Sydney Theatre Company acknowledges the Gadigal people and Bidjigal people of the Eora Nation who are the traditional custodians of the land on which the company gathers.

We pay our respects to elders past, present and emerging, and we extend that respect to all Aboriginal and Torres Strait Islander people with whom we work and with whom we share stories.

**Aims of the Company**

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

Richard Wherrett, 1980

Founding Artistic Director
2018 in Numbers

214% of core government funding spent on actors, creatives & writers

323,475 paid attendees to STC productions in 2018

13 schools days

12 playwrights on commission

9 world premieres

4,000 students and 160 teachers participated in the School Drama™ Program

30,031 people saw an STC show

323,475 paid attendees

724 performances globally

7,648 discounted tickets for students to attend schools days and in-season performances

7,449 weeks of work for actors, the equivalent of 30 full-time actors

28 awards won

63% of program world premiere Australian plays & adaptations

200 participants in Connected: Adult Language Learning through Drama Program
Chair’s Report

IAN NAREV

2018 was a year of intense activity at Sydney Theatre Company, as we continued our artistic renewal and our investment in the future.

Reflections on the year should always start with the art. This was Kip Williams’ first season as artistic director. The Board encouraged him to pursue a bold vision, and was willing to invest to support that vision, most notably for The Resistible Rise of Arturo Ui. The season Kip put together explored power and social responsibility, generating lots of important, thought-provoking conversation. In the delivery of the constituent part of the season, Kip showed his ability to bring together and inspire a diverse group of established and up-and-coming artists. The resulting works were a major success in the eyes of artists, critics and, most importantly, audiences. Our post-show surveys in 2018 revealed record-high satisfaction with STC and its work, and this has led to high subscription renewal rates coming into 2019.

The success of Kip’s season is all the more impressive given the practical challenges of programming around STC’s temporary departure from The Wharf at Walsh Bay, our headquarters since 1984. In June we completely vacated The Wharf to facilitate a comprehensive Wharf Renewal Project. This project, the first major upgrade of our facilities in 14 years, has been planned to coincide with the NSW Government’s rejuvenation of the Walsh Bay Arts Precinct. It will ensure that STC remains at the forefront of theatre practice, attracting and delighting artists and audiences for the coming decades.

This project is ambitious. From a financial point of view, it requires not only the $60M specifically raised towards direct project costs, but significant draws from reserves to offset the negative operating impacts of the temporary loss of The Wharf’s two theatres, co-located work spaces and hospitality business. This demand on financial resources will last until the beginning of 2021 when we re-occupy The Wharf and begin to take advantage of the artistic, logistical costs, the costs of replacement venues, and specific project management and logistical costs. Not all of this cost can be recovered through changes to programming. This leaves the Board with a choice of significantly curtailing our output during the closure period, or tolerating operating losses. We have chosen the latter course. The artistic momentum that STC has built up over years with artists and audiences is among STC’s most precious assets. The Board believe, as do our artistic stakeholders, that cutting back would jeopardise this momentum. We consider that the short-term draw on reserves is a responsible investment in the future of STC, and will put STC on a stronger, more sustainable path once the revitalised premises are fully operational. We discuss this regularly as a Board. We have asked our artistic and management teams to put additional checks and balances in place to ensure financial conservatism and prudence. We also have in place a multi-year financial plan covering the period from 2017 to 2023 that covers cash inflows and outflows relating to both ongoing company operations and the Wharf Renewal Project. We expect that STC’s budget will return to surplus in 2020, and that by the end of this planning period we will be on our way to replenishing our reserves. Our reserves are adequate for the task, having been built up during STC’s strong financial performance between 2013 and 2017.

Our financial result for 2018, a group deficit of $1.3 million, was consistent with the multi-year plan, though at the lower end of the range we expected. Beyond the impact of business disruption I have already described, two revenue drivers were particularly relevant to this result. The first was a continued decline in corporate sponsorship, which was more than $M below the level we had four years ago. While we are designing new approaches to corporate partnering, we do not consider that a return to historic levels is likely given industry trends. The other factor was single ticket box office revenues. Though our subscriber numbers remained strong, and responses to the program from an audience engagement viewpoint were outstanding, one-off sales for many shows fell short of our expectations.

The main reason we have the confidence to make ongoing investments and sustain momentum is the generosity of our key corporate partners who support us year after year. While STC’s value to the community is in the theatrical and educational experiences we produce and share, we also deliver a strong return on financial investment for our government partners. Indeed, we return to the Federal Government more than twice our grant value in PAYG and other tax revenues generated by STC, and we pay more back to the State Government in the form of cash rent and outgoings than we receive in grants. Beyond that, with more than 6% of our annual sales coming from outside NSW, we assist in generating significant cultural tourism revenue for the State Government. Outside of Sydney, our work was experienced by people living in all NSW Federal electorates and 80% of NSW State electorates through tours, educational and community programs. It is my great privilege to work with a group of talented and dedicated directors on the STC board. It takes a good deal of ability, commitment and nerve to shepherd an organisation through such a period of change. As Deputy Chair and Chair of the Foundation, Ann Johnson’s deserves special acknowledgement for her exceptional work. The directors of the STC Foundation also continue to contribute to STC’s success by leading our philanthropic fundraising efforts, providing funds both for artistic and operational purposes, and for the Wharf Renewal project.

On behalf of the Board, I would like to thank our exceptional leaders, Patrick McIntyre and Kip Williams. The passion and vision that they bring to STC inspires their teams and all the wonderful artists with whom we are privileged to work. Their work, in turn, produces the art that makes such an important contribution to the Australian community.
Artistic Director’s Report

KIP WILLIAMS

2018 was a thrilling year on stage for STC and its success was in no small part due to the breadth of skill and imagination of Australia’s incredible theatre practitioners: actors, writers and directors; designers; artisans and technicians. From Kate Mulvany’s extraordinary adaptation of The Horse in the Shroud to Nadia Kalil’s Black Cockatoo, from Hugo Weaving’s towering performance in The Resistible Rise of Arturo Ui to Emily Barclay’s one woman feat in Lethal Innuendo, and from the moving new work Still Point Turning to that iconicolic take on Saint Joan; I feel in 2018 we stretched the possibilities of our art form like never before.

