



PURPOSE

The Blue Room Theatre enables the development of local performing artists by providing a venue, resources and support to create and produce their work.

OUR VISION

To strengthen the West Australian theatre sector through our program and be recognised as the preeminent organisation in Australia for independent performing artists to make and present their own work.



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of The Performing Arts Centre Society Inc.

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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 with 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 to provide resources and support for the development of the performing arts and performing arts practitioners. 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, rehearsal, lights and sound equipment hire subsidised and 90% of the box office taken home. These 15 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 also established the Summer Nights program, 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 a part of FRINGE WORLD and partnered with Perth Institute of Contemporary Arts (PICA) to present work in the PICA 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, a series of workshops by visiting international artists through partnership with Perth International Arts Festival and with funds provided by the Ian Potter Foundation. This program continued in 2014, and in 2015 without additional funding support.

In 2015 we launched our LOFT initiative, which will see \$300,000 of funding over two years go directly to independent artists for next level opportunities outside of The Blue Room Theatre. As well as the cash, we deliver a bespoke program of support to LOFT artists, ensuring a smooth transition beyond our walls with expert advice in producing, technical support, ticketing and marketing.

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 2015 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 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 provide bang for buck. Our organisation and venue is a thriving artistic hub that uses all its funding, human and social resources for the maximum benefit of independent artists in WA.

Accessible

Our venue and office doors are open to a broad and diverse range of artists and audiences.

Creative

We embrace the new and thrive on the dynamic exchange between the board, programming panels, staff, artists and the wider community.

Supportive

We exist for performing artists as creators and producers of their own work, we listen and respond to their needs and interests and support them in creating new work and new ways of making work.

Sustainable

We recognise our responsibility to pursue ethical and sustainable business practices in human resources, organisational planning and environment as part of a global community.

Trusting

Our organisation is built on a symbiotic relationship with independent performing artists. We rely on artists to create work in our space to fulfil our purpose, confident that artists will treat our resources, opportunities and reputation with respect.

2015

In 2014 Australia Council for the Arts announced that they would be rolling out a consistent Council-wide grants program over the course of 2015 and triennial agreements from 2012-2014 would be extended into 2015 as the new model of six-year funding was prepared. The Department of Culture and the Arts also extended their agreements throughout 2015 to allow time to roll out their new Organisational Investment Program and so that the state and federal funding bodies would continue to be aligned.

At the end of 2014 we submitted a revised business plan with goals that would form the basis of our 2015–2018 business plan. There were further disruptions to federal funding in 2015 with then Arts Minister George Brandis stripping over \$104.7 million from Australia Council for the Arts. Australia Council for the Arts were no longer able to support small to medium organisations to the level they previously did and all Key Arts Organisations needed to apply for 2017–2020 four-year funding. We expect to be informed about the result of four-year funding decisions in May 2016.

2015–2018 GOALS

- Be a leading example of sustainable business practice for the performing arts.
- Provide high quality professional development and presentation opportunities for independent performing artists.
- Ensure diverse and widespread reach.



Chair's Report

Libby Klysz

The Blue Room Theatre continues to be a unique and vital resource to independent artists in Western Australia. A place for new artists to grow and try new ideas, this little red-brick house nestled in the heart of Perth Cultural Centre is the testing ground for 'what's next' in contemporary theatre.

2015 was our biggest year to date. Over 22,000 people came through the doors and we had a whopping 85.6% capacity across our Summer Nights and Development Seasons. We supported 465 artists in creating new work in WA and their hard work paid off to the tune of over \$405,000 in box office return... that is \$60,000 more than the 2014 box office. The vast majority of this box office went directly back to independent artists who live and work in our state, which is very important to us.

This year we also ran a highly successful solar panel campaign, with our fundraising efforts totalling \$22,700 for a 15kW system to be installed on our roof to reduce our electricity cost by a third in the years to come.

Sustainability is a core value of The Blue Room Theatre, and we take it very seriously. We have decided to hold these donations as a liability on our balance sheet and only bring them into income as the asset of the solar panels depreciates in an accounting standard that we have been using for capital purchases for some time.

We generously receive support at federal, state and local government levels with funding received from Australia Council for the Arts as a Key Arts Organisation; core funding through the Western Australian Government through the Department of Culture and the Arts as part of their Organisational Investment Program; and Cultural Sponsorship from the City of Perth. We greatly appreciate all the support received from these agencies and councils and look forward to our strong relationship continuing into the future.

I take this opportunity to thank the staff of The Blue Room Theatre for all of their hard work and dedication to this organisation. Make no mistake, the staff are the most vital asset The Blue Room Theatre has. In 2016 three of our core staff members are eligible for long service leave entitlements which speaks to the loyalty and longevity of their service. We also wished Gemma Sidney all the best as she left the organisation to pursue her own endeavours (although we continue to see her pop up around the venue and mentor artists as well as volunteer). We welcomed Emma Poletti to the Marketing and Communications Manager role and Jenna Mathie was invited to become the Associate Producer in a full-time capacity.

In 2015 the Department of Culture and the Arts also provided The Blue Room Theatre with an additional \$200,000 for two years in an additional funding agreement for the LOFT initiative. LOFT will see independent artists seek next level opportunities beyond The Blue Room Theatre with bespoke support and advice from our team for each project. We believe this is a critical program that will support our artists within the theatre ecology. Watch out for some exciting announcements in 2016 as the first LOFT projects roll out.

Chair
Performing Arts Centre Society Inc



Executive Director's Report

Kerry O'Sullivan

2015 was a tumultuous year in the arts. With the previous Minister for the Arts George Brandis stripping \$104.7 million from Australia Council for the Arts, much of the year was spent in doubt for the small-to-medium organisations that comprise Australia Council's Key Arts Organisations.

The Blue Room Theatre is a Key Arts Organisation and as such, our funding through Australia Council is uncertain beyond 2016 at this point in time. We are also incredibly concerned for individual artists and the small-to-medium sector as project funding has also been slashed, with only Australian Major Performing Arts Group (AMPAG) and Festivals Australia cordoned off from the cuts.

In 2015 we put our advocacy hat on and helped organise the Perth protest for #freethearts in May, and I was also a witness in the subsequent senate inquiry in September. While the senate inquiry recommended that \$104.7 million be returned to Australia Council, the new Minister for the Arts Mitch Fifield has only returned \$27 million and will keep the remaining funds for the Catalyst funding program that is run through the Minister's office.

We successfully secured Organisational Investment Program core funding as an Established Organisation in 2015 through the Department of Culture and the Arts (DCA) and 2015 sees the start of a new business plan for The Blue Room Theatre. We applied for four-year funding through Australia Council for the Arts and will find out if we are successful for 2017–2020 funding in May 2016.

We wanted to see sustainability placed at the centre of our support for independent artists, so we recognised sustainability as a core value and made our first goal of the business plan to 'Be a leading example of sustainable business practice for the performing arts'. We partnered this with a goal to 'provide high quality presentation and professional development opportunities for independent performing artists, and finally to 'Ensure diverse and widespread reach'.

Many long hours of strategic planning occurred in 2015. The Performing Arts Centre Society Board of Management tirelessly helped me shape their strategic vision for the organisation in a new business plan for the future. The amount of volunteer hours that went into making the plan and the subsequent re-drafts due to changes in the funding landscape was epic. I cannot thank the Board enough for all of their time, expertise and support with a special mention to Libby Klysz, Tanya Payne, Humphrey Bower and Shane Colquhoun.

