

ANNUAL REPORT 2014



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.



Contents



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

Overview	2
Values and Goals	3
Chair's Report	4
Executive Director's Report	5
Summer Nights 2014	6
The Blue Room Theatre Seasons	10
Awards and Recognition	16
Services	18
Resources	20
Goals and Key Performance Indicators	22
Finance	24
Board	29
Staff	30
Members	31



The Blue Room Theatre Overview

The Blue Room Theatre is a trading name of the Performing Arts Centre Society (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 the organisation. The Blue Room Theatre is a hub servicing the needs of theatre artists through support (financial and in-kind), resources, opportunities, advocacy, information and advice.

PACS was originally founded to create a space for artists to gather and create work as well as providing resources and support for the development of the performing arts and performing arts practitioners. The Blue Room Theatre Development Program was established in 1994 and is still in place. 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. These 15 productions divided between two seasons each year are our core activity. The development season selection criteria outline that 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 also established the Summer Nights season, a hand-crafted program of theatre and dance performances that have shorter runs and are an affordable performance option for audiences. Shows curated for Summer Nights can be of any performance genre and can include remounts or extant texts. Since 2012 Summer Nights has proudly been a part of FRINGE WORLD, and we have partnered with PICA to present work in their Performance Space.

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 delivered by visiting international artists in partnership with the Perth Festival and with funds provided by the Ian Potter Foundation. The workshops continued in 2014.

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, a main office and box office, a bar and backstage facilities.

Outlined in this report are The Blue Room Theatre's main activities throughout 2014 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 the independent performing arts. The Blue Room Theatre aims to respond to the current needs of artists in WA 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 audience.

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

“The more and more I think about it the more I come to realise the effect The Blue Room has had on me. I don’t consider myself a religious person, but I see 53 James Street as (in a strange way) a type of church.

It is a family, a community, a brutal teacher, a loving parent, and so much more. It is a place of great joy, great risk, great compassion and huge heart. It is a home for the independent artist and a smorgasbord for the punters. It is the pulsing undercurrent of theatre in Perth.”

– Chris Isaacs, *The Last Great Hunt*



Chair's Report

Libby Klysz

The Blue Room Theatre has gone from strength to strength in 2014, proving once again how vital this organisation is to the performing arts ecology in Perth and beyond. With exciting seasons, and the continuation of our partnership with PICA and FRINGE WORLD to present the juggernaut that is Summer Nights, we have grown stronger and increased our influence around the state, country and world.

2014 was our 25th birthday, marking a quarter of a century supporting independent artists and service to our membership.

This year saw 20,751 audience members through our doors, with a further 517 through special events. That's well over 21,000 people connecting with what's new in Perth arts – new artists, new works and new ways of making work.

We are so thrilled to have connected these audiences with the 469 artists we supported this year. With an increasingly diverse collection of artists, The Blue Room Theatre has worked tirelessly to give independent artists what they need: space, creative and financial support and the opportunity to try new things on stage.

For the 46 productions we programmed, there was an 83.1% audience capacity achieved over the year. This translated to over \$345,000 in box office sales in 2014, of which the majority went to our artists.

Alongside our in-kind sponsors, The Blue Room Theatre gratefully receives vital financial support from the Department of Culture and the Arts, the Australia Council and the City of Perth. In addition to this, we are proud to announce another record breaking donations drive of \$9,112 for 2014. This income goes directly into the organisation to continue the support of our membership.

This support comes from The Blue Room Theatre staff; a more hard-working, knowledgeable and supportive group of people cannot be found. Frequently going beyond the call of duty, our core staff (led by Executive Director Kerry O'Sullivan) are tireless in their commitment to our membership and artists. In 2014 we welcomed the familiar face of Gemma Sidney to the role of Marketing and Communications Manager, and we are delighted to have her as a permanent fixture in our team. We also recognise the great work of our casual staff, and also give our thanks to them.

Finally, I offer my thanks to the hard working Board of The Blue Room Theatre for their time, energy and vision for the organisation. Particular thanks go to Mark Storen for his service, as he leaves the Board set for new adventures.

I am ready and raring to go for 2015. See you in the bar after a show.

Chair
Performing Arts Centre Society Inc



Executive Director's Report

Kerry O'Sullivan

2014 was the final year in the 2012 – 2014 triennial business plan written in 2011 by Louise Coles, the previous Executive Director, and submitted to the Department of Culture and the Arts and The Australia Council for the Arts.

There were four identified goals that had a number of Key Performance Indicators (KPIs) attached to them that are detailed throughout this report (pp 22–23).

The first goal within this business plan was not necessarily to grow the amount of productions by The Blue Room Theatre but to “extend The Blue Room Theatre’s reach on a local, national and international level” by measuring artists, members and audience that came to The Blue Room Theatre throughout the three years. The targets created in 2011 were smashed due to the exponential growth of the Summer Nights program partnering with PICA and the rise of FRINGE WORLD in Perth. While we had hoped that there would be two productions supported that went on to further remounts internationally; in 2014 alone there were 12.

We also looked at diversity in these statistics and were successful in reaching our Culturally and Linguistically Diverse targets for audience and artists engaging with the program. We were slightly shy of our targets for audience and artists that self-identified as having a disability (physical or mental) or coming from an Indigenous background although we do have a strong representation when taking into account the growth in the number of productions, artists and audience members.

The number of key industry partnerships/collaborations/dialogues on The Blue Room Theatre’s activities locally, nationally and internationally were three to four times higher than the original goals. Similarly, our measurement of social media and web presence needed to be reassessed as unique visitors rather than “hits to the website and social media” as this terminology became outdated.

Our second goal was “to continue to support new work which is pushing the creative boundaries of Australian independent theatre practice”. Most of the KPIs for this goal were satisfied; we had almost double the productions supported and 42 industry nominations and awards.

Goal three focused on the continuing professional development of artists, tracking the number of early development opportunities for work, workshops and industry training for artists as well as opportunities to redevelop or remount work and all were successfully met.

Our fourth and final goal looked at diversifying our income through donations, fundraising, sponsorship and success at the box office. As Libby has mentioned, the box office in 2014 was over \$345,000 and our target was \$130,000.

All of this would not be possible without the hard work and dedication of the artists who present work in the space, the wonderful staff, members and the Board. Last, but certainly not least I would like to thank all of the 51,000+ audience members who came to The Blue Room Theatre in the last three years. It has been an exciting time for artists to dream big and I look forward to the next chapter that The Blue Room Theatre has in store.

Executive Director
The Blue Room Theatre



Summer Nights 2014

Summer Nights 2014 saw an even greater leap forward for The Blue Room Theatre. Summer Nights saw 32 productions presented over four venues including an outdoor performance by local company Renegade Productions titled *Tag. You're It.* 12 productions were presented with program partner PICA in their 100-seater Performance Space, including two productions presenting over FRINGE WORLD's opening weekend for the first time. PICA Performance Space programming was increased from three to four-and-a-half weeks to accommodate an increased demand in our program and to leverage the success of FRINGE WORLD's opening weekend and first week marketing spend.

The 2014 program saw The Blue Room Theatre successfully explore children's programming. Canada's Bunk Puppets presented nine sessions over seven days, reaching 92% total capacity.

Jeff Achtem (Bunk Puppets) commented: "I was very impressed with the polish, professionalism, range and artistic programming of Summer Nights. I felt genuinely honoured to be included in such a 'contemporary' theatre program... Blue Room operates a welcoming, inclusive artistic environment that I applaud. I have 'Highly Recommended' to several artists that they apply to Summer Nights for a future season."

The global reach of Summer Nights increased exponentially from 2013 to 2014. The 2014 program comprised six international works, six interstate and 20 local productions with 303 artists supported through the program. The season was launched with The Blue Room Theatre's inaugural House Warming event that saw over 400 people enjoy an evening full of performance, fun happenings and The Last Great Hunt's maiden event – 'One-Minute Theatre'.

The Blue Room Theatre welcomed over 11,215 audience members (a 20% increase from 2013) who enjoyed a total of 229 sessions, the organisation's most prolific season of performance to date.

For the third year in a row we were humbled to accept the award for the Best Independent Program as well as Best Dance, WA Emerging Artist Award (Violette Ayad – *My Father's World*) as well as a number of nominations and runners-up awards including the Martin Sims Award (*Second Hands* – Little y Theatre Company) at the 2014 FRINGE WORLD Awards.

“The Skeletal System jumped at the chance to rejoin Summer Nights in 2014 with *Great White*. The Blue Room supported and encouraged us yet again, and we found the opportunity to develop the production to an even higher level. We are now pursuing interstate opportunities that are a direct result of our successful Summer Nights season. Summer Nights is an utter privilege to be a part of.”

– Alicia Clements, Producer – The Skeletal System

HUNGER (CHINA/THAILAND)

Performed by classically-trained Chinese contemporary dancer Min Zhu and actor, dancer and improviser Or Kittikong (Thailand), *Hunger* was a new movement work exploring love, happiness and our constant desire for more.

BEST (VIC)

Long-time comedic collaborators Sarah Reuben and George Gayler explored the complicated relationship of two women, best friends as teenagers but now reuniting after 15 years apart, in this surreal black comedy.

