

The
**BLUE
ROOM**
Theatre

ANNUAL REPORT 2013





Contents

OUR MISSION

The Blue Room Theatre provides facilities, support and resources for performing artists to collaborate, exchange ideas, take risks and produce new work.

OUR VISION

To be recognised as a unique resource fostering the continual professional development of performing artists and their work locally, nationally and internationally.



The Blue Room Theatre is the trading name of The Performing Arts Centre Society Inc.

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The Blue Room Theatre Overview

The Blue Room Theatre is the trading name of the Performing Arts Centre (PACS), incorporated in 1989 by Perth-based theatre artists with the aim of supporting greater development opportunities for professional theatre practitioners and generating better communication and networking opportunities across the sector.

The artist is at the heart of our organisation. The Blue Room Theatre is a hub that services the needs of theatre artists through providing support (financial and in-kind), resources, opportunities, advocacy, information and advice.

Originally PACS' focus was on providing workshop and training opportunities for artists but over a period of time this began to include performance and production opportunities. The Blue Room Theatre Development Program was established in 1994. Artists apply to a peer assessment panel for the opportunity of a three week season (with all venue and rehearsal hire, lights and sound equipment subsidised) and take home 90% of the box office revenue.

These 16 productions, divided between two seasons each year, are our core activity. The selection criteria for a development season are as follows: it must be a new work; a work that has not been produced in WA; or an innovative interpretation of an existing text.

In 2009 we established Summer Nights, an eclectic program of performances that have shorter runs and are an affordable performance option for audiences. Shows curated for Summer Nights can be of any performance genre (although we mostly stick to theatre and dance) and can include remounts or extant texts.

Since 2012 Summer Nights has proudly been part of Fringe World and we have partnered with PICA to present work in their Performance Space, creating an unrivalled handcrafted program of theatre and dance.

As well as providing performance opportunities, The Blue Room Theatre is committed to the continuous professional development of artists by providing quality workshops. 2013 saw the launch of the Summer Series, workshops led by visiting international artists through a partnership with Perth International Arts Festival and funds provided by the Ian Potter Foundation.

Our home is the state government-owned heritage building Arts House, which we share with youth arts advocacy body Propel Youth Arts WA. The Blue Room Theatre facilities include two intimate black box theatres; two rehearsal rooms; a kitchen; the main office and box office; a bar and backstage facilities.

Outlined in this report are The Blue Room Theatre's main activities throughout 2013 including Summer Nights, The Blue Room Theatre Development Seasons, workshops and auspice service. We also facilitated venue hire, provided industry information and acted as an advocate for independent performing arts.

The Blue Room Theatre aims to respond to the current needs of artists in Western Australia by being actively engaged in the industry and having a continuous dialogue with artists that guides our planning for the future.



Values & Goals

OUR VALUES

Productive

We are committed to the effective use of resources that maximise our capacity to provide high quality service, programs and opportunities for theatre artists.

Accessible

We are welcoming and open to a broad and diverse range of artists and audiences.

Creative

We embrace the new and thrive on dynamic, productive exchange between the Board, Artistic Sub Committee, programming panels, staff, artists and the wider community.

Supportive

We value artists as creators and producers of their own work. We listen and respond to their needs and interests and support them in reaching their creative aspirations.

OUR STRATEGIC GOALS, 2012–2014

- Extend our reach on a local, regional, national and international level
- Continue to support work that is pushing the creative boundaries of Australian independent theatre practice
- Increase existing opportunities for artists and develop new opportunities
- Increase and/or diversify funding and financial resources

“Having The Blue Room auspice our show was such an invaluable service. Not only did it mean Little y was able to tour our show, Scent Tales, but the level of support, advice and mentoring throughout the process was so helpful to us and our professional development.”

– Georgia King, Little y Theatre Company



Chair's Report

Libby Klysz

The Blue Room Theatre is bigger and more diverse than it ever has been... and it is still growing.

This year has seen nearly 18,000 patrons through our seasons and Summer Nights (that's an increase of over 3,600 from 2012), plus an additional 2,417 audience members through events and professional development.

The Blue Room Theatre is an indelible and vital force in the West Australian, national and international performing arts scenes. If we ever needed proof that we're not alone in thinking that, 2013 saw the greatest results from our annual donations drive ever: nearly \$8,000. This is sensational news, and it all goes back into providing advice and professional development for our members, as well as two stellar seasons and a bumper Summer Nights.

In addition, we gratefully acknowledge the ongoing financial and in-kind support from our sponsors as we forge ahead into the future: Australia Council, the Department of Culture and the Arts, City of Perth, Jane Brook Estates, Coopers Brewery, Non-Drowsy Design, and Scott Print. And I'd also like to thank all of our volunteers over the past year, in particular the Arts Angels and the team from Summer Nights.

In keeping with the needs of our growing organisation, we reviewed our constitution and felt that some changes could be made to keep this all important document relevant. The last time that our constitution was reviewed and changes were adopted was in 2005, so the Board of PACS felt that after eight years it was time. Changes to outdated language and legislation were made, we simplified the membership categories, and we revised our voting system to ensure the fairest and clearest systems were being used. After a long considered process, and pro bono legal assistance from Norton Rose Fulbright Lawyers, the new constitution was voted in by our members. Already we have seen more transparency, improved standards of governance and a greener approach to communications take place, which is excellent.

Another area of growth we are immensely proud of this year is the ongoing efforts towards the remunerations review. In 2014, the Blue Room Theatre staff members are now paid at, or above, the national average for arts organisations of a similar size. We are also on track to keep going with this venture; the West Australian arts organisation average is well within our sights. Working in the arts is always a labour of love more than anything else, but to be paid appropriately is crucial. We value our hard working staff – they are easily one of our greatest assets as an organisation. It was, and is, so important to the Board that we protect this. Under the impressive leadership of Executive Director Kerry O'Sullivan, our staff work tirelessly and skilfully around the clock, and we could not be more appreciative.

Speaking of our hard working staff, we bid a sad farewell to Marketing Manager Thom Smyth this year. Thom was responsible for some big shake-ups in the way the message of The Blue Room Theatre was broadcast, driving a fresh, new approach to suit our evolving organisation. We are grateful for all of Thom's time spent with us over the past couple of years and, rest assured, he was still slaving till the last second to get Summer Nights up and running. We wish him well in his new position at Performing Lines WA.

The Board and I look keenly forward to the next year at The Blue Room Theatre – our 25th birthday! We will keep working to help The Blue Room Theatre grow and adapt to suit our members' needs. It has been a huge first year in my role as Chair of the Board and one that I have relished. I would like to thank all of our Board members for their time and passion over the past twelve months, and in particular, Damon Lockwood and Lisa McCready who are moving on to new adventures. Finally, I acknowledge the wonderful Natalie Jenkins (past Chair), who oversaw the implementation of many of these projects during her term. Thanks Nat.

Onwards and upwards for a huge 2014!

Chair
Performing Arts Centre Society Inc



Executive Director's Report

Kerry O'Sullivan

2013 was both an incredibly busy, and highly successful year. Building on the Summer Nights program as part of Fringe World from the previous year, we once again partnered in association with PICA to present a handcrafted program of theatre and dance.

The audience response was incredible with 86% capacity across Summer Nights which was sustained throughout our development seasons for all of 2013. I feel an incredible sense of pride in our artists and the work that they are producing that has had such a positive impact on the Perth cultural scene.

As I mentioned in last year's annual report when we created some of our goals for this triennial we didn't really have any idea how massive Fringe World would become and how much of a positive impact that would have on our box office capacity. Our goal for box office income this year was \$130K. We smashed that target – bringing in a whopping \$309K, a vast majority of which was handed back to the independent theatre makers of Western Australia.

Our target for supporting work that goes on to further development was six productions and I am very pleased to announce that we are fulfilling our brief of creating pathways outside of The Blue Room Theatre, with 38 productions going on to further development.

This was also the first year of our professional development program, designed to support the continuous professional development of theatre makers in WA with the Summer Series of workshops as well as the Business of Theatre Forum in August 2013. Through the generous support of the Ian Potter Foundation and partnership with Perth Festival we were able to provide international workshops from visiting artists as well as a forum of national and international theatre makers engaging in an open discussion about creating work for the Summer Series. In August there was a four session Business of

Theatre Forum which focussed on the national perspective, how to get money for your project, knowing your brand and an opportunity to have a conversation with artistic directors and theatre makers. We will continue this project into 2014 and beyond.

We have continued to make headway into reducing our carbon emissions and promoting The Blue Room Theatre going green to our producers and members. We continued strategic partnerships with Yirra Yaakin, Stages WA, Theatre Works in Melbourne and Dublin Fringe just to name a few. We continued to be a financially sustainable arts organisation and still created more programs, raised wages of core staff to national parity and purchased new equipment.

It's exciting to watch this organisation grow: providing a valuable training ground for emerging artists, a safe environment for established artists to create new work and a community that is dedicated to demonstrating the importance of performing arts in the changing landscape that is Perth.

I would also like to say a special thank you to outgoing Chair Natalie Jenkins who stood down in April of 2013 – she was an incredible support and mentor to me in my first years as Executive Director and I would like to formally thank her for her support and guidance.

Thank you to everyone who contributes to this wonderful organisation that is The Blue Room Theatre – the artists, the Board, the staff, the funding bodies, the industry partnerships, the sponsors and the audiences.

We exist to show you what's next in contemporary performance and throughout the pages of this report we try and capture our achievements in 2013. Please enjoy.