At the centre of everything we do, we have independent artists in our minds, and their best interests in our sights. We trust artists to create work in our venue to fulfil our purpose and we work for them as a resource to the industry. Thank you to all of the 465 artists who were in our program in 2015 – you are the reason we come to work every day and you inspire us more than you know. Thank you to our members who support this organisation and all of the sponsors and volunteers. This is more than just an arts organisation; it is a community.

Here's to the future of our community – we'll see you at the bar.

Executive Director
The Blue Room Theatre



Summer Nights 2015

The 2015 Summer Nights program offered more flexibility to artists, giving them a chance to present greater seasons over more venues. In total, 32 productions were presented over six venues. Our first Summer Nights opera *In the Shadow of Venus* was presented promenade-style over three locations; Martin Sims Award Winner *Monroe & Associates* ran for 23 days in a custom-built caravan just outside our front doors; and *Concrete:heartbeat* was presented for ten nights in PICA's Studio 3, to name a few.

The Blue Room Theatre welcomed just under 12,000 patrons (a 6% increase from 2014) who attended a total of 296 sessions of performance. Summer Nights shows enjoyed an average season capacity of 86.6% compared to an average overall Fringe World average capacity of 64%.

The program built on the success of the 2014 children's theatre events and presented two new children's work to highly appreciative family audiences. Of particular note was *The Bookbinder* by New Zealand's Trick of the Light Theatre who, after great word of mouth, extended their season by three performances.

For the fourth year running we were presented with Best Independent Program at the Fringe World Awards along with a slew of artform category awards including Best Theatre, Best Comedy, Emerging Artist Award and the WA Arts Editor Award.

10,000

Written by Jess Messenger, *10,000* marked Ellandar Productions second Summer Nights production in as many years. Directed by Hellie Turner and performed by Jess Messenger and Nick Maclaime, *10,000* used the culture of gaming to interrogate a young couple's flat-lining marriage.

600 SECONDS

Returning for its third year, *600 Seconds* cemented its place as a platform for experimentation particularly for West Australian emerging artists. Two alternating line-ups were featured each week with a 'best-of' show performing each weekend.

A CIRCLE OF BUZZARDS

Directed by Joe Lui and written by Nathaniel Moncrieff, tense thriller *A Circle of Buzzards* was a return for company The Comedians after their development season work *Tinkertown* in 2012.

AND NOW FOR SOMETHING COMPLETELY WIRELESS (UK)

Critically acclaimed five-man improvised comedy team Racing Minds presented a ten-night run of this improvised radio show marking their debut at The Blue Room Theatre's Summer Nights program.

BECOME A FUNCTIONAL ADULT IN 45 MINUTES

Written and performed by WA emerging artist Sophie Joske, *Become a Functional Adult in 45 Minutes* investigated what it means to grow up and how do you know when you have become a competent adult. The work went on to tour to both Sydney and Melbourne Fringe in the same year.

COINCIDENCES AT THE END OF TIME

This production marked Second Chance Theatre's debut full-length presentation on The Blue Room Theatre stage. Performed by emerging artists Emily David and writer Scott McArdle, the story saw two ex-lovers find themselves in an abandoned café for a few hours nearing the end of the apocalypse.

CONCRETE:HEARTBEAT (NSW)

Written and performed by Sydney-based artist Mark Haslam, *Concrete: Heartbeat* told the stories of eight people, over one 24 hour period, using the visual world of graphic novels, projection mapping and spoken word.

DEATH STOLE MY DAD

Told from the point of view of 12-year old Dom, *Death Stole My Dad* was debut writer Daley King's first full-length production presented at The Blue Room Theatre. Performed by Violette Ayad, the production used a mix of puppetry, storytelling and audience interaction to explore grief, mental illness and loss.

FAG/STAG

Written and performed by The Last Great Hunt's Jeffrey Jay Fowler and Chris Isaacs, who played two unreliable narrators telling the same story from different points of view, *FAG/STAG* asked what it means to have a best mate when you're stuck being your worst self.

FAKE IT TIL YOU MAKE IT (UK)

Produced by Theatre Works in Melbourne, *Fake It Til You Make It* was an international import from Bryony Kimmings and her partner Tim Grayburn, who suffers from clinical depression. The work was performed by the couple and investigated depression from each point of view, using on-stage arguments, audience address, stupid dancing and pre-recorded voice-overs. *Fake It Til You Make It* won the Artrage Theatre Award for best theatre production.

FISH IN THE SEA

Directed by Damon Lockwood and featuring a live band and three actors playing five characters, *Fish in the Sea* was a comedic musical theatre work about finding love and loving friends. *Fish in the Sea* was the debut production by emerging WA company Bastard Theatre.

GILLIAN COSGRIFF IS WHELMED (VIC)

After a hit show at Fringe World 2014, Melbourne-based artist Gillian Cosgriff chose The Blue Room Theatre's Summer Nights program to present her follow up work *Gillian Cosgriff is Whelmed*. This musical comedy cabaret work made light of trying to feel stable in an ever-changing world.

HEX (VIC)

Contemporary young choreographer James Welsby presented *HEX*, a three-person dance work reflecting on AIDS, activism, sex, and the disco through the eyes and bodies of Generation Y.



HOORAY FOR BEN TARGET (UK)

Continuing our presentation of children's theatre through the school holidays, comedian and storyteller Ben Target brought his signature silly comedy and imaginary play to PICA for three nights over the opening weekend.

I CAN BREATHE UNDERWATER

Written by Zoe Hollyoak, *I Can Breathe Underwater* marked The Cutting Room Floor's debut production at The Blue Room Theatre. The production featured a five-strong cast of emerging Perth performers including dancer Jacinta Larcombe.

IN THE SHADOW OF VENUS

Branching out of traditional theatre spaces, boutique WA company Lost and Found brought their signature style to this promenade opera set over three locations in the Perth Cultural Centre and the PICA galleries.

KRAKEN (NZ)

Trygve Wakenshaw and production company Don't Be Lonely returned for a second year to present new work *Kraken*. Performing in his unique style, Gaulier-trained Wakenshaw picked up the award for Best Overall Comedy at Fringe World.

LAST ROUNDS (RSA)

Written and directed by South African independent artist Tara Notcutt, *Last Rounds* was a one-woman show about being a modern romantic. This production marked a return of company The Pink Couch who presented *...miskien* at Summer Nights in 2012.

MOBILE MOMENTS 3.0

Free community event Mobile Moments 3.0 saw participants from the community enjoy a free one-on-one journey with Sarah Nelson on a custom-made trike. *Mobile Moments* is an ongoing film portraiture project celebrating the people of a place.

MONROE AND ASSOCIATES

Created by Tim Watts of The Last Great Hunt, this one-on-one show was a theatrical experience set in the world of a private detective agency. The work was presented in a custom-built caravan parked just outside The Blue Room Theatre and was awarded the Martin Sims Award for Best New WA Work.

MOVING ON INC

Written and directed by first-timer Mikala Westall, this three-hander investigated what happens when you leave this world with unfinished business.

ONLY YOU CAN SAVE US (NSW)

Marking their debut at Summer Nights, Sydney-based collective Sekrit Project presented a pseudo satirical sci-fi romance about optimism and saving the planet.

PALE FACE COLD BLOOD (NSW)

Devised and performed by emerging artist Mina Mokhtarani, this was a new physical theatre work about an Iranian translator, who struggles to deal with things she witnessed at a detention centre.