THESE GUYS

Based on the premise that every woman has five men that shaped her life, *These Guys* was created by Libby Klysz, Arielle Gray, Chris Isaacs, St John Cowcher and Michelle Nussey. Each night the audience chose from a selection of scenes to view.

THE POLITE GENTLEMAN

The return of Mark Storen's award-winning blues-infused hit about a man, stuck at the crossroads of his midlife malaise, who is given one tempting but terrifying offer. Directed by Adam Mitchell with a soundtrack by Andrew Weir.

FIRST DAY OFF IN A LONG TIME (USA)

Written and performed by Emmy-nominated writer Brian Finkelstein (*The Ellen DeGeneres Show*), this is the story of a man working the graveyard shift on a suicide-prevention hotline in New York.

Nominated: Best Theatre Award

“I am a Choreographer in Perth, having produced many shows. I now understand why Perth has a thriving independent theatre scene, by the support provided by Blue Room Theatre. They had a genuine interest in my show, they offered to ensure the right people saw my show, organised photographers to take shots, and even post show gave their time to help write a marketing plan and support letter for grant and organised a meeting with a visiting festival Program manager.”

– Brooke Leeder – *Two Times*

SQUIDBOY (NZ)

Award-winning New Zealand-born Trygve Wakenshaw performs this physical comedy about an imaginary friend who makes imaginary friends who make imaginary enemies who make imaginary armies out of imaginary Scotsmen.

Second Runner Up: Best Theatre Award

PAPERLAND

Created by Toyi-Toyi Theatre in collaboration with Unkempt Dance and Emma Fishwick, these three short dance works considered our relationship with paper.

Winner: Best Dance

SECOND HANDS

A delicately interlocking story of suburban ennui, the staleness of monogamy, and the ceaseless desire everyone has for a new pair of hands, written and directed by Jeffrey Jay Fowler.

Second Runner Up: Martin Sims Award

Finalist: Best Theatre Award

VENEER

An intergenerational story of mateship, community and optimism, following the story of a young man in trouble with Juvenile Justice, who must attend a Men's Shed as part of his community service.

VICIOUS CIRCLES (CANADA)

A surrealist-psychedelic tale about Sex Pistols punk icon Sid Vicious, and the tug of war for his life. Featuring Shane Adamczak, Patrick Rogers, Kathleen Aubert and Charles Mayer.

First Runner Up: The West Australian Arts Editor Award

Nominated: Best Theatre Award



“Participating in Summer Nights was such a positive experience. As emerging artists on tour for the first time, we could not have asked for a more supportive environment to put on our work. The Blue Room team were friendly and helpful, always willing to provide advice, encouragement or resources when necessary. The venue provided us with a relaxed, yet professional vibe and of course, the benefits of being involved in such a well-respected programme were phenomenal.”

– Jane Williamson – *Where There's Smoke*

BAREFACED STORIES: FRESH FACES EDITION

Barefaced Stories, Perth's regular storytelling night, took a fresh format for Fringe. Perth storytellers were given the opportunity to workshop their personal stories with Brian Finkelstein (*The Ellen DeGeneres Show*) before presenting them as part of the season.

Nominated: Best Performance Award

SHE WAS PROBABLY NOT A ROBOT (UK/AUS)

This lo-fi, DIY, offbeat creation from multi-award winning theatre maker Stuart Bowden was a comedy about a cosmic visitor to a decomposing world.

Nominated: Best Theatre Award

TAG. YOU'RE IT.

This work took audience members out of the theatre and into the streets of Northbridge, accompanying them around hidden corners and down everyday streets, enriching it all with a series of one-on-one exchanges.

Finalist: Best Performance Award

ABSOLUTELY

Written and performed by Allan Girod, playing an introverted perfectionist with a tendency to overcomplicate the simple things in life, on a quest to find out just what 'good enough' is.

First Runner Up: Best Performance Award

600 SECONDS

This series of performances opened the floor to any genre and style of live performance, with only one rule: all acts had just 10 minutes on stage. Two alternating line-ups were featured each week, with a 'Best Of' each weekend.

R&J

Following on from their sell-out season of *All's Well That Ends Well* at FRINGE WORLD 2012, this was another 'twist on a classic'. Not just the story of two love-struck, star-cross'd teenagers, this show also explored if we are the masters of our own fate.

GREAT WHITE

Winner of Members' Choice and the Judges' Award for Best Ensemble Performance at the 2013 Blue Room Theatre Awards, this tale of heartache made a return to Fringe, again featuring Mikala Westall, Adriane Daff and writer Will O'Mahony.

Finalist: Best Theatre Award

WHAT A JOY TO BE ALIVE (VIC)

This highly physical performance featured Tom Davies and musician Chris Bolton, and was the story of a man guided by love, terror and stupidity to run from God-knows-what to God-knows-where.

SWAMP JUICE (CANADA)

Canada's Jeff Achtem brought his shadow-puppet adventure about life in a swamp to Perth after sell-out seasons in Edinburgh, Berlin and London.

Finalist: Best Theatre Award

Second Runner Up: The West Australian Arts Editor Award

GYM & TONIC (VIC)

Written by and featuring Roz Hammond (*The Librarians*, *The Micallef Programme*, *Muriel's Wedding*), this show was based on her stories and experience working as a trainer in a women's gym.

First Runner Up: Best Theatre Award

RUN GIRL RUN (VIC)

Performed entirely on treadmills, this high energy show played with gender in unexpected ways. It came to Perth after a sell-out season at the 2013 Melbourne Fringe Festival.

Nominated: Best Theatre Award

“Participating in The Blue Room Theatre’s Summer Nights program has been a pleasure from start to finish. The staff has been supportive and helpful, making this a personally fun experience as well as a professionally rewarding one.”

– Kaitlyn Plyley – *Not Much To Tell You*

BRUCE

Returning from a sell-out season at The Blue Room Theatre in 2013, this puppetry work devised by Tim Watts and Wyatt Nixon-Lloyd transformed a block of mattress foam into all the characters of a film noir comic-style adventure.

Nominated: Best Theatre Award

WHERE THERE’S SMOKE (NSW)

An exploration of contemporary Australian storytelling, following a family devastated by a tragic loss, and a brother and sister in a new fight for survival.

TWO TIMES

Claudia Alessi and Brooke Leeder teamed up to present two different works, *Nick’d & Dusty’d with the King* and *Mechanic*, that featured 11 of Perth’s finest dancers.

Second Runner Up: Best Dance Award

MY FATHER’S WORLD

Featuring Violette Ayad and written by Michael Collins with directorial assistance from Humphrey Bower, this work was a comedic and fantastical monologue about a girl searching for her missing father.

Winner: WA Emerging Artist Award

RUNNING ON STILTS

Using circus, spoken word and hip-hop, Ross Vegas performed a personal portrait of the clown in crisis, exploring how to keep stable and steady when you defy death for a living.

10,000 BEERS

Alex Brown’s tale of extreme drinking and extreme consequences follows an amateur footy team on their end-of-season trip, and explores masculinity, mateship, loyalty and betrayal.

Nominated: Best Theatre Award

Nominated: The West Australian Arts Editor Award

FLUSHED

Hidden in the bathroom after their grandmother’s funeral, two girls attempt to prepare for the excruciating evening with their family ahead of them. From the creative team who brought sell-out *Hello Boys* to Fringe in 2013.

THE PIGEONS (VIC)

Featuring Jo Morris, Michelle Robin Anderson and Natalie Holmwood as professional secret keepers, this show explores what happens when the secrets become addictive and the filing cabinets start to overflow.

Nominated: Best Theatre Award

MKA: DOGMEAT (VIC)

From award-winning Melbourne-based company MKA came this fantasy of degradation and destruction, about a small boy who spent his days chained to a lamppost outside his parents’ slum.

Nominated: Best Theatre Award

Nominated: The West Australian Arts Editor Award

THE NIGHT GUARDIAN

Written by Jessica Messenger, this story of superheroes, politics and love centred on The Night Guardian, a woman employed by the government to protect the people in a dark, broken, post-war world.

NOT MUCH TO TELL YOU (QLD)

Fusing poetry and storytelling, writer and performer Kaitlyn Plyley told her story of how a nerdy, foreign-sounding Aussie female found her voice, examining the small acts, quiet prejudices and unspoken power plays that occur daily in mainstream Australia.



PERTH INSTITUTE OF
CONTEMPORARY ARTS



SEASON ONE
APRIL – JULY

The Blue Room Theatre Seasons 2014

The 2014 April – July and August – November Development Seasons saw steady audiences and a comparable total audience capacity to their 2013 counterparts. The total audience capacity for the year reached 79.1%, just shy of our record-breaking 2013 capacity, 86.3%. *Elephants*, *This Is Not A Love Song* and *Those Who Fall in Love Like Anchors Dropped Upon the Ocean Floor* all contributed heavily to a strong year of ticket sales (over \$155,000 gross) and considerable critical success.

The Development Seasons exist to champion new artists, new work, and new ways of making work.



UNCLE JACK

ROSS LONNIE

// 22 APRIL – 10 MAY

An autobiographical account of the toll war takes on its veterans, featuring extracts from a real wartime journal. Written by Ross Lonnie, featuring Ben Hall and Quintin George.