That’s not the only thing we stretched. I know that this ambitious slate of work was a challenge for all concerned, from the countless hours put in by artistic teams in envisioning and creating the works, to the tireless commitment, innovation and skill brought by our awesome technical and production personnel. I appreciate the extraordinary efforts made by you all, and I hope you share my great satisfaction in the results we achieved together.

I also note with great pride that the slew of new works on our stages in 2018 was heavily embraced by our audiences, with sales levels remaining high, and audience satisfaction even higher. The combined effort of all concerned made for a fulfilling and joyous year. We were also thrilled to pick up five of the six theatre awards at the 2018 Helpmanns, including Best Production for The Children, and concluded the year winning eleven of twelve Sydney Theatre Awards, including Best Production for The Horse in the South.

It will come as a surprise to no one close to the company that 2018 was a very expensive year to realise. We at STC, and the theatre community, consistently provide the resources for us to continue working at this scale and breadth. In particular, our Production Patrons, the Donor Foundation, chaired by Ann Johnson. Their combined generosity, wisdom and experience is an enormous asset to the company, and a huge amount of skill, dedication, good will and sheer hard work was required to make this all happen – and that was what was unstintingly delivered by our people. Thanks and congratulations to everyone on an outstanding year.

My thanks also to the STC board, led by chair Ian Narev, and the STC Foundation, chaired by Ann Johnson. Their combined generosity, wisdom and experience is an enormous asset to the company, particularly during such a transformative period. Kip and I consider ourselves very lucky to be guided and supported by such a group of people.

As the current stewards of the company, we are acutely aware of the risks taken and the achievements of those boards, artistic directors and managers that have come before us. They have created a theatre company in Sydney that is significant by world standards, and we aim to continue that trajectory. The Project is one of the largest undertaken by the company; not only did we produce and present fifteen works in our home venues (one of them a seven hour, two part epic!), complete the world premiere run of Muriel’s Wedding, and tour three productions for seventeen stops across four states, but we also moved the majority of our operations to temporary premises at Fox Studios Australia in order to turn the Wharf over to the builders for its makeover.

We are indebted to our public and private supporters for their shared belief. Their commitment to our art form, and their confidence in our company’s ability to deliver, is crucial. While many gifts are directed towards artistic and educational activities, other donors, from individuals to groups like The Chairman’s Council, have helped support the performance of the company through investments in our organisational capacity. For example, in 2018, donors supported research programs that have helped us better understand the make-up and motivations of our audience across age, geographic and cultural background segments. Gifts large and small comprised a significant share of revenue, as almost all of our government grants and corporate sponsorship combined, demonstrating the ever-increasing importance of philanthropy to the company. We particularly salute Anita and Luca Belgiorno-Nettis for their visionary gift in 2018 that will help fuel the next phase of the company’s evolution.

In a fickle business environment, we are proud of the long-standing partnerships we have built with our family of corporate partners, led by presenting partners Alfour Linklaters, Colonial First State Global Asset Management, Oshi Media and UBS.

2018 was an incredible achievement for the staff of the company. Not only did we produce and present fifteen works in our home venues (one of them a seven hour, two part epic!), complete the world premiere run of Muriel’s Wedding, and tour three productions for seventeen stops across four states, but we also moved the majority of our operations to temporary premises at Fox Studios Australia in order to turn the Wharf over to the builders for its makeover. We've been here before. For the three years 2010 to 2012, STC embarked on an initiative called the Business Transformation Project. Strategic planning had revealed a number of opportunities to the company in terms of audience development and fundraising that we needed to capture in order to address rising costs and slender reserves. Primarily, we needed more and different skills on the team, we needed to invest in a state-of-the-art ticketing and CRM platform, and we also needed to establish an in-house IT department to service this.

A seven digit sum was required to realise these goals. Some of this was raised from private sources, but the remainder was self-funded, producing deficit results in 2011 and 2012. However, the new team members were in place, and the IT platform acquired and operational, the company enjoyed a period of annual surpluses which not only repaid the draw on reserves but went on to put the company into one of the strongest balance sheet positions in its history. From this position of stability, we were then able to contemplate the Wharf Renewal Project.

The Project is one of the largest undertaken by the company; accordingly, it represents one of our most challenging risks to manage. But we are confident that our long-term planning, underpinned by our seven-year Cash Strategy, will pay dividends.

Executive Director’s Report

PATRICK MCINTYRE

Committing to a long-term plan of action requires nerve; particularly in the non-profit sector which – perennially cash-strapped – often feels like it lives or dies on its annual result. In his chair report, Ian has outlined the disruption to our business performance arising from the Wharf Renewal Project, and our approach to managing it.

We’ve been here before. For the three years 2010 to 2012, STC embarked on an initiative called the Business Transformation Project. Strategic planning had revealed a number of opportunities to the company in terms of audience development and fundraising that we needed to capture in order to address rising costs and slender reserves. Primarily, we needed more and different skills on the team, we needed to invest in a state-of-the-art ticketing and CRM platform, and we also needed to establish an in-house IT department to service this.

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**REVENUE**

$38,345,301

**EXPENSES**

$40,162,125

**Audience Numbers**

**% Subsidy Spent on Artists**

Percentage of annual federal and state Major Performing Arts grants spent on artist wages and royalties.