“We just love being included in the Summer Nights Program. It is a superbly curated program full of great work, and The Blue Room’s team provides unprecedented support in all facets of production... We are proud to have been included in the program and look forward to continuing to tour outstanding international work to Perth in the future, in collaboration with The Blue Room Theatre’s Summer Nights program.”

– **Stephanie Brotchie, *Don’t Be Lonely***

RIVER (NSW)

Written and performed by recent WAAPA graduate Claire Lovering, *River* was the story of a young woman, an old man and the magic of a wish chip.

STUART BOWDEN: BEFORE US

Performing with a sleeping bag and a loop pedal, the internationally acclaimed musical storyteller Stuart Bowden returned for the second year to present this new work.

SQUIDBOY (NZ)

In a return season, Trygve Wakenshaw presented two shows of his highly-acclaimed 2014 Summer Nights work *Squidboy*.

THE BOOKBINDER (NZ)

From NZ company Trick of the Light Theatre came a children’s story infused with mystery, shadow-puppetry and music. *The Bookbinder* won the Fringe World award for Best Children’s Event.

THE DEFENCE (VIC)

This highly physical, meta-drama took August Strindberg’s *Defence of a Fool* and flipped it on its head.

THE DIRTY COWBOY

Performed and written by actor musician Tim Solly and directed by established director Sally Richardson, the show wove original country songs and storytelling to investigate the concept of greed.

THE MERCY SEAT

Written by Neil LaBute and directed by local emerging director Hermione Gehle, this existing script was reinterpreted for a Perth audience.

WARD 9

This experimental dark comedy was performed by an ensemble of emerging Perth artists and directed by established artist Bill McCluskey.

YOURS THE FACE (VIC)

Quiet Little Fox returned with a work written by Fleur Kilpatrick and performed by Perth-born Roderick Cairns, who played both parts of an intimate and volatile relationship.



**PERTH INSTITUTE OF
CONTEMPORARY ARTS**

The Blue Room Theatre Seasons 2015

Both 2015 Development Seasons achieved considerable box office sales, with the Season One April – July setting a record capacity of 90.04%. The two shows with shorter seasons (*The Epic* and *Fracture*) contributed to the high capacity. Season Two August – December achieved a strong capacity of 79.7%, making the year's total 84.5%.

Gross box office income rose to \$172,397, an increase of \$17,000 from 2014, ensuring healthy profit shares for artists. Half of the shows presented in the Development Seasons reached capacities of over 90%, showing a strong audience for independent theatre in WA.

The Development Seasons exist to support professional and professionally emerging artists, giving them the tools to get their work seen and build sustainable careers in the industry.



Image: Jamie Breen

OLD LOVE

THE LAST GREAT HUNT // 14 APRIL – 2 MAY

Written by Chris Isaacs, *Old Love* follows Rob who is smitten with his new girlfriend Florence, who happens to be twice his age. Presented by the Last Great Hunt, *Old Love* challenged traditional ideas about romance, love and the judgement of our peers.

"Writer Chris Isaacs and director Jeffrey Jay Fowler promised a disturbing play to provoke discussion and, with four strong performances, they have succeeded."
The Post

"Old Love is a funny and well-paced production. Full of great lines, captivating characters and wonderful performances, the production is sure to be a favourite with Perth audiences (and beyond)!"
The AU Review

"Gray and Bartlett both deliver electric performances." The West Australian



Image: Xahlia Jeffcote and Desmond Tan

ARMOUR

610 PRODUCTIONS // 21 APRIL – 9 MAY

Four participants in a men's group go on a weekend retreat deep in the bush. They try to use music to access their emotions, but nothing goes to plan. Written and directed by Tom Jeffcote, *Armour* explored masculinity in modern-day Australia.

"Entertaining but with plenty of substance for later reflection, Tom Jeffcote reveals the hidden truths under the everyday armour worn by men in modern society."
ArtsHub

"The level to detail in the staging was brilliant – so much so that my fellow theatre-going companion thought that we had actually entered a real Scout Hall."
Rotunda Media

"Brilliant! Excellent concept, well written, beautifully acted, very impressive."
Audience member



Image: Mustafa Al Mahdi

ONCE WE WERE KINGS

THIRD CULTURE KIDS // 12 – 30 MAY

Drawn from stories of struggle and disillusion and woven together with fantasy, this piece explored what it means to be young, queer and Muslim – a crescent shaped peg in a Southern Cross-shaped hole. Directed by Mustafa Al Mahdi and written by Dure Rey Khan.

“Once We Were Kings burns with the heat of stories that need to be told... It’s impossible to ignore the intensity and sincerity Khan brings to her undertaking, and her writing is steeped in the hard beauty of Islam, the rustle of silk, the tastes of pomegranate and almonds, the call to prayer.” The West Australian

“An important addition to the local theatre scene.” Colosoul

“The direction is excellent, with fascinating movements and a good pace... The cast were outstanding.” Independent Theatre Association



Image: Jamie Breen

UNDER THIS SUN

THE EMERGENCE CO. // 19 MAY – 6 JUNE

Three twenty-somethings renounce modern life and escape to the outback in a bid to find themselves. These interweaving tales of discovery and isolation combined physical theatre, poetry and storytelling. The show also featured the original poetry and prose of Henry Lawson and Banjo Patterson and was accompanied by an indie folk soundtrack.

“Doddrell’s stagecraft is impeccable throughout; his ability to manage three characters apart in life but together on stage is a particular accomplishment... It’s by some margin the most exciting new work on the Perth stage so far this year.” The West Australian

“This is a fantastic play. It’s emotional but measured, poetic and visual but still very accessible, and it challenges what you think without shoving something down your throat.” Great About Perth

“Their product seems effortless, uncluttered by pretense, and clear as a bell; it manages to cut through the dense space between audience and artist to make connections.” Perth Arts Live



Image: Desmond Tan

THE EPIC

FINN O’BRANAGÁIN & SCOTT SANDWICH // 8 – 13 JUNE

Part-time performance poets Finn O’Branagáin and Scott Sandwich took audiences back to the beginning in this piece, retelling and unpicking myths from around the globe. *The Epic* is part of the ancient tradition of retelling stories and discussing how they and we have changed over time.

“What O’Branagáin and Sandwich do very, very well throughout, though, is keep things clear and accessible without condescension... An entertaining and illuminating journey.” The West Australian

“Full of spark and barb, irreverence and passion.” Perth Arts Live

“A remarkable performance of story-telling that trekked across the world in search of myths and legends to tell.” Colosoul



Image: Paul Robinson

JESUS: NO ORDINARY LIFE

LOCKWOOD PRODUCTIONS // 16 JUNE – 4 JULY

From writer and director Damon Lockwood, this was a comedy set around 2020 years ago, when the Church was searching for a new figurehead, a man of the people. A man called Jesus.

"The cast are all wonderful comedians, many stand-up solo performers, with some working as a part of Perth's most successful and talented improvisation team." Independent Theatre Association

"This show is fun, the performers are talented, and no doubt you'll have a fun night at the theatre... A superb cast, who bring a steady roll of jokes and comedic moments." Out In Perth

"The performances from the whole cast, all of whom take on multiple roles, were fantastic throughout and really served to highlight the experience and skill of the group." The AU Review



Image: Thom Perry

FRACTURE

NEW GHOSTS THEATRE COMPANY // 22 – 27 JUNE

Three young adults find themselves entangled in each other's lives, not just as a result of their complicated living arrangements, but because one year ago a child died, and all three have found themselves unable to move on. Written by first-time West Australian playwright Lucy Clements and directed by critically acclaimed theatre maker Joe Lui.