"Here is escapism and entertainment that can also serve as a reminder of what it's like to really feel something"

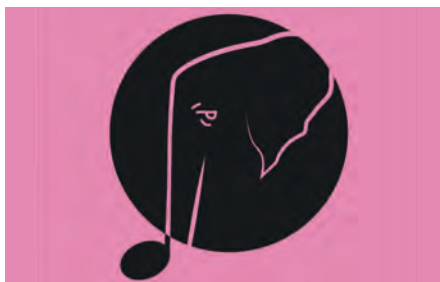
– The Music

"With its combination of poetry, song, diary entries, and character recollections Uncle Jack manages to bring a nuanced view to the Australian war experience. An important and timely remembrance"

– Xpress

"Wonderful energy and staging. Beautiful relationship expertly realised and performed. Great characters, great humour. Loved the nostalgia. I feel warm inside"

– Audience member



ELEPHENTS
THE LAST GREAT HUNT
 // 29 APRIL – 17 MAY

A surreal soap opera written by Jeffrey Jay Fowler and directed by Kathryn Osborne, where people find the power to sing all the things they wish they could say.

"This dystopian soap opera is an absorbing piece and bodes well for this newly-formed ensemble's future output"

– Aussie Theatre

"It was an incredible production, the props/wit/humour/quips, singing and acting were all above and beyond my wildest expectations! Wish I could see it again"

– Audience member



WEREWOLF PRIEST! THE LAMENTABLE BALLAD OF FATHER HANK GRIMBY
NOVEL IDEAS
 // 20 MAY – 7 JUNE

An original stage musical combined with special effects make-up and a nine-person cast, written and directed by Levon J Polinelli. It's the story of Father Hank Grimby, torn between his vows to God and his love for a woman, who is destined to become a werewolf on the night of the next full moon.

"What an achievement! I've never seen such a massive scale performance on such a small stage"

– Audience member

"Levon J Polinelli has written, directed and produced a fantastic piece of entertainment that also showcases some of the best of Perth's talent on stage and behind the scenes. Werewolf Priest! is a wry comedy, performed extremely well"

– ArtsHub



RABBITHEAD
LITTLE Y THEATRE CO & WHATSHESAID
 // 27 MAY – 14 JUNE

A dark comedy from director Ian Sinclair and performers/devisers Holly Garvey and Violette Ayad, *RabbitHead* is the tale of two best friends turning on each other, and how hard it is to keep the past buried.

"It's easy to enjoy Garvey and Ayad's talent and Tessa Darcey's fine, funny set and the zest of the whole exercise"

– The West Australian

"It spoke directly, painfully and accurately of the materialism of the world (and the town) I live in"

– Daily Review

"The acting is skilful and assured, the set is amazing and the sound design is outstanding... RabbitHead celebrates local imagination, talent and innovation"

– ArtsHub



3 SEEDS

ALWAYS WORKING ARTISTS

// 17 JUNE – 5 JULY

These three distinct pieces were written by playwright and poet Afeif Ismail, transcreated with Vivienne Glance. Beckett meets Green Day's 'American Idiot' in *In Godot's Labyrinth*; *Why Rats Live Under Our Roof* is a piece of African street theatre; and *One Seed* is wordless physical theatre featuring giant eggs.

"A bold and ambitious work... A sophisticated and intelligent piece"

– The Australia Times

"It is unusual to find a playwright that can write so lucidly and with such a quality in several genres. This is the kind of show that one can see several times and still see new slants in the symbolism and quirky action. Powerfully directed and splendidly acted, most enjoyable"

– Independent Theatre Association



GIVING UP THE GHOSTS

OWL PRODUCTIONS

// 24 JUNE – 12 JULY

Based on real events, *Giving Up The Ghosts* imagines the final hours of two fatally entwined lives. Written by Sarah Young, directed by Joe Lui and featuring Georgia King and Paul Grabovac.

"Two extremely fine performances by Georgia King and Paul Grabovac, and some extremely well-judged direction from Joe Lui... I applaud the work of all the artists involved: a Perth theatre highlight for me so far this year, in terms of craft, and perhaps ethics too"

– Daily Review

"Deeply emotional drawing on thoughts and feeling we all have or know someone who has had and identifying with them"

– Audience member

"Superb in every way, irreverent as hell but deserving. Brilliant design, script, direction and performance"

– Audience member



CONFESSIONS OF A PYROMANIAC

IMPRINT PRODUCTIONS

// 9 – 19 JULY

Presented in association with Yirra Yaakin Theatre Company, *Confessions of a Pyromaniac* was written by Matt Cooper and directed by Shakara Walley, and followed the story of a woman creating a new life to escape a dark past.

"Evocative of the cut and thrust of family tension, Confessions of a Pyromaniac doesn't shy away from awkward truths, allowing this cast to explore the less than stellar sides of their characters"

– ArtsHub

"Fantastic! A dynamic snippet of the complexities of life – we were all hooked to the story left wanting more!"

– Audience member

SEASON TWO
AUGUST – NOVEMBER



CONCUSSION BY ROSS MUELLER
ELLANDAR PRODUCTIONS
// 12 – 30 AUGUST

Directed by Sarah McKellar and featuring Nichola Renton, Richard Mellick, Ian Bolgia, Paul Grabovac, Russya Connor and Danen Engelenberg, this was a dark comedy of identity set in a city in meltdown, as a brutally beaten man tries to piece his life back together.

"The promising McKellar... keeps the volatile script on a tight leash, and draws out some fine performances from the cast"

– The West Australian

"McKellar keeps the pace crackling along... Impressive writing that is directed and acted with impressive skill"

– Perth Theatre Reviews



THIS IS NOT A LOVE SONG
CI ENTERPRISES
// 19 AUGUST – 6 SEPTEMBER

A highly comedic and musical look back on a relationship, showing how people can have different memories of the same events. Written by and featuring first-time playwright and comic legend Greg Fleet, directed by and featuring Tegan Mulvany, also featuring Shane Adamczak, with live music by Michael de Grussa.

"The sureness with which Fleet exploits his material is outstanding for a first-time playwright"

– The West Australian

"The structure of the ingenious writing is superb, with some passages that will have you roaring with laughter and then mopping away the tears... I went to the theatre expecting a light comedy but got so much more. Superb acting, great story and a memorable night out"

– Independent Theatre Reviews



WHAT DO THEY CALL ME?
TEEM PRODUCTIONS
// 9 – 27 SEPTEMBER

This was the West Australian debut of a classic indigenous theatre piece by Eva Johnson. Originally performed as a one-woman piece, this production featured three performers: Amy Smith, Ebony McGuire, Alyssa Thompson, directed by Eva Grace Mullaley.

"Very powerful performance, real eye opener in terms of understanding women's issues and identity issues across different cultures/upbringings"

– Audience member

"It is ever apparent that these stories of Aboriginal identity, racial injustice and sexuality still need to be told, just as clearly and sincerely as Mullaley has done here, but far more often. The one thought that kept ringing in my head after the show finished was more, more, more!"

– Xpress

"Challenging, thought-provoking and disturbingly valid a quarter-century after its creation, What Do They Call Me? brings performing talent together with a strong script to produce a compelling piece of theatre"

– Australian Stage



LETTERS HOME
RENEGADE PRODUCTIONS
 // 16 SEPTEMBER – 4 OCTOBER

Written by Joe Lui, this work presented his own very personal story about why he can never return to his native Singapore, drawing from the unsent letters he wrote to his parents over the years. This work saw Lui take to the stage for the first time in his career.

“A brilliant and very poignant exploration of the issues faced by individuals and families in contemporary Singapore... Relevant for multicultural (in the broad sense of the word) Australia”
 – Audience member

“The depths of Lui’s candour and the ease at which he shares his introspection demonstrate true courage”
 – Colosoul

“One of the best, stimulating and engaging performances I have seen in a long time. Joe Lui is a true talent and we must nurture and support him!”
 – Audience member



WELCOME TO SLAUGHTER
11:47 PRODUCTIONS
 // 7 – 25 OCTOBER

A theatrical horror story told from the inside of a car, as a couple drive into a dark wilderness and into their deepest fears. Directed by and featuring Michelle Robin Anderson, alongside Jo Morris and Emily Rose Brennan, with dramaturgy by Jeffrey Jay Fowler.

“The intriguing twists in narrative hint at a thorough development process, one that has moved from its initial comedic horror concept to a profound, thought provoking piece that has many audience members grinning in rueful recognition”
 – ArtsHub

“Gripping experience, rich portrayal of how our inner lives impact on the rest of our lives with devastating consequences. Graphic presentation of the disintegration of a relationship and the possibility of hope through honesty. An amazing wordless beginning which held us spellbound for ten minutes”
 – Audience member



STATUS ROOM
DAISY SANDERS
 // 14 OCTOBER – 1 NOVEMBER

An examination of personas, *Status Room* was a dance theatre work that exposed the versions of ourselves we choose to present. It explored how openness can serve and connect us, or hurt and destroy us. Devised by and featuring Daisy Sanders and Shuling Wong.

