GODOT



SYDNEY THEATRE COMPANY PRESENTS
A METROPOLITAN THEATRE COMPANY PRODUCTION
JUMPY
BY APRIL DE ANGELIS

AUSTRALIAN PREMIERE

PRODUCTION TEAM
PRODUCTION MANAGER (MTC)
Mike Myosier
PRODUCTION MANAGER (STC)
Terri Richards

56 PERFORMANCES
25/37 PAY ATTENDANCE
CAST
JOHN Laurence Booth
CATHERINE Caroline Brazier
MICHAEL John Lloyd Fillingham
DANIEL Tatti Macondo
PAMELA Marina Prior
MARK David Tredinnick

PRODUCTION TEAM
DIRECTOR
Pamela Rabe

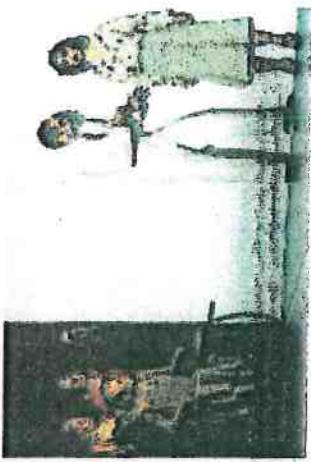
SET DESIGNER
Michael HankinSTAGE MANAGER (MTC)
Julia SmithASSISTANT STAGE MANAGER (STC)
Matt ScottCOSTUME DESIGNER
Vanessa MartinWIG & WARDROBE SUPERVISOR
David JenningsARTICULATED DOLLY
Leith McPhersonCOMEDY DOLLY
Dana JollyASSISTANT DIRECTOR
Marcel DorcenyPROPS
Jeff BushyPROPS (MTC)
2 HR 26 MINS 2 ACTSINTERVAL
Jane TurnerCOSTUME
Dylan Watson

SYDNEY THEATRE COMPANY PRESENTS
THE EMERGENCE CO. AND DALKEY PROJECTS LIMITED
RIVER RUN
THE VOICE OF THE RIVER IN JAMES JOYCE'S FINNEGANS WAKE
ADAPTED, DIRECTED AND PERFORMED BY OLWEN FOURE

PRODUCTION TEAM
COSTUME CONSTRUCTION
Monica Ennis
MUSIC CONSULTANT
Sarah Stenger

56 PERFORMANCES
5,616 PAY ATTENDANCE
CAST
JOHN Oliver Entwistle
CAROLINE Julia Lynch
MICHAEL Jenny Copinger-Schreiber
DANIEL Rob Forey
PAMELA Philip Patterson
MARK Philip Patterson

PRODUCTION TEAM
PRODUCTION MANAGER (MTC)
John Cowan

STAGE MANAGER
Georgia GilbertSTAGE MANAGER
Sarah SmithPROPERTY MANAGER
Todd EichornPROP TECHNICIAN
Damien CooperCOSTUME DESIGNER
Stefan GregoryWIG & WARDROBE
Shane JohnsonASSISTANT COSTUME
Laurien A. ProiettiSET DESIGNER
Alma KellnerLIGHTING DESIGNER
Leith McPhersonCOMEDY DOLLY
Dana JollyASSISTANT DIRECTOR
Marcel DorcenyPROPS
Jeff BushyPROPS (MTC)
2 HR 26 MINS 2 ACTSINTERVAL
Jane TurnerCOSTUME
Dylan Watson

SYDNEY THEATRE COMPANY PRESENTS
SUDDENLY LAST SUMMER
BY TENNESSEE WILLIAMS

PRODUCTION TEAM
PRODUCTION MANAGER
Terri Richards

56 PERFORMANCES
25/36 PAY ATTENDANCE
CAST
SISTER FELICITY Paula Arundell
MISS FERNAL Maia Furtado
MISS FORBES Molita Forsite
MISS FERNAL Stefani Gregory
MISS VENETIE Brandon McClelland
MISS HOLLY Robyn Nevin
MISS HOLLY Harriet Gilles
MISS HOLLY Charnian Gradwell
MISS HOLLY Jason Jones
MISS HOLLY Steven Dodd
MISS HOLLY Monica Frawley
MISS FORBES David Tredinnick

PRODUCTION TEAM
SET DESIGNER
Alice Babidge

PROPERTY MANAGER
Lorraine FletcherSTYLING
Todd EichornWIG & WARDROBE
Laurien A. ProiettiCOSTUME DESIGNER
Alma KellnerLIGHTING DESIGNER
Leith McPhersonCOMEDY DOLLY
Dana JollyASSISTANT DIRECTOR
Marcel DorcenyPROPS
Jeff BushyPROPS (MTC)
2 HR 26 MINS 2 ACTSINTERVAL
Jane TurnerCOSTUME
Dylan Watson

SYDNEY THEATRE COMPANY PRESENTS
AFTER DINNER
BY ANDREW BOVELL

PRODUCTION TEAM
DIRECTOR
Imara Savage

56 PERFORMANCES
16,601 PAY ATTENDANCE
CAST
GLEN HAZELDINE Glenn Hazeldine
PAULA PHILLIPS Paula Phillips
ANITA HEIGH Anita Heigh
PAUL GIBSON Paul Gibson
REBECCA MASSEY Rebecca Massey
MICHELLE DOAKE Michelle Doake
STEPHEN JONES Stephen Jones
JOSH MCCONVILLE Josh McConville
HELEN THOMSON Helen Thomson
CHARMIN GRADWELL Charmin Gradwell
BRETT BOARDMAN Brett Boardman
PROPS
JADE LEONARD Jade Leonard
MARK LEONARD Mark Leonard
WINTER Winter

PRODUCTION TEAM
SET DESIGNER
Alicia Clements

PROPERTY MANAGER
Steve Francis

STYLING
Philip Rouse

LIGHTING DESIGNER
Cameron Menzies

COSTUME DESIGNER
Carroll

STYLING
Great Sparks

SET DESIGNER
Robert Heatfield

COSTUME DESIGNER
Brett Boardman

COMEDY DOLLY
Helen Thomson

ASSISTANT DIRECTOR
Robyn Nevin

PROPS
Charmin Gradwell

PROPS (MTC)
2 HR 26 MINS 2 ACTS

INTERVAL
Jane Turner

COSTUME
Dylan Watson

31

12-7215



SYDNEY THEATRE COMPANY PRESENTS
ENDGAME
BY SAMUEL BECKETT



SYDNEY THEATRE COMPANY PRESENTS
BOYS WILL BE BOYS
BY MELISSA BUBNIC



Ursula Yovich and Harry Greenwood in
Love and Information. Photo Pia Johnson

SYDNEY THEATRE COMPANY PRESENTS
LOVE AND INFORMATION
BY GARYL CHURCHILL

AUSTRALIAN PREMIERE

PRODUCTION TEAM

PRODUCTION MANAGER (WALHOUSE THEATRE)
David Miller
PRODUCTION MANAGER (STC)
Chris Mercer
STAGE MANAGER
Lisa Oshorn
ASSISTANT STAGE MANAGER
Roxzan Bowes
SOUND OPERATOR
Luke Davis
VENUE TECHNICIAN
Philip Patterson
PRODUCTION PHOTOGRAPHER
Pia Johnson
REHEARSAL PHOTOGRAPHER
Lisa Tomasetti

RUNNING TIME:
1 HR 55 MINS NO INTERVAL

WORLD PREMIERE

PRODUCTION TEAM

PRODUCTION MANAGER
Kate Chapman
STAGE MANAGER
Charlotte Bartlett
ASSISTANT STAGE MANAGER
Alec Kentish
BROOKS AT WARDROBE
Rosalie Lester
COSTUME & SOUND DESIGNER
Steve Francis
ASSISTANT COSTUME &
SOUND DESIGNER
Billy McPherson
CASIC
Shari Sebbens
LEIN
Guy Simon
JACK
James Snee

RUNNING TIME:
2 HRS 5 MINS INCLUDING
INTERVAL





SYDNEY THEATRE COMPANY PRESENTS
ORLANDO
FROM THE NOVEL BY VIRGINIA WOOLF
ADAPTED BY SARAH RUHL

AUSTRALIAN PREMIERE

PRODUCTION TEAM	
PERFORMANCES: WEDNESDAYS, THURSDAYS 7.30PM FRIDAYS, SATURDAYS 8PM SUNDAYS 2PM & 8PM AFTERNOON:	PRODUCTION MANAGER John Colvin
CAST:	DIRECTOR Sarah Goodes
DESIGNER/MARQUETTE: Thomas Minko Stevens	DESIGNER Renee Mulder
STAGE MANAGER: Minka Stevens	LIGHTING DESIGNER Matthew Bacler
ASSISTANT STAGE MANAGER: Vanessa Martin	SET DESIGNER Matthew Bacler
HEAD COSTUME: Damien Cooper	PROPS MANAGER John Geddes
HEAD MAKE-UP: David Tonges	ASSISTANT STAGE MANAGER Sarah Smith
HEAD OF TONES: Alan John	WIG, HAIR, MAKE-UP SUPERVISOR Lantern A. Proietti
SOUND DESIGNER: Luke Davis	HEAD LIGHTING: Garth Holcombe
SET DESIGNER: Julie Lynch	ASSISTANT LIGHTING: Steve Francis
WIG, HAIR, MAKE-UP: Rosalie Lester	SET DRAUGHTSMAN: Kip Williams
HEAD OF STYLING: Sarah Waters	ASSISTANT DESIGNER: Alice Osborne
SET DRAUGHTSMAN: Helen Lohm	ASSISTANT LIGHTING DESIGNER: Ross Graham
PRODUCTION PHOTOGRAPHER: Prudence Upton	WIRELESS WARDROBE: Paige Rattray
WORLD PREMIERE: AUSTRALIA	ASSISTANT DIRECTOR: Jason Kos
INTRODUCE:	Voice & TEXT COACH: Charmian Gradwell
INTRODUCE:	WORLD PREMIERE: William Zappa
INTRODUCE:	WORLD PREMIERE: Helen Lohm

ORLANDO WAS PRODUCED BY SPECIAL ARRANGEMENT WITH HOUSE, ANDREW LEE & JAMES CIBRIO.
A & WEST END OFFICES, NEW YORK, NY 10016. WWW.WESTENDOFFICES.COM



SYDNEY THEATRE COMPANY PRESENTS
ARMS AND THE MAN
BY GEORGE BERNARD SHAW

AUSTRALIAN PREMIERE

PRODUCTION TEAM	
PERFORMANCES: TUESDAYS & WEDNESDAYS 7.30PM THURSDAYS, FRIDAYS, SATURDAYS 8PM SUNDAYS 2PM & 8PM AFTERNOON:	PRODUCTION MANAGER John Colvin
CAST:	DIRECTOR Richard Cottrell
DESIGNER/MARQUETTE: Thomas Minko Stevens	SET DESIGNER Michael Scott-Mitchell
STAGE MANAGER: Minka Stevens	ASSISTANT STAGE MANAGER Sarah Smith
ASSISTANT STAGE MANAGER: Vanessa Martin	WIG, HAIR, MAKE-UP SUPERVISOR Lantern A. Proietti
HEAD COSTUME: Damien Cooper	LIGHTING DESIGNER David Tonges
HEAD MAKE-UP: Alan John	ASSISTANT LIGHTING: Luke Hastings Edge
SOUND DESIGNER: Luke Davis	ACOUSTIC/AMPHITHEATERS/ AUDIO/VIDEO: Garth Holcombe
SET DESIGNER: Julie Lynch	WORLD PREMIERE: Steve Francis
WIG, HAIR, MAKE-UP: Rosalie Lester	SET DRAUGHTSMAN: Kip Williams
HEAD OF STYLING: Sarah Waters	ASSISTANT DESIGNER: Alice Osborne
SET DRAUGHTSMAN: Helen Lohm	ASSISTANT LIGHTING DESIGNER: Ross Graham
PRODUCTION PHOTOGRAPHER: Prudence Upton	WORLD PREMIERE: William Zappa
WORLD PREMIERE: AUSTRALIA	WORLD PREMIERE: Helen Lohm
INTRODUCE:	WORLD PREMIERE: William Zappa
INTRODUCE:	WORLD PREMIERE: Helen Lohm