"They've done their due diligence and delivered a tight, crafty script in a perfect venue, realised by the established talent they've engaged, including director Joe Lui and designer Patrick Howe." The West Australian

"West Australian playwright Lucy Clements has done a stellar job with her debut, full length script. She captured the humour, language and realism of the characters, and was also able to weave the story together and deliver a surprising conclusion." Australian Stage Online

"Fracture is a well-paced and emotionally suspenseful piece that slowly insinuates to an unpredictable conclusion. It is a brilliant start for a promising young theatre maker." aussietheatre.com.au



Image: Amy Williams

SONGBIRD

IMPRINT PRODUCTIONS // 7 – 18 JULY

Featuring live music and original songs, *Songbird* followed Michael, Brook and Leon; three best friends who grew up together. They were inseparable, until Michael's untimely death. Five years later, Leon meets Brook in the pub of their old country town in an effort to discover why Michael died, but does he really want to uncover the truth? Written and produced by Shakara Walley.

"[Walley] perceptively foregrounds emotional intensity and character identity, embedding the narrative in contemporary issues to ensure intelligent credibility." ArtsHub

"Shakara Walley is yet another strong female theatre producer making her writing debut this year at The Blue Room, and Songbird sees Season One end on a high note." Australian Stage Online

"Songbird's melodies will stay with you longer than its one-hour run time. Its well-paced and intriguing narrative are among its many credits." Colosoul

SEASON TWO
AUGUST – DECEMBER



Image: Jamie Breen



Image: Stevie Cruz Martin and Matt Sav



Image: Kieran Peek

ALL THAT GLITTERS

THE LAST GREAT HUNT // 11 – 29 AUGUST

Presented by The Last Great Hunt, *All That Glitters* was about hope in the face of hopelessness even when it feels we are never, ever, ever getting ourselves together. Written by Gita Bezard and featuring Adriane Daff, Jeffery Jay Fowler, Arielle Gray and Chris Isaacs.

"Perth theatre's indie darlings The Last Great Hunt return after a few nanoseconds absence with maybe their smartest, sexiest and most frenzied show yet." The West Australian

"Humorous, satirical and most definitely entertaining." The AU Review

"Absurd, campy, gaudy and fun, and the rest of the audience burst into very well-deserved rapturous applause for the cast as they took their final – real – bow at the end of the show." Great About Perth

LATITUDES

THE LOST BOYS // 18 AUGUST – 5 SEPTEMBER

Three women find themselves stranded on an island. None of them can remember how they got there, or who they are, and grotesque creatures threaten to come ashore. Directed by Mikala Westall, *Latitudes* was part fantasy, part gothic horror.

"A contemplation on the nature of memory, pursued through a hauntingly gripping life story." Australian Stage Online

"A brilliant production that will give you food for thought." Independent Theatre Association

"With a clever script, a strong cast, and fine directing Latitudes has a lot going for it; and certainly makes for an interesting and compelling night at the theatre." The AU Review

BETWEEN SOLAR SYSTEMS

SECOND CHANCE THEATRE // 8 – 26 SEPTEMBER

Written by Scott McArdle with the guidance of Finegan Kruckemeyer, *Between Solar Systems* is a thrilling science fiction take on a poignant tale of human existence and the pursuit of truth.

"An excellent example of local theatre at its best." Cool Perth Nights

"Innovative, creative and extremely original." The Theatre Diary

"Second Chance Theatre have brought an intense, intelligent work to the stage, entertaining through its spectacle as well as through an enthralling narrative... Between Solar Systems changes the parameters of possibility for independent productions in a black box theatre." ArtsHub



Image: Pascale Giorgi and Gene Eaton

TWO BEES..

BASTARD THEATRE
// 15 SEPTEMBER – 3 OCTOBER

Featuring live music and two actors playing nine characters, *Two Bees..* is a futuristic retrospective looking back on the events surrounding the bees' disappearance, set in a hive undergoing the final stages of collapse. Directed by Sam Longley, and written by Daniel Buckle and Nick Pages-Oliver.

"There is no mistaking it. Two Bees is the theatrical embodiment of punk. It's loud, aggressive, anti-establishment, nonsensical at times, and, most importantly, fun." Avenir Magazine

"A funny and informative look at how society functions in times of crisis."
Audience member



Image: Simon Pynt

BENJAMIN & ME

WHISKEY & BOOTS // 6 – 24 OCTOBER

A show for families and adventurous adults, this piece followed the journey of one young boy, his dog, their wild imagination and a ukulele. Written, directed by and featuring Mark Storen, *Benjamin & Me* was the debut production of his new company Whiskey & Boots.

"A lovely addition to AWESOME Festival, celebrating friendship, creativity and adventure, Benjamin & Me brings smiles to faces young and old." ArtsHub

"Anything that can keep kids entertained and not fidgeting for an hour has got to be doing something right." The AU Review

"A truly out-of-this world tale... Storen is a consummate theatrical storyteller." Perth Arts Live



Image: Jon Green

THE COCKATOOS

HAPPY DAGGER THEATRE
// 20 OCTOBER – 7 NOVEMBER

From the short story by Nobel-laureate Patrick White, adapted for the stage by Andrew Hale, *The Cockatoos* is a quintessentially Australian tale from a master of the metaphysical. Presented by Happy Dagger Theatre, it is a tale of suburban secrets broken open to the light.

"The Cockatoos has a luminous quality that leaves one savouring its bleakness."
The Australian

"An invigorating, compelling insight into the dark, disturbing world of Patrick White." The West Australian

"Hale's cast is, just simply, wonderful. Each performer is uniquely interesting, but they also blend harmoniously, both physically and emotionally. They deliver White's words with honesty, truth and clarity. They are funny and heartbreaking, wise and childlike." Australian Stage Online



Image: Ashley de Prazer and Chloe Flockart

WHITE MATTER

SHONA ERSKINE // 10 – 28 NOVEMBER

From choreographer Shona Erskine, *White Matter* employs the abstract and emotive language of contemporary dance to portray an experience of living with multiple sclerosis. Featuring performers Harrison Elliot, Scott Elstermann, Isabella Stone and Zoe Wozniak.

"Both casts perform the work sensitively and evocatively... White Matter is quiet but not meditative. There's a psychological drama here – but you'll only see it if you pay attention." The West Australian

"The piece finishes, but the audience is stilled, and a few beats pass before quiet voices begin to buzz, assessing our experience. The personal has become universal." Australian Stage Online

"Incredibly intelligent and beautiful with lights and dancers that transformed the space. I went on a journey of thought with them." Audience member



MULTIVERSE THEORY IN D

ELLANDAR PRODUCTIONS // 17 NOVEMBER – 5 DECEMBER

Developed with assistance from The Ground Floor Program (Stages WA in association with The Blue Room Theatre), Jessica Messenger's *Multiverse Theory in D* combined theoretical physics and jazz to explore the age old question: what if?