“An unusual, powerful contemporary dance event, with some novel sequences”
 – Independent Theatre Association

“The way both of [the dancers] performed has really stuck in my head, along with songs, mirrors, humour and humanity. The performance was very ‘of the now’ – drawing from social media, popular culture and popular music which left me examining where I stood exactly with my own interactions with the world”
 – Audience member

“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-invigorated 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*



JOEY: THE MECHANICAL BOY
THE NEST ENSEMBLE
// 4 – 22 NOVEMBER

Based on an article published in *Scientific American* in 1959, this work, written by Margi Brown Ash and Leah Mercer, was an examination of how sometimes imagination can be the best medicine. It followed the story of Joey, a 9½ year old boy who liked machines so much he wanted to be one.

“[Philip Miolin] delivers a career performance as Joey... [Ash] is powerful and utterly convincing as both Joey’s mother and Bettelheim; her transitions flawless, her voices precise, her physical and emotional control exquisite”
– The West Australian

“Fascinating and disturbing. Challenges perspective as a parent and child. This perspective can spill over all sides of life. Phenomenal”
– Audience member

“Intricate and stunning. Heartbreaking and heartfelt. I was entirely blown away”
– Audience member



**THOSE WHO FALL IN LOVE
LIKE ANCHORS DROPPED
UPON THE OCEAN FLOOR**
JO MORRIS & THEMOKYCOLLECTIVE
// 11 – 29 NOVEMBER

From a Cold War Russian submarine to a Parisian street and an Appalachian snow field, this tale transcended time. Written by celebrated Australian playwright Finegan Kruckemeyer and directed by the award-winning Adam Mitchell.

“All the actors display great versatility in their various character portrayals... An impressive premiere of a play that will hopefully be seen many times again”
– ArtsHub

“The script was polished, the set used creatively, and the acting was surprisingly good. Like some of the best stories, the humour is tinged with, and finally able to transcend, an undercurrent of melancholy”
– Audience member

“Director Adam Mitchell revels in the play’s intricacies... Newman-Storen is a revelation... coming through with a wide-eyed and open-mouthed gem of a performance”
– The West Australian

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

Absolutely
Edinburgh Fringe 2014 & Fremantle Festival

Alvin Sputnik: Deep Sea Explorer
Various International Locations

The Boat Goes Over The Mountain
Adelaide Fringe 2014 & FRINGE WORLD 2014

Bruce Summer Nights 2014

Death in Bowengabbie 2014 La Mama,
Melbourne International Comedy Festival

Great White Summer Nights 2014

Hello, My Name Is
Dublin Theatre Festival 2014

HorseHead
Melbourne Fringe Festival 2014

The Little Mermaid Subiaco
Independent Theatre Festival 2014

The Polite Gentleman
Summer Nights 2014

Running on Stilts Fremantle Festival

Standing Bird 2 Hong Kong People’s
Fringe Festival 2014

This Is Not A Love Song
Melbourne Fringe Festival 2014

Trampoline
Subiaco Independent Theatre Festival
2014 & Mainline Theatre Montreal

The Warrior & the Princess
New York Fringe Festival 2014

Wish Perth Theatre Company



The Blue Room Theatre Awards

BEST PRODUCTION AWARD

Winner – Jo Morris & theMOXYcollective – *Those Who Fall in Love Like Anchors Dropped Upon the Ocean Floor*
 Owl Productions – *Giving Up the Ghosts*
 The Nest Ensemble – *Joey: the Mechanical Boy*

JUDGES' AWARD

Winner – Best writing, Sarah Young – *Giving Up the Ghosts*
 Best emerging Producer/Director – Shakara Walley – *Confessions of a Pyromaniac*
 Best writing, Jeffrey Jay Fowler – *Elephants*

BEST PERFORMANCE AWARD

Winner – Ben Mortley – *Those Who Fall in Love Like Anchors Dropped Upon the Ocean Floor*
 Quintin George – *Uncle Jack*
 Georgia King – *Giving Up the Ghosts*
 Renée Newman – *Those Who Fall in Love Like Anchors Dropped Upon the Ocean Floor*

BEST DESIGN AWARD

Winner – India Mehta – Set Design – *Those Who Fall in Love Like Anchors Dropped Upon the Ocean Floor*
 Tessa Darcey – Set & Costume Design – *Joey: the Mechanical Boy*
 Shaye Preston, Brett Smith & Joe Lui – Overall Design – *Welcome to Slaughter*
 Chris Donnelly – Lighting Design – *Letters Home* & *Those Who Fall in Love Like Anchors Dropped Upon the Ocean Floor*

BEST PRODUCTION TEAM

Winner – Daisy Sanders – *Status Room*
 The Last Great Hunt – *Elephants*
 Renegade Productions – *Letters Home*

MEMBERS' CHOICE AWARD

Winner – *Those Who Fall In Love Like Anchors Dropped Upon The Ocean Floor* – Jo Morris & theMOXYcollective
 All shows were nominated, with the top ranked three shows including:
 Renegade Productions – *Letters Home*
 Owl Productions – *Giving Up The Ghosts*

AUDIENCE DEVELOPMENT AWARD

Winner – *This Is Not A Love Song* – CI Enterprises
Concussion by Ross Mueller – Ellandar Productions
Elephants – The Last Great Hunt

BEST HOST AWARD

Winner – *Werewolf Priest* – Novel Ideas
RabbitHead – Little y Theatre Co & whatshesaid
This Is Not a Love Song – CI Enterprises

BEST PUBLICITY AWARD

Winner – *RabbitHead* – Little y Theatre Co & whatshesaid
Status Room – Daisy Sanders
Elephants – The Last Great Hunt
Those Who Fall In Love Like Anchors Dropped Upon The Ocean Floor – Jo Morris & theMOXYcollective

FRINGE WORLD 2014 AWARD WINNERS

MARTIN SIMS AWARD

First Runner Up – *Second Hands*

WOODSIDE WA EMERGING ARTIST AWARD

Winner – Violette Ayad (*My Father's World*)

LOTTERYWEST INDEPENDENT PROGRAM AWARD

Winner – Summer Nights, presented by The Blue Room Theatre in association with PICA

CITY OF PERTH DANCE AWARD

Winner – *Paperland*
Second Runner Up – *Two Times*

ARTRAGE THEATRE AWARD

First Runner Up – *Gym & Tonic*
Second Runner Up – *Squidboy*

Finalists:

<i>Great White</i>	<i>Second Hands</i>
<i>Swamp Juice</i>	

Nominees:

<i>10,000 Beers</i>	<i>Bruce</i>
<i>First Day Off In A Long Time</i>	<i>MKA: Dogmeat</i>
<i>The Pigeons</i>	<i>Run Girl Run</i>
<i>She Was Probably Not A Robot</i>	<i>Vicious Circles</i>

THE WEST AUSTRALIAN ARTS EDITOR AWARD

First Runner Up – *Vicious Circles*
Second Runner Up – *Swamp Juice*

Nominees:

10,000 Beers
MKA: Dogmeat

720 ABC PERTH BEST PERFORMANCE AWARD

First Runner Up – *Absolutely*
Finalist – *Tag. You're It.*
Nominee – *Barefaced Stories – Fresh Faces Edition*

WA DANCE AWARDS

Winner: Best Design & Composition in Dance – *Standing Bird 2 & Verge*

Winner: Outstanding Achievement in Choreography – Brooke Leeder for *Mechanic*

PAWA AWARDS

Best Production

Nominees:

The Nest Ensemble – *Joey: the Mechanical Boy*
theMOXYcollective & Jo Morris – *Those Who Fall in Love Like Anchors Dropped Upon the Ocean Floor*

Best Director

Winner – Leah Mercer for *Joey: the Mechanical Boy*
Nominee – Adam Mitchell for *Those Who Fall in Love Like Anchors Dropped Upon the Ocean Floor*

Best Design

Nominees:

Tessa Darcey for *Joey: the Mechanical Boy*
India Mehta for *Those Who Fall in Love Like Anchors Dropped Upon the Ocean Floor*

Best Actor

Nominees:

Philip Miolin for *Joey: the Mechanical Boy*
Ben Mortley for *Those Who Fall in Love Like Anchors Dropped Upon the Ocean Floor*

Best Actress

Nominees:

Jo Morris for *Those Who Fall in Love Like Anchors Dropped Upon the Ocean Floor*
Renée Newman for *Those Who Fall in Love Like Anchors Dropped Upon the Ocean Floor*

Best Supporting Actress

Nominees:

Georgia King for *Second Hands*
Renée Newman for *Second Hands*

Best Play (Script)

Winner – *Elephants* by Jeffrey Jay Fowler

Nominees:

Second Hands by Jeffrey Jay Fowler
Joey: the Mechanical Boy by Leah Mercer & Margi Brown Ash



Services

AUSPICE

In 2014 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 the marketing and promotion of the production.

BUTTERFLY MAN – NIGHT TRAIN PRODUCTIONS

The creative development of *Butterfly Man* was focused on the design and scenography of the show and their incorporation into the script and performance. The three-stage creative development was supported by the Department of Culture and the Arts and culminated in design and promotional materials being given out by lead creative Humphrey Bower at APAM 2014. *Butterfly Man* was an adaptation from an original novel by Heather Rose. The creative personnel were writer/director/performer Humphrey Bower, designer/scenographer Zoe Atkinson, set-model maker Jirka Smitko and videographer Ashley de Prazer.