**Tickets Sold Outside NSW**

**Female Writers & Directors**

Earnings Before Income Tax, Depreciation and Amortisation

*excluding Capital project
## Key Performance Indicators

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<tr>
<th>Stream</th>
<th>KPI</th>
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<td>Main stage productions presented</td>
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<td>International tours and presentations</td>
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| **Business** | Subscription season - net ($'000) | 796 | 1,464 | 4,311 |
| | Non-subscription activities - net ($'000) | 859 | 775 | 410 |
| | Touring - net ($'000) | 152 | 79 | 317 |
| | Net overheads (including funding and development income) ($'000) | -3,090 | 3,509 | -2,726 |
| | Surplus/deficit ($'000) | -1,301 | 5,827 | 2,312 |
| | Reserves as % of turnover | 50.87% | 38.76% | 40.15% |
| | Total raised - net (including Foundation) ($'000) | 7,005 | 11,650 | 4,576 |

| **Paid attendance** | Subscription season | 247,941 | 260,508 | 272,783 |
| | Non-subscription activities | 75,534 | 137,322 | 100,793 |
| | Subscribers | 17,563 | 19,064 | 19,493 |
| | Subscriber renewal | 75.18% | 78.00% | 70.00% |

| **Education** | Workshops, programs, initiatives | Participants | 14,162 | 14,761 | 14,565 |

| **School Drama** | Schools | 53 | 52 | 47 |
| | Teachers | 160 | 147 | 133 |
| | Students | 4,000 | 3,675 | 3,225 |
I. Art

Distinctive theatre of vision and scale

STC’s artistic reputation is at a peak. Our 2018 season was big and bold and featured fifteen plays, including eleven Australian works, nine of them world premieres. Over 336,000 people bought a ticket to one of our productions. For the first time in STC’s history, gender parity was exceeded in the employment of female directors and playwrights.

The season saw a number of important new Australian works. We were proud to stage two world premieres by Indigenous playwrights, Nakkah La’s Blackie Blackie Brown: The Traditional Owner of Death and H Lawrence Summer’s moving The Long Forgotten Dream. We were also delighted to bring back La’s Blackie Blackie Brown: The New White for a run at the Roslyn Packer Theatre ahead of national touring. Kate Mulvany’s stage adaptation of Ruth Park’s The Harp in the South trilogy was a great achievement. This uniquely Australian story, moving from turn-of-the-century rural New South Wales to the slums of 1940s Surry Hills, was adapted into two parts. Seventy-eight scenes were staged over six and a half hours by a cast of nineteen. We were also honoured to present the full-length STC play debuts of Anna Barnes (Lethal Indifference), Michelle Lee (Going Down) and Priscilla Jackman (Still Point Turning: The Catherine McGregor Story).

This volume of new work contributed to the season achieving parity for female playwrights, whose underrepresentation in the classical canon is sometimes cited as one of the challenges achieving parity. Hopefully, our ongoing investment in female-authored plays will create a positive and significant legacy for future generations.

2018 also featured the very best of international writing, both old and new. The gender politics of Caryl Churchill’s Top Girls enjoyed a timely revival. Lucy Kirkwood, one of the world’s most exciting playwrights, placed the environmental realities of our time front and centre in The Children. Tom Wright created a new and distinctively Sydney adaptation of Bertolt Brecht’s The Resistible Rise of Arturo Ui. Audiences were also treated to a bold revisiting of Nobel Laureate Patrick White’s rarely produced masterpiece A Cheery Soul and Imara Savage’s iconoclastic interpretation of George Bernard Shaw’s Saint Joan.

STC continued to attract some of the great contemporary theatre makers, artists and creatives. We had familiar faces taking on iconic roles, including Sarah Peirse as Miss Docker and Heather Mitchell as Catherine McGregor. Hugo Weaving’s extraordinary performance in The Resistible Rise of Arturo Ui earned him a Helpmann Award, Sydney Theatre Award and Gligas Award for Best Actor. We also celebrated a new generation of artists rising through the ranks, including Emily Barclay’s stunning solo performance in Lethal Indifference, Sarah Snaik’s audacious Saint Joan, and Contessa Treffime and Rose Riley’s heartbreaking resilience in The Harp in the South. We welcomed back Neil Armfield, Jennifer Irwin, Steve Francis and Michael Scott-Mitchell and welcomed new creative talents, including the evocative music and performance of William Barton in The Long Forgotten Dream, and the collaboration between video animators Oli Yeoh-Wen and illustrator Emily Johnson in Blackie Blackie Brown.

We were very pleased with the positive critical response to the season. At the 2018 Helpmann Awards STC received ten awards from 27 nominations, including Best Play, Best Direction (Sarah Goodes) and Best Female Actor (Pamela Rabe) for The Children, our co-production with Melbourne Theatre Company.

At the 2018 Sydney Theatre Awards, we were nominated for a record breaking 38 nominations of which we won eleven, including Best Production for The Harp in the South. STC received all four nominations in this category, for Harp, The Resistible Rise of Arturo Ui, Saint Joan, and Blackie Blackie Brown. It was the first time in the Awards’ history that one company has achieved this.

We were also delighted with the audience response to the season and to our year-long program of Insight Events. Importantly, this season’s exploration of power and social responsibility generated lots of thought-provoking conversation. On a grand scale, political leadership, climate change, domestic violence, reconciliation and diversity were explored. On the personal level, the rich tapestry of family, history, responsibility, truth and self-acceptance was played out.

Since 2014, STC has tracked audience responses to the company and its work via a post-show survey that asks audiences the questions “Would you recommend this show to a friend?” and “Would you recommend STC to a friend?” It is very heartening to note that the 2018 season generated the highest scores to date on both measures.

To bring our season to life we partnered with Malthouse Theatre, Melbourne Theatre Company and the Seymour Centre to co-produce four productions. Our collaborations with small, medium and large organisations are critical in helping us create distinctive theatre of vision and scale, and to growing broader industry capacity. We thank our fellow arts organisations for their partnership.

We also remain ever grateful to our cooperative and philanthropic production supporters who helped make this incredible year of art possible for our artists, creatives and audiences.

Production sponsors: Adshel, Allen & Overy, Colonial First State Global Asset Management, Commonwealth Bank of Australia, UBS

Behind the scenes, STC’s commitment to artist and art form development flourished. Play commissions and our Rough Drafts developmental program continued to be important pathways for new work. Three of our 2018 productions came out of our Rough Drafts program – Lethal Indifference, The Long Forgotten Dream and Still Point Turning. Our 2019 season will feature Bringing Denmark by Van Badham, which was developed through a Rough Draft in 2018.

As well as developing plays, STC’s continued commitment to investing in artistic personnel paid dividends. Former Resident Director Sarah Goodes and Sarah Giles made triumphant returns to STC, directing The Children and Accidental Death of An Anarchist respectively. Former Resident Designers David Fleischer and Renée Mulder worked alongside former Resident Director Kip Williams and former Patrick White Playwrights Fellow Kate Mulvany to bring The Harp in the South to life. Jessica Arthur, our 2017 Richard Wherrett Fellow, was promoted to Directing Associate and made her STC debut with Lethal Indifference. Former Richard Wherrett Fellow, Paige Rattray, returned to STC in the new position of Associate Director.