"Ellandar presents another work that appeals on many levels, simply designed, cleverly written, and intelligently performed." ArtsHub

"With Multiverse Theory in D, they may have a hit on their hands." The West Australian

"Hutchinson as the central figure to this play has buckets of energy and makes the entire room her own." Australian Stage Online

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

10,000

Grahamstown Fringe

Alvin Sputnik: Deep Sea Explorer
Various International Locations

Become a Functional Adult in 45 Minutes
Melbourne Fringe, Sydney Fringe

Bruce
Edinburgh Fringe, Sydney Fringe

FAG/STAG
Melbourne Fringe

Fake it Til You Make it
Adelaide Fringe,
Theatre Works (Melbourne)

Letters Home
Theatre Works (Melbourne)

Minnie & Mona
Brisbane Festival, Melbourne Fringe

The Dirty Cowboy
Melbourne Fringe

The Epic
Bondi Feast (Sydney)

This Is Not a Love Song
Adelaide Fringe,
Melbourne Comedy Festival

Trampoline
Edmonton Fringe, Victoria Fringe,
Winnipeg Fringe



The Blue Room Theatre Awards

BEST PRODUCTION

Winner: *Under This Sun* by The Emergence Co

The Cockatoos by Happy Dagger Theatre

All That Glitters by The Last Great Hunt

White Matter by Shona Erskine

JUDGES' AWARD

Winner: Outstanding Directorial Vision + Choreography – Shona Erskine (*White Matter*)

Outstanding Director and Producer – Warwick Doddrell (*Under This Sun*)

Outstanding writing and dramaturgy – Finn O'Branagain and Scott Sandwich (*The Epic*)

Exciting concept and direction – Gita Bezar (*All That Glitters*)

BEST PERFORMANCE

Winner: Andrew Hale, Nichola Renton, Kingsley Judd, James Sollis, Anna Brockway and Janet Pettigrew – *The Cockatoos*

Nicola Bartlett – *Old Love*

Arielle Gray – *Old Love*

Mark Storen – *Benjamin & Me*

BEST DESIGN

Winner: Lighting Design – Chris Donnelly (*White Matter*)

Best Overall Design – *Between Solar Systems*

Best Overall Design – *Under This Sun*

Set Design – Patrick Howe (*Fracture*)

BEST PRODUCTION TEAM

Winner: *Between Solar Systems* by Second Chance Theatre

White Matter by Shona Erskine

Under This Sun by The Emergence Co.

Fracture by New Ghosts Theatre Company

MEMBERS' CHOICE

Winner: *Under This Sun* by the Emergence Co.

AUDIENCE DEVELOPMENT AWARD

Winner: *Old Love* by The Last Great Hunt

Jesus: *No Ordinary Life* by Lockwood Productions

All That Glitters by The Last Great Hunt

BEST HOST AWARD

Winner: *Songbird* by Imprint Productions

Jesus: *No Ordinary Life* by Lockwood Productions

Fracture by New Ghosts Theatre Company

BEST MARKETING AND PUBLICITY

Winner: *Under This Sun* by The Emergence Co.

Between Solar Systems by Second Chance Theatre

The Cockatoos by Happy Dagger Theatre

All That Glitters by The Last Great Hunt

FRINGE WORLD AWARDS

MARTIN SIMS AWARD FOR BEST WA PRODUCTION

Monroe & Associates by The Last Great Hunt

ARTRAGE THEATRE AWARD

Fake it Til You Make it by Bryony Kimmings and Tim Grayburn

INDEPENDENT PROGRAM AWARD

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

SPIRIT OF THE FRINGE

Joe Lui, Summer Nights Production Manager & director for *A Circle of Buzzards*

BEST COMEDY AWARD

KRAKEN by Trygve Wakenshaw

THE WEST AUSTRALIAN ARTS EDITOR AWARD (WA)

In the Shadow of Venus by Lost & Found

CHILDREN'S EVENT AWARD

The Bookbinder by Trick of the Light Theatre

MELBOURNE FRINGE TOUR READY AWARD

FAG/STAG by The Last Great Hunt

FREE & COMMUNITY EVENT AWARD

Mobile Moments 3.0 by Road Theatre

EMERGING ARTIST AWARD

Mikala Westall for *Moving On Inc.*

ADELAIDE FRINGE AWARDS

BANKSA AWARD – BEST COMEDY

KRAKEN by Trygve Wakenshaw

BANKSA AWARD – BEST THEATRE

Fake it Til You Make it by Bryony Kimmings and Tim Grayburn

MELBOURNE FRINGE AWARDS

BEST PERFORMANCE

FAG/STAG by The Last Great Hunt

GREEN ROOM AWARDS

BEST ENSEMBLE INDEPENDENT THEATRE

Nominee: *FAG/STAG* by The Last Great Hunt

BEST PRODUCTION – INDEPENDENT THEATRE

Nominee: *FAG/STAG* by The Last Great Hunt

BEST WRITING – INDEPENDENT THEATRE

Nominees: Jeffrey Jay Fowler and Chris Isaacs
– *FAG/STAG* by The Last Great Hunt



Services

AUSPICE

In 2015 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.

PROJECTS AUSPICED BY PACS IN 2015

Book of Life (A Story of Death) – Renegade Productions

The DCA supported creative development of Renegade Productions' *Book of Life (A Story of Death)* focused on taking the work from the page and onto the floor as a visually and conceptually clear work with a future direction. Developed in conjunction with the Perth Institute for Contemporary Arts, the development produced a full script, completed design drawings and supporting video to assist in future funding applications.

Fracture – New Ghosts Theatre Company

New Ghosts Theatre Company (Lucy Clements and Harriet Roberts) received a \$3000 YCulture Metro grant to present their first professional production *Fracture*. *Fracture* was a story about grief, loss and coping and what happens when coping fails. The additional production funds allowed them to increase their online social media presence, pay for physical marketing collateral and improve their design production values.

TANK – Chaos Ensemble

Propel Youth Arts, through Drug Aware Y Culture Metro, supported a creative development of Chaos Ensemble's *TANK* which focused on research, conceptually refining the project and taking the script from a draft stage to be production ready. The development allowed an emerging director and writer to work closely with a cast and creative team, and resulted in a script and design concepts that were ready to be considered for future presentation.

PROFESSIONAL DEVELOPMENT PROJECTS

SUMMER SERIES WORKSHOPS

Three workshops were presented by international touring Summer Nights artists. In an effort to pitch professional development opportunities to artists with varying levels of experience, both a beginners and advanced "How Not to Improvise" workshops were offered by the five artists from critically-acclaimed Racing Minds (UK). A full-day vocal and physical theatre intensive was presented by South African artists Tara Notcutt and Rebecca Makin-Taylor.

In an ongoing partnership with the Perth International Arts Festival's Vital Stages program, we offered two professional development opportunities to members of The Blue Room Theatre and industry. Creators of interactive work *I Wish I was Lonely* ran a two-hour devising interactive theatre workshop and local artist James Berlyn facilitated a discussion with Lisa Dwan, solo-performer of *Not I*, *Footfalls*, *Rockaby*, about creating your own opportunities as a professional actress. All Perth International Arts Festival workshop participants were given access to discounted tickets to attend the corresponding festival performance.

600 SECONDS MENTORSHIPS

In its third year, short works program *600 Seconds* continued to define its reputation as a professional development initiative with 32 groups of the total 28 offered one-on-one mentoring with professional Perth-based artists. Applications from artists who were interested in *600 Seconds* came more consistently from emerging Perth artists who recognised the opportunity to perform at The Blue Room Theatre, receive mentorship and develop their ideas in a professional context.

“It was all down to the facilitators. Very generous in sharing their whole process, content and dynamics, as well as dissecting a previous show. A gift, rare experience.”

– Allan Girod (*I Wish I Was Lonely* Workshop Participant)

“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.”

