



# ANNUAL REPORT 2016



## **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.



Image (above): Daniel James Grant

Image (cover): Matsu

# CONTENTS



<b>OVERVIEW</b>	<b>3</b>
<b>VALUES &amp; GOALS</b>	<b>4</b>
<b>CHAIR'S REPORT</b>	<b>5</b>
<b>EXECUTIVE DIRECTOR'S REPORT</b>	<b>6</b>
<b>SUMMER NIGHTS 2016</b>	<b>7</b>
<b>DEVELOPMENT SEASONS</b>	<b>9</b>
<b>LOFT</b>	<b>12</b>
<b>AWARDS &amp; TOURING</b>	<b>13</b>
<b>SERVICES &amp; RESOURCES</b>	<b>15</b>
<b>PROFESSIONAL DEVELOPMENT &amp; INDUSTRY</b>	<b>16</b>
<b>MEMBERS</b>	<b>17</b>
<b>BOARD &amp; STAFF MEMBERS</b>	<b>19</b>
<b>GOALS &amp; KEY PERFORMANCE INDICATORS</b>	<b>20</b>
<b>FINANCE</b>	<b>21</b>



# OVERVIEW



Image: Rebecca Mansell

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 development opportunities for professional theatre practitioners and generating communication and networking opportunities across the sector.

The artist is at the heart of the organisation. The Blue Room Theatre is a creative 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 provide resources and support for the development of the performing arts and performing arts practitioners. The Blue Room Theatre Development Seasons were established in 1994; artists apply to a peer assessment panel for the opportunity to present a three-week season with all venue and rehearsal hire, lights, and sound equipment subsidised and 90% of the box office taken home. These 15 productions divided between two seasons each year are the core activity. The selection criteria for Development Seasons 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 the Summer Nights season was established, a hand-crafted program of performances that have shorter runs and are an affordable option for audiences. Shows curated for Summer Nights can be of any performance genre (although they are mostly theatre, dance and storytelling) and can include remounts or extant texts. Since 2012, Summer Nights has proudly been a part of FRINGE WORLD and has partnered with Perth Institute of Contemporary Arts (PICA) to present work in the PICA Performance Space.

2016 saw the realisation of LOFT, an initiative to deliver \$300,000 of funding over two years directly to independent artists for next level opportunities outside of The Blue Room Theatre. In addition to the grant, a bespoke program of support is offered to LOFT artists, ensuring a smooth transition beyond the walls of The Blue Room Theatre with expert advice in producing, technical support, ticketing, and marketing.

As well as providing performance opportunities, The Blue Room Theatre is committed to the continuous professional development of artists by providing high-quality workshops and skill development initiatives. Summer Series and Little y workshops continued to run in 2016, with the addition of two professional development programs; Good Play Club presented in association with Black Swan State Theatre Company, and a Dramaturgy Training Program run in partnership with Playwriting Australia.

The state government-owned heritage building Arts House is the home of The Blue Room Theatre, and it is shared with youth arts advocacy body Propel Youth Arts WA. The Blue Room Theatre spaces include: two intimate black box theatres; two rehearsal rooms; a kitchen; the main office and box office; a bar; and backstage facilities. The Blue Room Theatre is committed to decreasing environmental impact and carbon output, and aim to be holistically sustainable across all facets, with the goal of becoming the first completely carbon neutral theatre in Western Australia by 2020.

Outlined in this report are The Blue Room Theatre's main activities throughout 2016 including Summer Nights, The Blue Room Theatre Development Seasons, professional development opportunities, and partnerships.

# 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.

## 2015-2018 GOALS

---

1. To be a leading example of sustainable business practice for the performing arts.
2. To provide high quality professional development and presentation opportunities for independent performing artists.
3. To ensure diverse and widespread reach.

Libby Klysz

# CHAIR'S REPORT



2016 saw The Blue Room Theatre stretch our wings as new partnerships were formed and shows hit the road. It is so exciting for new West Australian work, artists and ways of making work to reach new audiences around the state and country.