Opportunities were created for four emerging directors with the launch of a new program with Contemporary Asian Australian Performance (CAAP), the CAAP Directors Initiative. They will receive two years of skills development with key STC creatives and engagement as the Assistant Director for a mainstage production. They will receive two years of skills development with key STC creatives and engagement as the Assistant Director for a mainstage production.

In May our Emerging Writers Group (EWG) was extended with the launch of a new program with Contemporary Asian Australian Performance (CAAP), the CAAP Directors Initiative. They will receive two years of skills development with key STC creatives and engagement as the Assistant Director for a mainstage production. They will receive two years of skills development with key STC creatives and engagement as the Assistant Director for a mainstage production.

In May 2018 plans were laid for STC’s first international tour of our landmark production The Secret River. In August - September 2019 this production will be performed as part of the Edinburgh International Festival and in partnership with the National Theatre in London. We are delighted to be once again showcasing Australian theatre achievement internationally.

Continuing our commitment to bringing exceptional works and artists from abroad, we entered into a co-production of Julia Leigh’s Avalanche: A Love Story with Barbican London and Fertility Fest. The production will premiere in London in May 2019 before touring to Sydney in August 2019. Acclaimed British actor Maxine Peake will make her STC debut.

The refurbishment will retain the beloved character of The Wharf, while enhancing its heritage features. It will also provide better visitor experiences and accessibility, modernised and flexible theatres, and safer, more comfortable and efficient work spaces for our artists, craftspeople and staff. The project will cement our reputation as one of the world’s most distinctive and creative theatre companies, residin in one of the world’s most exceptional theatre facilities.

We planned this project to coincide with the NSW Government’s rejuvenation of the Walsh Bay Arts Precinct into a cultural and creative hub. In April 2017 the NSW Government announced a $30 million contribution to our project, part of the total funds required, and incorporated our works into their broader precinct redevelopment. Together, the two projects will more than double the arts offering at Walsh Bay and position the precinct as a unique destination for all Sydneyiders and visitors to Sydney.

After seven years of planning, and in close consultation with the artists, the Project is fast becoming a reality. Its location on the foreshore is part of the attraction from The Wharf and relocated to our interim workspace at Fox Studios, as well as re purposed spaces with our Lifes yfield and Roslyn Packer Theatre sites.

Our government partners on the project, Create NSW and Infrastructure NSW, are responsible for delivering The Wharf’s external and internal works, as part of the broader Precinct works, alongside the appointed builder Richard Crookes Constructions. By year end, demolition and design finalisation works were nearing completion and construction was about to commence.

STC is directly managing the second part of the Project, the technical and audience fit-out of our new theatres. We are supported by internationally-renowned theatre consultants Charcoalblue and our Creative Advisory Panel, made up of a number of Australia’s leading theatre directors and designers.

We are also raising the additional funds required to complete the Project. We have received landmark gifts from long-time donors and supporters, led by the Packer Family Foundation and Crown Resorts Foundation. We are indebted to them for their transformative gifts and their leadership. Only with their support can we have embarked on such an ambitious artistic year and continued to produce great theatre, while reaching critical Renewal Project milestones.

Create NSW forecasts that we will be back at The Wharf in 2019 for theatre commissioning and testing. It is incredibly exciting to ponder the potential of The Wharf, the cultural and artistic heart of Sydney, the cultural and creative hub. STC is playing a leading role in the world’s most distinctive theatre facilities.
The Wharf from July, which caused unhelpful competition amongst our own offerings. Compounding the operational complexity was a challenging year at the box office. This was due in part to the crowding of seasons in the first half of the year, driven by the closure of The Wharf from July, which caused unhelpful competition amongst our own offerings. Anecdotal reports also suggest that prevailing economic conditions and consumer pessimism also appeared to soften the entertainment appetite.

In this environment, exploring all avenues of earned support to grow and diversify our revenue was a priority, alongside driving efficiencies and best practice in business thinking, systems and structures.

We submitted our new Strategic Plan and KPI reporting to The Australia Council for the Arts and Create NSW, reiterating our alignment to state and national cultural ambitions and policy. In response, we were pleased to have our next three years of funding confirmed under the Major Performing Arts Framework. We are grateful for the ongoing support of the Australian Government, through The Australia Council for the Arts, and the NSW Government through Create NSW.

STC is proud of the economic return on investment we contribute to the national and state economies, on top of our cultural impacts. For instance, we return more to the Federal government in the form of PAYG tax revenue than we receive from our core grant, and NSW State investment is amply repaid in the rent we pay at The Wharf, Roslyn Packer Theatre and the Lilyfield store, all of which are state owned. Additionally, with over 6% of tickets sold to customers outside NSW, we contributed to around $4.2M in tourism revenue in 2018.

The passion and generosity of our patrons is a mature market; the sector has tracked closely in line with CPI since 2001, with no growth in real terms. The number of sponsors supporting the sector remains flat. While we experienced a shortfall in cash income to target, this was partially offset by growth in in-kind support. We are exploring a number of different value propositions for the corporate market and we welcome the innovative approach of many of our partners to fully realise and leverage the power of arts partnerships. For example, Colonial First State Global Markets undertook extensive research to stage a world premiere event in association with STC, drawing upon the themes of The Children. Titled ‘Changing the use-by-date’, the issues of intergenerational responsibility it explored.

Our Production Department is to be commended for supporting our efforts to diversify our revenue stream, undertaking paid production work for a number of outside presenters. Underpinning this was the implementation of a new company-wide logistics procedure that was designed to improve logistics co-ordination and operational leadership. We are exploring models to see if we can provide this external service on an ongoing basis, to generate revenue and support the industry.

The time, resource and financial challenges of balancing our Wharf Renewal Project with our core business will continue for our time off The Wharf. With close and careful management, we expect to return to full operational capacity in The Wharf by the start of 2021, and to take advantage of the operational and economic benefits the refurbishment will provide that will allow us to reposition our reserves. We thank the full company for their support during this challenging – but incredibly exciting – time.