STATUS ROOM – DAISY SANDERS

Status Room was presented as part of The Blue Room Theatre's August – November 2014 Development Season. Producer Jenna Mathie and key creative Daisy Sanders successfully received a \$3,000 YCulture Metro grant administered by Propel Youth Arts WA. The funds were primarily used for fees for direction mentor Jo Pollitt as well as supporting two major creative developments at the Chapel Space in North Perth.

PROFESSIONAL DEVELOPMENT PROJECTS

SUMMER SERIES WORKSHOPS

To capitalise on the influx of artists present during FRINGE WORLD, we increased our workshop program to include five intensive workshops with five touring international companies. A total of 50 Blue Room Theatre members and local artists participated in the workshop series.

Three workshops were presented by international touring Summer Nights artists. Trygve Wakenshaw (*Squidboy*) presented a two-day weekend intensive exploring physicality, sensitivity, the performer's relationship with the audience and idiocy; Stuart Bowden (*She Was Probably Not a Robot*) looked at fiction for theatre that is stripped-back, honest and bare, that is brave in its unswerving rawness; and Jeff Achtem (*Swamp Juice*) held a practical workshop spilling the secrets on techniques for devising and performing visually expressive and emotionally manipulative shadow puppets.

For the third year running we cemented our partnership with the Perth Festival to present quality professional development opportunities run by Perth Festival artists as part of their Vital Stages program. The Blue Room Theatre hosted a discussion with Lisa Peterson – adaptor and director of *An Iliad* as well as a workshop with Germany's Rimini Protokoll facilitated by Stefan Kaegi at CIA Studios. The workshop led participants through Rimini Protokoll's catalogue of work and Stefan led a conversation about digital interactive performance. All Perth Festival workshop participants were given access to discounted tickets to attend the corresponding festival performance.

MATCH – CREATIVE PARTNERSHIPS AUSTRALIA

The Blue Room Theatre was approached by Creative Partnerships Australia in mid-2014 and asked to act as a lead organisation as part of their MATCH initiative. The MATCH crowdfunding program matches funds raised dollar for dollar via crowdfunding or private sector sponsorship by independent artists for the creation of new work. The Blue Room Theatre was selected as one of 17 lead organisations from around Australia to distribute up to \$20,000 of matched funding. After an expression of interest period, seven independent arts projects were chosen to be supported. Applicants were mentored by The Blue Room Theatre's Acting Marketing Manager Tom Lawlor and Producer Susannah Day to create and manage successful crowdfunding campaigns through the platform Pozible.

On new skills and professional development: "...I feel that I got to gain an insight into the process of a performer I admire, especially having seen him perform before and after, I could see the results of the activities in action."

– Summer Series Workshop Participant 2014

"I loved this! My mentor session completely changed the way I was performing the piece and improved it dramatically. I was so happy with this part of the process."

– 600 Seconds participant

PROJECT	NUMBER OF SUPPORTERS	FUNDS RAISED THROUGH POZIBLE	FUNDS MATCHED BY CREATIVE PARTNERSHIPS AUSTRALIA	TOTAL FUNDS RAISED
<i>Werewolf Priest!</i>	45	\$3,390.00	\$3,000.00	\$6,390.00
<i>Standing Bird 2</i>	56	\$4,410.00	\$2,500.00	\$6,910.00
<i>Metalhead</i>	47	\$4,035.00	\$4,000.00	\$8,035.00
<i>Rabbithead</i>	49	\$2,110.00	\$1,000.00	\$3,110.00
<i>Marshmallow Men</i>	61	\$2,600.00	\$2,500.00	\$5,100.00
<i>Absolutely</i>	48	\$3,440.00	\$3,000.00	\$6,440.00
<i>Tomas Ford: Stop Killing People</i>	37	\$7,505.00	\$4,000.00	\$11,505.00
TOTALS	343	\$27,490.00	\$20,000.00	\$47,490.00

600 SECONDS MENTORSHIPS

In its second year, self-produced program *600 Seconds* continued to carve its personality as a vital short-works professional development project with 31 groups of the total 34 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.

EMERGING PRODUCER DAY

July 2014 saw The Blue Room Theatre pilot a new project aimed at emerging and enthusiastic producers. After a strong expression of interest process (45 applications), The Blue Room Theatre chose 12 participants committed to a day-long program. The intensive aimed to combat an industry-wide dearth of independent producers. With the support of the Ian Potter Foundation, we wrote and produced a "how to" guide to independent producing given to each participant on the day. Modules included finding a venue, budgeting, funds development, technical concerns, scrutinising a project, communication and marketing. Emerging Producers were offered ongoing support beyond the intensive and encouraged to keep in close contact. As a direct result of the program, Harriet Roberts has been engaged as the Producer of an April – July Season production *Fracture* and Martine Linton has been employed to produce choreographer Shona Erskine's new work *White Matter*.

DEVELOPMENT

2012 Best Production winner Humphrey Bower used his award to redevelop *Wish* for his co-produced season with Perth Theatre Company presented at the Studio Underground. Humphrey was awarded four weeks of rehearsal hire to develop and refine his work originally presented in the 2011 April – July Development Season.

HIRE

For the second consecutive year The Blue Room Theatre hosted Curtin University's STAGE ONE production, *Teeth 2 Tail* written by emerging writer Steve McCall and directed by artist Mark Storen. The project connects Curtin University performance studies near-graduates with an opportunity to work at a professional theatre, meet Blue Room Theatre staff and further develop their relationship with the Perth theatre sector.

GROUND FLOOR

2014 saw the continued support of the Stages WA-led program Ground Floor. Ground Floor was a flexible ten-month long project where a West Australian emerging writer was given tailored support to work with mentors and observe theatre-making processes with the goal of developing a full-length script. 2014 participant Jessica Harlond-Kenny worked over a range of arts environments including a research trip to Mexico, observing Perth Theatre Company's rehearsal of *Wish* and The Nest Ensemble's process of *Joey: the Mechanical Boy*, which premiered at The Blue Room Theatre in November 2014. Stages WA and The Blue Room Theatre hosted Jessica's full-length play reading in December 2014.

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



Resources

In 2014, The Blue Room Theatre continued to offer a range of services to our members and the wider WA theatre sector. Professional auspice services, information, advocacy and room hire were offered throughout 2014. The Blue Room Theatre's Kaos and Old Office rehearsal rooms were hired to the community for over 5,000 hours over the year. 494 artists were directly supported by our three core seasons with just over 90% of those local. The level of staff support given by The Blue Room Theatre received an average rating of just over 9 out of 10 by season producers.

502 people attended workshops, playreadings, industry training and talks and a further 727 people attended events not part of our core seasons.

2014 saw the second and final year of Ian Potter Foundation supported pilot professional development opportunities. Ian Potter funds continued to support 31 one-on-one professional mentorships with 600 Seconds artists as well as 12 selected participants at the pilot Emerging Producer Day held in September 2014.

The Blue Room Theatre continued to be an active performing arts centre and information network providing members and over 6,000 subscribers from the wider public access to performing arts information and industry news. We continue to be an accessible resource supporting members with business, marketing and professional advice as well as advocacy services and administrative resources.

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.

“I wanted to thank you for the opportunity for mentoring with Polly; it was fantastic and I believe we will be presenting not just a much better piece to the audience, but the character I wanted them to see as opposed to a shadow of him I was struggling to bring to life. Polly’s time was invaluable and I learnt a great deal to improve my future writing.”

Nicola Bradbury, *Blanket* – 600 Seconds 2014

ENVIRONMENTAL SUSTAINABILITY PROGRAM

In 2014 we continued to look at ways to improve our environmental sustainability as an organisation. At the start of 2014 we commenced a carbon audit for 2013. The results showed we had reduced our electricity usage from the previous year when the increase in performance hours are taken into account (which is the main time our heating and cooling systems are used – for audiences). We also looked at a number of procurements and switched our venue toilet paper to *Who Gives A Crap* which is 100% recycled, with 50% of their profits going towards building sanitation in developing countries. Since then we have seen a number of patrons also make the switch due in part to our messaging and signage.

Venue and Operations Manager Roger Miller championed the replacement of our fluoro hallway lighting recently with LED globes, at a calculated energy saving of 4kWh per 15 hours. The upstairs dressing room water heater was also replaced with a more energy efficient system and we continue to look at ways of replacing older systems throughout the venue.

In 2015 we will continue our commitment to sustainability with our 2015–2017 business plan including it in our organisational values. In September 2014 we co-opted Dr Vanessa Rauland of the Curtin University Sustainability Policy Institute onto the Board to provide us with the necessary expertise to move forward with our commitment.

ACTIVITIES SUPPORTED AND PROGRESSED IN 2014

- The continuing strategic partnership with Yirra Yaakin Theatre Company that saw the presentation of *Confessions of a Pyromaniac* 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 a part of Stages WA Board.
 - Partnership with STRUT Dance to host their Move Me Improvisation Festival at the end of 2014.
 - 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 Executives 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 liaising with Theatre Network Australia and being the representative for Theatre Network WA.
 - Executive Director Kerry O’Sullivan selected and participating in the Australia Council Emerging Leaders Development Program in NSW in April.
 - The Blue Room Theatre hosted Shows on the Go and Showcase WA Touring forum.
 - i. Producer Susannah Day selected as a panel member for the CircuitWest programming forum hosted at Kalamunda PAC.
 - Executive Director Kerry O’Sullivan selected as a provocateur for the Kultour weekend and The Blue Room Theatre hosting the event.
 - Advanced Acting Sessions continued through Little y Theatre Co, supported by The Blue Room Theatre.
 - The Blue Room Theatre participating in the Theatre Consultancy through Department of Culture and the Arts WA.
 - 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. Attendance of Executive Director Kerry O’Sullivan at the Australian Performing Arts Centre Association Conference in Hobart.
 - ii. Producer Susannah Day participated in the Honey Pot program as part of the Adelaide Fringe.