The first year of the exciting new funding program LOFT was rolled out in 2016. Through the Department of Culture and the Arts, we enabled essential next-step opportunities to artists through creative development, presentation and touring opportunities. We want West Australian mid-career independent artists to be thinking of **big, bold ideas** and know that they have the full support of The Blue Room Theatre team behind them. Here in Perth, a season of the powerful and important *Project Xan* by Jedda Productions was presented at PICA, and creative developments for Sam Longley's *Gareth of the Antarctic*, and The Kabuki Drop's *The Elders Project* were held. Award-winning show *Those Who Fall In Love Like Anchors Dropped Upon The Ocean Floor*, presented by Jo Morris and Renée Newman, was also funded as the first Western Australian production to present an independent season at Griffin Theatre in Sydney.

The work we do at The Blue Room Theatre is supported by an increasing number of partners, not least the Department of Culture and the Arts and City of Perth. In 2016 we were thrilled to secure four-year funding from Australia Council for the Arts, and welcomed an additional four new partnerships. Alex Hotel came on board as our accommodation partner, and Studio Papa is our new design partner. To assist us in delivering professional development to our membership, we have worked with Black Swan State Theatre Company to deliver the popular Good Play Club initiative. Further professional development has been delivered with new partner Playwriting Australia, through our Dramaturgy Training Program. This was also assisted by a whopping \$17,407 raised through our Giving Program, smashing our target of \$15,000. We are so grateful to all our donors, big and small.

Speaking of our Giving Program, in 2016 we installed the solar panels from our 2015 fundraising campaign. This will reduce our electricity costs in years to come, and aids us to continue to implement sustainability measures to achieve our goal of becoming carbon neutral by 2020.

Finally, I wish to thank the hard working staff and board of The Blue Room Theatre for their tireless efforts in 2016, including the welcome addition of Associate Producer Harriet Roberts. We bid a fond farewell to outgoing board members Humphrey Bower and Ilene Aveling, and will miss their wise words and guidance.

And of course, a very sad farewell to outgoing Executive Director Kerry O'Sullivan, as she explores new pastures in Melbourne. Kerry has been with The Blue Room Theatre for over five years as Executive Director and has been instrumental in growing the organisation to the sustainable business it is today, servicing an increasing membership and fulfilling a vital role in the performing arts ecology. This is an exciting opportunity for Kerry, and also The Blue Room Theatre as we welcome Julian Hobba from Canberra into the role for 2017.

A handwritten signature in black ink, appearing to read 'Libby Klysz', with a stylized flourish at the end.

**LIBBY KLYSZ**

Chair  
Performing Arts Centre Society Inc.

# EXECUTIVE DIRECTOR'S REPORT



The Blue Room Theatre was founded as a place for artists to gather, rehearse, create work and discuss issues relevant to the industry; and 28 years later we continue to be a bustling artistic hub.

In 2016 we maintained the strong attendance of previous years, seeing 21,353 patrons to our shows along with an additional 2400 participants and audience members who attended professional development opportunities, free events and performances in our theatres from tertiary institutions. This does not even capture the many people who hired our rooms for rehearsals, workshops and information sessions.

We raised the Development Season ticket prices in 2016 for the first time in six years. This meant that we saw an additional 16.9% box office growth in our seasons with 90% of that box office going directly back into the pockets of independent artists. The total box office of our program was over \$379,000 which is a strong investment back into the sector that we are proud to be a part of.

As part of our core value of sustainability, we continued to talk to our artists about sustainability in the sector and in their own lives. We start a conversation with each show about how their productions can be more sustainable – not just environmentally, but also socially and economically. We are acutely aware that independent artists are often creating shows only to be remunerated financially by a door split, so we talk to producers about possible remuneration that is beyond financial in regards to their productions. It is an ongoing conversation that we will continue to address into the future.