Executive Director
The Blue Room Theatre



Summer Nights 2013

Building on the success of Summer Nights 2012, the program was once again expanded with 26 productions in five venues over four weeks. In 2013, Summer Nights carved out its personality as the must-see, handcrafted program of performance, from theatre and dance to storytelling and even magic.

The program was comprised of three international works, four interstate and 19 local productions. 2013 saw our second year partnering with PICA as a presentation and venue partner. PICA hosted ten productions over three weeks including award-winning Mythophobic Productions' *A history of drinking* in their Tower Studio.

The Blue Room Theatre welcomed over 8,000 audience members who enjoyed a total of 142 sessions, the organisation's most prolific season of performance to date. After four weeks of box office hits we were humbled to accept a staggering number of nominations and eight awards, including three Best Emerging Artists, The City of Perth Dance Award, The Artrage Theatre Award, Best WA Performance Award, Martin Sims Award for Best New WA Production and, for the second year in a row, the award for the Best Independent Program.

600 SECONDS

The newest incarnation of The Blue Room Theatre's highly successful performance series, following on from *Solo Spot* and *New Two*, *600 Seconds* opened the floor to any genre and style of live performance. There was only one rule – all acts had just 10 minutes on stage.

IF I DROWN I CAN SWIM

Maitland Schnaar's semi-autobiographical examination of depression, violence and what it means to be a man in modern society was a poetic and confronting theatre work directed by Joe Lui Shang Yu and featuring Schnaars and Katya Shevtsov.

Nominated: Best Theatre

THE SUITCASE SET

Writer/performer George Gayler teamed up with musician and performer Stacey Gougoulis in this heart-on-its-sleeve comedy about love, relationships and thinking you've found The One.

CONFESSIONS OF A GRINDR ADDICT (NSW)

Sydney-based actor and writer Gavin Roach brought his one-man show about the infamous gay iPhone app Grindr, direct from sell-out seasons at the Edinburgh and Sydney fringe festivals.

MINNIE AND MONA

Opening the PICA Performance Space, The Duck House teamed up with Jeffrey Jay Fowler to present this very dark comedy about death and suicide, directed by Katt Osborne and featuring Gita Bezard and Arielle Gray.

Winner: Martin Sims Award for Best New WA Production

Winner: WA Emerging Artist Award – Arielle Gray

Nominated: Best Theatre

HELLO BOYS

This playful look at the perils of dating was a sell-out hit by writer/performer Natalie di Risio and writer Claire Bowen and featuring Kit Sparrow. The producers also teamed up with 1-Up Microcinema to present weekend post-show rounds of MarioKart Speed Dating for lovelorn Fringe-goers.

SWEET CHILD OF MINE (VIC)

Melbourne-based performance artist Bron Batten and her father Jim brought this touching exploration of what it means to be an artist and what that means for an artist's parents, following its 2011 Melbourne Fringe win for Best Experimental Performance.

Nominated: Best Theatre

MASKS

Humphrey Bower and long-time collaborator Danielle Micich created this new work about a man on a mysterious and hedonistic night out in Venice, featuring dance, storytelling and AV projection.

Nominated: Best Theatre

TRACING HUMAN

Contemporary dance, film and live art were combined in this look at three girls' journey through the modern world, featuring Emma Fishwick, Nicole Ward and Lauren Holmwood.

VERGE

This new contemporary dance work from emerging choreographer Patrice Smith explored the moment of tension and expectation before a major event.

Nominated: Best Dance

DOGS

Adam T Perkins and Summer Williams played a feuding, newly-rich but classless couple in Singaporean playwright Elan Govan's scathing attack on the fragility of Australian 'values' such as tolerance and compassion.

Nominated: Best Theatre



FIFTY SHADES OF BLACK

Redeveloping their 2012 smash hit *Black as Michael Jackson and other identity monologues*, Karla Hart and Della Rae Morrison again teamed up with director Monica Main for a new collection of character-driven vignettes looking at contemporary Noongar culture.

BANE (UK)

Joe Bone's multi-award winning one-man show combined storytelling, physical theatre and a live score from guitarist Ben Roe to tell this three-part story of tough guy mobster Bruce Bane. The show had its Australian premiere at Summer Nights and went on to tour to Adelaide Fringe and the Melbourne International Comedy Festival.

Winner: Best Theatre

MIRACLE MAN (VIC)

Producers Sans Hotel (*Hello My Name Is*) returned to The Blue Room Theatre with this autobiographical performance work about one young man's trip to India to meet the leader of the Sai Baba religious movement/cult.

A HISTORY OF DRINKING

Jeffrey Jay Fowler reworked and remounted his 2009 Judges' Choice Award-winning show for Summer Nights, converting the PICA Tower Studio into a makeshift bar where audience member drink choices determined the way the story unfolded each night.

Nominated: Best Theatre

ETERNAL RISING OF THE SUN (IRE)

Heartfelt and harrowing, Irish company HotForTheatre brought this gritty story of one woman's journey to escape her dark past through dance lessons at a local community centre. It had its Australian premiere at Summer Nights before touring to Sydney.

Nominated: Best Theatre

THE IMPROVED

This Orwellian and darkly comic look at the future was written, directed by and featured Will O'Mahony, and also featured local comedian and improviser Glenn Hall and Andreas Lohmeyer. It was the debut for new company The Skeletal System.

INSOMNIA CAT CAME TO STAY (VIC)

Fusing projected hand-drawn and computer animation and monologue, this exploration of one woman's battle with insomnia was brought to Summer Nights by Melbourne producers Quiet Little Fox.

Nominated: Best Theatre

BIRDBOY

Developed at Robert Wilson's Watermill Centre in New York, Wet Weather Ensemble drew on the true story of a Russian boy found in a flat filled with birds, who was only able to communicate through bird sounds, to create this devised theatre work.

Nominated: Best Theatre; Spirit of the Fringe

WITH A BULLET: THE ALBUM PROJECT

Originally started in Melbourne, co-curators Nat Cursio and Shona Erskine tasked some of Perth's finest choreographers with creating a new contemporary dance work to the first song they ever made a dance to.

Winner: Best Dance

PUBLIC SPACE

Giving audience members a map and a list of performance times, producers theMOXYcollective and Little y Theatre Co sent Fringe-goers on a self-guided tour of the Perth Cultural Centre where the line was blurred between the performer and the public.

Winner: Best WA Performance Award

NEVER MIND THE MONSTERS

This comedy double bill from local writers Alex Manfrin and Anna Bennetts was a light-hearted look at the serious issues of depression, Obsessive Compulsive Disorder and other mental health issues.

Nominated: Best Theatre

PLUCK!

Brendan Ewing, Rhoda Lopez, Jo Morris and Andrew Hale featured in this dark comedy about one man's struggle for masculinity and to keep his marriage alive in the suburbs.

Nominated: Best Theatre

“Without Summer Nights emerging artists would get lost in the amazing hype and vibe that FRINGE WORLD creates. Staff were always on hand to nurture and help production teams and artists well above and beyond the level that could be expected of any organisation involved in a festival.”

– Katt Osborne, *Minnie and Mona*

PLUMS (VIC)

A late entry to the program and running for just three nights, Plums was the first public showing of renowned comedian Claire Hooper's new show ahead of its Melbourne International Comedy Festival debut.

SEE YA SAILOR MAN

Co-devised by Jessica Harlond-Kenny and St John Cowcher, this seaside story of a lover lost to the call of the sea featured puppetry, sea shanties and live music from Alex Grose and was directed by Libby Klysz.

Nominated: Best Theatre

LE FOULARD (UK/FRA)

Lucy Hopkin's award-winning theatre work featured a medley of characters and one very large black scarf in this one-woman, self-deprecating 'art show' about an artist who takes herself and their craft very seriously.

Runner-up: Best Theatre



The Blue Room Theatre Seasons 2013



THE AGONY, THE ECSTASY AND I

// TOYI-TOYI THEATRE
// 16 APRIL – 4 MAY

The debut work from new company Toyi-Toyi, *The Agony, The Ecstasy and I* was actor Laura Hopwood and dancer Tarryn Runkel's response to gonzo journalist Mike Daisey's attack on Apple Inc and the controversy surrounding the revelations that much of it was fabricated. Combining text, movement, AV projection and a score by local producer Tomas Ford, the show raised questions about the ethics of capitalism and globalisation and our addiction to modern technology.

"The dance component of the show was impressive throughout, from Runkel's attention-grabbing, energetic freestyle routine with Mac computer sculptures... The strength and skill of both performers was impressive, cleverly switching to 'crap dancing' with an amusingly executed 'Harlem Shake' outbreak."

– ArtsHub

"Incredible, challenging and daring performance. Great young talent. Something different for me (dance vs drama). Got me away from the screen! Thank you."

– Audience Member



DEATH IN BOWENGABBIE

// POETRY IN ACTION + SHAMAN PRODUCTIONS // 23 APRIL – 11 MAY

Main character Oscar left his small town behind for a life in the city, but finds himself returning home for a series of increasingly bizarre funerals. After recent appearances in TV shows *Rake* and *Packed to the Rafters*, Bryce Youngman performed all of the characters in this darkly comic tale of a town in decline and the lengths the locals will go to to save it.

"Director Matt Edgerton and the actor Bryce Youngman succeeded in drawing their audience into their dark tale and the wicked logic at its heart."

– The West Australian

"It was terrific... well-paced marvellously directed, acted and well written – what's not to like?"