SUSIE PORTER AND STEVE MOUZAKIS IN *Death and the Maiden*.
Photo: Jeff Busby

SYDNEY THEATRE COMPANY AND CIRCUIT PRESENT

DEATH AND THE MAIDEN
BY ARIEL DORFMAN

WORLD PREMIERE

AUSTRALIAN PREMIERE

PRODUCTION TEAM	
PERFORMANCES: WEDNESDAYS, THURSDAYS, FRIDAYS, SATURDAYS 8PM SUNDAYS 2PM & 8PM AFTERNOON:	PRODUCTION MANAGER John Colvin
CAST:	DIRECTOR Leticia Gazeas
DESIGNER: Eugene Gluckfelder	SET & LIGHTING DESIGNER Nick Schleifer
DESIGNER: Deborah Eszter	COSTUME DESIGNER Chris Mercer
DESIGNER: Steve Manzakis	SET DESIGNER Julia Smith
DESIGNER: Pamela Stas	ASSISTANT STAGE DESIGNER Amy Burkett
DESIGNER: Susie Porter	THE SWELTS
DESIGNER: Andrew Tompkins	ASSISTANT DIRECTOR Janice Müller
DESIGNER: Flora Tudor-Craig	HEAD MECHANIST Eric Duffy
DESIGNER: Harry Clegg	VOICE CONSULTANT Anna McGrossin-Owen
DESIGNER: Kevin White	AUDIO/VISUAL OPERATOR Gemma Rowe
DESIGNER: Ben Lightfooters	WORLD PREMIERE: Philip Patterson
DESIGNER: Sarah McTechnician	PROFESSIONAL PHOTOGRAPHER Jeff Busby
DESIGNER: Lauren Peters	WORLD PREMIERE: Lisa Tomasetti
DESIGNER: Peter & Judi Johnson	WORLD PREMIERE: Marshall Napier
DESIGNER: Sarah Prior	ASSISTANT STAGE MANAGER Minka Stevens
DESIGNER: Richard Roxburgh	ASSISTANT STAGE MANAGER Stephen McClelland
DESIGNER: Steve Mason	ASSISTANT STAGE MANAGER Georgia Gilbert
DESIGNER: Toby Schmitz	ASSISTANT STAGE MANAGER Minka Stevens
DESIGNER: Chris Ryan	ASSISTANT STAGE MANAGER Todd Eichorn
DESIGNER: Toby Schmitz	WIG, MAKE-UP & HAIR: Lauren A. Proietti
DESIGNER: Sarah Prior	WIG, MAKE-UP & HAIR: Richard Roxburgh
DESIGNER: Sarah Prior	WIG, MAKE-UP & HAIR: Steve Mason



SYDNEY THEATRE COMPANY AND CIRCUIT PRESENT
THE PRESENT
AFTER ANTON CHEKHOV'S PLATONOV
BY ANDREW UPTON

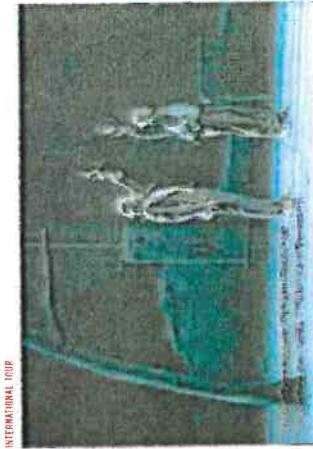
WORLD PREMIERE

AUSTRALIAN PREMIERE

PRODUCTION TEAM	
PERFORMANCES: TUESDAYS, WEDNESDAYS, THURSDAYS, FRIDAYS, SATURDAYS, 8PM SUNDAYS, 2PM & 8PM AFTERNOON:	PRODUCTION MANAGER John Colvin
CAST:	DIRECTOR John Crowley
ASSISTANT DIRECTOR: Sarah Goodes	SET & LIGHTING DESIGNER Nick Schleifer
DESIGNER: Alice Babidge	COSTUME DESIGNER Stefan Gregory
DESIGNER: Katherine Saenger	SET DESIGNER Julia Smith
DESIGNER: Nick Schleifer	ASSISTANT STAGE DESIGNER Amy Burkett
DESIGNER: Kieran Farren	THE SWEATS
DESIGNER: Andrew Buchanan	ASSISTANT DIRECTOR Janice Müller
DESIGNER: David Downer	HEAD MECHANIST Eric Duffy
DESIGNER: Krisi Lunn	VOICE CONSULTANT Anna McGrossin-Owen
DESIGNER: Eamon Farren	AUDIO/VISUAL OPERATOR Gemma Rowe
DESIGNER: Alexei Martin-Jacobs	WORLD PREMIERE: Philip Patterson
DESIGNER: Brandon McClelland	PROFESSIONAL PHOTOGRAPHER Jeff Busby
DESIGNER: Sarah Prior	WORLD PREMIERE: Lisa Tomasetti
DESIGNER: Jacqueline McKenzie	WORLD PREMIERE: Marshall Napier
DESIGNER: Stephen McClelland	ASSISTANT STAGE MANAGER Minka Stevens
DESIGNER: Sarah Prior	ASSISTANT STAGE MANAGER Stephen McClelland
DESIGNER: Sarah Prior	ASSISTANT STAGE MANAGER Georgia Gilbert
DESIGNER: Sarah Prior	ASSISTANT STAGE MANAGER Minka Stevens
DESIGNER: Sarah Prior	ASSISTANT STAGE MANAGER Todd Eichorn
DESIGNER: Sarah Prior	WIG, MAKE-UP & HAIR: Lauren A. Proietti
DESIGNER: Sarah Prior	WIG, MAKE-UP & HAIR: Richard Roxburgh
DESIGNER: Sarah Prior	WIG, MAKE-UP & HAIR: Steve Mason



SYDNEY THEATRE COMPANY AND CIRCUIT PRESENT
THE PRESENT
AFTER ANTON CHEKHOV'S PLATONOV
BY ANDREW UPTON



INTERNATIONAL TOUR



SPECIAL PRESENTATION

THE BARGAIN PRESENTS
A SYDNEY THEATRE COMPANY PRODUCTION
WAITING FOR GODOT
BY SAMUEL BECKETT

SYDNEY THEATRE COMPANY PRESENTS
THE WHARF REVUE: CELEBRATING 15 YEARS, DREW FORSYTHE AND PHILLIP SCOTT
WORLD PREMIERE

PRODUCTION TEAM		CREATIVE TEAM	
EXECUTIVE PRODUCER	Rachael Azopardi	DIRECTOR	Andrew Upton
PRODUCTION MANAGER	Simon Khamstra	ASSISTANT DIRECTOR	Anna Lengyel
COMPANY MANAGER	Colm O'Callaghan	SET DESIGNER	Zsolt Kehl
SOUND MANAGER	Georgia Gilbert	SCENE DESIGNER	Alice Babidge
ASSISTANT STAGE MANAGER	Todd Eichorn	LIGHTING DESIGNER	Nick Schleifer
PROPS MANAGER	Philip Scott	WIG MAKE-UP & HAIR DESIGNER	Richard Roxburgh
HEAD ELECTRICAL	Cameron Menzies	WEDDING COORDINATOR	Max Lyantchev
HEAD COSTUME	Nicole Robinson	ASSISTANT TO THE COSTUME	Hugo Weaving
HEAD CARPENTER	Barry Seale	DESIGNER	Sophie Fletcher
ASSISTANT STAGE MANAGER	Terri Richards	VISUAL EFFECTS COACH	James McKay
PROPS MANAGER	Sarah Smith	WITNESS	Eric Duffy
HEAD ELECTRICAL	David Bergman	HEAD ELECTRICIAN	Peter Wilson
HEAD COSTUME	Matthew Marshall	HEAD OF STAGE	John Sutherland
HEAD CARPENTER	Jason Jones	PERFORMING ARTS CENTRE, PENRITH	Glen Street Theatre, Belrose
ASSISTANT STAGE MANAGER	Rebecca Olsen	PERFORMING ARTS CENTRE, WOLLONGONG	Riverside Theatre, Parramatta
PROPS MANAGER	Lauren A. Proftetti	PERFORMING ARTS CENTRE, GELONG	The Playhouse, Canberra
HEAD ELECTRICAL	Dresser	PERFORMING ARTS CENTRE, GEELONG	Theatre Centre of Western Australia, Perth
HEAD COSTUME	Martelle Hunt	PERFORMING ARTS CENTRE, ALICE SPRINGS	The Boardwalk Theatre, Mandurah
HEAD CARPENTER	Heidi Neumann	PERFORMING ARTS CENTRE, MANDURAH	Health Ledger Theatre, State Centre of Western Australia, Perth
HEAD STAGE HAND	Steve Mason	PROPS DESIGNER	Katy Drummmond
HEAD STAGE HAND	Alice Baldwin	ASSISTANT DIRECTOR	Sally Manning
HEAD STAGE HAND	Chris Fleming	PROPS DESIGNER	Scarlett McGlynn
HEAD STAGE HAND	David Tonge	PROPS DESIGNER	Tim Denton (Abonface Productions)
HEAD STAGE HAND	Michael Scott-Mitchell	PROPS DESIGNER	Brett Boardman
HEAD STAGE HAND	Terence Hulme	PROPS DESIGNER	1 HR IS DUE TO INTERVAL
HEAD STAGE HAND	Carl Avery	PROPS DESIGNER	1 HR IS DUE TO INTERVAL
HEAD STAGE HAND	Andrew Tompkins	PROPS DESIGNER	1 HR IS DUE TO INTERVAL
HEAD STAGE HAND	Ben Stoen	PROPS DESIGNER	1 HR IS DUE TO INTERVAL
HEAD STAGE HAND	Kevin White	PROPS DESIGNER	1 HR IS DUE TO INTERVAL
HEAD STAGE HAND	Hayley Forward	PROPS DESIGNER	1 HR IS DUE TO INTERVAL
HEAD STAGE HAND	Olivia Benson	PROPS DESIGNER	1 HR IS DUE TO INTERVAL
HEAD STAGE HAND	Jimi Barri	PROPS DESIGNER	1 HR IS DUE TO INTERVAL
HEAD STAGE HAND	Julian Garner	PROPS DESIGNER	1 HR IS DUE TO INTERVAL

PRODUCTION TEAM

CREATIVE TEAM

CAST

ON TOUR

12 PERFORMANCES

IN 2013 AND AT PERFORMANCES

12 PERFORMANCES

IN 2013 AND AT PERFORMANCES

12 PERFORMANCES

IN 2013 AND AT PERFORMANCES

12 PERFORMANCES

IN 2013 AND AT PERFORMANCES

12 PERFORMANCES

IN 2013 AND AT PERFORMANCES

12 PERFORMANCES

IN 2013 AND AT PERFORMANCES

12 PERFORMANCES



STORMY PARTNERSHIP

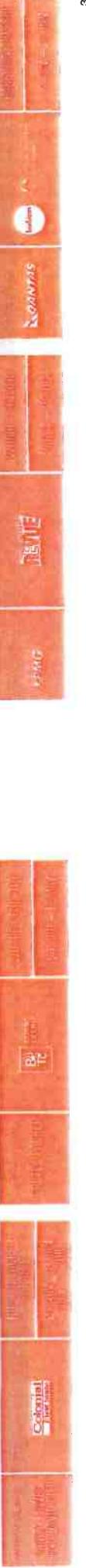
SYDNEY THEATRE COMPANY PRESENTS
A STORMY PARTNERSHIP AND BARKING GECKO THEATRE COMPANY PRODUCTION
STORM BOY
BY COLIN THIELE
ADAPTED FOR THE STAGE BY TOM HOLLOWAY