The People Of Sydney

STC’s founding Artistic Director Richard Wherrett had a vision for the company “to create the first class theatrical entertainment for the people of Sydney”. To better support this, we launched a new over-arching strategic priority for the Company in 2008 called ‘culture was a priority this year, with the move off The Wharf and our staff spread across three sites.

The departure from The Wharf saw a number of ‘no long for now’ events that provided a great sense of collegiality for our staff, artists, creatives, supporters and friends. Highlights included an Open Day for STC staff past and present to visit and reminisce on The Wharf before renovation; an industry night of celebration for the final performance on The Wharf in its current iteration with the closing night of Blackie Blackie Brown; and a ‘Last Supper’ in the empty workshop for Renewal Project donors, to thank them for making the project possible. In our archives, we were thrilled to rediscover footage of Ruth Cracknell reading David Williamson’s Ode to The Wharf at the 1984 opening of The Wharf, introduced by STC’s founding Artistic Director Richard Wherrett and then Premier Neville Wran. This footage was restored and screened for our staff farewell party and now lives on our website for everyone to enjoy.

The decent period also saw a number of welcome events at our new workspaces, including a special ‘Welcome to Country’ at Fox Studios, hosted by Aunty Donna Ingram, where we acknowledged the Bidjigal people and Gadigal people of the Eora Nation on whose land we work and share stories.

Throughout the year we have also continued important events which bring our company together, including our quarterly company meetings, our annual ‘town hall’ for casual front of house and box office staff and our staff Christmas party. These were special moments to acknowledge the enormity of the year and celebrate our achievements together.

STC believes in supporting the charitable interests of our staff. In 2018 we offered a number of free or reduced stagetickets to 166 local charities; raised $5,400 for Lou’s Place, a women’s refuge,
STC also welcomed 45 students to our free student learning programs Young Whirlys and Work Experience Week, designed to foster the next generation of artists and arts industry leaders. We awarded scholarships to help enable students from outside of Sydney to participate.

“Time at STC was the most incredible experience of my life. I have made so many friends and learned so much about my passion that I now know what I want to do when I get out of school. I’m grateful for everyone I have met during the week and I hope that I am able to do something like working at STC one day.” Work Experience Participant, Regional NSW

Teachers

2018 was the biggest year to date for School Drama, our seven week artist-in-residence program for primary school teachers, using process drama-based strategies with quality children’s literature to improve teaching and learning. Over 6,000 students and teachers participated in School Drama from schools in Sydney, Wollongong, Melbourne, Darwin, Brisbane, and Canberra. The program was also delivered in Perth and Auckland, New Zealand, for the first time.

Our industry leadership with School Drama is widely acknowledged and we are focused on expanding this reach. In 2018, team members spoke at a number of national and state-based education and drama conferences, plus the prestigious International Drama in Education Research Institute conference. STC has also commissioned an in-depth five year evaluation of the program to better understand its long-term impact, with project partner The University of Sydney.

We thank our School Drama collaborators: Barking Gecko Theatre Company, Canberra Theatre Centre and ACT Education Directorate, Brown's Mart Theatre, Holroyd House Theatre and Murray Arts, University of Auckland and Applied Theatre Consultants, Victorian Curriculum and Assessment Authority, Drama Victoria, Deakin University, and Brisbane Catholic Education.

“School Drama Hub was highly engaging, practical and the best professional learning I have been involved in throughout my 15 years of teaching. I cannot recommend this program highly enough.” Lisa Phillips, Teacher at Manly Vale Public School

“Whalan Public School has forged an ongoing partnership with STC over the last three years. We are extremely grateful for these opportunities as they have impacted on our students’ wellbeing. We have seen greater confidence in our students and the ‘cherry on the cake’ has been their profound improvements in writing which we attribute directly to the impact of the School Drama Program.” Helen Pulios, Deputy Principal at Whalan Public School

Community

Our program with schools within juvenile justice centres continued. We delivered 38 drama workshops to around 70 young people at Dorchester Education and Training Unit (Airds, NSW) and Sheppards Park Education and Training Unit (Wagga Wagga, NSW). The program utilises storytelling and drama to explore motivation, engagement and empathy, with a focus on building self-confidence and collaborative skills. Feedback from teachers and students is positive, and in many cases, students with very low literacy levels are engaging with quality literature for the first time. There are notable shifts in confidence levels.

“As trust [and] confidence developed, the boys began to demonstrate their ability to express their emotions, demonstrate compassion and imagination through creative writing and drama” BRONWYN BATCHELOR, STC TEACHING ARTIST

“Funny, fantastic. We learn something new and we have fun. It is a very enjoyable experience and quite the week. Feedback from teachers and students is positive, and in many cases, students with very low literacy levels are engaging with quality literature for the first time. There are notable shifts in confidence levels.

“The rewards of working with the participants in our class throughout the year have been immeasurable both professionally and personally. Havén taught for over 25 years I have never experienced such joy, candour, patience and kindness of spirit in participants. Each and every week our class presents unique insights to the complexities of living with disability” BRONWYN BATCHELOR, STC TEACHING ARTIST

Advocacy and Leadership

A core tenet of STC’s work is promoting the value of the arts nationally through touring, advocacy and engagement across sectors. In 2018 our theatre productions were seen by 30,000 people outside of Sydney. We toured three productions, Black is the New White, Hamlet: Prince of Skulls and Revue 2019. In total 96 performances were staged: eighteen performances in Western Sydney, sixteen in Northern Sydney, twenty in Regional NSW, nineteen in Canberra, nineteen in Brisbane and four in regional Victoria.

STC continued its industry leadership by supporting a number of small, medium and large cultural organisations. This included providing in-kind production and technical support to a number of smaller theatre companies including Hayes Theatre, The Old Fitz, Kings Cross Theatre, New Theatre and La Mama Theatre. Our decent from The Wharf also enabled us to donate decommissioned lighting stock and theatre seats to sixteen organisations, including schools and community groups.

STC supported training initiatives for the next generation of theatre practitioners. We hosted seven students on secondment from NIDA and one student each from TAFE NSW, Tei Whakaari (New Zealand) and the Royal Academy of Dramatic Art (United Kingdom). STC was delighted to have two CareerTracker interns spend time with us, and we are delighted this program will continue in 2019.