As for the sustainability of the organisation; in 2016 we were able to make the Associate Producer position full time and welcomed Harriet Roberts into the role in April when Jenna Mathie was promoted to Producer. The Remunerations Subcommittee set out our remunerations policy for staff to include respite days and updated our employment policies.

Our Sustainability Subcommittee continued to address environmental concerns not only through the installation of the solar panels, but by advocating for budget surpluses from energy saving measures be used for further retrofits into the future. We are in the process of installing insulation in the Studio Theatre roof cavity to reduce the fluctuation, and also have plans to install roof fans and to look at LED lighting into the future.

Thank you to The Blue Room Theatre Board, we are lucky to have experts in many fields come together to give so generously of their time and to provide sound governance - in particular to our chair Libby Klysz who has often gone above and beyond.

Thank you to all the staff at The Blue Room Theatre – you are supportive and wise for our artists, welcoming and friendly to our audience and build a community that is strong and important with our members. There's nowhere quite like The Blue Room Theatre.

Finally, thank you to the artists who created this wonderful outpouring of work throughout the year – you are the beating heart of this place. Thank you for being a part of 2016.

A handwritten signature in black ink, appearing to read 'K. O'Sullivan', with a long horizontal line extending to the right.

**KERRY O'SULLIVAN**

Executive Director  
The Blue Room Theatre



# SUMMER NIGHTS 2016



Image: Tanya Voltchanskaya

Summer Nights 2016 presented award-winning productions which challenged, teased and entertained audiences at FRINGE WORLD Festival. Presented in association with Perth Institute of Contemporary Arts, the program consisted of 35 events across five venues, including a mini-festival in a yurt, and saw lounge rooms turned into performance spaces.

Across 235 sessions of performance, we had 11,000 patrons come through the doors of our venues, resulting in a season capacity of 82.7% and accumulating a gross box office income of \$177,660. The FRINGE WORLD Festival grew exponentially in 2016 in respect of the number of shows presented, and there was a small decrease in our Summer Nights attendance figures. We still maintained a healthy attendance and posit that this decrease could be due to Summer Nights finding a sustainable program scope within the wider FRINGE WORLD context.

Program highlights of Summer Nights 2016 included the globe-trotting *17 Border Crossings* from lucidity suitcase intercontinental featuring American artist Thaddeus Phillips; the wondrous journey of *The Great Ridolphi* from local theatre makers The Last Great Hunt, which won the Martin Sims Award; and *Girl in the Wood* from emerging company Rorschach Beast which received the Melbourne Fringe Tour Ready Award and the Emerging Artist Award. Summer Nights 2016 included four productions led by or targeting youth communities, three culturally and linguistically diverse productions, and one work written and directed by an emerging Aboriginal artist; all contributing to a strong, diverse season.

The Blue Room Theatre was awarded the FRINGE WORLD Award for Best Independent Program for the fifth year in a row as well as Summer Nights productions receiving eight art-form category awards.

**“It was a great honour to be part of The Blue Room Theatre’s Summer Nights program, I didn’t expect to be so well looked after, supported and loved. Each day I would encounter every single staff member who would check if I was alright and if there was anything I needed, they would ask how the show had gone the night before, and give me feedback on their experience of it, it was wonderful!”** ANYA TATE-MANNING (*MY BEST DEAD FRIEND*)

**“The Blue Room is the best. We love it for how supportive it is of its artists and how loyal its audiences are. The staff are absolutely world-class and their passion and professionalism is evident in everything they do.”**

STEPHANIE BROTCHE (*STUART BOWDEN: WILTING IN REVERSE*)





Image: Randall Ortega

### **17 BORDER CROSSINGS**

lucidity suitcase intercontinental (USA/COL)

### **34,000 FORKS**

sandpaperplane (WA)

### **600 SECONDS**

The Blue Room Theatre (WA)

### **ASIAN GHOST-ERY STORE**

Only The Human (WA)

### **AWKWARD CON-NECTIONS**

Rikki Bremner & Trihedral Sector (WA)