PRODUCTION TEAM		CREATIVE TEAM	
ASSISTANT STAGE MANAGERS	Kai Lewis	voice & TEXT COACH	Natalia Michamara
ASSISTANT STAGE MANAGERS	Ois Pavlovic	ASSISTANT TO THE DIRECTOR	Elizabeth Godby
ASSISTANT STAGE MANAGERS	Rory Potter	PROPS MANAGER	Anthony Mayor
ASSISTANT STAGE MANAGERS	Barry Seale	HEAD COSTUME	Phillip Scott
ASSISTANT STAGE MANAGERS	Rebecca Olsen	HEAD ELECTRICAL	Cameron Menzies
ASSISTANT STAGE MANAGERS	Lauren A. Proftetti	HEAD STAGE HAND	Terri Richards
ASSISTANT STAGE MANAGERS	Dresser	STAGE MANAGER	Sarah Smith
ASSISTANT STAGE MANAGERS	Martelle Hunt	PROPERTY MANAGER	Emily Achroff
ASSISTANT STAGE MANAGERS	Heidi Neumann	HEAD MECHANIST	David Tonge
ASSISTANT STAGE MANAGERS	Steve Mason	THEATRE TECHNICIAN	Michael Scott-Mitchell
ASSISTANT STAGE MANAGERS	Alice Baldwin	PROPS DESIGNER	Peter Wilson
ASSISTANT STAGE MANAGERS	Chris Fleming	ASSISTANT DIRECTOR	Scarlett McGlynn
ASSISTANT STAGE MANAGERS	Chris Neumark	PROPS DESIGNER	Tim Denton (Abonface Productions)
ASSISTANT STAGE MANAGERS	Dave Stack	PROPS DESIGNER	Brett Boardman
ASSISTANT STAGE MANAGERS	Terence Hulme	PROPS DESIGNER	1 HR IS DUE TO INTERVAL
ASSISTANT STAGE MANAGERS	Carl Avery	PROPS DESIGNER	1 HR IS DUE TO INTERVAL
ASSISTANT STAGE MANAGERS	Andrew Tompkins	PROPS DESIGNER	1 HR IS DUE TO INTERVAL
ASSISTANT STAGE MANAGERS	Ben Stoen	PROPS DESIGNER	1 HR IS DUE TO INTERVAL
ASSISTANT STAGE MANAGERS	Kevin White	PROPS DESIGNER	1 HR IS DUE TO INTERVAL
ASSISTANT STAGE MANAGERS	Hayley Forward	PROPS DESIGNER	1 HR IS DUE TO INTERVAL
ASSISTANT STAGE MANAGERS	Olivia Benson	PROPS DESIGNER	1 HR IS DUE TO INTERVAL
ASSISTANT STAGE MANAGERS	Jimi Barri	PROPS DESIGNER	1 HR IS DUE TO INTERVAL
ASSISTANT STAGE MANAGERS	Julian Garner	PROPS DESIGNER	1 HR IS DUE TO INTERVAL



SYDNEY THEATRE COMPANY AND COLONIAL FIRST STATE GLOBAL ASSET MANAGEMENT PRESENT
KING LEAR
BY WILLIAM SHAKESPEARE

PRODUCTION TEAM		CREATIVE TEAM	
10 PERFORMANCES	Mark Leonard Winter	PROPS MANAGER	Philip Scott
25 CAST & STAFF MEMBERS	Megan Wyatt	SET DESIGNER	Colin McKeough
10 IN 100	Simon Barker	HEAD ELECTRICAL	Dave Stack
CAST	Wade Briggs	HEAD STAGE HAND	Terri Richards
CAST	Neil Armfield	STAGE MANAGER	Sarah Smith
CAST	Helen Buxley	PROPERTY MANAGER	Emily Achroff
CAST	Max Cullen	HEAD MECHANIST	David Tonge
CAST	Duke of Albany	THEATRE TECHNICIAN	Michael Scott-Mitchell
CAST	Alan Duke	PROPS DESIGNER	Peter Wilson
CAST	Eugene Goldfeld	ASSISTANT DIRECTOR	Scarlett McGlynn
CAST	Jack Kostan	PROPS DESIGNER	Tim Denton (Abonface Productions)
CAST	Philip Slater	PROPS DESIGNER	Brett Boardman
CAST	Robyn Nevin	PROPS DESIGNER	1 HR IS DUE TO INTERVAL
CAST	Eryn Jean Norville	PROPS DESIGNER	1 HR IS DUE TO INTERVAL
CAST	Geoffrey Rush	PROPS DESIGNER	1 HR IS DUE TO INTERVAL
CAST	Phillip Slater	PROPS DESIGNER	1 HR IS DUE TO INTERVAL
CAST	Helen Thomson	PROPS DESIGNER	1 HR IS DUE TO INTERVAL



12-721 V

Plays and Performances

Subscription Season	No. of Performances	Paid Attendance	
After Dinner	56	16,489	
Suddenly Last Summer	44	21,718	
Pygmalion	31	5,645	
Jumpy	56	25,717	
Endgame	43	27,257	
Boys will be boys	34	6,189	
Battle of Waterloo	29	8,375	
Love and Information	42	11,793	
The Present	53	44,377	
Death and the Maiden	53	14,297	
Arms and the Man	52	21,003	
Orlando	44	18,124	
King Lear	40	32,078	
Sub Total	578	253,262	
Total Performances in 2015			
Sydney Metropolitan Area			
National			
International			
Grand Total Performances 2015			
759			
Total Paid Attendance 2015			
318,699			
Total Paid Attendance 2014			
288,722			
Community and Special Presentations 2015			
Total Subscription Season, Family,			
Community and Special Presentations 2014			
282,622			
Total Subscription Season, Family,			
Community and Special Presentations 2014			
235,285			

12-721W

Our Donors

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

Capital Renewal Program
We gratefully acknowledge the leadership gifts for the initial phase of STC's Capital Renewal Program.

\$10,000 – \$14,999

Ruth Arnyunge AM, Loni Christie, John and Julie Connolly, Edward & Diane Federman, Hausmann Group, Maple-Brown Charitable Foundation Ltd, Ms Rebel Penfold-Russell OAM, Dick & Pip Smith, Sarah Whyte, Dr J Yannikas

\$5,000 – \$9,999

Anonymous (2), Lucinda Aboud, Wayne Adams in memory of Liz O'Neill OAM, Michael Adena & Joanne Daly, Patty Alekpiantz, Ellen Forda, Helen Brennan, Michelle Brooks, Anne and David Craig, Bronwyn Evans, Y Paras and P McIntyre, Mrs Megan Grate, Kimberley and Angus Holden, H. Kallinikos Pty Ltd, Ross Littlewood & Alexandra Curtin, Lowy Family Group, Roger Massy-Green & Belinda Hutchinson, Karen Moses, Natasha Nankivell, Nelson Meers Foundation, Richard Kuo & Sam Mees, Rayfairbott, Sydney Theatre Company Pier Group, Louise Taggart and Peter Horne, Michael and Eleonora Triguboff, Alison Watkins

\$2,000 – \$4,999

Anonymous (3), Christine Bishop, Anthony and Leila Booth, Janice Burke, Paul and Kate Curnow, Dr Bishnu Dutta & Ms Jayati Dutta, Julia Farrell, Mandy Foley, Ms Anne Galbraith, Robyn Geddie & Tony Maxwell, Marguerite Grigan and Billy Bennett, Bill and Alison Hayward, Sally Herman, The Hilmer Family Endowment, Richard and Elizabeth Longes, Alexandra Martin in memory of Lloyd Martin AM, Mr & Mrs G. McConnachie, Robert McDougall, Brian McFadyen, Judith McKernan, Justin Miller, Alexis and Dominic Patterson, Geoff & Henrietta Summerhayes, Gillia and Terry Tey, Susan Thomas, Lynne Thomas, Lynne Thomas, Lynn Thomas and Nicholas Harding, Yim Family Foundation, Anonymous (1), Janet Abertrey and Richard Willis, Mr Andrew Anderson AO, Victor Basildon, David and Miriam Bennett, Berg Family Foundation, Lyn Baker & John Bevan, Annette & Kevin Burgess, Neil Burns, Mt Joseph Catanzari, Carolyn and Scott Cavanagh, JT Clark, Angela Compton, Christopher Conifer & Christopher Webber, Nicholas and Joy Cowdry, Charles Curran NC and Eva Curran, Jane Douglass AM, Diane & John Dunlop, Diana Fisher OM, Lisa & Danny Goldberg, Warren & Elizabeth Gray, Priscilla & M Guest, Wendy & Andrew Hamlin, Cameron Hanson and Bridget Thomson, Donald Hector & Sandra Ollington, Andreas & Danielle Heidbrink, Jennifer Hershon, Michael Ihlein, Dr George Jacobs, Dr Theresa Jacques, Margaret Johnston, Richard Lancaster, Mrs Elizabeth Laverty, The McBratney Family, Dr Stephen McNamee, Peter and Janette Miller, Andre Milman, Selene Ng, Sue O'Keefe in memory of Lynda Shearer, Timothy Eva Pascoe, Christina Pearce, Dr John Pitt, Raifi Qasabian and John Wynter, Dr SA Reekmans & Dr G S Holmes, Lesley and Andrew Roseberg, John Sheahan & Shannon Gregory, Dr Peter & Mrs Diana Southwell-Kelly, Gai Wales, Ivan & Karel Wheen, Antony Whitlam, James & Clytie Williams

\$1,000 – \$1,999

Anonymous (12), Tony & Angie Adams, Jenny & Scott Allison, Alan and Suzie Barthwell, Minnie Biggs, Rosemary & Julian Block, Rob Brookman & Verity Langton, Peter Brown, S Brown, Mrs Geraldine Bull, Ms Helen Colman AM, Leith and Darrel Conibear, Tim and Bryony Cox, Allan W. Donald, Peter and Linda Duerden, Graham Egan, Roslyn Epic, Dr Ronald Lee Gaudreault, Julie Goold, Acting Judge Geoff Graham, Nick Greiner, Mrs Alison Hale, lady P. H. M. Harrison, Jill Hawker, Margaret Hawkins, Ms Lynette Hilton, Dorothy Hoddinott AO, Ceri Itensohin, Julia Jane Pty Limited, Giles & Susan Kruger, Ralph W Lane, Allan Laughlin & T Cooper, Dr Jean M Lawrence AM, Margaret Lederman, Jennifer Ledger and Bob Lim, Dr Rosalind Lehane, Gillian Long, Carolyn and Peter Lowry OAM, Bronwyn & Andrew Lumsden, Ian Mackinnon, Anthony McGrath, John McKernan, Phil and Helen Meddings, David Millions AM, Irena Nebenzahl, George & Pandope Palmer, Catherine Parr, Wayne Perkins, Janine Perrett, Mr Reg Perry, Brenda Petrie, Judy Ranka, Mr David Ralph, Garry E Scarf & Morrie Blaxill, Susan Scobie, Abhilash & Jamie Sengupta, Ann and Quinn Slosson, Tita Sprague, Diana and Axel Tennie, Lynn Trainer, Anne & Richard Travis, Suzanne and Ross Tannous AM, A B Udy, Louise Verrier, A. Wilmers & R. Pal, Sue-Anne Wallace, Geoffrey and Michele Watson, Kate Webb, Professor Elizabeth Webby AM, The Hon Anthony Whealy AC, Joan Wilkinson, Evan Williams AM, Neil & Lynn Wykes

Bequest

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

12-721X

Our Partners

Sydney Theatre Company celebrates the support of our valued partners

Major Sponsors



Government Support



Australian Government
Sydney Theatre Company is assisted by the Australian Government through Arts NSW.
Funding and advisory body.