“Patrick loves the Drama Program. We are so delighted that Patrick has had the opportunity to take part in this program with the support of Holdsworth and STC. It is fabulous to see his confidence and communication skills grow as he works with the group.” Lucy Ricardo, parent.

“The rewards of working with the participants in our class throughout the year have been immeasurable both professionally and personally. Havén taught for over 25 years I have never experienced such joy, candour, patience and kindness of spirit in participants. Each and every week our class presents unique insights to the complexities of living with disability” BRONWYN BATCHELOR, STC TEACHING ARTIST

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Djanala Dugelli and Ruby Rose Betham, in the education and technical teams respectively.

Theatre has always stimulated both visionary conversations and practical action. In this vein, our long-term commitment to ‘Greening The Wharf’ has helped transform The Wharf into an inspirational example of environmental leadership. Despite being off The Wharf for six months, STC’s sustainability focus continued in the areas of energy, water, waste and green design. The Production department made significant environmental savings by reusing old flats, flosses and stored materials. STC’s Green Team continued to raise levels of awareness within the company and four ‘Green Gnome’ Awards were presented to staff members who demonstrated STC’s commitment to sustainability. With construction underway on site, the solar panels above The Wharf and the rainwater harvesting system below The Wharf have been switched off. Green design has been at the forefront of our Wharf Renewal Project and ‘Greening The Wharf’ will enter a new, reinvigorated phase of its lifecycle once we are back home and operational.

In a year you would expect ‘business as usual’ to be disrupted, we have continued to produce outstanding theatre and operate as one, united company. Congratulations to all STC staff, artists and creatives who have helped make this possible.
PLAYS AND PERFORMANCES

SYDNEY THEATRE COMPANY PRESENTS

TOP GIRLS
BY CAROL CHURCHILL

“Caryl Churchill’s Top Girls remains one of the greatest plays written about women’s rights, the patriarchy and the intersection of same with social class. This new Sydney Theatre Company staging, led by director Imara Savage, sets the bar high and early for the best production of 2018.”

TIME OUT SYDNEY

SYDNEY THEATRE COMPANY PRESENTS

LETHAL INDIFFERENCE
BY ANNA BARNES

“An exceptional work… marvellously subtle, humane, intelligent and mesmerising”

STAGE NOISE

TOP GIRLS
CREATIVE TEAM
DIRECTOR
Imara Savage
SET DESIGNER
David Fleischer
CAST
PATIENT GRISELDA/NELL/JEANINE
Paula Arundell
ISABELLA BIRD/JOYCE/MRS KIDD
Kate Box
LADY NIJO/WIN
Michelle Lim Davidson
WAITRESS/KIT/SHONA
Claire Lovering
POPE JOAN/LOUISE
Heather Mitchell
MARLENE
Helen Thomson
DULL GRET/ANGIE
Contessa Treffone

PRODUCTION TEAM
PRODUCTION MANAGER
Kate Chapman
STAGE MANAGER
Sarah Smith
ASSISTANT STAGE MANAGER
Jennifer Parsonage
VENUE TECHNICIAN
Cameron Menzies
HEAD MECHANIST
David Tongs
REHEARSAL PHOTOGRAPHER
Christine Messinesi
PRODUCTION PHOTOGRAPHER
Prudence Upton
RUNNING TIME
1 HOUR 35 MINUTES, NO INTERVAL

PRODUCTION PATRONS
THE DONOR SYNDICATE
Contessa Treffone, Kate Box, Helen Thomson, Heather Mitchell and Michelle Lim Davidson. Photo: Brett Boardman

LETHAL INDIFFERENCE
CREATIVE TEAM
DIRECTOR
Jessica Arthur
DESIGNER
Mel Page
LIGHTING DESIGNER
Alexander Berlage
COMPOSER & SOUND DESIGNER
Clemence Williams
VOICE & TEXT COACH
Charmian Gradwell
CAST
WOMAN
Emily Barclay

PRODUCTION TEAM
PRODUCTION MANAGER
Mark Haslam
STAGE MANAGER
Natalie Moir
REHEARSAL PHOTOGRAPHER
Christine Messinesi
PRODUCTION PHOTOGRAPHER
Prudence Upton
RUNNING TIME
1 HOUR 15 MINUTES, NO INTERVAL

PLAYS AND PERFORMANCES
SYDNEY THEATRE COMPANY PRESENTS

BLACK IS THE NEW WHITE
BY WAKA LUI

*A wonderfully quick-witted, sharp-as-a-tack Australian Rom Com with a lot of heart that keeps the audience laughing – or gasping – all the way.*

CAST

RAY GIBSON
Tony Briggs
MARIE SMITH
Vanessa Downing
ROSE JONES
Nakkiah Lui
DENNISON SMITH
Geoff Morrell
JOAN GIBSON
Melodie Reynolds-Diarra
CHARLOTTE GIBSON
Shari Sebbens
FRANCIS SMITH
Tom Stokes
SONNY JONES
Anthony Taufa

CREATIVE TEAM

DIRECTOR
Paige Rattray
DESIGNER
Renée Mulder
LIGHTING DESIGNER
Ben Hughes
COMPOSER & SOUND DESIGNER
Steve Tulloch
VOICE & TEXT COACH
Charmian Gradwell

PRODUCTION TEAM

PRODUCTION MANAGER
Whitney Elington
STAGE MANAGER
Teddi Eshborn
ASSISTANT STAGE MANAGER
Vanessa Martin
BACKSTAGE & WARDROBE SUPERVISOR
Diane Kanara
ROCHEMoir PHOTOGRAPHER
Hon Boey
PRODUCTION PHOTOGRAPHER
Prudence Upton
RUNNING TIME
2 HOURS 35 MINUTES, INCLUDING INTERVAL

SYDNEY THEATRE COMPANY AND UBS PRESENT
THE RESISTIBLE RISE OF ARTURO UI
BY BERTOLT BRECHT
TRANSLATED BY TOM WRIGHT

"Compelling, innovative and utterly relevant. It is irresistible."