### **BEN RUSSELL IN THE TOKYO HOTEL**

Fanny Pack (WA/VIC)

### **BLUE COW**

Alice Mary Cooper (UK)

### **EXPERIENCE AND THE GIRL**

Circlestances Productions (NSW)

### **GIRL IN THE WOOD**

Rorschach Beast (WA)

### **GRR NIGHTS**

Grr (WA)

### **HOBO**

Jeffcattprodco (WA)

### **INSIDE WE HIDE**

The Cutting Room Floor (WA)

### **LABELS**

Worklight Theatre (UK)

### **LAURA DAVIS: GHOST MACHINE**

Laura Davis (WA/VIC)

### **MEOW!**

jedda Productions (WA)

### **MKA: BEING DEAD (DON QUIXOTE)**

MKA | Theatre of New Writing (VIC)

### **MKA: UNSEX ME**

MKA | Theatre of New Writing (VIC)

### **MY BEST DEAD FRIEND**

Gypsy Wife Productions (NZ)

### **PERHAPS THERE IS HOPE YET**

Company Here and Now (VIC)

### **REASONS TO STAY INSIDE**

Clark & Warner (VIC)

### **RESORT APOCALYPSE**

The Big Never (WA)

### **SLEEPING BEAUTY**

Renée Newman & Ian Sinclair (WA)

### **SNAKE/BAD ADAM**

Horny Pony Productions (VIC)

### **STUART BOWDEN: WILTING IN REVERSE**

don't be lonely (UK)

### **THE BALLAD OF FRANK ALLEN**

Weeping Spoon Productions (WA)

### **THE CROSSING**

The Last Great Hunt (WA)

### **THE EPIC**

Finn O'Branagáin & Scott Sandwich (WA/NSW)

### **THE GREAT RIDOLPHI**

The Last Great Hunt (WA)

### **THE MAN AND THE MOON**

Variegated Productions (WA)

### **THE LOUNGE ROOM CONFABULATORS**

Stuart Bowden & Wil Greenway (UK/VIC)

### **THE ROAD THAT WASN'T THERE**

Trick of the Light Theatre (NZ)

### **THIS BOY'S IN LOVE**

Adriano Cappelletta (NSW)

### **UNDER THIS SUN**

The Emergence Co. (WA)

### **UNDERGROUND**

Follow That Cat (WA)

### **WIL GREENWAY: VINCENT GOES SPLAT!**

deadman presents (VIC)

# DEVELOPMENT SEASONS

The Blue Room Theatre's two Development Seasons exist to support professional and professionally emerging theatre and performance makers to create and present new works.

Both Development Seasons in 2016 achieved strong box office results, with the year reaching a total capacity of 83.2%. In particular, the April–July 2016 season reached an exceptionally high 90.4% average capacity across the season. Gross box office income across both Development Seasons was \$201,700.

In 2016, these seasons included four Auslan interpreted performances, as well as five productions from emerging artists, nine new original works and 12 productions from local artists. Culture Counts was utilised for the first time in 2016, with the four evaluated productions averaging 82% across the dimensions of distinctiveness, rigour and local impact.

**“I have learnt so much more than I ever thought possible! I've formed new creative bonds, worked closely with established professionals and industry mentors and been supported with words of wisdom, a resource pack I will refer to for years to come and the opportunity to perform in Perth for a three week season. A+ experience.”** ZOE HOLLYOAK (*WHAT'S LOVE GOT TO DO WITH IT?*)

## APRIL – JULY 2016



Image: Callum Sims

### SELKIE

RENEGADE PRODUCTIONS | 12 – 30 APRIL

Written by Finn O'Branagáin and directed by Joe Lui, this was the world premiere of *Selkie*, a cross-artform dance theatre work that explored the oppressive and assimilated experience of the mythological 'other' through the lens of a simple, poignant love story. Lost in a relationship where she was both owned and prized, *Selkie* demonstrated the culture of domestic abuse and the effects of civilisation in a modern consideration of a fanciful myth.