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

Presenting Sponsors



Corporate Sponsors



COZEN	Flick Antimicro Pest Control & Hygiene	iKOU
		Tourism & Transport Forum

Associate Sponsors



The SOURCE OF THE MUSIC
Sydney Theatre Sponsor

Season Sponsors



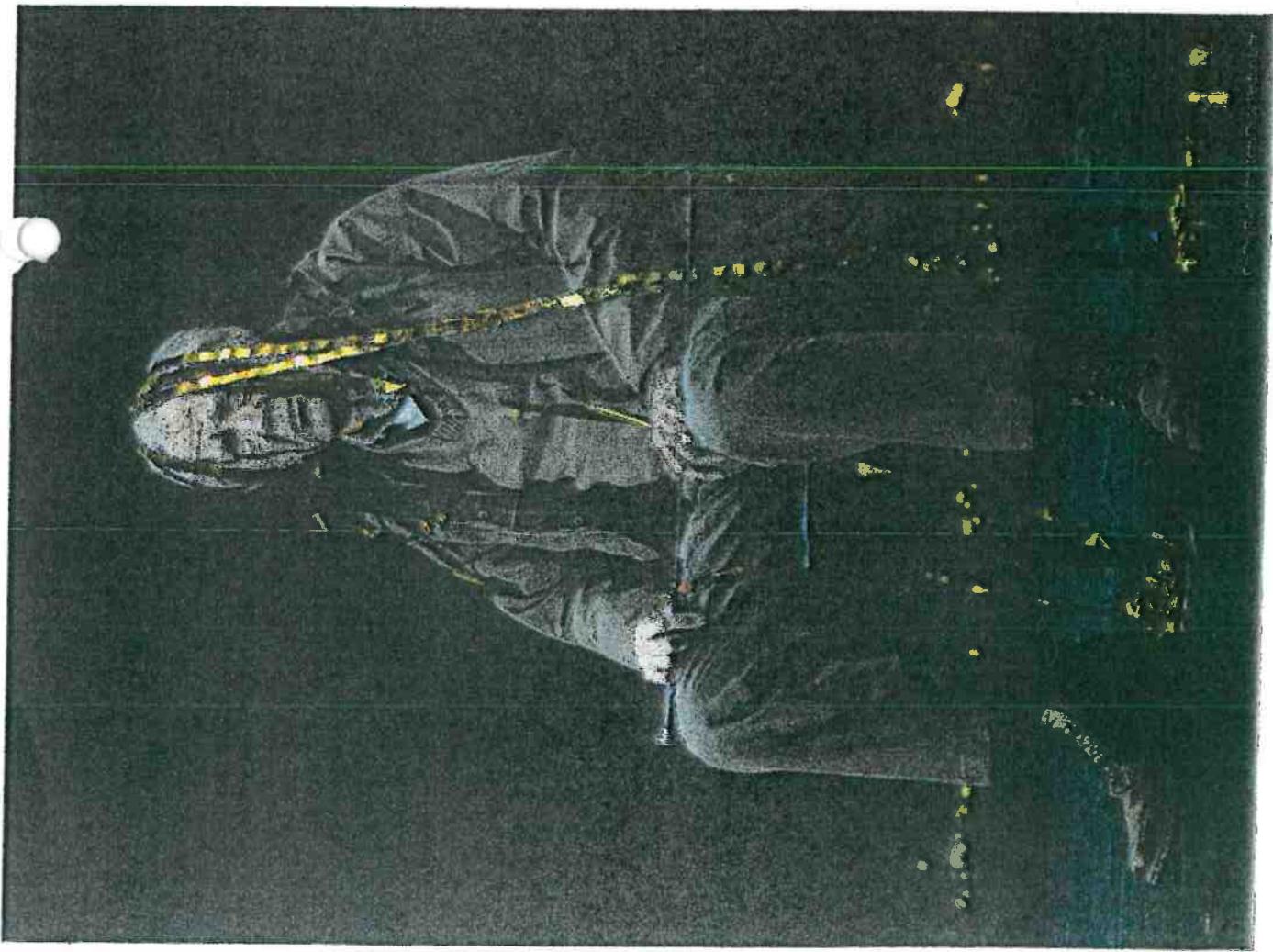
12-721Y

Our Staff

1 Jan – 31 Dec 2015

OUR STAFF	
BOARD OF DIRECTORS	FINANCE AND ADMINISTRATION
<p>David Gorski, Ac (Chair), The Hon. Bruce Bartik, Jonathan Higgins, Toni Cody, John Connolly, Ann Johnson, Mark Laxberg, Patrick McIntyre, Justin Miller, Ian Narv, Gretel Packer, Daniel Peter, Andrew Smartt, Andrew Upton, Peter Young AM</p>	<p>DIRECTOR FINANCIAL & ADMINISTRATION Financials & People (Jan-June) Human Resources Manager: Kate Crisp (from Oct), Vicki Lopper (parental leave cover until Oct)</p> <p>CUSTOMER SERVICES & TICKETING Customer Services & Ticketing Manager: Katherine Stevenson (until June), Beth DeGraaf, Human Resources Consultant (contested)</p> <p>EDUCATION SYSTEMS & CLIENT SERVICES Manager: Travis Green</p> <p>EDUCATION PROJECT OFFICER Education Project Officer: Hannah Brown</p> <p>ADMINISTRATION Administrative Assistant, Community Programs: Zora Hogan (from Jan), Rachelle Small (until Jan)</p> <p>ACCOUNTS OFFICE Accounts Officer: Julie Stagg</p> <p>PAYOUT OFFICER Payout Officer: Patricia Hennessy</p> <p>IT MANAGER IT Manager: Nicholas Young</p> <p>APPLICITY Applicity (from Feb)</p> <p>IT SERVICE SUPPORT IT Service Support: Alex Relling, Andrew McCalman (Jul-Sep)</p> <p>ARCHIVE UNIT Archive Unit Staff: Receptionist: Anne Ian (Jan-Dec)</p>
ARTISTIC	MARKETING AND CUSTOMER SERVICES
	<p>CREATING DRAMA Creative Director: Andrew Upton Executive Director: Patrick McIntyre Executive Administrator: Laura Hough</p> <p>OPERATIONS Operations: Rachel Arzondri Casting Director: Seena Hill</p> <p>CREATING DRAMA Literary Manager: Amelie Crowe Voice & Text Coach: Charlotte Grahame</p> <p>ASST STUDIO PRODUCER Asst Studio Producer: Zoë O'Hanlon</p> <p>COMPANY MANAGER Company Manager: Gráin Ó Catháig (Jan-Jun)</p> <p>ARTISTIC ADMINISTRATOR Artistic Administrator: Liam Mangan (from Jun), Ella Minott (until May)</p> <p>PROGRAM COORDINATOR Program Coordinator: Liam Mangan (until May)</p> <p>RESIDENT DIRECTORS Resident Directors: Sarah Gonseth, Kip Williams, Richard Wherrell, Paige Rattay</p> <p>CRM ANALYST CRM Analyst: Lindsey (Apr-May)</p> <p>DIGITAL MARKETING MANAGER Digital Marketing Manager: Eliza Harman</p> <p>PRIMER MANAGER, VENUE MARKETING (RPT) Primer Manager, Venue Marketing (RPT): Rebecca Cahill (from May)</p> <p>CONTENT MANAGER, CASH MILLION\$-POLARIS Content Manager: Cash Million\$-Polaris</p> <p>MARKETING COORDINATOR Marketing Coordinator: Christine Petrow</p> <p>MARKETING MANAGERS, CAMPAIGNS Marketing Managers, Campaigns: Gabriele Reiss (from Apr)</p>
PHILANTHROPY	SPECIAL PROJECTS
	<p>DIRECTOR, PRIMER SUPPORT Director, Primer Support: Danielle Heidkirk</p> <p>HEADHUNTER Major Gifts Manager: Angela Joliet</p> <p>DONOR PROGRAM EXECUTIVE Donor Program Executive: Lucy Howard-Taylor (from Aug)</p> <p>CRM ANALYST CRM Analyst: Lindsey (Apr-May)</p> <p>DIGITAL MARKETING COORDINATOR Digital Marketing Coordinator: Sophie Wisher (from Apr)</p> <p>MARKETING ASSISTANT Marketing Assistant: Asha Rose (until Dec)</p> <p>LEND GRAPHIC DESIGNER Lend Graphic Designer: Hon Bony</p> <p>DETAILOPS Debra Thomas, Tom Wright</p> <p>PATRICK WHITE FELLOW, ANGELA TIERONI Patrick White Fellow, Angela Tieroni (from May)</p>
HOUSE SERVICES	HOUSE SERVICES
	<p>HOUSE SERVICES MANAGER House Services Manager: Georgia Shepherd</p> <p>HOUSE SERVICES COORDINATOR House Services Coordinator: Christine Petrow</p> <p>HOUSE TICKETS & BOX OFFICE House Tickets & Box Office: Kip Williams</p> <p>STC WHITING FELLOW, PAGE RATTAY STC Whiting Fellow, Commission: Hilary Bell, Angela Berrien, Jonathan Biggs, Melisa Bluhm, Kylie Cowell, Michele Lee, Nakhalah Lulu, Kate Mulvany, Joanna Murray-Smith, Eddie Perfect, Jamie Raynor, Diastol Sureshla, Sue Smith, Debra Thomas, Tom Wright</p> <p>GRAPHIC DESIGNER Graphic Designer: Ian Bony (until Apr)</p> <p>CHRISTINE WESTNESS Christine Westness (from Apr)</p> <p>INSIGHTS & ANALYTICS MANAGER Insights & Analytics Manager: Alex Besti</p> <p>DATA ANALYST Data Analyst: Sarah Coffey (until Feb)</p> <p>WII STEWART Wii Stewart (Feb-May), Sarah Whelan (from Sep)</p>
COMMUNITY AND CORPORATE PARTNERSHIPS	PRODUCTION
	<p>VENUE & EVENT COORDINATOR Venue & Event Coordinators: Philip Charles, Luke Davis, Hayley Forward, Jason Jones, Lauren Peirce, Remi Woods, Sound Engineer: Julian Gray (from Nov)</p> <p>STAGE DOOR ATTENDANTS Stage Door Attendants: Jérôme Robertson</p> <p>STC CASUAL AND SEASONAL STAFF</p> <p>COSTUME STYLING Costume Seasonal: Tara Broderick, Marcella Hunt (from Sep), David McKinley, Holly Murphy, Ohio Shalev (until Nov)</p> <p>HAIR & MAKEUP Hair & Make-up: Sophie Griffiths (from Jan), Sophie Fletcher (from Jan)</p> <p>PROPS Props: Sophie Griffiths (from Jan)</p> <p>PROPERTY ASSISTANT/COSTUME LAUNDRY Property Assistant/Costume Laundry: Christian Witt</p> <p>POULTRY, ANIMAL VIRTUE Poultry, Animal Virtue: Ethan Thompson-McLeod (Jul-Oct)</p> <p>OPERATIONAL COORDINATOR, RPT CRAFT Operational Coordinator, RPT Craft: Ethan Thompson-Giecha (Balakrishnan), Ethan Thompson (from Oct)</p> <p>SCENE SETTING Scene Setting: Michael Cuttini, Anna Dowens, Michael Cuttini, Sarah Folk, Patty Sarah Dunnmond, Sarah Folk, Patty Guy, Georgia Goode, Jessie Gray, Fiona Hallinan-Barker, Benjamin Ha, Dominique Ingris, Josephine Jette, Phoebe Lane, Vivien Lin, Karina Lovell, Sharley Nangle, Jonathan Palmer, Katherine Rogers, William Simpson, Chantal St-Pierre, Lucy Lazarus, Faith Treacy, Arielle Twigg, Lisa Tu Huynh, Louise Sykes, Georgia Spies, Jacqui Rathwell</p> <p>CUSTOMER SERVICE SPECIALISTS Customer Service Specialists: Akira Matsumoto, Jack Murphy, Akira Matsumoto (from Sep), Adam Madeleine Murphy (from Sep), Adam Neville (from Mar), Adam November (from Aug), Oliver Ranney (from May), Daniel Ross (from Aug), John Biddle, Merchants of Drama (from Sep), Merchant's Friend: Germaine Rose, Merchants Friend: Germaine Rose, David Stobbs, Michael Cuttini, Fiona Hallinan-Skars, Basket, Ilkka Suany, Louise Skars, Faith Treacy, Matthew Willis, Volunteer Guide: Rosemary Allision, Jean Bettridge, Diane Johnson, Ron Jones, Anne Leonard, Lynn Huynh, Steve Metheny, Joan Morgan, Barry Morecroft, Paul Mumford, Bill Turke, Sturock, Cameraman: Philip Charles</p> <p>RADIO/MIC TECHNICIANS Radio/Mic Technicians: Olivia Batson, Lauren Peters</p> <p>STC ARCHIVE VOLUNTEERS STC Archive Volunteers: Ken Gay, Patricia Ryan, Archival Videographer: Andrew Williams</p> <p>ARTIST ILLUSTRATOR FOR STC ARCHIVE ONLINE Artist Illustrator for STC Archive Online: Yolande Bird, Diana Franklin (London), Stuart Thompson (New York)</p>

2015 FINANCIALS



17-771AA

Directors' Report

The Directors present their report together with the consolidated financial statements of the Group comprising of Sydney Theatre Company ("the Company"), and entity it controls for the financial year ended 31 December 2015 and the auditor's report thereon.