– Audience Member

"Youngman is a delight to watch, a captivating and charismatic performer, who draws the audience in, holding their attention throughout. The production really highlights Youngman's range, with the actor deftly handling both the comic and touching moments with equal amounts of subtlety and poise."

– The AU Review



ROBOTS VS ART

// THATSANONO
// 14 MAY – 1 JUNE

Set in a dystopic future where robots rule the world, this black comedy used the story of a robot trying to write a play to pose larger questions about the nature of art, humanity and the theatre industry. Directed by Phil Miolin, the show featured Damon Lockwood, Sean Walsh, Renee Newman-Storen and Ben Mortley.

"A fantastic, whimsical script has found a perfect home with a sympathetic director, imaginative crew and technically perfect actors – Robots vs Art is great entertainment for all humans."

– Stagemilk

"Totally awesome! Loved the combination of humour, fun, pathos and reflection of the role that art plays in society."

– Audience Member

"Many of its high points come courtesy of a stellar performance by Ben Mortley as a robot with rock-crushing industrial claws for hands."

– The West Australian



FAT PIG BY NEIL LABUTE

// RED RYDER PRODUCTIONS
// 21 MAY – 8 JUNE

With a cast of well-known young local actors (Brendan Ewing, Alicia Osyka, Georgia King and Will O'Mahony), *Fat Pig* marked the return of Red Ryder Productions after several years away. The show used humour and pathos to look at body image issues and the pressure society puts on people to conform.

"Ewing is an actor who finds a way to integrate the characters he plays with his own unmistakable personality while O'Mahony finds the instantly recognisable in his. They are both terrific in this."

– The West Australian

"The dynamic between Ewing and O'Mahony is especially satisfying. O'Mahony is the perfect devil on Ewing's shoulder, his arguments are seductive because they're delivered with charm, even though we know he's just a jerk."

– AussieTheatre.com.au



SEA INSIDE

// RUSSYA CONNOR
// 11 – 29 JUNE

Fusing aerial silks, projection and the poetry of Rainer M. Rilke, this contemplative performance piece was performed in both English and German by Russya Connor. Audience members were invited to sit wherever they liked in the space while the performance occurred around them.

"Beautiful aerials. I felt like she was swimming. It made me feel peaceful and light."

– Audience Member

"As the lights came down and Connor appeared in white, giving the impression of a greek goddess/pagan queen/acrobat hybrid, it was clear this would be a very unique performance piece."

– AussieTheatre.com.au



GREAT WHITE

// THE SKELETAL SYSTEM
// 12 – 29 JUNE

This marked the first full-season run for new company The Skeletal System after their Fringe World debut *The Improved*. Written and directed by Will O'Mahony, the production featured O'Mahony, Adriane Daff and Mikala Westall, and looked at shark attacks, young love, fate and human frailty.

"Daff is such a fine actor. She always brings vivacity and commitment to her parts, and the pinpoint accuracy of her small gestures and little exhalations is marvellous to see. Westall and O'Mahony complement her tour de force with brave, emotional, performances of their own."

– From the Turnstiles

"Great White is a first rate theatrical experience, perfect for the Blue Room's intimate performance space. It's a philosophical discussion about life between a swimmer and his girlfriend and a predator that's filled with tension and emotion. A triumphant tale of the vastness of the soul."

– ArtsHub



YIRRA YAARNZ

// YIRRA YAAKIN THEATRE COMPANY
// 9 – 13 JULY

We continued our partnership with Yirra Yaakin Theatre Company to present this collection of new writing from emerging Aboriginal playwrights. Directed by Eva Grace Mullaley, the show featured a series of stories about “The River”, with the writers mentored by Hellie Turner.

“Some very beautiful writing. Witty. Great comedic moments. Well put together for just a 2 week rehearsal time.”
– Audience Member

SHOWS WHOSE PREMIERE SEASON WAS SUPPORTED BY THE BLUE ROOM THEATRE AND THEN WENT ON TO DEVELOPMENT/PRODUCTION ELSEWHERE

<i>Minnie and Mona</i>	PICA and Edinburgh Fringe Festival
<i>Appalling Behaviour</i>	The Street Theatre – Canberra
<i>Hello my name is</i>	Brisbane Festival
<i>Fifty Shades of Black</i>	KPAC, Broome and La Mama Melbourne
<i>Public Space</i>	City of Joondalup
<i>I (honestly) love you</i>	The New York International Fringe Festival 2013 and Edinburgh Fringe
<i>Horsehead</i>	The New York International Fringe Festival 2013
<i>Proximity Festival</i>	PICA
<i>Polly's Waffle</i>	The New York International Fringe Festival 2013
<i>Scent Tales</i>	Regional West Australian Circuitwest Tour
<i>With A Bullet: The Album Project</i>	Australia Council for the Arts Development
<i>A history of drinking</i>	Summer Nights 2013
<i>Verge</i>	The Blue Room Theatre Season Two 2013
<i>Standing Bird 2</i>	The Blue Room Theatre Season Two 2013
<i>Alvin Sputnik</i>	Various International Locations
<i>Warrior and the Princess</i>	Fremantle Festival



HEDDA

// THIS ONE SHOW
// 13 – 31 AUGUST

This show marked the Perth debut of Norwegian artists Marthe Snorresdotter Rovik and Tone Skaardal in a new and modernised translation of Ibsen's classic. Directed by Renato Febretti, the production also featured Richie Flanagan and Phil Miolin.

“The world of HEDDA is edgy and current, without getting buried in its own modernity and losing the essence of the Hedda Gabler world that Ibsen created. This is a challenging and carefully crafted piece of theatre, expertly performed in a way that lingers in the imagination.”
– AussieTheatre.com.au

“Fabretti and Rovik have done a marvellous job in updating this classical material. This is a youthful, dynamic production that packs a lot of power and relevance.”
– The West Australian

THE LITTLE MERMAID

// HOUSTON SINCLAIR
// 20 AUGUST – 7 SEPTEMBER

Using Hans Christian Anderson's original dark fairytale as inspiration, new company Houston Sinclair (the solo project of the Wet Weather Ensemble's Ian Sinclair) transported the tale of unrequited young love from the depths of the ocean to the Australian suburbs, featuring newcomers Jacinta Larcombe and Ben Gill alongside Georgia King.

“This show takes material that is deeply embedded in the collective consciousness and re-imagines it in our cultural vernacular. The result is invigorating and coherent.”
– The West Australian

“The Little Mermaid is a fantastic exploration of fantasy versus reality, and Sinclair and his team have created an imaginatively bittersweet treat.”
– Australian Stage

THE BOAT GOES OVER THE MOUNTAIN

// HAPPY DAGGER
// 10 – 28 SEPTEMBER

Fusing storytelling, performance monologue and live music, performer Andrew Hale and musician Dave Robinson retold the true story of Hale's trip to the jungles of Peru to undergo a series of gruelling, hallucinogenic ayuhuasca ceremonies.

“Writer and sole performer Andrew Hale delivers an honestly gripping tale injected with light humour. A quietly funny, thrilling performance piece.”
– AussieTheatre.com.au

“The manner of telling was mesmerising. This latest offering from Happy Dagger Theatre was disarmingly honest and did not shy away from cliché in its pursuit of truth.”
– ArtsHub

“The Blue Room experience is totally unique in the WA theatre ecosystem. A refreshing, energised, enthusiastic and genuinely supportive framework for the successful creative delivery of innovative and original theatre works. I found my experience one of being re-energised and re-inspired in terms of both generating and creatively producing new work in this city. It feels a genuine hub and creative engine house to a new generation of creative and artistic talent.”

– Sally Richardson, *Standing Bird 2*



BROKEN COLOUR

// SAME CAT PRODUCTIONS
// 17 SEPTEMBER – 5 OCTOBER

Inspired by a personal episode of mania, South Australian writer/producer Nina Pearce's work looked at the line between creativity and madness in this new production, directed by Michael McCall and featuring Caris Eves, James Helm and Hannah Day.

“Pearce covers a lot of ground in her writing through her characters voices, and a lot of it is obviously very personal and autobiographical. For this, she is courageous, especially in revealing her own struggles in the program notes.”
– AussieTheatre.com.au

“Nina Pearce's Broken Colour, a drama of anxiety and ecstasy, is a considerable achievement.”
– The West Australian



TRAMPOLINE

// WEeping SPOON PRODUCTIONS
// 8 – 26 OCTOBER

Performers Shane Adamczak, Amanda Woodhams and Ben Russell all returned to Perth from overseas for this heartfelt tale of a socially awkward dreamer who falls in love with the girl next door, directed by Damon Lockwood.

“The icing on the cake of Trampoline is its humour. Neither writer nor director shy away from laying it on thick at times - much aided by the cast's third member, Ben Russell, who brings bucketloads of it to a series of cameo roles.”
– The West Australian

“Trampoline is easily one of the funniest plays I have seen in a while; a darkly comic take on a familiar theme, which will have you laughing right from the outset.”
– The AU Review



THE TRIBE

// RENEGADE PRODUCTIONS
// 15 OCTOBER – 2 NOVEMBER

Told in three parts across two performance spaces and a written companion piece, *The Tribe* was director Joe Lui Shang Yu's ambitious new work about humankind's desire to form groups and marginalise 'the other'. The show featured Ella Hetherington, Paul Grabovac and Mikala Westall.