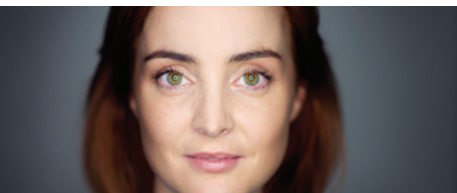


Image: Maryna Rothe

### THE MARS PROJECT

THE SKELETAL SYSTEM | 19 APRIL – 7 MAY

A superhuman story about chasing your dreams, *The Mars Project* unravelled the absurdities of our Me-First age against the context of the Mars One 2025 mission. Writer/director Will O'Mahony engaged five established local actors to bring the work to life. Underpinned with a touching insight into a family's experience with a child on the autism-spectrum, *The Mars Project* attracted new audiences, demonstrated through higher than average attendance from audiences identifying as having a disability.



Image: Al Caeiro and Scott Weir

### BELATED

MAIDEN VOYAGE THEATRE COMPANY | 10 – 28 MAY

*Belated* was the debut production from playwright Liz Newell and Maiden Voyage Theatre Company; a new company championing gender parity in theatre and showcasing new scripts on stage. Bringing a higher percentage of first-time audiences to The Blue Room Theatre, *Belated* was a tale of friendship, forgiveness, confronting the past, and facing yourself.



Image: Daniel James Grant

## HART

**SHE SAID THEATRE | 24 MAY – 11 JUNE**



Image: Gabi Briggs

Using testimonials from Stolen Generation survivors, Melbourne-based Noongar artist Ian Michael brought *HART* and its stories home to Noongar country. A one-man verbatim theatre piece, *HART* examined the difficult and harrowing history of the Stolen Generations, illuminating the ongoing effects of inter-generational trauma experienced by Aboriginal and Torres Strait Islander people. *HART* performed to sold-out houses, whilst engaging with a high number of Aboriginal and Torres Strait Islander and culturally diverse audiences.

## WHAT'S LOVE GOT TO DO WITH IT?

**THE CUTTING ROOM FLOOR | 7 – 25 JUNE**



Image: Jon Green

Originally devised as a short work by Bachelor of Performing Arts Students at Western Australian Academy of Performing Arts, *What's Love Got To Do With It?* took audiences inside a pharmaceutical company boardroom on the brink of releasing a cure for love. Developed into a full-length production, this fast-paced, satirical, youth-focussed exploration of love and loss saw the highest number of first-time attendees at The Blue Room Theatre of any 2016 production.

## THE ASTRONAUT

**SAMANTHA CHESTER | 21 JUNE – 9 JULY**

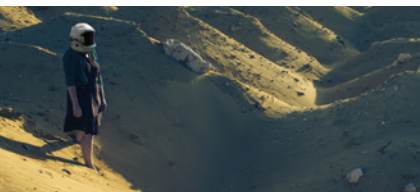


Image: Simon Pynt

A new solo theatre piece, *The Astronaut* was a collaboration between Samantha Chester and Frances Barbe that exhibited an intricate combination of dance and physical theatre. Featuring choreographic mastery and award-winning design including composition from critically acclaimed composer Ekrem Mülâyim, *The Astronaut* was an intimate tale that sought to celebrate the capacity of the human spirit and its ability to change.

## HOBO

**JEFFREYTHECATPRODUCTIONS | 5 – 16 JULY**



Image: Rob Fischer

Presented over NAIDOC Week, *Hobo* was a raw piece of theatre, packed with humour that asked audiences to question what it means to be a man in an age of identity crisis. Expanded into a full-length production following a successful premiere as part of Summer Nights 2016, this presentation of *Hobo* was supported through Playwriting Australia and Yirra Yaakin Theatre Company's Next Step Program.