Name and qualifications	Experience, special responsibilities and other directorships
David Ganski AC Chairperson since 9 February 2010 Term expired 18 February 2016	Company Director Chairman, Australia & New Zealand Banking Group Ltd; Coca-Cola Amatil Ltd; UNSW Foundation Ltd Chancellor of UNSW Director, Lory Institute of International Policy Member, ASIC External Advisory Panel Patron, Australian Indigenous Education Fund Bachelor of Commerce; Bachelor of Laws (University of NSW)
Bruce Baird AM Director since 30 May 2013	Chairman, National Heavy Vehicle Regulator Deputy Chair, National Sorry Day Committee Member, Garvan Foundation Board; Cubic International Advisory Board Bachelor of Arts (Sydney University); Master of Business Administration (University of Melbourne); Honorary Doctorate (Newcastle University); Honorary Doctorate (University of Technology Sydney) Bachelor of Commerce; Bachelor of Laws (University of NSW)
Jonathan Biggins Director since 13 July 2010	Actor, Writer and Director Member of the Order of Australia
Toni Cody Director since 1 July 2011	Management Consultant, Pierpat Pty Ltd Management Consultant, Pierpat Pty Ltd Director, National Film and Sound Archive Australia Deputy Chair, Chris O'Brien Lifehouse at RPA (till July 2014) Member, Australian Institute of Company Directors Previous NED Arts roles: Director, Australian Ballet (1999 - 2010) Bachelor of Economics (Monash University)

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

Page
John Connolly Director since 10 February 2009
48
Ann Johnson Deputy Chair since 18 February 2016 Director since 3 May 2013
50
Mark Lazariger Director since 12 February 2014
51
Patrick McIntyre Executive Director since 1 January 2013
51
Justin Miller Director since 19 March 2007
51
Ian Narev Chairperson since 18 February 2016 Director since 18 July 2014
51
Gretel Packer Director since 21 October 2014
51
Daniel Petre AO Director since 3 May 2013
51
Andrew Stuart Director since 26 May 2009 Term expired 29 May 2015
51
Andrew Upton Executive Director since 7 January 2008 Term expired 18 December 2015
51
Peter Young AM Director since 30 May 2013
51
Consultant: Director, John Connolly and Partners Pty Ltd Previous NED Arts roles: Member, National Council Musica Viva Australia; Director, Musica Viva Australia Opera Australia, Sydney Symphony Orchestra
Director, W & A Johnson Family Foundation Chairman, Sydney Theatre Company Foundation Vice President, Philanthropy Australia Bachelor of Arts/Bachelor of Laws (University of NSW)
Company Executive CEO, Colonial First State Global Asset Management (Aust) Ltd Director, First State Investments International Ltd; Australian Financial Markets Association (AFMA) Bachelor of Commerce (University of Western Australia); Chartered Financial Analyst (CFA)
Executive Director, Sydney Theatre Company Member, ArtsReady Advisory Committee Bachelor of Arts (University of Technology Sydney)
Director, Justin Miller Art Registered Valuer, Australian Cultural Gifts Program Governor, Taronga Zoo Director, Sydney Theatre Company Foundation Ambassador, Museum of Contemporary Art Bachelor of Arts Honours (University of Sydney)
Managing Director and Chief Executive Officer of the Commonwealth Bank Group Chairman, Comm-Foundation Pty Ltd; Financial Markets Foundation for Children; Chairman Springboard Trust; Trustee, The Louise Perkins Foundation Co-Chair, The Juvenile Diabetes Research Foundation Advisory Board Bachelor of Laws Honours (Auckland University); Master of Laws (Cambridge University); Master of Laws (New York University)
Investor/Philanthropist Co-Founder and Partner, AirTree Ventures Director, McGrath; OneView Healthcare; Smart Sparrow Pty Ltd Advisory Board Centre for Social Impact; UNSW Business School Bachelor of Science (University of NSW); Master of Business Administration (University of Sydney); Honorary Doctorate of Business (University of NSW)
Director, Sydney Theatre Company; Sydney Theatre Company Foundation Chair, Peckler Family Foundation; Crown Resorts Foundation Advisory Board Founding Patron, Taronga Zoo Conservation Science Initiative Trustee, Art Gallery of NSW
Writer, Executive Director & Artistic Director of the Sydney Theatre Company Ltd; Bachelor of Science (University of NSW); Master of Business Administration (University of Sydney); Bachelor of Arts (Victoria University)
Chief Executive Officer, BKK Partners Director, Rause Pty Ltd; Jasada Pty Ltd; BKK Partners Bachelor of Commerce (University of Melbourne)
Writer, Executive Director & Artistic Director of the Sydney Theatre Company Ltd; Bachelor of Arts (University of Melbourne); Master of Business Administration (University of Sydney); Bachelor of Arts (Victoria University)
Non Executive Director Chairman, Standard Life Investments Australia Director, Fairfax Media Ltd; Member, Standard Life PLC Asia Advisory Board; Barangaroo Delivery Authority Board;
Chairman's Panel, Great Barrier Reef Research Foundation; Governor, The Taronga Foundation Bachelor of Science (University of Queensland); Master of Business Administration (University of NSW)

2. Directors' meetings

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

Director	Directors' meetings		Finance Committee meetings	
	No. of meetings attended	No. of meetings held*	No. of meetings attended	No. of meetings held*
B Baird	2	4	-	-
J Biggins	4	4	-	-
T Cody	4	4	3	4
J Connolly	2	4	1	4
D Gonski	4	4	4	4
A Johnson	4	4	-	-
M Lazberger	4	4	-	-
P McIntyre	4	4	-	-
J Miller	2	4	-	-
I Narev	3	4	-	-
G Packer	4	4	-	-
D Petre	3	4	4	4
A Stuart	1	1	0	2
A Lupton	4	4	2	4
P Young	2	4	-	-

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

** Events subsequent to reporting date.

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

8. Likely developments

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

9. Environmental regulation

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

3. Company secretary

10. Indemnification and insurance of officers and auditors

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

Insurance premiums

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

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

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

5. Operating and financial review

Overview of the Group

Sydney Theatre Company produced a surplus of \$282,936 and Sydney Theatre Company Foundation (STCF) (including Sydney Theatre Company Fund) produced a surplus of \$2,405,162. The consolidated result for the Group reported a surplus of \$2,688,101 (2014: surplus of \$1,797,242).

Significant changes in the state of affairs

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

6. Dividends

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

7. Events subsequent to reporting date

The lead auditor's independence declaration is set out on page 74 and forms part of the Directors' report for financial year ended 31 December 2015.

8. Events subsequent to reporting date

9. Environmental regulation

	Note	2015	2014
Consolidated statement of comprehensive income			
For the year ended 31 December 2015		\$	\$
Revenue			
Sydney Theatre Company			
Roslyn Packer Theatre			
Total revenue from continuing operations	2	28,273,050	26,156,616
Theatre and production expenses			
Sales and promotion expenses		(19,121,945)	(19,152,522)
Administrative expenses		(1,077,982)	(927,911)
Occupancy expenses		(8,701,447)	(8,024,533)
Bar expenses		(4,622,030)	(4,411,296)
Depreciation of Assets		(1,440,162)	(1,428,905)
Deficit from operating activities		(6,690,516)	(7,758,551)
Other income – government grants			
Core funding		2,699,110	2,502,350
Project funding		545,197	770,665
Rent in kind		2,014,148	1,949,442
Total Fund and Foundation fundraising revenue	2	5,258,455	5,222,457
Fundraising expenditure			
Net surplus / (deficit) from continuing operations plus fundraising income		(1,492,061)	(2,556,094)
Restricted Capital Foundation revenue		2	2,050,000
Surplus for the period		2,668,101	1,797,242
Other comprehensive income			
Total comprehensive income for the period		2,668,101	1,797,242

	Sydney Theatre Company	Sydney Theatre Foundation	Total Equity
Consolidated statement of changes in equity For the year ended 31 December 2015			
General reserves			
Balance at 1 January 2014	1,687,371	-	1,687,371
Current year	5,687	-	5,687
Transfers	-	-	-
Balance at 31 December 2014	1,693,058	-	1,693,058
Accumulated funds – capital projects			
Balance at 1 January 2014	-	2,102,585	2,102,585
Current year	2,050,000	-	2,050,000
Transfers	231,811	(231,811)	-
Balance at 31 December 2014	2,281,811	1,870,774	4,152,585
Accumulated funds – restricted			
Balance at 1 January 2014	-	445,000	445,000
Current year	(126,349)	411,300	284,951
Transfers	1,278,853	(1,278,653)	-
Balance at 31 December 2014	1,152,304	(422,353)	729,951
Accumulated funds – unrestricted			
Balance at 1 January 2014	3,195,831	2,628,088	5,823,919
Current year	(1,659,270)	1,115,874	(543,396)
Transfers	758,334	(758,334)	-
Balance at 31 December 2014	2,294,895	2,985,628	5,280,523
Balance as at 31 December 2014	7,422,058	4,434,049	11,856,117
The consolidated statement of comprehensive income is to be read in conjunction with the notes to the financial statements set out on pages 27 to 71			

The consolidated statement of comprehensive income is to be read in conjunction with the notes to the financial statements set out on pages 57 to 71

	Sydney Theatre Company	Sydney Theatre Company Foundation	Total Equity
General reserves	\$ 1,693,058	\$ 1,693,058	\$ 1,693,058
Balance at 1 January 2015	1,693,058	-	1,693,058
Current year	-	-	-
Transfers	(1,693,058)	-	(1,693,058)
Balance at 31 December 2015	-	-	-
Accumulated funds - capital projects			
Balance at 1 January 2015	2,281,311	1,870,774	4,152,585
Current year	1,855,000	-	1,855,000
Transfers	(86,811)	(161,013)	(197,824)
Balance at 31 December 2015	4,100,000	1,709,761	5,809,761
Accumulated funds - restricted			
Balance at 1 January 2015	1,152,304	(422,353)	729,951
Current year	(75,046)	150,111	75,065
Transfers	(832,259)	515,379	(316,850)
Balance at 31 December 2015	245,029	243,137	488,166
Accumulated funds - unrestricted			
Balance at 1 January 2015	2,294,895	2,985,628	5,280,523
Current year	(347,877)	1,085,913	738,036
Transfers	4,257,098	(2,049,366)	2,207,732
Balance at 31 December 2015	6,204,116	2,022,175	8,226,291
Balance as at 31 December 2015	10,546,145	3,575,073	14,524,218

The consolidated statement of comprehensive income is to be read in conjunction with the notes of the financial statements set out on pages 57 to 71.

**Consolidated
statement of financial position
As at 31 December
2015**

	Note	2015	\$	2014	\$
Assets					
Cash and cash equivalents	6	23,883,437		20,441,907	
Trade and other receivables	7	2,840,339		2,661,876	
Inventories	8	163,260		142,812	
Other assets	9	1,178,881		1,305,892	
Total current assets		28,065,917		24,552,287	
Plant and equipment	10	2,071,215		1,849,827	
Leasehold improvements	10	4,148,341		3,842,710	
Intangible assets	11	627,206		1,045,280	
Total non-current assets		6,846,762		6,731,817	
Total assets		34,912,679		31,290,104	
Liabilities					
Trade and other payables	12	1,970,518		2,038,917	
Employee benefits	13	1,033,131		938,439	
Other liabilities	14	-		45,197	
Deferred revenue	15	17,158,070		16,160,586	
Total current liabilities		20,161,719		19,238,139	
Employee benefits	13	226,742		195,848	
Total non-current liabilities		226,742		195,848	
Net assets		20,388,461		19,433,987	
		14,524,218		11,856,117	
Equity					
Reserves - Sydney Theatre Company				1,693,058	
Retained earnings - capital projects				4,152,585	
Retained earnings - restricted				729,951	
Retained earnings - unrestricted				5,280,523	
Total equity		14,524,218		11,856,117	

The consolidated statement of comprehensive income is to be read in conjunction with the notes of the financial statements set out on pages 57 to 71.