CAST

CHARLES WU
Charles Wu
GIRI, YOUNG DOGSBOROUGH
Ivan Donato
BETTY DULLFLEET, CARRUTHERS, DELLER, DEFENCE ATTORNEY
Anita Hegh
RAGG, GAFFLES, GAZILLO, PROSECUTOR, SHORT MAN, PRIEST
Brent Hill
ROMA
Colin Moody
DOCKDAISY, COUNSEL, 2ND MILLSTREAMIAN
Monica Sayers

CREATIVE TEAM

DIRECTOR
Kip Williams
SET DESIGNER
Robert Cousins
COSTUME DESIGNER
Marg Horwell
LIGHTING DESIGNER
Nick Schilder
COMPOSER & SOUND DESIGNER
Stefan Gregory
CREMATIOPHER
Justine Kerrigan
ASSISTANT DIRECTOR
Alastair Clark
VOICE & TEXT COACH
Charmian Gradwell

PRODUCTION TEAM

PRODUCTION MANAGER
Di Misirdjieff
STAGE MANAGER
Todd Eichorn
ASSISTANT STAGE MANAGER
Vanessa Martin
BACKSTAGE & WARDROBE SUPERVISOR
Diane Kanara
ROCHEMoir PHOTOGRAPHER
Hon Boey
PRODUCTION PHOTOGRAPHER
Prudence Upton
RUNNING TIME
2 HOURS 10 MINUTES, NO INTERVAL
WHARF 1 THEATRE
12 MAY – 30 JUN
Heather Mitchell and Andrew Guy. Photo: Philip Erbacher

WHARF 2 THEATRE
21 APR – 26 MAY

6,896 PAID ATTENDANCE
44 PERFORMANCES
ENSEMBLE
LU LU JAYADI/MUM/
Naomi Rukavina
TILDA GAMBLE/ENSEMBLE
Josh Price
ENSEMBLE
Catherine Davies
NATALIE YANG
Paul Blenheim
MATT DELANDER/ENSEMBLE
LIMELIGHT
“[Michele] Lee’s is a fresh, funny voice and this is an undeniably ambitious piece of theatre.”

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

26
Catherine Davies and Jenny Wu. Photo: Brett Boardman

THE SWEATS
COMPOSER & SOUND DESIGNER
Sian James-Holland
LIGHTING DESIGNER
The Sisters Hayes
Leticia Cáceres
DIRECTOR
CREATIVE TEAM
NO INTERVAL
1 HOUR 30 MINUTES,
RUNNING TIME

Brett Boardman
PRODUCTION PHOTOGRAPHER
Phoebe Powell
Philip Paterson
VENUE TECHNICIAN
Lyndie Li Wan Po
Kate
Lauren Makin
PRODUCTION MANAGER (STC)
David Miller
PRODUCTION MANAGER (MALTHOUSE)
Polly Rowe
ADDITIONAL DRAMATURGY
Mark Pritchard

WHARF 2 THEATRE
23 MAR – 5 MAY
29 MAR – 19 MAY

21,836 PAID ATTENDANCE
54 PERFORMANCES
BY LUCY KIRKWOOD
THE CHILDREN
A SYDNEY THEATRE COMPANY AND MELBOURNE THEATRE COMPANY PRODUCTION
SYDNEY THEATRE COMPANY PRESENTS

9,371 PAID ATTENDANCE
38 PERFORMANCES
BY PRISCILLA JACKMAN
STILL POINT TURNING: THE CATHERINE MCGREGOR STORY
SYDNEY THEATRE COMPANY PRESENTS

“Nakkiah Lui’s ferocious new comedy will have you on the edge of your seat from start to finish.”

THE CREATIVE DEVELOPMENT OF BLACKIE BLACKIE BROWN WAS PRODUCED BY PERFORMING LINES

27
THE LONG FORGOTTEN DREAM

"This powerful production is a generational family drama, an epic of indigenous dispossession and a ghost story. It is beautifully produced and acted, and it includes a performance by Wayne Blair that is the best I have seen in his career."

BY LAWRENCE SUMNER

"The Australian theatrical canon has a new epic... leading with the heart to tell a saga of love, loss and family that begins in emigration from Ireland, but belongs proudly to Surry Hills."
“Kip Williams is at his best in the deft marshalling of complex forces and multiple angles, and of ‘Cheery Soul’ is no exception, the staging complex but beautifully and precisely choreographed.”

“One of the funniest introductions to Shakespeare imaginable.”

“Surprisingly funny – this is a high-energy cast with no weak links and Amber McMillan is an absolute maniac.”

“Surprisingly funny that twice I was brought to tears.”
Awards

Sydney Theatre Awards
Kate Box, Best Supporting Actress
Renée Mulder, Best Costume Design

Kate Mulvany, Best New Australian Work

Sydney Theatre Awards
Kip Williams, Best Director

The Helpmann Awards

Sarah Goodes, Best Direction of a Play
Pamela Rabe, Best Female Actor in a Leading Role

Glugs Awards

The Micki and Robert Davis Memorial Award for the Most Outstanding Main Stage Production
Kaye Muhlyany, The John West Memorial Award for the Most Outstanding New Australian Performed Work
Heather Mitchell, The Norman Kessell Memorial Award for the Most Outstanding Performance by an Actress in a Leading Role
Contessa Treffone, The Jeffery Joynton Smith Memorial Award for the Most Outstanding Performance by an Actress in a Supporting Role

Helpmann Awards

Isaac Hayward, Best Music Direction
Kate Miller-Heidke and Keir Nuttall, Best Original Score
Andrew Hallsworth, Best Choreography in a Musical
Gabriela Tylesova, Best Costume Design
Michael Waters, Best Sound Design

Glugs Awards

Award for the Most Outstanding Main Stage Musical

Elaine Crombie (projection) and Megan Wilding in Sydney Theatre Company and Malthouse Theatre Company’s Production of Blackie Blackie Brown: The Traditional Owner of Death.

Sydney Theatre Awards
Hugo Weaving, Best Actor
Mitchell Butel, Best Supporting Actor
Robert Cousins, Best Stage Design
Stefan Gregory, Best Sound Design

Sydney Theatre Awards
Verity Hampson, Best Lighting Design
Co-produced with Malthouse Theatre

Sydney Theatre Awards
Willa Barton, Best Original Score

Sydney Theatre Awards
Verity Hampson, Best Lighting Design
Co-produced with Malthouse Theatre

Sydney Theatre Awards
Sarah Goodes, Best Direction of a Play
Pamela Rabe, Best Female Actor in a Leading Role

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Elaine Crombie (projection) and Megan Wilding in Sydney Theatre Company and Malthouse Theatre Company’s Production of Blackie Blackie Brown: The Traditional Owner of Death.