“It's hard to imagine an adjective that would do Lui's epic, The Tribe, justice. “Ambitious” – hardly suffices to describe a play that re-jigs Paradise Lost before interval, before moving on to six million years of evolutionary theory after drinks.”
– The West Australian

“Plenty of food for thought, presented beautifully. The Tribe is an intellectual and theatrical treat, as well as a cry for change in our world.”
– ArtsHub



STANDING BIRD 2 + VERGE

// SALLY RICHARDSON + PATRICE SMITH
// 12 – 30 NOVEMBER

Teaming up to present two separate dance works, Sally Richardson and Patrice Smith presented these two shows in repertory sharing a set (by Fiona Bruce) and performer Jacqui Claus, who performed solo in *Standing Bird 2* and was joined by Laura Boynes and Bernadette Lewis in *Verge*.

“Jacqui Claus' performance is a tour de force. Such was the spell cast by Standing Bird 2's solo performer and co-creator that I barely shifted in my seat for the hour of the performance.”
– The West Australian

“Choreographer Patrice Smith has a deft touch in gathering these dancers into trios where they move together like quicksilver: the highlight of the evening.”
– The Australian



BRUCE

// WEeping SPOON PRODUCTIONS
// 19 NOVEMBER – 8 DECEMBER

Tim Watts and Wyatt Nixon-Lloyd returned to The Blue Room Theatre with this new puppetry work that transformed a block of mattress foam into all of the characters in this film noir comic-style adventure.

“Weeping Spoon explores themes of time and loss in a way that's playful, virtuosic, hilarious and touching.”
– Crikey

“Its dizzying audacity is a marvel throughout. Watts and his talented cronies are about to embark on the next stage of their careers and I'm sure that Bruce, ironed out and spruced up, will be one little bloke they take with them on that adventure.”
– The West Australian



The Blue Room Theatre Awards

BEST PRODUCTION

The Skeletal System – *Great White*
 Happy Dagger – *The Boat Goes Over the Mountain* (WINNER)
 Weeping Spoon Productions – *Bruce*
 Sally Richardson – *Standing Bird 2*

JUDGES AWARD

Best Set Design: India Mehta – *The Boat Goes Over the Mountain*
 Best Set Design: India Mehta – *The Tribe*
 Best Ensemble Performance: The Skeletal System – *Great White* (WINNER)
 Best Set Design: Fiona Bruce and Lauren Ross – *Standing Bird 2 / Verge*
 Most Originally Realised Production: Renegade Productions – *The Tribe*

BEST PERFORMANCE

Ben Mortley – *Robots vs Art*
 Alicia Osyka – *Fat Pig*
 Andrew Hale – *The Boat Goes Over the Mountain* (WINNER)
 Jacqui Claus – *Standing Bird 2*
 Wyatt Nixon-Lloyd and Tim Watts – *Bruce*
 Adriane Daff – *Great White*

BEST PRODUCTION TEAM

Toyi Toyi – *The Agony, the Ecstasy and I*
 Red Ryder Productions – *Fat Pig*
 Renegade Productions – *The Tribe* (WINNER)
 Weeping Spoon – *Bruce*

MEMBERS CHOICE

The Skeletal System – *Great White*

AUDIENCE DEVELOPMENT AWARD

The Little Mermaid (WINNER)
Fat Pig
Great White
Hedda

BIGGEST BAR TAB

Robots vs Art
Fat Pig
The Little Mermaid (WINNER)

BEST PUBLICITY

Bruce – Weeping Spoon Productions
Great White – The Skeletal System (WINNER)
The Little Mermaid – Houston Sinclair
Hedda – This One Show

FRINGE WORLD 2013 AWARD WINNERS

CITY OF PERTH DANCE AWARD

Winner Second Runner-up: *Verge*
 Winner: *With a Bullet: The Album Project Perth Edition*

720 ABC PERFORMANCE AWARD

Best Western Australian Performance winner: *Public Space*

ARTRAGE THEATRE AWARD

Nominees:

<i>A history of drinking</i>	<i>Bane</i>
<i>Birdboy</i>	<i>Dogs</i>
<i>Eternal Rising of the Sun</i>	<i>If I Drown I Can Swim</i>
<i>The Improved</i>	<i>Insomnia Cat Came to Stay</i>
<i>Le Foulard</i>	<i>Masks</i>
<i>Minnie & Mona</i>	<i>Never Mind the Monsters</i>
<i>Pluck!</i>	<i>See Ya Sailor Man</i>
<i>Sweet Child of Mine</i>	

First Runner-up: *Le Foulard*
 Winner: *Bane*

WORLD FRINGE ALLIANCE SPIRIT OF THE FRINGE AWARD

Nominees:

Birdboy
Public Space

WOODSIDE EMERGING WA ARTIST AWARD

Arielle Gray for *Minnie & Mona*
 Karla Hart for *Fifty Shades of Black*
 Melanie Bennett for *Never Mind The Monsters*

LOTTERYWEST BEST INDEPENDENT PROGRAM AWARD

Summer Nights by The Blue Room Theatre in association with PICA

THE WESTERN POWER MARTIN SIMS AWARD FOR BEST NEW WA PRODUCTION

Minnie & Mona by The Duck House and Jeffrey Jay Fowler

AWGIE NOMINATIONS

The Warrior & The Princess – Shirley van Sanden

WA DANCE AWARDS

Winner: Jacqui Claus – *Standing Bird*
 Winner: Yilin Kong – Emerging Artist Award
 Nominated: Danielle Micich – *Masks*

PAWA AWARDS (NOMINATIONS)

Best Actor:
 Will O'Mahony for *Great White*
 Tim Watts for *Bruce*

Best Actress:
 Adriane Daff for *Great White*
 Ella Hetherington for *Glengarry Glenross*
 Alicia Osyka for *Fat Pig*

Best Supporting Actor:
 Ben Mortley for *Robots vs Art*
 Will O'Mahony for *Fat Pig*

Best Supporting Actress:
 Georgia King for *Fat Pig*

BEST DESIGN

Alicia Clements for Set and Costumes – *Great White*
 Chris Donnelly for Lighting – *Eve*
 Dave Richardson for Sound and Composition
 – *The Boat Goes Over the Mountain*

BEST DIRECTOR

Emily McLean for *Fat Pig*
 Will O'Mahony for *Great White*

BEST PRODUCTION

The Skeletal System – *Great White*

ADELAIDE FRINGE: BANKSA BEST THEATRE PERFORMER

Lucy Hopkins for *Sweet Child of Mine*



Services

AUSPICE

In 2013 PACS continued to offer an auspice service to professional theatre artists who did not have the support of a funded company structure. This service offers producers in receipt of funding quality administrative and financial services as well as access to production and marketing advice. As an incorporated body, PACS ensures all auspice productions maintain public liability insurance, workers' compensation for all artists involved and complete financial acquittal to the funding body. Producers maintain complete artistic control of the project and are also responsible for marketing and promotion of the production.

PROJECTS AUSPICED BY PACS IN 2013

SCENT TALES

Scents Tales was the bittersweet story of a baker and her sister, inspired by an ancient fable from Middle Eastern storyteller Nasruddin Hodja. Originally presented by The Blue Room Theatre in a 2011 development season, in 2013 Little y Theatre Co successfully secured a state-wide regional tour coordinated by Country Arts WA and supported by Circuitwest. The tour acted as the second year of an audience development pilot project, aiming to increase contemporary performance participation in regional areas.

POLLYANNA

Pollyanna was initially developed in January and February 2012 by a team of 15 performing artists. The interactive performance piece had an initial weeklong experimental work-in-progress season as part of Perth's Fringe World. Spearheaded by creator/director/devisor Tim Watts, the 2013 *Pollyanna* development, supported by the Australia Council, culminated in several showings at the dilapidated Sunset Hospital site in July 2013.

PUBLIC SPACE

After an award-winning initial season at Fringe World 2013, *Public Space* was successful in securing a City of Joondalup cultural grant intended to increase arts participation and

interaction by council residents. *Public Space* provided the ideal platform for locals and audiences to experience their familiar streets in unfamiliar ways. Over four Fridays, the MOXY collective transformed the Joondalup Night Markets with roving performance and unexpected delights.

THE CONFIDENCE MAN

Side Pony Productions received DCA support for the final development of interactive work *The Confidence Man*. In Side Pony Production's first foray into interactive digital performance, audiences were invited to experience firsthand a gripping thriller complete with family betrayal, moral philandering and a dose of good old-fashioned psychotic menace. After several months of script and audio development Side Pony premiered the work at Arts House in Melbourne to rave reviews and sell-out houses.

THE TRIBE

Prior to Renegade's initial presentation of *The Tribe* in November 2013, the company carried out an intensive development period with cast, designers and key creatives including Joe Shang Yu Lui at the helm, designer India Mehta, AV by Mia Holton and Paul Grabovac, Ella Hetherington and Mikala Westall as devisors/performers. The development was dramaturged by Humphrey Bower and ably production managed by Meabh Walton. The work is the first stage presentation of what hopes to be a larger multistage performance project occupying many venues.

ADVOCACY

The Blue Room Theatre continues to advocate on behalf of our members for increased opportunities to develop and present innovative and timely performance; increased training and creative development opportunities for performing arts practitioners; and the provision of high quality, accessible and affordable resources for artists and audiences. In addition The Blue Room Theatre is committed to supporting independent producers in their endeavours to increase their profile in the local, interstate and international arts communities. This has also meant extending the reach of The Blue Room Theatre and increasing our own visibility beyond Western Australia.

It was well organised and the presenters were really engaging and open. The workshop provided an always much-needed possibility for exchange between peers from different countries.

– Russya Connor, Workshop Participant

I didn't expect how much I would gain from this workshop, both in professional and personal development. I learnt and appreciated so much from Lucy as well as the other participants. It was fantastic!