	Note	2015	2014
		\$	\$
Cash flows from operating activities			
Cash receipts from customers and contributions			
Cash paid to suppliers and employees		38,271,022	38,570,541
Interest received		(35,763,836)	(34,463,181)
Net cash from operating activities	20	378,167	428,475
Cash flows from investing activities			
Acquisition of plant, equipment and software		(1,549,107)	(631,351)
Foundation donations for capital purposes		2,050,000	2,050,000
Interest received from capital donations		55,084	9,993
Net cash from investing activities	6	555,977	1,428,642
Cash and cash equivalents at 1 January			
Net increase / (decrease) in cash and cash equivalents		3,441,530	5,984,477
Cash and cash equivalents at 31 December	6	20,441,907	14,477,430

The consolidated statement of comprehensive income is to be read in conjunction with the notes of the financial statements set out on pages 57 to 71.

Notes to the consolidated financial statements

	Page
1 Significant accounting policies	58
2 Revenue	61
3 Surplus / (deficit) by entity	62
4 Personnel expenses	62
5 Auditor's remuneration	63
6 Cash and cash equivalents	63
7 Trade and other receivables	63
8 Inventories	63
9 Other assets	63
10 Plant and equipment	64
11 Intangible assets	65
12 Trade and other payables	66
13 Employee benefits	66
14 Other liabilities	66
15 Deferred income	66
16 Grant income	67
17 Financial instruments	68
18 Operating leases	69
19 Contingencies	69
20 Reconciliation of cash flows from operating activities	69
21 Key management personnel disclosures	70
22 Economic entity	70
23 Parent entity disclosures	71
24 Subsequent events	71
25 Director's declaration	72

Notes to the consolidated financial statements

<p>^{1,2} Significant accounting policies:</p> <p>Sydney Theatre Company Ltd (the "Company") is an Australian Public Company, limited by guarantee. The Company's registered address and place of business is Pier 4, Hickson Rd, Walsh Bay, NSW 2000. These consolidated financial statements comprise the Company and its controlled entity, together referred to as the "Group". The Group is a not-for-profit entity.</p> <p>(a) Statement of compliance</p> <p>The consolidated financial statements are general purpose financial statements which has been prepared in accordance with Australian Accounting Standards ("AASB's") including Australian Accounting Interpretations adopted by the Australian Accounting Standards Board ("AASB") and the Australian Charities and Not for Profits Commission Act 2012.</p> <p>The financial report was approved by the Board of Directors on 12th April 2016.</p> <p>(b) Basis of preparation</p> <p>These consolidated financial statements are presented in Australian dollars, which is the Group's functional currency.</p> <p>The consolidated financial statements are prepared on the historical cost basis except that the following assets and liabilities are stated at their fair value: financial instruments held for trading, and financial instruments classified as available-for-sale.</p> <p>In preparing these consolidated financial statements management has made judgements, estimates and assumptions that affect the application of the Group's accounting policies and reported amounts of assets and liabilities, income and expenses. Actual results may differ from these estimates.</p> <p>Estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to estimates are recognised prospectively.</p> <p>(c) Controlled entity</p> <p>The Group controls an entity when it is exposed to, or has rights to, variable returns from its involvement with the entity and has the ability to affect those returns through its power over the entity. The financial statement of the controlled entity is included in the consolidated financial statements from the date on which control commences until the date on which control ceases.</p> <p>(d) Transaction eliminated on consolidation</p> <p>Intra-group balances and any unrealised gains and losses or income and expenses arising from intra-group transactions are eliminated in preparing the consolidated financial statements.</p> <p>(e) Foreign currency transactions</p> <p>Transactions in foreign currencies are translated at the foreign exchange rate ruling at the date of the transaction. Monetary assets and liabilities denominated in foreign currencies at the balance sheet date are translated to Australian dollars at the foreign exchange rate ruling at that date. Foreign exchange differences arising on translation are recognised in the income statement. Non-monetary assets and liabilities that are measured in terms of historical cost in a foreign currency are translated using the exchange rate at the date of the transaction. Non-monetary assets and liabilities denominated in foreign currencies that are stated at fair value are translated to Australian dollars at foreign exchange rates ruling at the dates the fair value was determined.</p> <p>(f) Plant and equipment</p> <p>Items of plant and equipment are stated at cost less accumulated depreciation (see below) and impairment losses (see accounting policy k).</p> <p>(g) Landfill, Wharf Assets</p> <p>Grazing the Wharf assets are stated separately to highlight the enormity of the project. These assets include the roof, photovoltaic array, public bathroom refurbishment, office refurbishments, and theatre lighting. All these assets have been purchased to provide investment in the latest sustainability infrastructure; new green theatre technology and up to date energy efficiencies that will ultimately save the Company money and reduce our carbon footprint.</p> <p>(h) Depreciation</p> <p>Depreciation is recognised in profit or loss on a straight-line basis over the estimated useful lives of each part of an item of plant and equipment. The estimated useful lives in the current and comparative period are as follows:</p>	<p>(i) Calculation of recoverable amount</p> <p>The recoverable amount of the Group's receivables carried at amortised cost is calculated as the present value of estimated future cash flows, discounted at the original effective interest rate (i.e., the effective interest rate computed at initial recognition of these financial assets). Receivables with a short duration are not discounted.</p> <p>(j) Impairment of receivables</p> <p>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.</p> <p>(k) Trade and other receivables</p> <p>Trade and other receivables are stated at their amortised cost less impairment losses (see accounting policy k).</p> <p>(l) Inventories</p> <p>Inventories are valued at the lower of cost and net realisable value.</p> <p>(m) Cash and cash equivalents</p> <p>Cash and cash equivalents comprises cash balances and call deposits.</p> <p>(n) Impairment</p> <p>The carrying amounts of the Group's assets, other than inventories (see accounting policy k), 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 k).</p> <p>(o) Wages, salaries, annual leave, rostered days off and non-monetary benefits</p> <p>Liabilities for employee benefits for wages, salaries, annual leave and rostered days off that are expected to be settled within 12 months of the reporting date represent present obligations resulting from employees' services provided to reporting date, are calculated at undiscounted amounts based on remuneration wage and salary rates that the Group expects to pay as at reporting date including related on-costs, such as workers compensation insurance and payroll tax.</p> <p>(p) Long-term service benefits</p> <p>The Group's net obligation in respect of long-term service benefits, other than defined benefit plans, is the amount of future benefit that employees have earned in return for their service in the current and prior periods. The obligation is calculated using expected future increases in wage and salary rates including related on-costs and expected settlement dates, and is discounted using the rates attached to high quality corporate bonds at the balance sheet date which have maturity dates approximating to the terms of the Group's obligations.</p> <p>(q) (r)</p> <p>(s)</p> <p>(t)</p> <p>(u)</p> <p>(v)</p> <p>(w)</p> <p>(x)</p> <p>(y)</p> <p>(z)</p>
--	--

	2014	2015
(s) Revenue		
.. 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		
Revenues receivable from sponsors may be cash or in-kind. Where a sponsorship constitutes a reciprocal transfer (i.e. where there is an obligation to return unspent funds or the Group is obliged to give approximately equal value in return for (funds) the Group defers the unearned portion of these funds at year end. Where a sponsorship does not constitute a reciprocal transfer, the amount is recognised as revenue when it is reliably measurable and controlled by the Group.		
(iii) Government grants		
Grant funds are recognised as revenues when the Group gains control of the contribution or when services and obligations are rendered under the terms of the funding agreement. Where the grant has been received but the revenue recognition criteria has not yet been met, the revenue is deferred until such time as revenue recognition conditions have been met.		
(l) Operating lease payments		
Payments made under operating leases are recognised in the income statement on a straight-line basis over the term of the lease. Lease incentives received are recognised in the income statement as an integral part of the total lease expense and spread over the lease term. Where the Group is required to make good any leased premises at the end of the lease, provision for the estimated costs is made and the expense is spread over the lease term.		
(m) Finance income and expenses		
Interest income is recognised in the income statement as it accrues, using the effective interest method.		
Finance expenses comprise loss on disposal of held-to-maturity investments and impairment losses recognised on financial assets.		
(n) Trade and other payables		
Trade and other payables are stated at amortised cost.		
(o) Revenue		
(i) Production and related revenue		
Revenue is recognised in the period in which the service is provided.		
(ii) Sponsorship revenue		
Receivables and payables are stated with the amount of GST included. The net amount of GST recoverable from, or payable to, the ATO is included as a current asset or liability in the statement of financial position.		
(iii) Total revenue from continuing operations		
Receivables and payables are stated with the amount of GST included. The net amount of GST recoverable from, or payable to, the ATO is included as a current asset or liability in the statement of financial position.		
(p) Capital		
The Company is limited by guarantee and has no paid up capital.		
(q) Operating lease payments		
The amount of capital which is capable of being called up only in the event of and for the purpose of the winding up of the Company is not to exceed \$20 per member by virtue of the Company's Memorandum and Articles of Association.		
(r) Income tax		
No standards, amendments to standards or interpretations available for early adoption at 31 December 2015 have been applied in preparing these financial statements and none would have a material impact.		
(s) Goods and services tax		
Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the taxation authority. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of the expense.		
Cash flows are included in the statement of cash flows on a gross basis. The GST components of cash flows arising from investing and financing activities which are recoverable from, or payable to, the ATO are classified as operating cash flows.		
(t) Fundraising appeals		
The Group holds an authority to fundraise for charitable purposes under the provisions of Section 16 of the NSW Charitable Fundraising Act, 1991.		
Fundraising income and expenditure flow through either Sydney Theatre Company Fund (which forms part of Sydney Theatre Company Limited) or Sydney Theatre Company Foundation Trust.		
(u) Donations		
The Company is limited by guarantee and has no paid up capital.		
The amount of capital which is capable of being called up only in the event of and for the purpose of the winding up of the Company is not to exceed \$20 per member by virtue of the Company's Memorandum and Articles of Association.		
A person may become a member of the Company upon subscription to the Company's current theatre season and upon payment of an annual membership fee. Members are entitled to attend and vote at general meetings of the Company and to elect 50% of the non-executive Directors of the Company. As at 31 December 2015 the Company had 32 members (2014: 39 members).		
(v) New standards and interpretations not yet adopted		
No standards, amendments to standards or interpretations available for early adoption at 31 December 2015 have been applied in preparing these financial statements and none would have a material impact.		
(w) Income tax		
The Group is exempt from paying income tax in accordance with Div 50 of the <i>Income Tax Assessment Act</i> 1997.		

3. Surplus / (deficit)

	2015	2014
\$	\$	\$
Sydney Theatre Company Limited (operating)		
Consolidated surplus / (deficit)	(\$432,061)	(2,566,094)
Satisfaction of donor intent - revenue	1,695,000	2,268,798
Surplus / (deficit) before consolidation	<u>262,939</u>	<u>(297,296)</u>

**Sydney Theatre Company Fund and Foundation
(fundraising)**

Consolidated surplus / (deficit)	4,100,162	4,363,396
Satisfaction of donor intent - expense	(1,695,000)	(2,268,798)
Surplus / (deficit) before consolidation	<u>2,405,162</u>	<u>2,094,598</u>
	<u>2,668,101</u>	<u>1,797,242</u>

(i) In 2004, the Company received cash in relation to a grant for assistance towards maintenance of the Roslyn Packer Theatre. The unexpended balance of this grant funding is \$0. (2014: \$45,197).
(ii) The Reserve Incentive bank account relates to funds of \$94,000 received in 2003 through the Reserves Incentives Scheme of Australia Council and the NSW Government through the Ministry of the Arts. It also includes \$47,000 transferred in 2003 from the General Reserves of the Company. The funds and any interest earned on those funds are held in escrow for fifteen years and cannot be accessed without the express agreement of the Funding bodies under prescribed circumstances. These funds have not been used to secure any liabilities of the Company. Refer to consolidated statement of changes in equity.