Goals and Key Performance Indicators

Measure & Key Performance Indicator

			2012 TARGET	2012 ACTUAL	2013 TARGET	2013 ACTUAL	2014 TARGET	2014 ACTUAL
GOAL ONE: TO EXTEND THE BLUE ROOM THEATRE'S REACH ON A LOCAL, NATIONAL AND INTERNATIONAL LEVEL								
1.a	Number of artists participating in the annual program	Local	250	286	275	330	300	424
1.b		National	10	16	15	16	20	34
1.c		International	3	6	4	11	5	11
1.d		TOTAL	263	308	294	357	325	469
2	Percentage of artists/producers who are emerging (first 5 yrs of practice of Total 1)		60%	46%	60%	29%	60%	46%
3	Percentage of CALD artists participating in annual program (of Total 1)		5%	10%	10%	11%	10%	11%
4	Percentage of Indigenous artists participating in the annual program		2%	5%	3%	4%	4%	2.4%
5	Percentage of artists who regard themselves as having a disability (physical and mental) (of Total 1)		2%	1%	3%	1%	4%	2.6%
6.a	Number of works supported that go on to further development or production	Locally	2	9	2	10	2	9
6.b		National	2	5	2	16	2	7
6.c		International	2	8	2	12	2	12
		TOTAL	6	21	6	38	6	28
7.a	Growth in audiences engaging with all annual programs	Local	9600	13970	9900	17314	10400	20,101
7.b		National	200	208	300	473	300	407
7.c		International	200	74	300	127	300	243
		TOTAL	10000	14252	10500	17914	11000	20,751
8	Percentage of audiences who regard themselves as having a disability (physical or mental) (of Total 6)		2%	3.5%	3%	1%	4%	2.2%
9	Percentage of audiences who are from a CALD background (of Total 6)		5%	11.4%	10%	12%	10%	12.6%
10	Percentage of audiences who identify themselves as coming from an Indigenous background		2%	2%	4%	2.3%	4%	2.7%
11	Percentage of audiences under 25 (inc schools) (of Total 6)		30%	44%	35%	33%	40%	25.6%
12.a	Individual membership growth	Local	410	476	430	472	450	466
12.b		National	10	16	10	20	10	28
12.c		International	3	6	3	7	3	11
		TOTAL	423	498	443	476	463	505
13	Number of key industry partnerships/collaborations/dialogues on TBRT's activities	Local	5	13	5	13	5	20
13.b		National	1	9	2	5	3	14
13.c		International	2	7	2	2	2	6
14	Hits to website and social media (Facebook)		80000	123997	85000	31613*	90000	80,848**

Measure & Key Performance Indicator

		2012 TARGET	2012 ACTUAL	2013 TARGET	2013 ACTUAL	2014 TARGET	2014 ACTUAL
GOAL TWO: 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	25	48
2	Percentage of Australian new original work supported (of Total 1)	80%	81%	80%	68%	80%	68%
3	Percentage of productions/developments supporting CALD work (of Total 1)	15%	19%	15%	17%	15%	20%
4	Percentage of producers who are satisfied TBRT is fulfilling this goal – see artistic vibrancy measures	90%	97%	90%	95%	90%	92%
5	Percentage of audiences who are satisfied TBRT is fulfilling this goal – see artistic vibrancy measures	90%	96%	90%	71%	90%	83.2%
6	Percentage of members who are satisfied TBRT is fulfilling this goal – see artistic vibrancy measures	90%	93%	90%	95%	90%	92%
7	Percentage of industry peers who are satisfied TBRT is fulfilling this goal – see artistic vibrancy measures	90%	91%	90%	93%	90%	92%
8	Number of industry awards and nominations for TBRT productions/ supported artists	20	26	20	29	20	42
GOAL THREE: 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	6	8
2	Number of individual CPD opportunities (workshops, talks, discussions, industry training)	6	79	6	47	6	80
3	Number of opportunities for artists to develop work further (remounts, redevelopments)	2	4	2	8	2	8
GOAL 4: TO INCREASE AND/OR DIVERSIFY FUNDING AND FINANCIAL RESOURCES					\$		
1	Income derived from individual donations	1,000	17,792	1,500	13K	2000	9112
2	Income generated through fundraising/sponsorship	20K	10,416	23K	24.7K	26K	23.5K
3	Income generated through box office	125K	233,842	130K	309K	135K	345K

*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.

**This figure refers to unique visitors (made up of 38,139 website users plus 42,709 people who engaged with our Facebook page). On our website, there were 61,064 sessions with 133,166 pageviews. 59.5% of visitors to the website in 2014 were new visitors. The total organic reach of our Facebook page was 529,807.



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 2014 and ending 31 December 2014.

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 2014, 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

Stanley

STAN
PARTNER


Dated this 2nd day of March 2015 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:

1. i. (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 2014 and ending 31 December 2014.
- ii. (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 2014.
2. 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:


CHAIR
SECRETARY

Dated this 2nd day of March 2015 in Perth, WA

STATEMENT OF FINANCIAL POSITION

31st December 2014

	31-Dec-14	31-Dec-13
	\$	\$
Current Assets		
Cash & Cash Equivalents	478,981	297,140
Accounts Receivable	3,684	136,155
Prepaid Expenses	13,391	4,800
Stock on Hand	3,813	2,912
Undeposited Funds	376	
Total Current Assets	500,245	441,007
Non-Current Assets		
Plant & Equipment	52,257	64,464
Other Receivables	3,767	
Total Non-Current Assets	56,024	64,464
Total Assets	556,269	505,471
Current Liabilities		
Accounts Payable	3,473	3,888
Taxes Payable	29,615	18,038
Provision	22,598	65,614
Grants Received in Advance	240,119	124,344
Auspice Income Received in Advance	8,529	32,023
Other Liabilities	18,828	4,726
Total Current Liabilities	323,162	248,633
Non-Current Liabilities		
Capital Grants in Advance	40,423	53,923
Total Non-Current Liabilities	40,423	53,923
Total Liabilities	363,585	302,556
Net Assets	192,684	202,915
Member Funds		
Opening Balance	202,915	
Current Year Suplus / (Deficit)	-10,231	
Member Funds	192,684	

THE PERFORMING ARTS CENTRE SOCIETY INC

Profit and Loss Previous Year Comparison

January through December 2014

	2014	2013
	\$	\$
Income		
Fees & Services	32,321	36,621
Merchandising & Retail	106,374	88,297
Performance Fees	73,668	63,789
Resources Income	85,327	44,744
Sponsorship & Fundraising	32,546	30,850
Other Earned Income	16,906	15,775
DCA Grant	245,964	242,417
Australia Council Grant	129,626	128,916
City of Perth Sponsorship	52,531	51,250
Other Project Grants	20,000	6,999
Auspice Grants	-3,000	124,764
Auspice Income	28,743	67,377
Grants for Capital Subsidies	13,500	13,500
Total Income	834,506	915,299
Expenses		
Administration	66,112	70,378
Bar Expenses	54,199	44,459
Blue Room Program	18,512	13,975
Program & Production	103,113	54,255
Marketing	104,473	81,622
Wages	496,826	425,116
Auspice Expenses	1,502	193,267
Total Expenses	844,737	883,072
Operating Surplus / (Deficit)	-10,231	32,227
Total Surplus / (Deficit) & Comprehensive Income	-10,231	32,227

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 December 2014

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 from 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.



Board of Management

Name	Position	Member Status	Meetings Attended (inc AGM & 2 Planning Days)	Skills / Expertise
Libby Klysz	Chair from Apr 2013	From Apr 2010; Secretary from Apr 2012; Chair from Apr 2013	10	Arts Education / Arts Industry / Artist
Philippa Maughan	Deputy Chair	From Apr 2012; Deputy Chair from Apr 2013	7	Arts Administration / Regional Touring
Tanya Payne	Treasurer	Treasurer from Apr 2010	6	Finance / Accounting
Mark Storen	Secretary	From Apr 2012; Secretary from Apr 2013	5	Arts Industry / Theatre Maker / Performer
Shane Colquhoun	Elected Member	From Apr 2014	6	Arts Industry / Arts Management / Government
Humphrey Bower	Elected Member	From Apr 2014	6	Arts Industry / Performer / Theatre Maker
Damon Lockwood	Elected Member	From Apr 2012; resigned Apr 2014	1	Arts Industry / Artist
Lisa McCready	Elected Member	From Apr 2012; resigned Apr 2014	2	Arts Industry / Technical / Project Coordination
Helen Munt	Co-opted Member	From Apr 2010; Co-opted Apr 2012	1	Artist / Heritage
Vanessa Rauland	Co-opted Member	From Jul 2014	4	Sustainability
Ilene Aveling	Co-opted Member	From Sep 2014	3	Business Development / Fundraising
Gita Bezard	Co-opted Member	From Sep 2014	2	Playwright / Performer

The Blue Room Theatre extends heartfelt thanks to outgoing Board members Mark Storen, Damon Lockwood, Lisa McCready and Helen Munt for their generous contributions.