– Emma Marie Davis (600 Seconds performer)

HIRE

For the third consecutive year The Blue Room Theatre hosted Curtin University's Performance Studies Stage One season. The chosen 2015 play was *In A Bony Embrace* by playwright Gita Bezar, directed by Adam Mitchell and presented over six nights. The work involved 28 students across performance, design and production.

2015 saw the inaugural presentation partnership with the Western Australian Academy of Performing Arts (WAAPA). *Tilt* was an original program of self-directed works created and performed by the third-year graduating Bachelor of Performing Arts (BPA) students. Tertiary hires exist to increase participation of university students becoming active members of The Blue Room Theatre, repeat ticket buyers, program applicants and key artists.

BPA Course Coordinator Frances Barbe commented “The Blue Room Theatre offered the students a professional context in which to work, which made them immediately step up and start to imagine themselves as professionals responsible for their own careers. This connection also meant that graduates from this new Performance Making course at WAAPA now feel connected to the local industry.”

GROUND FLOOR

2015 saw the continued support of the Stages WA-led program Ground Floor. Ground Floor was a flexible ten-month long project where two West Australian emerging writers were given tailored support to work with mentors and observe theatre-making processes with the goal of developing a full-length script. The 2015 participants were Liz Newell and Chloe Flockart. Liz worked with The Last Great Hunt to observe and stage manage *All That Glitters* – a new work that debuted at The Blue Room Theatre in August 2015. Stages WA and The Blue Room Theatre hosted Liz's full-length play reading of *Toast* on 3 December 2015.

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



Resource

In 2015 we continued to offer advocacy, information, hire services and support to over 500 financial members. Over 6800 subscribers received over 45 e-newsletters filled with news, creative opportunities and industry offers.

Our venues were packed to the brim, however rehearsal use declined by a small margin in 2015. The Old Office and Kaos Room were booked for 4377 hours over the year. Small, one-off events offered throughout 2015 were well patronised, including our Director's Lab Conversation held in December that was packed with over 50 enthusiastic artists; and Playgroup, a small pilot initiative run as a show-and-tell workshop for emerging artists to develop ideas. We again supported Little y's Monday Acting Workshops, which ran over 27 weeks with six tutors, and attracted 168 participants.

465 artists were directly supported by our three seasons with an additional 2565 attendees at additional events held throughout the year. The level of staff support given by The Blue Room Theatre received an average rating of just over 9.5 out of 10 by season producers, an increase of 0.5 from 2014.

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 its 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. Of particular note in 2015, The Blue Room Theatre led the charge to coordinate the Perth rally on 22 May to support the #freethearts campaign that was set up after former Minister for the Arts Senator George Brandis announced \$104.7 million would be stripped from Australia Council's annual budget. In addition to that, Executive Director Kerry O'Sullivan was selected as a witness at the consequent senate enquiry on 22 September. The senate enquiry resulted in the subsequent repatriation of \$27 million to Australia Council with remaining funds staying with the Ministry for the Arts' Catalyst fund.

“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 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*

“The Blue Room Theatre continues to be the pumping heart and soul of independent theatre in Perth, forever pushing boundaries, consistently raising the bar, always building on previous successes.”

– Marcus Canning, *Artrage*

ACTIVITIES SUPPORTED AND PROGRESSED IN 2015

- The continuing strategic partnership with Yirra Yaakin Theatre Company that saw the presentation of *Songbird* as part of Season One as well as a Yirra Yaarnz development showing.
- Continuing partnership with Stages WA as an associate presenter of the Ground Floor Initiative as well as Executive Director Kerry O’Sullivan being a Stages WA Board member.
- Continuing partnership with Perth International Arts Festival in presenting professional development opportunities in our Summer Series of workshops including an In Conversation session with Lisa Dwan
- Actively participating in the Northbridge neighbourhood through 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 Culture 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 participated in Perth International Arts Festival’s Senior Producers Group and was also invited to the peer review panel. Producer Susannah Day participated in the second Producers Group.
- The Blue Room Theatre hosted Shows on the Go and the Showcase WA Touring forum.
- Executive Director Kerry O’Sullivan participated in the Circuit West curation panel for the WA showcase at the Circuit West conference. She was also part of the selection panel for the Australian Theatre Forum invitations to independent artists to attend the conference.
- Producer Susannah Day participated as an Australia Council peer assessor on the Playing Australia round. She was also an assessor on the Creative Partnerships Australia MATCH funding round.
- Advanced Acting Sessions continued through Little y Theatre Co, supported by The Blue Room Theatre.
- Continued advocacy for opportunities for Western Australian artists. This included staff of The Blue Room Theatre conducting the following roles:
 - i. Executive Director Kerry O’Sullivan was one of the organisers and spoke at the #freethearts rally in May. All staff members attended and helped with running of the event.
 - ii. Executive Director Kerry O’Sullivan provided a submission to the Senate inquiry and was invited to be a witness at the inquiry in September.
 - iii. Executive Director Kerry O’Sullivan attended the Australian Theatre Forum in Sydney in January 2015.
 - iv. Producer Susannah Day and Executive Director Kerry O’Sullivan attended the Melbourne Fringe Festival and spoke to Victorian and national artists about opportunities available in Western Australia.



Goals and Key Performance Indicators

Measure & Key Performance Indicator	2015 ACTUAL	2016 TARGET	2017 TARGET	2018 TARGET	2019 TARGET	2020 TARGET
Goal One: To be a leading example of sustainable business practice for the performing arts						
Maintain reserves at 20% (excluding independent producer box office and auspice)	19%	20%	20%	20%	20%	20%
Increase hospitality income	113K	115K	118K	121K	124K	127K
Increase diverse income streams through sponsorship and philanthropy	25K*	45K	48K	51K	54K	57K
Number of PD opportunities completed by staff and board for TBRT	13	4	5	6	6	6
Reduction in carbon emissions until carbon neutral	Baseline TBA Audit 2015**	20%	20%	20%	20%	Carbon neutral
Weeks of programming at TBRT venues	36.5	38	38	38	38	38
Goal Two: To provide high quality presentation and professional development opportunities for independent performing artists						
New works presented through TBRT annual program	43	32	33	34	34	34
Creative developments of new work supported by TBRT	4	4	4	4	4	4
LOFT projects / tours supported intra/interstate or international	0	1	2	2	2	2
Workshop attendees satisfied or highly satisfied with workshop	100%	80%	80%	80%	80%	80%
Season producer satisfaction with the provision of pastoral care provided as part of the annual presentation program	95%	80%	80%	80%	80%	80%
Number of professional development skills and/or programs delivered to independent artists each year	89	70	70	72	72	74

* An additional \$22.7K of donations were generated in 2015 but have been placed on the balance sheet as a liability for solar panel.

** The 2015 audit is currently underway for a baseline.

Measure & Key Performance Indicator	2015 ACTUAL	2016 TARGET	2017 TARGET	2018 TARGET	2019 TARGET	2020 TARGET
Goal Three: Diverse and widespread reach						
ATSI/CALD led project applicants to presentation programs and LOFT	27	22	24	26	28	30
Partnerships with organisations that deliver professional opportunities to independent artists	6	4	4	4	4	4
Works originally supported by TBRT that go on to further interstate or international presentation	22	12	13	14	15	16
National articles mentioning TBRT	63	20	20	20	20	20

“Those of us from culturally and linguistically diverse backgrounds are never given the space to tell our stories on our own terms and in our own words. You gave me all of this and more by taking on *Once We Were Kings* and it has helped me and others like me to tell a very important story.”