4. Prepaid expenses

Wages and salaries	14,726,164	14,169,612
Superannuation	1,391,402	1,303,215
Increase in employee benefits	300,040	323,953
	<u>16,417,606</u>	<u>15,796,680</u>

5. Staff costs

Audit services	82,675	84,500
KPMG Australia: Audit of the financial report	82,675	84,500

6. Cash and cash equivalents

Bank balances	944,129	2,253,456
Cash deposits	22,694,277	17,903,195
Asset maintenance cash deposit account (i)	-	45,197
Reserves incentive bank account (ii)	245,031	240,059
Cash and cash equivalents in the statement of cash flows	<u>23,883,437</u>	<u>20,441,907</u>

7. Trade and other receivables

Trade debtors	192,713	258,809
Less: provision for doubtful debts	-	-
Other debtors	2,647,626	2,493,067

8. Inventories

Raw materials and consumables	163,260	142,812
	<u>163,260</u>	<u>142,812</u>

9. Other assets

Prepaid production and subscription season costs	1,057,336	1,112,204
Prepaid assets	-	35,044
Other	121,545	158,444
	<u>1,178,881</u>	<u>1,305,692</u>

12-721 A1

10. Plant and equipment

	Leasehold improvements	Furniture, fittings and equipment	Treaty and production equipment	Total
Cost	\$	\$	\$	\$
Balance at 1 January 2014	4,149,786	3,892,059	2,403,231	4,045,639
Acquisitions	25,970	-	71,519	227,007
Disposals	-	-	(2,437)	(2,437)
Balance at 31 December 2014	4,175,736	3,892,059	2,472,313	4,272,646
Balance at 1 January 2015	4,175,736	3,892,059	2,472,313	4,272,646
Acquisitions	748,790	-	560,342	1,503,661
Disposals	-	-	-	-
Balance at 31 December 2015	4,924,526	3,892,059	3,032,655	4,467,175
Depreciation				
Balance at 1 January 2014	3,108,474	652,173	2,057,093	2,293,958
Depreciation charge for the year	286,614	197,824	139,487	406,285
Disposals	-	-	(1,691)	(1,691)
Balance at 31 December 2014	3,375,088	849,997	2,194,889	2,700,243
Balance at 1 January 2015	3,375,088	849,997	2,194,889	2,700,243
Depreciation charge for the year	245,799	197,360	129,138	404,345
Disposals	-	-	-	-
Balance at 31 December 2015	3,620,887	1,047,357	2,324,027	3,104,588
Carrying amounts				
At 1 January 2014	1,041,292	3,239,886	346,138	1,751,681
At 31 December 2014	800,648	3,042,062	277,424	1,572,403
At 1 January 2015	800,648	3,042,062	277,424	1,572,403
At 31 December 2015	1,303,639	2,844,702	708,628	1,362,587

11. Intangible assets

	Software
Cost	\$
Balance at 1 January 2014	2,067,093
Acquisitions	307,602
Disposals	2,374,695
Balance at 31 December 2014	2,374,695
Balance at 1 January 2015	2,374,695
Acquisitions	45,446
Disposals	2,420,141
Balance at 31 December 2015	91,720
Amortisation	
Balance at 1 January 2014	418,695
Amortisation charge for the year	1,329,415
Balance at 31 December 2014	1,748,110
Balance at 1 January 2015	1,748,110
Amortisation charge for the year	1,329,415
Balance at 31 December 2015	463,520
Carrying amounts	
At 1 January 2014	1,748,110
At 31 December 2014	1,045,280
At 1 January 2015	1,045,280
At 31 December 2015	627,205

12-72(A)

12. Trade and other payables

	2015	2014
Trade payables and other accrued expenses	\$ 1,970,518	\$ 2,093,917
	<u>1,970,518</u>	<u>2,093,917</u>

13. Employee benefits

	Current	
Liability for annual leave	642,944	556,416
Liability for long service leave	390,187	382,023
	<u>1,033,131</u>	<u>938,439</u>
Non current		
Liability for long service leave	226,742	195,848
	<u>226,742</u>	<u>195,848</u>
Defined contribution superannuation plans		
The Group makes contributions to various Superannuation Funds, all being defined contribution (accrual) plans. The amount recognised as an expense was \$1,447,346 for the year ended 31 December 2015 (2014: \$1,303,215).		
Grant funds held in escrow for NSW Cultural Management Limited (refer Note 6(i))	-	45,197
		<u>45,197</u>

14. Other liabilities

	Current	
Subscriptions and ticket sales	12,924,141	12,079,082
Grant income	4,000,000	3,700,000
Other income	235,929	381,504
	<u>17,158,070</u>	<u>16,460,586</u>

16. Grant income

	2015	2014	Unexpended Grants at 31 December 2013	2014 Grant expenditure	Deferred	Unexpended Grants at 31 December 2014
Australia Council						
Core grant	-	-				
Project grant	-	-				
Australia Council total				<u>2,140,647</u>	<u>(2,140,647)</u>	
Arts NSW						
Core grant	-	-		361,703	(361,703)	
Project grant	-	-		252,655	(252,655)	
Multi year funding grant	-	3,250,000	500,000	450,000	450,000	3,700,000
Non cash subsidy (rent)	-		1,949,442	(1,949,442)		
Other	-					
NSW Arts Total			<u>3,250,000</u>	<u>3,063,810</u>	<u>(3,063,810)</u>	<u>450,000</u>
Commonwealth Government						
Austrade export grant	-	-		18,000	18,000	
Commonwealth total				<u>18,000</u>	<u>18,000</u>	
Total			<u>3,250,000</u>	<u>5,222,457</u>	<u>(5,222,457)</u>	<u>450,000</u>
Australia Council						
Core grant	-	-		2,187,741	(2,187,741)	
Project grant	-	-				
Australia Council total				<u>2,187,741</u>	<u>(2,187,741)</u>	
Arts NSW						
Core grant	-	-		511,369	(511,369)	
Project grant	-	-		45,197	(45,197)	
Multi year funding grant	-	3,700,000	500,000	300,000	300,000	4,000,000
Non cash subsidy (rent)	-		2,014,148	(2,014,148)		
Other	-					
NSW Arts Total			<u>3,700,000</u>	<u>3,070,714</u>	<u>(3,070,714)</u>	<u>300,000</u>
Commonwealth Government						
Project grant	-	-				
Austrade export grant	-	-				
Commonwealth total						
Total			<u>3,700,000</u>	<u>5,258,455</u>	<u>(5,258,455)</u>	<u>300,000</u>

12-721 AK 66

Exposure to credit, interest rate and liquidity risks arises in the normal course of the Group's business.
The Group holds a number of financial instruments as at 31 December 2015.

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

Liquidity risk

Liquidity risk is the risk that the Group will not be able to meet its financial obligations as they fall due. The Group's approach to managing liquidity is to ensure as far as possible, that it will always have sufficient liquidity to meet its liabilities when due, under both normal and stressed conditions, without incurring unacceptable losses or risking damage to the Group's reputation. The Board reviews cash flow forecasts formally on a regular basis. The contracted cash flows of the Group as at 31 December 2015 are \$1,370,518 (2014: \$2,083,917). The contractual maturity of these financial liabilities is 6 months or less.

Fair values

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

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

Interest rate risk

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

Note	Effective Interest Rate	Total	6 Months or less			1-2 Years	2-5 Years	More than 5 years	
			\$	\$	\$				
Cash and cash equivalents	6	2.61%	20,441,907	20,201,848	-	-	-	240,059	
		20,441,907	20,201,848	-	-	-	-	240,059	

Leases as lessee	2015		2014	
	\$	\$	\$	\$
Non-cancellable operating lease rentals are payable as follows:				
Less than one year	859,961	887,117	4,565,332	4,541,296
Between one and five years	61,504,475	62,488,492		
More than five years	67,029,788	67,986,905		
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 and Roslyn Packer Theatre, but not the commercial value of rent-in-kind donated by the lessor. Lease rentals comprise a base amount plus an adjustment, which is based on movements in the Consumer Price Index. After extensive negotiations with Arts NSW, The Company secured a long term lease of 45 years. The lease contract was renewed for both the Wharf and Roslyn Packer Theatre on 1st May 2013 and expires 30th April 2058.				
During the year ended 31 December 2015, \$2,849,302 was recognised as an expense in the Income statement in respect of operating leases (2014: \$2,764,169), including the fair value of in-kind rent of \$2,014,148 (2014: \$1,949,442).				
The Directors are not aware of any contingent liability or contingent asset where the probability of future payments/receipts is not considered remote.				

Leases as lessor	2015		2014	
	\$	\$	\$	\$
Non-cancellable operating lease rentals are payable as follows:				
Less than one year	859,961	887,117	4,565,332	4,541,296
Between one and five years	61,504,475	62,488,492		
More than five years	67,029,788	67,986,905		
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 and Roslyn Packer Theatre, but not the commercial value of rent-in-kind donated by the lessor. Lease rentals comprise a base amount plus an adjustment, which is based on movements in the Consumer Price Index. After extensive negotiations with Arts NSW, The Company secured a long term lease of 45 years. The lease contract was renewed for both the Wharf and Roslyn Packer Theatre on 1st May 2013 and expires 30th April 2058.				
During the year ended 31 December 2015, \$2,849,302 was recognised as an expense in the Income statement in respect of operating leases (2014: \$2,764,169), including the fair value of in-kind rent of \$2,014,148 (2014: \$1,949,442).				
The Directors are not aware of any contingent liability or contingent asset where the probability of future payments/receipts is not considered remote.				

19. Contingencies	2015		2014	
	\$	\$	\$	\$
20. Reconciliation of cash flows from operating activities	2,668,101	1,797,242		
Profit / (loss) for the period				
Adjusted for:				
Depreciation and amortisation	1,440,162	1,428,906		
Operating profit before changes in working capital and provisions	4,108,263	3,226,147		
Add / (less) items classified as investing / financing activities	(55,084)	(9,993)		
Interest received	(2,050,000)	(2,050,000)		
Donations classified as investment				
	(178,463)	(329,846)		
	128,811	238,474		
	(20,448)	(23,533)		
	(123,399)	226,306		
	(45,197)	(252,665)		
	125,586	125,162		
	997,484	3,386,833		
Net cash from operating activities	2,885,553	4,535,835		

	2015	2014
Short-term employee benefits	\$ 1,504,471	\$ 1,431,266
Other long term benefits	59,396	177,655
	<hr/> <hr/>	<hr/> <hr/>
	1,563,867	1,608,931

Other key management personnel transactions with the Group

In addition to the compensation noted above, in 2015 Jonathan Biggins received \$500,051 (2014: \$68,322) for artists services rendered on normal commercial terms and conditions.

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

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

Other transactions/relationships

In 2015, the Sydney Theatre Company Foundation raised \$1,699,841 (2014: \$2,248,470) through fundraising events, appeals and appeals and an additional \$2,050,000 in further funds (through to the Sydney Theatre Company Fund) which the company specifically allocated for future capital projects. An amount of \$1,695,000 was donated to the Sydney Theatre Company Ltd (2014: \$2,268,798).

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

As at 31 December 2015, Sydney Theatre Company Ltd had a payable of \$736,228 (2014: \$1,263,523) due to Sydney Theatre Company Foundation.

22. Economic entity

22. Parent entity

Parent Entity: Sydney Theatre Company Ltd

Controlled Entity: Sydney Theatre Company Foundation

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

The Directors of Sydney Theatre Company Foundation at 31 December 2015 are noted below:

Ann Johnson (Chair)	Mandy Foley
Lucinda Aboud	Nick Greiner AC
Anita Belisimo-Nettis	Judi Hausmann
Cate Blanchett	Frances Nigham
	Matthew Palfair

23. Parent entity disclosures

- The parent company of the Group, as at and throughout the financial year ended 31 December 2015, was Sydney Theatre Company Ltd.
The individual financial statements for the parent entity show the following aggregate amounts:

	2015	2014
Results of the parent entity	\$ 262,939	\$ (297,296)
Surplus / (deficit) for the year	<hr/> <hr/>	<hr/> <hr/>
Total comprehensive income	262,939	(297,296)

Financial position of the parent entity at year end

Current assets	24,829,074	21,373,197
Non-current assets	6,846,762	6,737,817
Total assets	<hr/> <hr/>	<hr/> <hr/>
Current liabilities	31,675,836	28,111,014
Non-current liabilities	20,899,948	20,493,098
Total liabilities	<hr/> <hr/>	<hr/> <hr/>
	226,742	195,846
	<hr/> <hr/>	<hr/> <hr/>
Total equity of the parent entity comprising:	21,126,690	20,686,946
Reserves	-	-
Retained earnings	10,549,146	5,729,010
Total equity	<hr/> <hr/>	<hr/> <hr/>
	10,549,146	7,422,068

24. Subsequent events

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

Directors' Declaration

Independent Auditor's Report to the Members of Sydney Theatre Company Limited



In the opinion of the Directors of Sydney Theatre Company Ltd (the Company):

- (a) the consolidated financial statements and notes that are set out on pages 57 to 71 are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:
 - (i) giving a true and fair view of the **connected Group's** financial position as at 31 December 2015 and of its performance for the financial year ended on that date; and
 - (ii) complying with Australian Accounting Standards and the Australian Charities and Not-for-profits Commission Regulation 2013; and
- (b) there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the Directors:

Dated at Sydney 12th day of April 2016

Ian Narev
Chairman

We have audited the accompanying financial report of Sydney Theatre Company Ltd (the company), which comprises the consolidated statement of financial position as at 31 December 2015, and consolidated statement of comprehensive income, consolidated statement of changes in equity and consolidated statement of cash flows for the year ended on that date, notes 1 to 24 comprising a summary of significant ~~accounting~~ policies and other explanatory information and the directors' declaration of the Group comprising the company and the entity it controlled at the year's end or from time to time during the financial year.