The Blue Room Theatre Staff

Executive Director

Kerry O'Sullivan

Venue & Operations Manager

Roger Miller

Producer

Susannah Day

Marketing & Communications Manager

Gemma Sidney

Office & Front of House Manager

Sally Martin

Finance Officer

Karen Connolly

Housekeeping

Matt Penny

2014 Summer Nights Head Venue Technician

Joe Lui Shang Yu

2014 Summer Nights Assistant Producer

Kate Hancock

2014 Summer Nights Intern

Lucy Silberstein

2015 Summer Nights Assistant Producer

Jenna Mathie

Digital Archive Recording

Brian Liao

We would like to extend our warm thanks to Tom Lawlor for his hard work as Acting Marketing Manager from January to July 2014.

Casual Staff

Zoe Barron

Helen Doig

Holly Garvey

Elisabeth Strohmeier

Arielle Gray

Ingrid Longley

Isabelle McDonald

Matt Penny

Aimee Smith

Alexa Taylor

Michelle Trainer

Minute Taker

Sarah Vaglivello and Tegan Morey

A Very Big Thank You To:

The Season Assessors

The Blue Room Theatre 2014 Awards Judges

Shane Colquhoun

Georgia Malone

Julia Moody

Summer Nights Volunteers

Season Ushers

The Arts Angels



The Blue Room Theatre Members

FINANCIAL MEMBERS

Roslinda Abdul Kudus	Daniel Berini	Tom Browne	Xan Colman	Nerida Dickinson	Vicki Foster
Lois Achimovich	James Berlyn	Sally Bruce	Shane Colquhoun	Nada Dilevska	Georgia Foulkes-Taylor
Pierre Achour	Jonathan Best	Fiona Bruce	Karen Connolly	Warwick Doddrell	Jeffrey Jay Fowler
Jeff Achtem	Sinead Bevan	Raelene Bruinsma	Russya Connor	Ayden Doherty	Claire Fox
Shane Adamczak	Roisin Bevan	Lauren Brunswick	Peter Conquest	Nate Doherty	Jennifer Friend
Roland Adeney	Alethea Bevilacqua	Adelaide Buchanan	Elizabeth Conquest	Helen Doig	Wendy Froude
Ben Ainsley	Gita Bezard	Daniel Buckle	Susie Conte	Nic Doig	Kim Fulton
John Aitken	Cicely Binford	Sandi Buckley	Kristen Coogan	Angela Donlan	Carley Gagliardi
Jill Aldrovandi	John Bishop	Nola Burns	Karen Cook	Chris Donnelly	Jordan Gallagher
Riccardo Aldrovandi	John Blacker	Simon Doyle Bush	Mathew Cooper	Nik Douglas	Maria Garbagnati
Natalya Alessi	Kay Blacker	John Byrne	Paula Coops	Siobhan Dow-Hall	Melissa Garcia
Claudia Alessi	Matthew Blampey	Roderick Cairns	Ana Corbalan	Adrienne Downes	David Gardette
Zane Alexander	Andris	Claire Calderwood	Scott Corbett	Brenda Downing	Rebecca Garlett
Jessica Allen	Blankenburgs	Ian Cameron	Arlensiu Cornejo	Brett Dowson	Holly Garvey
Simon Allison	Ian Bolgia	Egypt Campbell	St John Cowcher	Helen Duncan	Ben Gates
Mohammad Amir	Chris Bolton	Stuart Campbell	John Cowdell	Will Dunlop	Gregory Gaughran
Daniel Ampuero	Catherine Bonny	Melissa Cantwell	Bonnie Coyle	Trudy Dunn	George Gayler
Michelle Robin	Adam Booth	Valentina Carboni	Emma Craig	Katy Dynes	Hermione Gehle
Anderson	Luisa Borini	Tessa Carmody	Georgina Cramond	Matt Edgerton	Quintin George
Scott Andrijasevich	Stuart Bowden	Julian Casey	George Crawley	Kelly Edwy-Smith	Angela George
James Anstey	Kerry Bowden	Torr Cass	Levanah Croon	Michelle Endersbee	Steven Gerard
Carly Armstrong	Claire Bowen	Austin Castiglione	Kevin Croon	Danen Engelenberg	Andrea Gibbs
Teagan-Marie	Humphrey Bower	Stefan Cedilot	Lawrie Cullen-Tait	Sarah-Jane Erickson	Casey Gilbert
Atkinson	Laura Boynes	Rachael	Benj D'Addario	Shona Erskine	Benjamin Francis Gill
Kathleen Aubert	Nicola Bradbury	Chamberlain	Adriane Daff	Tegan Evans	Cliff Gillam
Violette Ayad	Rebecca Bradley	Frauke Chambers	Tatiana Dalin	Bethany Ewell	Allan Girod
Junie Baptiste	Garreth Bradshaw	Nicola Chapman	Jesse Daniels	Brendan Ewing	Vivienne Glance
Poitevien	Sascha Bragaglia	Robert Charteris	Tessa Darcey	Lucy Eyre	Helen Godecke
Michael Barlow	Chris Brain	Peter Chikritzhs	Rebecca Davidse	Renato Fabretti	Meredith Godley
Emma Barnes	Tanja Brania	Sara Chirichilli	Bonnie Davies	Sam Farrington	Paul Goerke
Christian Barratt	Joel Bray	Annette Chivers	Thomas Davies	Michelle Faye	Tim Goodacre
Joshua Barrett	Martina Breen	Sian Choyce	Susannah Day	Andrea Fernandez	Tony Gordon
Timothy Barretto	Jamie Breen	Martyn Churcher	Hannah Day	Olivia Finlay	Paul Grabovac
Nicola Bartlett	Elizabeth Brennan	Silvana Cizerle	Michael de Grussa	Emma Fishwick	Jacinta Grando
Tiffany Barton	Emily Brennan	Samantha Clarke	Ashley de Prazer	Tony Flanagan	Arielle Gray
Stephen Belowsky	Mary Bretherton	Jacqui Claus	Jenny De Reuck	Richie Flanagan	Rodney Greaves
Tobias Benn	Richard Bretherton	Alicia Clements	Alissa De Souza	Gemma Flannery	Alex Grose
Melanie Bennett	Judith Bridge	Lucy Clements	Donna Dean	Greg Fleet	Sean Guastavino
Anna Bennetts	Brendon Briggs	Olivia Colja	Rachael Dease	Chloe Flockart	Jemma Gurney
Andrew Bennison	Mark Brisbane	Glen Colledge	Crystal Della Posta	Tomas Ford	Nisa Gurung
Caitlin Beresford-Ord	Stephanie Brotchie	Yvonne Colledge	Paul Desmond	Amanda Ford Spora	Anne Hairsine
	James Brown	Ben Collins	Melissa Di Dio	James Forte	Andrew Hale
	Emma Brown	Michael Collins	Natalie Di Risio	Sophie Fosdick-McGrath	Kate Hall
	Margi Brown Ash	James Collins	Anne Diamond		

The Blue Room Theatre Members (continued)