– Valentina Carboni, Workshop Participant

PROFESSIONAL DEVELOPMENT PROJECTS

SUMMER SERIES WORKSHOPS

To capitalise on the influx of artists present during Fringe World, we increased our workshop program to include four intensive workshops with five touring international companies. A total of 44 Blue Room Theatre members participated in the workshop series.

Lucy Hopkins (*Le Foulard*) presented a two-day intensive on the art of being an idiot; Joe Bone and Ben Rowe (*Bane 1,2,3*) facilitated two workshops on acting and characterisation and Amy Conroy (*Eternal Rising of the Sun*) led a two-day intensive entitled 'How to Mine an Idea'. Following on from the success of 2012's partnership with the Perth Festival, The Blue Room Theatre hosted a weekend workshop at The State Theatre Centre with acclaimed company National Theatre of Scotland. Participants were ably led by the cast and creatives from *The Strange Undoing of Prudencia Hart*.

600 SECONDS MENTORSHIPS

Our newest program *600 Seconds* developed quickly into a key professional development project, with 17 groups of artists offered one-on-one mentoring with professional West Australian artists. *600 Seconds* offers a foot-in-the-door opportunity for emerging artists as well as a safe but public testing ground for artists to try out new ideas.

SUMMER SERIES FORUM

Over 60 Blue Room Theatre members joined some of the boldest minds in theatre from the local, national and international scene in this Tour du Form of how to make theatre. Barry Strickland led artists Matthew Lutton, Tim Watts, Joe Bone and Lucy Hopkins in a conversation on what inspires them and how they create work, including devising, writing, picking scripts and systems of rehearsal.

BUSINESS OF THEATRE FORUM

In July 2013, The Blue Room Theatre curated a two-day Business of Theatre Forum featuring speakers from across the country including Emily Sexton (Next Wave), Daniel Clarke (Theatre Works), Marcus Canning (Artrage), Dave Ryding (Australia Council for the Arts) and many more. 190 members joined us for four sessions covering national and international touring opportunities, government and philanthropic funding, branding, marketing and more.

EARLY STAGES

Early Stages is a development program that artists applied for during the Summer Nights application process in 2012. Successful companies receive up to four weeks of full time rehearsal space for promising new works in their earliest stages of development with no public outcome. In 2013, Allan Girod received support for *Absolutelyableness*, Unkempt Dance received support for their work *Creature of Habit* and Ellandar Productions received support for *The Night Guardian*.

GROUND FLOOR

2013 saw The Blue Room Theatre partner with StagesWA for a West Australian emerging writers pilot project. Ground Floor was a flexible ten-month long project where each writer was given individually tailored opportunities to work with mentors and observe theatre making processes with the goal of developing a full-length script. Each script by participants Jess Messenger, Ian Sinclair, Kevin Muraro Wangai and Melissa Egan received a professional public reading outcome held at the State Theatre Centre.

The Blue Room Theatre would like to acknowledge the generous professional development project support from the Ian Potter Foundation, Perth International Arts Festival and Stages WA.



Resource

In 2013 we offered auspice, information, advocacy and hire services to our members. There were 357 artists supported throughout our annual program and a further 127 through auspice, hire for production, Ground Floor and Early Stages programs. 689 people attended workshops at The Blue Room Theatre with 52 separate professional development opportunities provided.

2013 was our first year of Ian Potter Foundation supported Business of Theatre Forums and we will continue this into the future as part of our commitment to continual professional development of artists. 87% of season producers rated the support of The Blue Room Theatre staff at eight out of ten or higher, with many respondents giving a 100% satisfaction rating.

The Blue Room Theatre continued to be an active performing arts resource centre and information network, providing members with access to industry news, affordable rehearsal spaces and administration resources as well as business, marketing and professional advice. Additionally, The Blue Room Theatre provides the general public with access to and the promotion of contemporary performance in Perth.

AUSLAN-INTERPRETED PERFORMANCES

The Blue Room Theatre continued its commitment to providing greater access to all and presented Auslan-interpreted performances in partnership with WA Deaf Society and Sign Language Communications WA as part of our development seasons.

Acknowledging the access issues many deaf and hard of hearing audience members can have, The Blue Room Theatre launched a pilot program in 2011 to provide affordable and regular theatre entertainment options for the deaf community.

Community and industry feedback canvassed in 2012 was overwhelmingly positive, with many survey respondents indicating they came to the venue specifically for an Auslan performance.

We are committed to continuing this project in the future.

ENVIRONMENTAL SUSTAINABILITY PROGRAM

After undergoing a Carbon Audit in 2012, The Blue Room Theatre continued its commitment to reducing its carbon emissions and advocating the reduction of electricity usage to all of its members through improved venue signage, regular blog posts and staff training.

The Blue Room Theatre hosted a whole of staff workshop facilitated by Simply Carbon which was designed to encourage our staff members to think about ways they could help to reduce our use of resources and advocate the message to our larger member community. The Blue Room Theatre also stopped the sale of bottled water to our audience in favour of providing free filtered drinking water to reduce the plastic wastage and landfill that disposable bottles can create. All air travel undertaken by Blue Room Theatre staff in 2013 was carbon offset.

The Blue Room Theatre will continue its dedication to our Sustainability Policy developed in 2011 and moving towards reducing our carbon emissions in the future.

ACTIVITIES SUPPORTED AND PROGRESSED IN 2013

- Continuing strategic partnership with Yirra Yaakin Theatre Company that saw the presentation of *Yirra Yaarnz* as part of Season One.
- Continuing partnership with Stages WA as an associate presenter of the Ground Floor Initiative as well as Executive Director Kerry O'Sullivan being elected as Secretary of Stages WA board.
- Developing a partnership with Strut Dance which will see The Blue Room Theatre host some Strut events over the next three years.
- Actively participating in the Northbridge neighbourhood including frequent consultation with Metropolitan Redevelopment Authority about local events including O Day and participation in OnWilliam community events.
- The Blue Room Theatre's Membership of and contribution to the Chamber Executive's Group for the Chamber of Culture and the Arts WA Inc which is the state's public sector representative arts body.
- Executive Director Kerry O'Sullivan being part of the working project group for CircuitWest's pilot touring program.
- Executive Director Kerry O'Sullivan liaising with Theatre Network Australia and being the representative for Theatre Network WA, including hosting a meeting in December 2013 with representatives from across the WA theatre industry.

- Advocacy for opportunities for Western Australian artists to distribute work beyond The Blue Room Theatre with national and international arts organisations and venues. This included staff of The Blue Room Theatre conducting the following advocacy roles:
 - i. A professional development engagement and continuing relationship with Theatre Works' Daniel Clarke, including an invitation for him to be a part of the Business of Theatre Forum in Perth.
 - ii. Attendance of Executive Director Kerry O'Sullivan at the Australian Theatre Forum in Canberra; Australian Performing Arts Centre Association Conference in Canberra; as an international delegate for the 'Information Toolbox' session presented by the Irish Theatre Institute which links Irish artists with international producers, organisations and venues; and as a judging panellist for Dublin Fringe Festival.
 - iii. Attendance of Producer Susannah Day at the Australian Theatre Forum in Canberra and receiving Australia Council's 'Go See' funding to attend a showing of *The Confidence Man* in Melbourne.
 - iv. Attendance of Marketing Manager Thom Smyth at the Australia Council Marketing Summit in Canberra and receiving Australia Council's 'Go See' Funding to visit Brisbane Festival which included the Independent Theatre Festival.



Goals and Key Performance Indicators

Measure & Key Performance Indicator			2012	2012	2013	2013
			TARGET	ACTUAL	TARGET	ACTUAL
Goal One: To extend The Blue Room Theatre (TBRT)'s reach on a local, national and international level						
1	Number of artists participating in the annual program	local	250	286	275	330
		national	10	16	15	16
		international	3	6	4	11
		TOTAL	263	308	294	357
2	Percentage of artists/producers who are emerging (first 5 yrs of practice, of Total 1)		60%	46%	60%	29%
3	Percentage of CALD artists participating in annual program (of Total 1)		5%	10%	10%	11%
4	Percentage of Indigenous artists participating in the annual program		2%	5%	3%	4%
5	Percentage of artists who regard themselves as having a physical or mental disability (of Total 1)		2%	1%	3%	1%
6	Number of works supported that go on to further development or production	local	2	9	2	10
		national	2	5	2	16
		international	2	8	2	12
		TOTAL	6	21	6	38
7	Growth in audiences engaging with all annual programs	local	9,600	13,970	9900	17,314
		national	200	208	300	473
		international	200	74	300	127
		TOTAL	10,000	14,252	10,500	17,914
8	Percentage of audiences who regard themselves as having a disability (physical or mental) (of Total 6)		2%	3.5%	3%	1%
9	Percentage of audiences who are from a CALD background (of Total 6)		5%	11.5%	10%	12%
10	Percentage of audiences who identify themselves as coming from an indigenous background		2%	2%	4%	2.3%
11	Percentage of audiences under 25 (incl. schools) (of Total 6)		30%	44%	35%	33%
12	Individual membership growth	local	410	476	430	472
		national	10	16	10	20
		international	3	6	3	7
		TOTAL	423	498	443	476
13	Number of key industry partnerships/collaborations/dialogues on TBRT's activities	local	5	13	5	13
		national	1	9	2	5
		international	2	7	2	2
14	Hits to website and social media (Facebook)		80,000	123,997	85,000	31,613*

*This figure refers to unique visitors. There were 54,699 site visits, with 127,677 pageviews. 57.3% of visitors in 2013 were new visitors. The total reach on Facebook was 443,878.