This audit report has also been prepared for the members of the company pursuant to the Australian Charities and Not-for-profits Commission Act 2012 and the Australian Charities and Not-for-profits Commission Regulation 2013 (ACNC) and Section 24(2) of the Charitable Fundraising (NSW) Act 1991 (collectively the ACNs and Regulations).

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 ACNC and the ACNs and Regulations and for such internal control as the directors determine is necessary to enable the preparation of the financial report that is free from material misstatement whether due to fraud or error.

Auditor's responsibility

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

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

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

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

Independence

In conducting our audit, we have complied with the independence requirements of the Australian Charities and Not-for-profits Commission Act 2012.

Auditor's opinion

In our opinion the financial report of the Group is in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:

- (i) giving a true and fair view of the Group's financial position as at 31 December 2015 and of its performance for the year ended on that date; and
- (ii) complying with Australian Accounting Standards and the Australian Charities and Not-for-profits Commission Regulation 2013.

Audit opinion pursuant to the Charitable Fundraising Act (NSW) 1991

In our opinion:

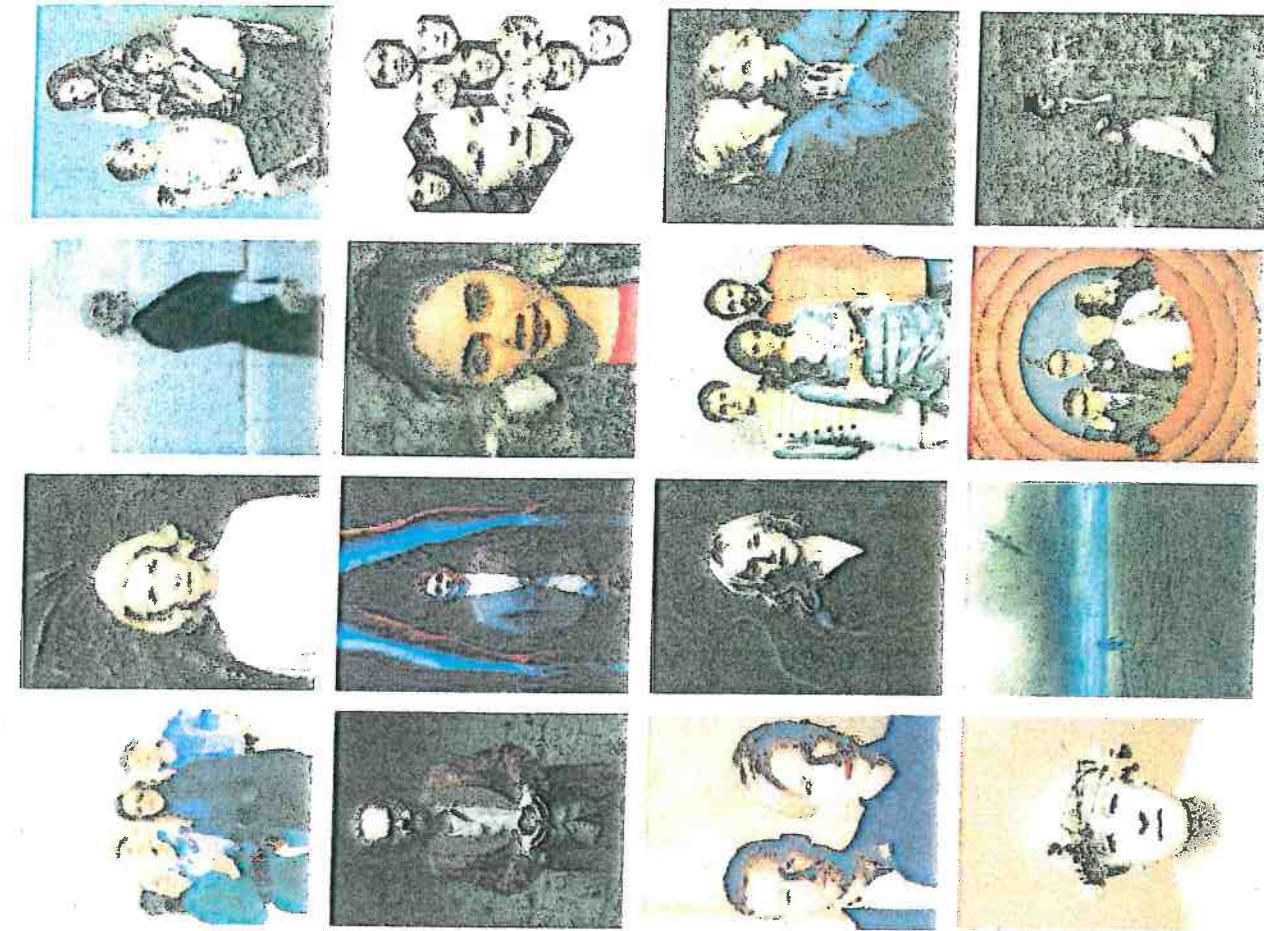
- (a) the financial report gives a true and fair view of the Foundation's financial result of fundraising appeal activities for the financial year ended 31 December 2015;
- (b) the financial report has been properly drawn up, and the associated records have been properly kept for the period from 1 January 2015 to 31 December 2015, in accordance with the Charitable Fundraising Act (NSW) 1991;

- (c) money received as a result of fundraising appeal activities conducted during the period from 1 January 2015 to 31 December 2015 has been properly accounted for and applied in accordance with the Charitable Fundraising Act (NSW) 1991; and
- (d) there are reasonable grounds to believe that the Foundation will be able to pay its debts as and when they fall due.

KPMG

Duncan McLennan
Partner
Sydney
12 April 2016

12-721 AN
72



Lead Auditor's Independence Declaration under
Subdivision 60-C section 60-4Q of Australian Charities
and Not-for-profits Commission Act 2012

To the directors of Sydney Theatre Company Ltd
(I declare that, to the best of my knowledge and belief, in relation
to the audit for the financial year ended 31 December 2015 there
have been:

- (i) no contraventions of the auditor's **independence requirements** as
set out in the Australian Charities and Not-for-profits **Commission
Act 2012**; and
- (ii) no contraventions of any applicable code of **professional
conduct** in relation to the audit.

KPMG

D. McLennan

Duncan McLennan
Partner
Sydney
15 April 2015

KPMG

KPMG in Australia
partnership is a member
firm of the KPMG network
of independent member
firms affiliated with KPMG
International Cooperative
(KPMG International),
a Swiss entity
subject to limited liability
and approved under Professional
Standards legislation.
74

12-72190

**Sydney Theatre Company
Limited**

Pier 4, Hickson Road
Walsh Bay
NSW 2000

PO Box 777
Millers Point
NSW 2000

Administration
T +61 2 9250 1700
F +61 2 9251 3687
E mail@sydneytheatre.com.au

Box Office
T +61 2 9250 1777
F +61 2 9247 3584
E boxoffice@sydneytheatre.com.au

sydneytheatre.com.au

Venues
Wharf 1 Theatre & Wharf 2 Theatre
Pier 4, Hickson Road
Walsh Bay
NSW 2000

Roslyn Packer Theatre Walsh Bay
22 Hickson Road
Walsh Bay
NSW 2000

Drama Theatre
Sydney Opera House
Bennelong Point
NSW 2000

Annual Report 2015
Project Manager Laura Hough
Graphic Designers Hon Boey,
Christine Messinesi

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

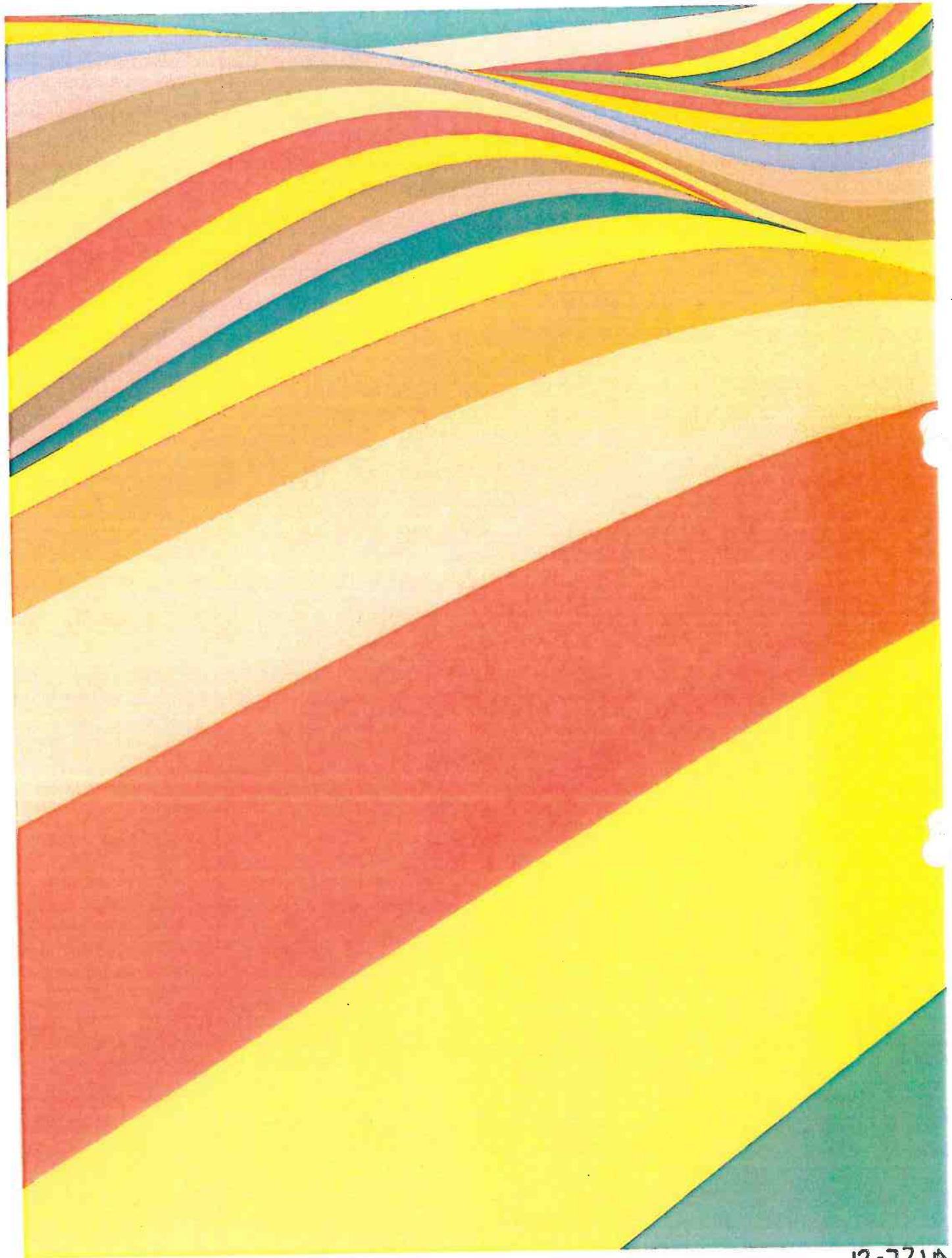
ABN 87 001 667 983



Sydney Theatre Company
is a member of AMPAG

12-721 A

12-721 A.Q



12-721AR