Photo: Daniel Boud

THE CHILDREN

AWGIE Awards

Music Theatre Award, PJ Hogan with Kate Miller-Heidke & Keir Nuttall (lyrics) and Benny Andersson, Björn Ulvaeus & Stig Anderson (lyrics)
David Williamson Prize For Excellence in Writing for Australian Theatre, PJ Hogan with Kate Miller-Heidke & Keir Nuttall (lyrics) and Benny Andersson, Björn Ulvaeus & Stig Anderson (lyrics)
Co-produced with Global Creatures
# Plays and Performances

## Subscription Season

<table>
<thead>
<tr>
<th>Play/Performance</th>
<th>No of Performances</th>
<th>Paid Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Muriel’s Wedding The Musical (from 1/1/18)</td>
<td>32</td>
<td>27,410</td>
</tr>
<tr>
<td>Top Girls</td>
<td>45</td>
<td>19,735</td>
</tr>
<tr>
<td>Lethal Indifference</td>
<td>23</td>
<td>6,129</td>
</tr>
<tr>
<td>Black is the New White</td>
<td>13</td>
<td>7,020</td>
</tr>
<tr>
<td>The Resistible Rise of Arturo Ui</td>
<td>42</td>
<td>32,137</td>
</tr>
<tr>
<td>Going Down</td>
<td>44</td>
<td>6,836</td>
</tr>
<tr>
<td>The Children</td>
<td>54</td>
<td>21,036</td>
</tr>
<tr>
<td>Still Paint Turning</td>
<td>38</td>
<td>9,371</td>
</tr>
<tr>
<td>Blackie Blackie Brown</td>
<td>47</td>
<td>6,360</td>
</tr>
<tr>
<td>Saint Joan</td>
<td>28</td>
<td>17,870</td>
</tr>
<tr>
<td>The Long Forgotten Dream</td>
<td>38</td>
<td>12,545</td>
</tr>
<tr>
<td>The Harp in the South Part One</td>
<td>29</td>
<td>21,320</td>
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<tr>
<td>The Harp in the South Part Two</td>
<td>27</td>
<td>18,530</td>
</tr>
<tr>
<td>Accidental Death of an Anarchist</td>
<td>54</td>
<td>23,146</td>
</tr>
<tr>
<td>A Cheeky Soul</td>
<td>43</td>
<td>18,706</td>
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</table>

**Sub Total**

|   | 587 | 247,041 |

## Special Presentations

<table>
<thead>
<tr>
<th>Play/Performance</th>
<th>No of Performances</th>
<th>Paid Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hamlet: Prince of Skidmark</td>
<td>22</td>
<td>6,009</td>
</tr>
<tr>
<td>The Wharf Revue 2018</td>
<td>58</td>
<td>30,157</td>
</tr>
</tbody>
</table>

**Total Subscription Season and Special Presentations 2018**

|   | 617 | 285,007 |

**Total Subscription Season and Special Presentations 2017**

|   | 709 | 282,552 |

## Touring

<table>
<thead>
<tr>
<th>Play/Performance</th>
<th>No of Performances</th>
<th>Paid Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black is the New White</td>
<td>33</td>
<td>14,312</td>
</tr>
<tr>
<td>Hamlet: Prince of Skidmark</td>
<td>18</td>
<td>3,135</td>
</tr>
<tr>
<td>The Wharf Revue 2018</td>
<td>47</td>
<td>21,021</td>
</tr>
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**Sub Total**

|   | 101 | 38,468 |

## Readings

<table>
<thead>
<tr>
<th>Play/Performance</th>
<th>No of Performances</th>
<th>Attendance</th>
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<tbody>
<tr>
<td>Rough Draft #37 Meat Eaters</td>
<td>1</td>
<td>226</td>
</tr>
<tr>
<td>Rough Draft #38 Wonnangatta</td>
<td>1 closed performance</td>
<td></td>
</tr>
<tr>
<td>Rough Draft #39 The Listies</td>
<td>1 closed performance</td>
<td></td>
</tr>
<tr>
<td>Rough Draft #40 Triple X</td>
<td>1</td>
<td>110</td>
</tr>
<tr>
<td>Patrick White Playwrights’ Award - Mirror’s Edge</td>
<td>1</td>
<td>104</td>
</tr>
</tbody>
</table>

**Sub Total**

|   | 5    | 440   |

## Total Performances in 2018

<table>
<thead>
<tr>
<th>Type</th>
<th>No of Performances</th>
<th>Paid Attendance</th>
</tr>
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<tbody>
<tr>
<td>Home Venues</td>
<td>623</td>
<td>623</td>
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<tr>
<td>Regional and National Touring</td>
<td>101</td>
<td>101</td>
</tr>
<tr>
<td>International</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

**Grand Total Performances 2018**

|   | 724 | 724  |

**Grand Total Performances 2017**

|   | 884 | 884  |

## Total Paid Attendance

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>323,475</td>
</tr>
<tr>
<td></td>
<td>2017</td>
</tr>
<tr>
<td></td>
<td>357,830</td>
</tr>
</tbody>
</table>
We gratefully acknowledge those individuals who have chosen to leave us a gift in their will.

A special thank you to all of our donors for helping to ensure the future of Australian theatre.

To find out more about giving at STC, please contact the Foundation on (02) 9250 1976 or donations@sydneytheatre.com.au
Our Partners

Sydney Theatre Company celebrates the support of our valued partners.

Presenting Partners

Allens Linklaters

Colonial Bank

Commonwealth Bank

UBS

Government Support

NSW Government

Australia Council for the Arts

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

Associate Partners

Adina Apartments

British Airways

KPMG

Corporate Supporters

City of Sydney

Hospitality Management Australia

Tourism & Transport Forum

For further information please contact Rebecca Cuschieri, Director Partnerships on (02) 9250 1995