Measure & Key Performance Indicator			2012	2012	2013	2013
			TARGET	ACTUAL	TARGET	ACTUAL
Goal 2: To continue to support new work which is pushing the creative boundaries of Australian independent theatre practice						
1	Number of productions supported through all programs (presentation at TBRT)		25	37	25	41
2	Percentage of Australian new original work supported (of Total 1)		80%	81%	80%	68%
3	Percentage of productions/developments supporting CALD work (of Total 1)		15%	19%	15%	17%
5	Percentage of producers who are satisfied TBRT is fulfilling Goal Two		90%	97%	90%	95%
6	Percentage of audiences who are satisfied TBRT is fulfilling Goal Two		90%	96%	90%	71%
7	Percentage of members who are satisfied TBRT is fulfilling Goal Two		90%	93%	90%	95%
8	Percentage of industry peers who are satisfied TBRT is fulfilling Goal Two		90%	91%	90%	93%
9	Number of industry awards and nominations for TBRT productions/supported artists		20	26	20	29
Goal 3: To increase existing opportunities for artists and develop new opportunities						
1	Number of early development opportunities (play readings, early stages non-audience)		6	9	6	25
2	Number of individual CPD opportunities (workshops, talks, discussions, industry training)		6	79	6	47
3	Number of opportunities for artists to develop work further (remounts, redevelopments)		2	4	2	8
Goal 4: To increase and/or diversify funding and financial resources						
			\$			
1	Income derived from individual donations		1K	17.79K	1K	13K
2	Income generated through fundraising/sponsorship		20K	10.4K	23K	24.7K
3	Income generated through box office		125K	233.8K	130K	309K



Finance

AUDITOR'S REPORT TO THE MEMBERS OF PERFORMING ARTS CENTRE SOCIETY INC

Report on the Financial Statements

We have audited the financial statements of the Performing Arts Centre Society Inc for the year beginning 1 January 2013 and ending 31 December 2013.

Committee of Management's Responsibility for the Financial Statements

The Committee of Management of the Performing Arts Centre Society Inc are responsible for the preparation and presentation of the financial statements and the information contained therein. This responsibility includes designing, implementing and maintaining internal controls relevant to the preparation and fair presentation of the financial statements, whether due to fraud or error, selecting and applying appropriate accounting policies and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

We have conducted an independent audit of the financial statements in order to express an opinion on them to the members of the Association.

Our audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the financial statements are free of material misstatement. Our procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial statements, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with applicable accounting standards and the accounting policies adopted by the Society so as to present a view of the Performing Arts Centre Society Inc which is consistent with our understanding of its financial position and the results of its operations.

The audit opinion expressed in this report has been formed on the above basis.

Independence

In conducting our audit we have complied with independence requirements of Australian professional ethical pronouncements.

Qualification

1. A substantial proportion of the Association's income is cash, derived from operations which cannot be fully controlled prior to entry into the accounting records. Accordingly, it is not practicable for us to determine if all income has been recorded and our verification of the Association's income has been restricted to the amounts recorded in the accounting records.

Qualified Audit Opinion

In our opinion, except for the financial effects, if any, on the financial statements of the matters referred to in the qualification paragraph, the financial statements present fairly the financial position of the Performing Arts Centre Society Inc as at 31 December 2013, and its results for the period then ended in accordance with applicable accounting standards and the accounting policies set out in Note 1.

MOORE STEPHENS

MOORE STEPHENS
CHARTERED ACCOUNTANTS

Stan Tan

S TAN
PARTNER

Dated this 22nd day of February 2014 in Perth, WA

THE PERFORMING ARTS CENTRE SOCIETY INC STATEMENT BY MANAGEMENT COMMITTEE

In the opinion of the management committee of the The Performing Arts Centre Society Inc:

- (a) The accompanying profit and loss statement of the The Performing Arts Centre Society Inc is drawn up so as to give a true and fair view of the results of the Association for the 12 month period beginning 1 January 2013 and ending 31 December 2013.
(b) The accompanying Balance Sheet of The Performing Arts Centre Society Inc is drawn up so as to give a true and fair view of the state of affairs of the Association as at 31 December 2013.
- The accompanying accounts have been made out in accordance with applicable Accounting Standards and the accounting policies set out in Note 1.

This statement is made out in accordance with a resolution of the Committee and is signed for and on behalf of the Committee by:

[Signature]
CHAIR

[Signature]
SECRETARY

Dated this 22nd day of February 2014 in Perth, WA

STATEMENT OF FINANCIAL POSITION 31st December 2013

	31-Dec-13 \$	31-Dec-12 \$
Current Assets		
Cash and Cash Equivalents	297,140	337,086
Accounts Receivable	136,155	235,143
Prepaid Expenses	4,800	11,504
Stock on Hand	2,912	3,563
Total Current Assets	441,007	587,296
Non-Current Assets		
Plant & Equipment	64,464	72,858
Total Non-Current Assets	64,464	72,858
Total Assests	505,471	660,154
Current Liabilities		
Accounts Payable	3,888	9,101
Taxes Payable	18,038	26,593
Provision	65,614	34,668
Grants Received in Advance	124,344	236,917
Donations in Advance	0	21,482
Auspice Income Received in Advance	32,023	92,711
Other Liabilities	4,726	571
Total Current Liabilities	248,633	422,043
Non-Current Liabilities		
Capital Grants in Advance	53,923	67,423
Total Non-Current Liabilities	53,923	67,423
Total Liabilities	302,556	489,466
Net Assets	202,915	170,688
Member Funds		
Opening Balance	170,688	150,352
Retained Surplus Current Year	32,227	20,336
Member Funds	202,915	170,688

STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31st December 2013

	2013 \$	2012 \$
Income		
Fees & Services	36,621	28,546
Merchandising & Retail	88,297	72,926
Performance Fees	63,789	43,153
Resources Income	44,744	41,492
Sponsorship & Fundraising	30,850	22,169
Other Earned Income	15,775	13,318
Australia Council	128,916	127,767
DCA	242,417	236,504
City of Perth	51,250	50,000
Project Grants City of Perth	6,999	0
Auspice Grants	124,764	60,266
Auspice Income	67,377	100,281
Grants for Capital Subsidies	13,500	13,850
Total Income	915,299	810,272
Expenses		
Administration	70,378	69,286
Bar Expenses	44,459	36,426
Blue Room Program	13,975	5,995
Marketing	54,255	56,992
Program & Production	81,622	76,750
Wages	425,116	383,941
Auspice Expenses	193,267	160,547
Total Expenses	883,072	789,936
Operating Surplus	32,227	20,336
Total Surplus & Comprehensive Income	32,227	20,336

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 December 2013

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The financial statements cover Performing Arts Centre Society Inc as an individual entity. Performing Arts Centre Society Inc is an association incorporated in Western Australia under the Associations Incorporations Act 1987 and is an Endorsed Deductible Gift Recipient.

(a) Purpose

This is not a general purpose financial report. It is a special purpose report prepared for the members of the association to enable compliance with the requirements of the providers of grants. The association is of a type identified in the Statement of Accounting Concepts 1 as a non reporting entity. The Statements are not drawn up in accordance with all accounting standards.

(b) Accounting Concepts

The accounts have been prepared from historical cost records, and the accrual and going concern basis of accounting have been adopted.

(c) Revenue Recognition

Income is accounted for on an accrual basis and is net of Goods & Services Tax (GST).

Memberships are recognised when received.

Donations are recognised when received. This change aligns with ROCO and ATO guidelines and was implemented for 1st January 2013. No historical adjustment was made.

Capital Grant Subsidies are recognised as per AASB120 Accounting for Government Grants which was adopted from the year ended 31st December 2011.

(d) Expense Recognition

All Expenditure is accounted for on an accrual basis and is net of Goods & Services Tax (GST).

(e) Cash & Cash Equivalents

Cash & Equivalents comprises of cash at bank and in hand.

(f) Property, Plant & Equipment

All assets are measured at cost less accumulated depreciation less any impairment. Performing Arts Centre Society Inc does not have a revaluation to fair value policy.

Depreciation is provided on the cost of fixed assets over \$300 in value.

Assets are derecognised on disposal to a third party or when the item is no longer in use.

(g) Grants In Advance

Performing Arts Centre Society Inc are provided with grants annually to assist with operating costs relating to that period. All funds received prior to the period are allocated for in the Current Liabilities section of the balance sheet as Grants In Advance.

(h) Auspice Grants In Advance

Performing Arts Centre Society Inc are provided with grants to assist members with productions known as Auspicing. Funds relating to this activity are only recognised once they are expended. All unspent funds are in the Current Liabilities section of the balance sheet as Auspice Grants In Advance

(i) Capital Grants In Advance

Performing Arts Centre Society Inc are provided with grants for specific purposes. These grants are required to be expended on specific items, and are not available to pay operating expenses. The grants received and spent have been recognised as income. Unspent grants are disclosed as grants in advance in the liabilities section of the balance sheet as per AASB120. Where grants relate to the purchase of capital items the grant income is recognised and aligned with the depreciation charge of the asset or the term of the grant agreement.

(j) Employee Entitlements - Annual Leave & Long Service Leave

Provision is made in the accounts for the association's liability for annual and long service leave. Long service leave is payable after seven years service and is provided for employees from this date.