– Dure Rey Khan, Third Culture Kids

“The Blue Room is a significant and vital resource supporting high quality independent West Australian theatre artists. Some of the most exciting work produced in Perth in the past twelve months has come from The Blue Room and their support for diverse forms and both emerging and established independent artists has meant a flourishing in recent years of innovative new theatre in Perth.”

– Chris Bendall, Critical Stages



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 2015 and ending 31 December 2015.

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 2015, 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

S Tan

S TAN
PARTNER

Dated this 15th day of March 2016 in Perth, WA

THE PERFORMING ARTS CENTRE SOCIETY INC STATEMENT BY MANAGEMENT COMMITTEE

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

1. 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 2015 and ending 31 December 2015.
- 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 2015.
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



TREASURER

Dated this 15th day of March 2016 in Perth, WA

STATEMENT OF FINANCIAL POSITION

As of the 31st December 2015

	31-Dec-15 \$	31-Dec-14 \$
Current Assets		
Cash & Cash Equivalents	315,391	478,981
Accounts Receivable	78,157	3,684
Prepaid Expenses	4,671	13,391
Stock on Hand	3,028	3,813
Undeposited fund	61	376
Total Current Assets	401,308	500,245
Non-Current Assets		
Plant & Equipment	43,537	52,257
Other receivables	3,767	3,767
Total Non-Current Assets	47,304	56,024
Total Assets	448,612	556,269
Current Liabilities		
Accounts Payable	4,694	3,473
Taxes Payable	24,221	29,615
Provision	34,005	22,598
Grants Received In Advance	187,968	240,119
Auspice Income Rec in Advance	-	8,529
Other Liabilities	17,816	18,828
Total Current Liabilities	268,704	323,162
Non-Current Liabilities		
Capital Grants In Advance	26,923	40,423
Total Non-Current Liabilities	26,923	40,423
Total Liabilities	295,627	363,585
Net Assets	152,985	192,684
Member Funds		
Opening Balance	192,684	202,915
Current year Surplus / (Deficit)	(39,699)	(10,231)
Member Funds	152,985	192,684

PROFIT AND LOSS PREVIOUS YEAR COMPARISON

January through December 2015

	2015 \$	2014 \$
Income		
Fees & Services	32,249	32,321
Merchandising & Retail	113,038	106,374
Performance Fees	75,087	73,668
Resources Income	64,071	85,327
Sponsorship & Fundraising	25,147	32,546
Other Earned Income	11,766	16,906
DCA Grant	249,653	245,964
Australia Council Grant	130,534	129,626
City of Perth Grant	62,531	52,531
Other Project Grants	-	20,000
Auspice Grants	18,202	25,743
Auspice Income	(1,226)	(906)
Grants for Capital Subsidies	13,500	13,500
Total Income	794,552	833,600
Expenses		
Administration	67,796	66,112
Bar Expenses	56,539	54,199
Blue Room Program	13,726	18,286
Marketing	91,158	102,116
Program & Production	85,883	97,046
Wages	502,173	481,234
Auspice Expense	16,976	24,838
Total Expenses	834,251	843,831
Operating Surplus / (Deficit)	(39,699)	(10,231)
Total Surplus / (Deficit) & Comprehensive Income	(39,699)	(10,231)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 December 2015

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 during the period for the future financial year are allocated into 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 \$18,202 and Auspiced Income of (\$1,226), and Expenses include Auspice payments of \$16,976. After excluding the Auspiced Net Income, Net loss attributable to the Blue Room Theatre for 2015 is \$39,699.



Board of Management

Name	Position	Committee Member Status	Meetings Attended	Skills/Expertise
Libby Klysz	Chair	From Apr 2011; 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	8	Arts Administration / Regional Touring
Tanya Payne	Treasurer	Treasurer from April 2010	9	Finance / Accounting
Humphrey Bower	Secretary	From Apr 2014; Secretary from Apr 2014	5	Arts Industry / Performer / Theatre Maker
Chris Donnelly	Secretary	From Apr 2015; Secretary from Apr 2015	7	Technical / Production Management
Dr Vanessa Rauland	Co-opted Member	From Jul 2014	8	Sustainability
Ilene Aveling	Co-opted Member	From Sep 2014	9	Business Development / Fundraising
Shane Colquhoun	Elected Member	From Apr 2014; Secretary from Apr 2014	10	Arts Industry / Arts Management / Government
Dr Renee Newman	Elected Member	From Apr 2015;	7	Arts Industry / Theatre Maker
Gita Bezard	Co-opted Member	From Sep 2014 to Nov 2015	3	Playwright / Performer

The Blue Room Theatre extends heartfelt thanks to outgoing Board member Gita Bezard for her generous contribution. Gita will continue to be a part of the artistic advisory committee for The Blue Room Theatre.



The Blue Room Theatre Staff

Executive Director

Kerry O'Sullivan

Producer

Susannah Day

Marketing & Communications Manager

Emma Poletti

Venue & Operations Manager

Roger Miller

Associate Producer

Jenna Mathie

Office & Front of House Manager

Sally Martin

Finance Officer

Karen Connolly

Housekeeping

Matt Penny

2015 Summer Nights Head Venue Technician

Joe Lui Shang Yu

Digital Archive Recording

Brian Liau

We would like to extend our warm thanks to Gemma Sidney for her hard work as Marketing & Communications Manager until August 2015, and to Jamie Breen for his hard work as Acting Marketing Manager August–September 2015.

Casual Staff

Zoe Barron

Kathryn Delaney

Chris Donnelly

Holly Garvey

Arielle Gray

Ingrid Longley

Kirsten Lovett

Scott McArdle

Isabelle McDonald

Joe Moore

Matt Penny

Aimee Smith

Alexa Taylor

Michelle Trainer

Shirley van Sanden

Meabh Walton

Minute Taker

Sarah Vaglivello

A Very Big Thank You To:

The Season Assessors

The Blue Room Theatre 2015 Awards Judges:

Alison van Reeken

Ben Mortley

Tim Carter

Summer Nights Volunteers

Season Ushers

The Arts Angels



The Blue Room Theatre Members

FINANCIAL MEMBERS

Matt Abotomey
Shane Adamczak
Carmel Ahern
John Aitken
Mustafa al Mahdi
Jill Aldrovandi
Riccardo Aldrovandi
Claudia Alessi
Natalya Alessi
Danielle Alexis
Joshua Allen
Jessica Allen
Kanesthorn
Anamwong
Michelle Robin
Anderson
Carly Armstrong
Kristy Armstrong
George Ashforth
Rachel Audino
Oda Aunan
Ilene Aveling
Declan Barber
Zoe Barron
Nicola Bartlett
Aaron Beach
Ann Beale
Ross Beckett
Milo Bell
Solayman
Belmioub
Colin Benn
Andrew Bennison
Susan Beresford
James Berlyn
Gita Bezard
Alexandra Biddle
Cicely Binford
John Bishop
Matthew Blampey
Ian Bolgia
Luke Bolland

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Catherine Bonny
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Stuart Bowden
Humphrey Bower
Sophie Braham
Timothy Brain
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Richard Bretherton
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Brigitta Brown
Niki Browne-Cooper
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Sandi Buckley
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Roderick Cairns
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Adriano Cappelletta
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Grace Chapple
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Carly Connor
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Elizabeth Conquest
Susie Conte
Kristen Coogan
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George Crawley
Levanah Croon
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Acacia Daken
Tessa Darcey
Aden Date
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Bonnie Davies
Emma Davis
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Donna Dean
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Kevin Della Bosca
Jake Dennis