Ben Hall	Kingsley Judd	Cherish Marrington	Frances Moylan	Matt Penny	Maitland Schnaars
Amy Hall	Alistair Kennedy	Robert Marshall	Eva Mullaley	Zoe Pepper	Ryan Schulz
Rhianna Hall	Robert Kett	Sally Martin	Tegan Mulvany	Adam T Perkins	Chantelle Schuurmans
Glenn Hall	Dure Khan	Bryan Martin	James Mumme	Rhianne Perrie	Reece Scott
Roz Hammond	Chloe King	Gareth Massy	Claire Munday	Katie Petchell	Laura Scott
Naomi Hanbury	Georgia King	Jenna Mathie	Helen Munt	Rhiannon Petersen	Indiana Scully
Kate Hancock	Daley King	Philippa Maughan	Louanne Munz	Joshua Pether	Ken Sealey
Brendan Hanson	Emily Kingsley	Kaitlyn Maughan	Brenda Murphy	Janet Pettigrew	James Searle
Richard Hardy	Tanatchaporn	Chrissie Mavrofridis	Liam Murray	Clare Phillips	Kate Separovich
Jessica Harlund-Kenny	Kittikong	Charles Mayer	Annie Murtagh-Monks	Pete Phillips	Rupert Sewell
Lee Hartz	Melissa Klimisch	Scott McArdle	Claire Nankivell	Sally Phipps	Shelby Shaw
Doug Haughey	Libby Klysz	Dean McAskil	Mike Nanning	Mario Piccoli	Katherine Shaw
Collette Haverty	Sarah Knight	Iona McAuley	Kerry Neill	Connie Picos	Katya Shevtsov
Danielle Hayward	Michele Kosky	Michael McCall	Sarah Nelson	Melissa Pilkington	Gemma Sidney
Luke Heath	Robert Kosky	Eliot McCann	Liz Newell	Kaitlyn Pyley	Brooke Silcox
Louise Helfgott	Marty Laing	Bill McCluskey	Renée Newman	Jenny Poh	Ian Sinclair
James Helm	Kirsten Lambert	Natalie McConnon	Michael Nield	Levon Polinelli	Norma Sinclair
Rudy Hendriks	Ross Lambert	Michelle McCormick	Jordan Nix	Jo Pollitt	Christie Sistrunk
Cameron Hendry	Caroline Larcombe	Lisa McCready	Wyatt Nixon-Lloyd	Barnaby Pollock	Tone Skaardal
Ella Hetherington	Jacinta Larcombe	Sue McDonald	Alwyn Nixon-Lloyd	James Porter	Will Slade
Cherie Hewson	Simon Lawson	Cathy McDouall	Alex Noor	James Pratt	Gosia Slawomirski
Tamara Hill	Clare Lawson	Janette McGinty	Julien Noyer	John Pratt	Don Smith
Kirsty Hillhouse	Karen Leary	Jamie McGleave	Colin Nugent	Shaye Preston	Amy Smith
Lis Hoffmann	Stephen Lee	Ebony McGuire	Michelle Nussey	Angelique Price	Brett Smith
Jasmine Holmes	Brooke Leeder	Marnie McKee	Pat Oakley	Joshua Punshon	Georgia Smith
Margery A	Troy Leenards	Sarah McKellar	Finn O'Branagain	Mirjana Radmilovich	Zacchary Smith
Holmwood	Rory Leonard	Rosemary McKenna	Rowena O'Byrne-Bowland	Vidya Rajan	Patrice Smith
Natalie Holmwood	Jeremy Levi	Kaleb McKenna	Andrew O'Connell	Kenneth Ransom	Thom Smyth
Lauren Holmwood	John Lewington	Emily McLean	Ellen O'Connor	Vanessa Rauland	Marthe Snorresdotter
Mia Holton	Jessica Lewis	Shane McMullan	Mariah O'Dea	Jessica Rawnsley	Rovik
Louise Honeybul	Ryan Lewis	Jenny McNae	Mick O'Loughlen	Rameka Razy	Laura Soerja
Steve Hooton	Bernadette Lewis	Sarah McNeill	Will O'Mahony	Ilektra Reisi	Djanegara
Laura Hopwood	Brian Liau	William McNeill	Kate O'Malley	Nichola Renton	Verity Softly
David Hough	Shannan Lim	Matt McVeigh	Renae O'Neill	Sarah Reuben	Tim Solly
Stephen House	Izaak Lim	David Meadows	Grace Orifici	Jeremy Rice	Lisa Soloway
Keaton Howe	Janice Lim	Bernard Mearns	Dan Osborn	John Rich	Stephanie Somerville
Patrick Howe	Eunice Linney	India Mehta	Kathryn Osborne	Josh Richards	Rosemary Spark
Angus Howell	Karyn Lisignoli	Richard Mellick	Kerry O'Sullivan	Bronwyn Richards	Christopher Sparrow
Talei Howell-Price	Kim Livingstone	Elijah Melvin	Alicia Osyka	Whitney Richards	Magdalena
Fangying Huang	Damon Lockwood	Leah Mercer	Jacqui Otago	Sally Richardson	Spychalska
Belinda Huggins	Barbara Lockyer	Jessica Messenger	Val O'Toole	David Richardson	Melanie Stalenhoef
Laura Hughes	Sam Longley	Jonathan Messer	Michelle Outram	Jennie Ridgwell	Dianah Star
Ruari Jack Hughes	Ingrid Longley	Gabrielle Metcalf	Verity Page	Sian Roberts	Nicholas Stevenson
Glen Hunting	Ross Lonnie	Danielle Micich	Madelaine Page	Ali Roberts	Ian Stewart
Justine Hyams	Rhoda Lopez	Roger Miller	Michael Page	Megan Roberts	Emily Sky Stokoe
Suzanne Ingelbrecht	Elizabeth Louttit	Jessica Miller	Graham Pages	Russell Roberts	Stephen Stone
Sven Ironside	Alissa Lovering	Beverley Milne	Nick Pages-Oliver	Isabel Robins	Libby Stone
Dale Irving	A J Lowe	Philip Miolin	Thomas	Isabelle Roden	Mark Storen
Chris Isaacs	Joe Lui	Philip Mitchell	Papathanassiou	Patrick Rogers	Eddie Stowers
Afeif Ismail	Moana Lutton	Jeremy Mitchell	Waseem Parkar	Brian Ross	Greg Street
Teresa Izzard	Ginger Lycan	Adam Mitchell	Kennah Parker	Lauren Ross	Zoe Street
Zac James	Nick MacLaine	Megan Moir	Daniel Parry	Hannah Rule	Elisabeth Strohmeier
Irene Jarzabek	Samantha Maclean	Nathaniel Moncrieff	Dawn Pascoe	Phil Rundell	Scott Suffling
Kane Jason	Annabel Maclean	Danielle Morache	Renee Paterniti	Tarryn Runkel	Phoebe Sullivan
Tom Jeffcote	Magnus Magnus	Samantha Morey	Eleanor Pavledis	Ben Russell	Ben Sutton
Robert Jeffreys	Debra Majteles	Hannah Morgaine	Tanya Payne	Hellen Russo	Joanne Sutton
Gordon Johnston	Angelique Malcolm	Kiefer Moriarty-Short	Alan Payne	Andrew Ryan	Tiffany Swan
Nikki Jones	Georgia Malone	Harriet Morley	Phil Payne	Monty Sallur	Greg Swensen
Sophie Joske	Alex Manfrin	Jo Morris	Amanda Payne	Joel Sammels	Genevieve Syn
Marko Jovanovic	Bryce Manning	Ashleigh Morris	Nicole Pearce	Barry Sanbrook	Kathleen Szalay
Jonathan Joyce	Rachael Margot	Ben Mortley		Daisy Sanders	Alisa Tanaka-King
	Matthew Marino			Renae Sayers	Jenny Tarry

Cliff Tarry
Calen Tassone
Alexa Taylor
James Taylor
Emily Telfer
Kane Tenadii-Hay
Paul Teraci
Julie Teraci
Nathan Tetlaw
Moya Thomas
Claire Thomas
Ross Thompson
Susannah
Thompson
Alyssa Thompson
Phil Thomson
Robert Townsend
Pete Townsend
Michelle Trainer
Nicholas Tredrea
Amelia Trenaman
Lynsey Trench-
Murphy
Adam Trewenack
John Trewin
Elysia Tsangarides
Hellie Turner
Steve Turner
Courtney Turner
Christopher Turner
Amelia Tuttleby
Sarah Vaglivello
Tonia Van der Helm
Alison Van Reeken
Shirley Van Sanden
Sue Veale
Matteo Vinci
Trygve Wakenshaw
Marita Walker
Noni Walker
Jack Walker
Yvette Wall
Shakara Walley
Sean Walsh
William Walter
Jan Walters
Meabh Walton
Kevin Wangai
Nicole Ward
Louise Wardle
Nicole Warren
Linda Watson
Julie Watts
Tim Watts
Anthony Watts
Skye Wayte
Antony Webb
Brett Weggelaar
Belinda Weggelaar
Sam Wells
Mikala Westall
Zac Whitcombe

Eileen Whitehead
Jan Wickham
Krysia Wiechecki
Max Wilkie
Craig Williams
Brianna Williams
Summer Williams
Evan Williams
Jesse Williamson
Jane Williamson
Amy Wiseman
Bryan Woltjen
Shuling Wong
Savannah Wood
Amanda Woodhams
Penelope Woods
Rachael Woodward
Ella Wright
Alison Wright
Jing Xia
Soseh Yekanian
Mathew Young
Ken Young
Brittany Young
Sarah Young
Hannah Younger
Bryce Youngman
Min Zhu

HONORARY MEMBERS

Tony Bonney
Elwyn Edwards
Glenn Hayden
Natalie Jenkins
Jill Johnston
Geoff Kelso
Jude Leon
Ian Lilburne
Monica Main
Helen McDonald
Julia Moody
Mark Newman
Mick O'Connor
Jansis O'Hanlon
Alix Rhodes
Jacquie Stepanoff
Jay Walsh

RECIPROCAL MEMBERS

Ausdance
Strut Dance
Stages WA
The Big Picture
Factory

The Blue Room Theatre acknowledges and thanks the following
bodies and organisations that supported our work in 2014:

The Australian Government through:

Australia Council for the Arts



The State Government of Western Australia through:

The Department of Culture and the Arts and LotteryWest



Our Civic Partner:

City of Perth, Cultural Sponsors of
The Blue Room Theatre Seasons and Summer Nights



The Ian Potter Foundation and
Creative Partnerships Australia via their Match Program



Business Partners:

Coopers Brewery and David Mullen Wine Agency

Media Partners:

Luna Palace Cinemas and RTR FM
Design by filetype. Printed by Scott Printing





The Blue Room Theatre

53 James Street
Northbridge WA 6003

PO Box 8369
PBC WA 6849

T: +61 8 9227 7005
F: +61 8 9227 1835
E: info@blueroom.org.au
W: www.blueroom.org.au

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

ABN 26 252 073 745