(k) Income Tax

Performing Arts Centre Society Inc is a charitable institution for the purposes of Australian taxation legislation and is therefore exempt from income tax and has been confirmed by the Australian Taxation Office.

NOTE 2: GOING CONCERN AND ECONOMIC DEPENDENCY

The organisation is dependent upon the continued financial support of its members and sponsors in order to remain a going concern and it is the committee's belief that such financial support will continue to be made available.

NOTE 3: AUSPICED INCOME

Income includes Auspiced Grants of \$124,764 and Auspiced Income of \$67,377, and Expenses include Auspice payments of \$193,267. After excluding the Auspiced net income, net profit attributable to the Blue Room Theatre for 2013 is \$33,353.



Board of Management

Name	Position	Member Status	Meetings Attended (inc AGM and Planning day)	Skills/Expertise
Libby Klysz	Chair from Apr 2013	From Apr 2010; Secretary from Apr 2012; Chair from Apr 2013	7	Arts Education / Artist
Natalie Jenkins	Chair	Chair from Apr 2008 – Apr 2013	3	Arts Administration / Business Development / Strategic Planning
Louanne Munz	Deputy Chair	From Nov 2009 – Apr 2013	1	Business / Sponsorship
Philippa Maughan	Deputy Chair	From Apr 2012; Deputy Chair from Apr 2013	8	Arts Administration / Regional Touring
Tanya Payne	Treasurer	Treasurer from Apr 2010	9	Finance / Accounting
Mark Storen	Secretary	From Apr 2012; Secretary from Apr 2013	7	Artist / Arts Education
Helen Munt	Board	From Apr 2010 – Co-opted from Apr 2012	9	Artist / Heritage
Damon Lockwood	Board	From Apr 2012	4	Artist
Lisa McCready	Board	From Apr 2012	7	Technical / Project Coordination
Nathan Giles	Board	Co-opted from from Aug 2013	3	Business / Sponsorship / Philanthropy

The Blue Room Theatre extends heartfelt thanks to outgoing Board members Natalie Jenkins, Louanne Munz, Damon Lockwood and Lisa McCready for their generous contributions.



The Blue Room Theatre Staff

Executive Director
Kerry O'Sullivan

Venue & Operations Manager
Roger Miller

Producer
Susannah Day

Marketing Manager
Thom Smyth

Office & Front of House Manager
Sally Martin

Finance Officer
Karen Connolly

Housekeeping
John White until Aug
Matt Penny from Aug

2013 & 2014 Summer Nights Head Venue Technician
Joe Lui Shang Yu (Jan – Feb 2013, Oct 2014 onwards)

2014 Summer Nights Assistant Producer
Kate Hancock (Oct onwards)

Digital Archive Recording
Brian Liau

2013 Summer Nights Intern
Jane Williamson

We would like to extend a special thank you to Marketing Manager Thom Smyth who resigned from the position in December 2013. His contribution to the organisation will be missed and we wish him the very best in the future.

Casual Staff
Jack Baker
Daniel Botha
Helen Doig
Holly Garvey
Arielle Gray
Walter Hanna
Matt Penny
Alexa Taylor
Michelle Trainer
Shirley Van Sanden

Minute Taker
Sarah Vaglivivello

A Very Big Thank You To:
The Season Assessors

The Blue Room Theatre 2013 Awards Judges:
Frances Barbe
Philippa Maughan
Adam Mitchell

Summer Nights Volunteers
Season Ushers
The Arts Angels



The Blue Room Theatre Members

FINANCIAL MEMBERS

Lois Achimovich
Pierre Achour
Shane Adamczak
Scott Adams
Roland Adeney
Sarah Affleck
John Aitken
Jill Aldrovandi
Riccardo Aldrovandi
Claudia Alessi
Zane Alexander
Jessica Allen
Mohammad Amir
Daniel Ampuero
Hayley Anderson
Michelle Anderson
Scott Andrijasevich
Layla Angove
James Anstey
Carly Armstrong
Cherish Armstrong
Aletia K Artemis
Teagan-Marie Atkinson
Violette Ayad
Belinda Jane Bailey-Wong
Jack Baker
Alberta Baladova
Stewart Bank
Mark Barford
John Barker
Michael Barlow
Adrian Barnes
Timothy Barretto
Tiffany Barton
Stefania Basile
Bronwyn Batten
Andre Franck Bauer
Analisa Bell
Amanda Benn

Grace Benn
Melanie Bennett
Anna Bennetts
Andrew Bennison
Caitlin Beresford-Ord
Daniel Berini
James Berlyn
Roisin Bevan
Alethea Bevilacqua
Gita Bezard
Kym Bidstrup
Victoria Billingham
Cicely Binford
John Bishop
Matthew Blampey
Andris Blankenburgs
Ian Bolgia
Catherine Bonny
Adam Booth
Luisa Borini
Kerry Bowden
Claire Bowen
Humphrey Bower
Tiffany Boyce
Laura Boynes
Nicola Bradbury
Rebecca Bradley
Tanja Brania
Joel Bray
Jamie Breen
Elizabeth Brennan
Mary Bretherton
Richard Bretherton
Helen Brett
Judith Bridge
Anna Brockway
Emma Brown
Nadine Brown
Margi Brown Ash
Fiona Bruce
Sally Bruce
Raelene Bruinsma

Sandi Buckley
Mar Bucknell
Nola Burns
Simon Doyle Bush
Lynda Butler
Sue Byrne
Roderick Cairns
Claire Calderwood
Ian Cameron
Valentina Carboni
Tessa Carmody
Peter Carr
Janet Carter
Pier Carther
Charley Caruso
Torr Cass
Austin Castiglione
Rachael Chamberlain
Frauke Chambers
Emily Chancellor
Tyson Cherrie
Peter Chikritzhs
Sian Choyce
Martyn Churcher
Alissa Claessens
Chirs Clark
Gillian Clark
Jacqui Claus
Alicia Clements
Rena Coles
Glen Colledge
Yvonne Colledge
Ben Collins
James Collins
Michael Collins
Travis Collins
Karen Connolly
Russya Connor
Susie Contie
Kristen Coogan
Mathew Cooper
Paula Coops
Ana Corbalan

Scott Corbett
Jordine Cornish
St John Cowcher
John Cowdell
Bonnie Coyle
Siobhan Crabb
Emma Craig
Georgina Cramond
Tom Cramond
George Crawley
Amanda Crewes
Kevin Croon
Levanah Croon
Desiree Crossing
Lawrie Cullen-Tait
Simon Culliver
Leanne Curran
Benj D'Addario
Adriane Daff
Jesse Daniels
Tessa Darcey
Bonnie Davies
Sarah Davies
Thomas Davies
Hannah Day
Susannah Day
Ashley de Prazer
Donna Dean
Rachael Dease
Nina Deasley
Crystal Della Posta
Christiane Demasa
Brian Dennison
Paul Desmond
Melissa Di Dio
Frank di Giovanni
Natalie Di Risio
Nerida Dickinson
Sasha Dion
Nate Doherty
Helen Doig
Angela Donlan
Chris Donnelly
Patrick Downes

Brenda Downing
Brett Dowson
Eleanor Drake
Geoffrey Drake-Brockman
Zach Dresler
Will Dunlop
Trudy Dunn
Katy Dynes
Stephen East
Matt Edgerton
Geoffrey Edwards
Danen Engelenberg
Sarah-Jane Erickson
Tegan Evans
Caris Eves
Brendan Ewing
Lucy Eyre
Renato Fabretti
Sam Farringdon
Daphne Farsalas
Michelle Faye
Tess Feldman
Steven Finnegan
Robyn Fisher
Emma Fishwick
Anthony Flanagan
Richie Flanagan
Emma Flavell
Tomas Ford
Amanda Ford Spora
James Forte
Sophie Fosdick-McGrath
Vicki Foster
Georgia Foulkes-Taylor
Jeffrey Jay Fowler
Sam Fox
Erica Freeman
Rina Freiberg
Jennifer Friend
Wendy Froude
Sarah Furtner

Jordan Gallagher
Maria Garbagnati
Melissa Garcia
Donellee Gardiner
Marisa Gareffa
Rebecca Garlett
Stephen Garrett
Holly Garvey
Ben Gates
John Gavin
Lunabella Gawler
Stephen Gerard
Steven Gerard
Andrea Gibbs
Mark Gidvani
Nathan Giles
Benjamin Francis Gill
Cliff Gillam
Allan Girod
Vivienne Gance
Geoff Glencross
Helen Godecke
Meredith Godley
Paul Goerke
Tim Goodacre
Tony Gordon
Paul Grabovac
Arielle Gray
Robert Grayson
Rodney Greaves
Craig Griffen
Laura Grigson
Felicity Groom
Alex Grose
Nicola Gunn
Jemma Gurney
Anne Hairsine
Renee Hale
Andrew Hale
Dean Hall
Glenn Hall
Kate Hall
Michelle Hall

ABOVE: Photo by F#N Creative

The Blue Room Theatre Members (continued)