Naomi Denny
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Tanya Dharmapala
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Nerida Dickinson
Warwick Doddrell
Helen Doig
Chris Donnelly
Patrick Downes
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Trudy Dunn
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Carlin Eddington
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Katz
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Margery A
Holmwood
Lauren Holmwood
Brenden Hooke
Joan Hopkins
Sarah Hopkins
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Patrick Howe
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Natasha Howells
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Ingelbrecht
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Afeif Ismail
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Brett Johnson
Jill Johnston
Amy Johnston
Zalia Joi
Marko Jovanovic
Kingsley Judd
Alexander Kannis
Yvan Karlsson
Kyle Kash
Robert Kett
Matthew Kiely
Peter Kift
Georgia King
Daley King
John King

The Blue Room Theatre Members (continued)

Elinor King	Rebecca Maynard	James Mumme	Philip Raymont	Sam Stopforth	Anthony Watts
Joshua Kirkham	Jane Maynard	Claire Munday	Ilektra Reisi	Mark Storen	Sarah Weber
Libby Klysz	Scott McArdle	Helen Munt	Nichola Renton	Greg Street	Renee Webster
Andrew Kocsis	Maureen McCann	Annie Murtagh-	Sarah Reuben	Zoe Street	Ben Weirheim
Natalie Kolobaric	Bill McCluskey	Monks	Sally Richardson	Phoebe Sullivan	Caitlin West
Michele Kosky	Natalie McConnon	Mike Nanning	David Richardson	Jez Supreme	Mikala Westall
Anna Kosky	Ralph McCubbin	Sarah Nelson	Jennie Ridgwell	Loki Surma-	Mitchell Whelan
Suzanne Kosowitz	Howell	Liz Newell	Megan Roberts	Litchfield	Nathan Whitebrook
Guillermo Kramer	Sue McDonald	Renee Newman	Sian Roberts	Greg Swensen	Tanya Whitehead
Drew Krapljanov	Isabelle McDonald	Douglas Niebling	Ali Roberts	Ryan Taafe	Pierce Wilcox
Ryan Kucharski	Ted McEvoy	Tara Notcutt	Harriet Roberts	Desmond Tan	Sabian Wilde
Kirsten Lambert	Jack McEwan	Cleo Notcutt	Gemma Robins	Krista Tanuwibawa	Ian Wilkes
Ross Lambert	Jamie McGleave	Sharney Nougher	Laurence Rosier	Ben Target	Craig Williams
William Langdale	Tristan McInnes	Colin Nugent	Staines	Olivia Tartaglia	Carolyn Williams
Cameron Lansdown-	Ailsa McKechnie	Jill Nyman	Cass Rowles	Alexa Taylor	Jesse Williamson
Goodman	Rosemary McKenna	Finn O'Branagain	Phil Rundell	James Taylor	Collette Winchester
Jacinta Larcombe	Emily McLean	Rowena O'Byrne -	Zahra Samani	Rini Teng	Amy Wiseman
Simon Lawson	Shane McMullan	Bowland	Joel Sammels	Paul Teraci	Bryan Woltjen
Clare Lawson	Jenny McNae	David O'Connor	Barry Sanbrook	Julie Teraci	Savannah Wood
Mara Lazzarotto	Catherine	Gaynor O'Hare	Phillippa Sanday-	Clare Testoni	Jasmyn Woodford
Davis	McNamara	Will O'Mahony	Ferrier	Moya Thomas	Rachael Woodward
Karen Leary	Sarah McNeill	Kate O'Malley	Christopher Sansoni	Lauren Thomas	Zoe Wozniak
John Lewington	David Meadows	Renae O'Neill	Sue Saraceni	Susannah	Michael Wren
Jessica Lewis	Bernard Mearns	Kathryn Osborne	Linda Savage	Thompson	Ella Wright
Izaak Lim	India Mehta	Kerry O'Sullivan	Michaela Savina	Phil Thomson	Patricia Wylde
Crystal Lim	Elijah Melvin	Emma O'Sullivan	Randa Sayed	Kirsten Thomson	Ken Young
Karyn Lisignoli	Leah Mercer	Alicia Osyka	Renae Sayers	Russell Thorpe	
Maja Liwszyc	Jessica Messenger	Jacqui Otago	Maitland Schnaars	Robert Townsend	HONORARY
Damon Lockwood	Gabrielle Metcalf	Thomas Owen	Laura Scott	Peter Townsend	
Esther Longhurst	Kristie Metcalf	Goran Ozanic	Catherine Seed	Michelle Trainer	Tony Bonney
Elizabeth Louttit	Ben Metcalf	Graham Pages	Joe Sellman-Leava	John Trewin	Ross Coli
Devon Lovelady	Eli Metcalf	Nick Pages-Oliver	Rupert Sewell	Elysia Tsangarides	Elwyn Edwards
Claire Lovering	Dawn Michelle	Elyane Palmer	Sushanth	Hellie Turner	Glenn Hayden
A J Lowe	Gemma Middleton	Thomas	Shantaram	Steve Turner	Natalie Jenkins
Dosh Luckwell	Roger Miller	Papathanassiou	Penny Shaw	Courtney Turner	Geoff Kelso
Joe Lui	Brianna Mills	Tanya Payne	Kirsten Shepherd	Sarah Vaglivello	Jude Leon
Kayla MacGillivray	Beverley Milne	Matt Penny	Kathy Shields	Jarrad van Dort	Ian Lilburne
Andrew Macksey	Philip Miolin	Zoe Pepper	Gemma Sidney	Shirley van Sanden	Monica Main
Nick MacLaine	Adam Mitchell	Emily Perrella	Ian Sinclair	Jessica van Wyk	Helen McDonald
Michael Maclean	Jeremy Mitchell	Rob Perring	Will Slade	Aaron Vanderkley	Julia Moody
Joseph Madeley	Philip Mitchell	Rhiannon Petersen	Gosia Slawomirski	Sue Veale	Mark Newman
Angela Mahlatjie	Mina Mokhtarani	Joshua Pether	Aimee Smith	Tiffany Venning	Mick O'Connor
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Taylor	Marc Mondelo	Sally Phipps	Georgia Smith	Marita Walker	Alix Rhodes
Georgia Malone	Ruth Mongey	Mike Podmore	Hannah Smith	Noni Walker	Jacquie Stepanoff
David Maney	Thomas Moore	Jenny Poh	Terence Smith	Joshua Walker	Jay Walsh
Matthew Marino	Danielle Morache	Levon Polinelli	Jeremy Snyder	Shakara Walley	
Sally Martin	Chantelle Morgan	Barnaby Pollock	James Sollis	Sean Walsh	RECIPROCAL
Ali Martin	Jo Morris	Ashlee Poole	Mary Soudi	Mark Walsh	
James Marzec	Ashleigh Morris	Joe Powell	Kay Staples	William Walter	Audance
Jay Masih	Ben Mortley	Angelique Price	Martin Staples	Meabh Walton	Strut Dance
Jenna Mathie	Claire Mouchemore	Antigone	Dianah Star	Monique Warren	The Big Picture
Philippa Maughan	Jessica Moyle	Radunovich	Emily Sky Stokoe	Linda Watson	Factory
Kaitlyn Maughan	Tegan Mulvany	Vidya Rajan	Stephen Stone	Tim Watts	Stages WA
Jim Maureau	Sydney Mumby	Vanessa Rauland	Isabella Stone	Julie Watts	

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