Roz Hammond	Alex Jones	Nikki Man	Frances Moylan	Amanda Payne	Maitland Schnaars	Julie Teraci	Amy Wiseman
Naomi Hanbury	Gemma Jones	Alex Manfrin	Laurie Mulgrew	Phil Payne	Ryan Schulz	Paul Teraci	Collin Wiyoto
David Hanly	Nikki Jones	Rachael Margot	Eva Grace Mullaley	Tanya Payne	Laura Scott	Nathan Tetlaw	Mary Wolfa
Brendan Hanson	Sophie Joske	Kirsty Marillier	James Mumme	Sue Peacock	Indiana Scully	Chris Thomas	Bryan Woltjen
Jessica Harlond-Kenny	Marko Jovanovic	Matthew Marino	Claire Munday	Nicole Pearce	James Searle	Moya Thomas	Jasmyn Woodford
Tanaya Harper	Jonathan Joyce	Jo Marshall	Peter Munday	Nina Pearce	Elizabeth	Ross Thompson	Amanda Woodhams
Karla Hartz	Kingsley Judd	Robert Marshall	Helen Munt	Ellis Pearson	Sekararum	Susannah	Irma Woods
Lee Hartz	Zoe Karst	Bryan Martin	Louanne Munz	Isabelle Peason	John Senczuk	Thompson	Alison Wright
Douglas Haughey	Ali Kennedy Scott	Sally Martin	Brenda Murphy	Matt Penny	Rupert Sewell	Phil Thomson	Ella Wright
Collette Haverty	Chris Kenworthy	Jay Masih	Amy Murray	Zoe Pepper	Katherine Shaw	Sue Tischler	Pamela Wynn
Harriet Hay	Eric Khulmann	Gareth Massy	Liam Murray	Adam T Perkins	Katya Shevtsov	Cyril Toman	Jing Xia
Danielle Hayward	Fleur Kilpatrick	Kaitlyn Maughan	Mike Nanning	Vincenzo Perrella	Kathy Shields	Robert Townsend	Brittany Young
Luke Heath	Daley King	Philippa Maughan	Graeme Napier	Rhianne Perrie	Adam Shuttleworth	Ian Toyne	Sarah Young
Louise Helfgott	Georgia King	Chrissie Mavrofridis	Aarne Neeme	Angela Perry	Gemma Sidney	Michelle Trainer	Hannah Younger
James Helm	Emily Kingsley	Zipporah Maynard	Alexandra Nell	Katie Petchell	Ian Sinclair	Nicholas Tredrea	Bryce Youngman
Cameron Hendry	Lea Klein	Scott McArdle	Ronald Nelson	Janet Pettigrew	Norma Sinclair	John Trewin	Mohammad
Robert Hensley	Naomi Klemens	Iona McAuley	Sarah Nelson	Cara Phillips	Christie Sistrunk	Zoe Tuffin	Zanjani
Ella Hetherington	Melissa Klimisch	Michael McCall	Liz Newell	Pete Phillips	Tone Skaardal	Hellie Turner	Zhenlin Zhang
Luke Hewitt	Brian Klopper	Eliot McCann	Renee Newman-Storen	Mario Piccoli	Will Slade	Steve Turner	Min Zhu
Cherie Hewson	Libby Klysz	Bill McCluskey	Rhiannon Newton	Connie Picos	Gosia Slawomirski	Sarah Vaglivello	
Tamara Hill	Sarah Knight	Lisa McCready	Michael Niell	Courtney Pitman	Amy Smith	David Valent	HONORARY
Kirsty Hillhouse	Michelle Kosky	Sue McDonald	Guido Nigri	Kaitlyn Pyley	Don Smith	Tineke Van der Eecken	Tony Bonney
Jessie Hoeschle	Robert Kosky	Cathy McDouall	Jordan Nix	Jenny Poh	Patrice Smith	Alison Van Reeken	Elwyn Edwards
Kathleen Hoffmann	Marty Laing	Janette McGinty	Wyatt Nixon-Lloyd	Levon Polinelli	Thomas Smyth	Shirley van Sanden	Glen Hayden
Lis Hoffmann	Kirsten Lambert	Jamie McGleave	Colin Nugent	Barnaby Pollock	Marthe	Sue Veale	Natalie Jenkins
Megan Hollier	Melanie Lane	Marnie McKee	Pat Oakley	Barbara Powell	Snorresdotter Rovik	Joe Vernau	Jill Johnston
Lauren Holmwood	Jacinta Larcome	Sarah McKellar	Rowena O'Byrne-Bowland	John Pratt	Laura Soerja	Jenny Vila	Geoff Kelso
Margery Holmwood	Clare Lawson	Rosemary McKenna	Ellen O'Connor	Shaye Preston	Djanegara	Thomas Vowles	Jude Leon
Natalie Holmwood	Simon Lawson	Emily McLean	Mick O'Connor	Mirjana Radmilovich	Verity Softly	Jack Walker	Ian Lilburne
Mia Holton	Conrad LeBron	Shane McMullan	Mariah O'Dea	Jessica Rawnsley	Rosemary Spark	Marita Walker	Monica Main
Louise Honeybul	Brooke Leeder	Jenny McNae	Jacinta Oh	Philip Raymont	Christopher Sparrow	Shakara Walley	Helen McDonald
Esmerelda Hope	Jeremy Levi	Sarah McNeill	Gaynor O'Hare	Sarah Reuben	Keri Speechley	Sean Walsh	Julia Moody
Laura Hopwood	John Lewington	William McNeill	Chris O'Leary	Jeremy Rice	Melanie Stalenhoef	Jan Walters	Mark Newman
Yugo Hoshi	Bernadette Lewis	Matt McVeigh	Mick O'Loghlen	Whitney Richards	Renee Stansall	Meabh Walton	Mick O'Connor
David Hough	Ewelina Lewis	David Meadows	Will O'Mahony	Damien Richardson	Brianna Stanway	Nicole Ward	Jansis O'Hanlon
Angus Howell	Jessica Lewis	Bernard Mearns	Kate O'Malley	David Richardson	Dianah Star	Louise Wardle	Alix Rhodes
Talei Howell-Price	Ryan Lewis	India Mehta	Noel O'Neill	Sally Richardson	Alana Starceвич	Nicole Warren	Jacquie Stepanoff
Fangying Huang	Brian Liau	Elijah Melvin	Quindell Orton	Gavin Roach	Annie Steiner	Steve Warren	Jay Walsh
Belinda Huggins	Kim Livingstone	Leah Mercer	Dan Osborn	Ali Roberts	Nicholas Stevenson	Linda Watson	
Ruari Jack Hughes	Damon Lockwood	Leah Mercer	Leon Osborn	Megan Roberts	Ian Stewart	Anthony Watts	RECIPROCAL
Glen Hunting	Barbara Lockyer	Jessica Messenger	Kathryn Osborne	Russell Roberts	Emily Stokoe	Julie Watts	Audance
Suzanne Ingelbrecht	Michael Loney	Jonathan Messer	Aine O'Shea	Dallas Robertson	Libby Stone	Tim Watts	Stages WA
Dale Irving	Ingrid Longley	Gabrielle Metcalf	Kerry O'Sullivan	John Robertson	Stephen Stone	Skye Wayte	Strut Dance
Chris Isaacs	Sam Longley	Danielle Micich	Alicia Osyka	Isabelle Roden	Mark Storen	Belinda Weggelaar	
Sara Isherwood	Ross Lonnie	Roger Miller	Jacqui Otago	Leila Rodgers	Gregory Street	Brett Weggelaar	
Teresa Izzard	Rhoda Lopez	Beverley Milne	Val Otoole	Mikaila Roe	Robert Street	Andrew Weir	
Phoebe Jackson	Elizabeth Louttit	Philip Miolin	Michelle Outram	Demelza Rogers	Scott Suffling	Mikala Westall	
Scott Jackson	Alissa Lovering	Adam Mitchell	Madeline Page	Lauren Ross	Phoebe Sullivan	Zac Whitcombe	
Zac James	Dosh Luckwell	Jeremy Mitchell	Michael Page	Simone Ruggiero	Stacey Summers	Eileen Whitehead	
Jennifer Jamieson	Joe Lui Shang Yu	Philip Mitchell	Nick Pages-Oliver	Tarryn Runkel	Joanne Sutton	Jan Wickham	
Irene Jarzabek	Moana Lutton	Megan Moir	Sarah Pantlin	Ben Russell	Ben Sutton	Brianna Williams	
Kane Jason	Dan Luxton	Nathaniel Moncrieff	Waseem Parkar	Hellen Russo	Greg Swensen	Craig Williams	
Emma Jayakumar	Ginger Lycan	Isabelle Moore	Kennah Parker	Marie-Louise Ryan	Aeden Sykes	Craig Williams	
Tom Jeffcote	Maria Macchiaverna	Danielle Morache	Daniel Parry	Monty Sallur	Robert Tait	Evan Williams	
Natalie Jenkins	Stuart Mackenzie	Kiefer Moriarty-Short	Dawn Pascoe	Barry Sanbrook	Alisa Tanaka-King	Summer Williams	
Jasmita Jeshani	Nick Maclaime	Harriet Morley	Clem Paull	Daisy Sanders	Alexa Taylor	Jane Williamson	
Gordon Johnston	Annabel Maclean	Jo Morris	Dalton Paull	Jules Sangster	James Taylor	Jesse Williamson	
Katrina Johnston	Samantha Maclean	Della Rae Morrison	Alan Payne	Wade Savage	Rebecca Taylor	Tanya Wilson	
Zalia Joi	Josh Magee	Ben Mortley		Alessandro	Emily Telfer	Jackson Wimhurst	
	Angelique Malcolm			Scarcella	Kane Tenadii-Hay		

The Blue Room Theatre acknowledges and thanks the following bodies and organisations that supported our work in 2013:

The State Government of Western Australia through:

The Department of Culture and the Arts and LotteryWest



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Australian Government



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Design by Joseph Walsh. Printed by Scott Printing

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The Blue Room Theatre is the trading name
of the Performing Arts Centre Society Inc.

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