## AUGUST – DECEMBER 2016

### THE TREMBLING GIANT

**THOSE WHO LOVE YOU | 9 – 27 AUGUST**



Image: Joseph Dennis

A psychological drama set around an eco-disaster, *The Trembling Giant* was a confronting take on the race for survival when it comes to humanity versus the natural world. A new work from a collective of emerging artists, Those Who Love You, this production saw strong attendance from outer-metropolitan and culturally and linguistically diverse audiences

### I DO I DON'T

**WINKY PRODUCTIONS | 16 AUGUST – 3 SEPTEMBER**



Image: Tim Green

In this semi-autobiographical work, artist Whitney Richards sought to understand a childhood she doesn't remember whilst reminiscing about the glory days of The Rock Eisteddfod Challenge. For anyone with a less-than-nuclear family, the show shone a light on optimism in the wake of trauma, and achieved high engagement with audiences identifying as Aboriginal and Torres Strait Islander.



**“Creating a new work for The Blue Room Theatre was an excellent experience. There was brilliant support but also enough space from the team to get on with making the work. As a new artist in Perth, the work we made and the season at The Blue Room Theatre was beyond anything I imagined. I could not have been happier.”** SAMANTHA CHESTER (*THE ASTRONAUT*)

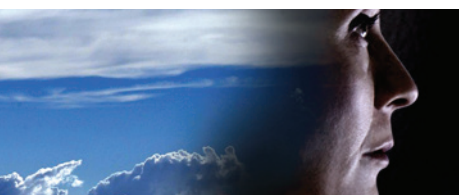


Image: Steve Dance

## GROUNDING

RED RYDER PRODUCTIONS | 13 SEPTEMBER – 1 OCTOBER

This West Australian premiere of George Brandt's award-winning play from Red Ryder Productions showcased a powerhouse performance from Alison van Reeken at the height of her practice to sold-out audiences. Under the directorship of Emily McLean, *Grounded* was gripping and compulsive, challenging assumptions about modern warfare, family and how we live and fight in an increasingly virtual world.



Image: Daniel James Grant

## IS THIS THING ON?

ANDREA GIBBS AND ZOE PEPPER | 20 SEPTEMBER – 8 OCTOBER

The portrait of a life told through a comedy routine, this ensemble piece saw women in comedy placed centre stage. Tackling the realities of being a queer, female performer in a male-dominated industry, *Is This Thing On?* was an audience favourite and the highest-selling production of our 2016 Development Seasons, with particularly high engagement of culturally and linguistically diverse audiences.



Image: Alice Michie

## TANK

CHAOS ENSEMBLE | 11 – 29 OCTOBER

*TANK* was an allegorical tale set in an aquarium that saw fish pitted against fish as resources dwindle. Written and directed by Daley King, *TANK* presented a cautionary tale of humanity's volatile relationship with the environment. The show was a youth-focussed production from CHAOS ENSEMBLE, an emerging eclectic group of local artists who seek to explore the outer limits of performance.



Image: Simon Pynt

## [PORTO]

LISA LOUTTIT | 18 OCTOBER – 5 NOVEMBER

*[PORTO]* by Brooklyn playwright Kate Benson was a one-act, slice-of-life play exploring contemporary stories of a shifting urban culture. Posing continuous questions about connection and community, this world premiere explored theatrical form through characterisation, staging and comedic direction.



Image: Simon Pynt

## TISSUE

SAMANTHA MACLEAN AND TIMOTHY GREEN | 8 – 26 NOVEMBER

A devised work from recent WAAPA graduates, *Tissue* engaged critically with the proliferation of pornography and its effects on the lives of young Australians. This work examined the difficulties of navigating physical relationships and intimacy in the modern world. The team coordinated an outstanding marketing and publicity campaign and achieved high levels of engagement with youth and culturally diverse audiences.



Image: Evan Munro Smith

## SIGNIFYING NOTHING

HAMMOND FLEET PRODUCTIONS | 15 NOVEMBER – 3 DECEMBER

A modern mash-up of Shakespeare's *Macbeth* and the scribing of Greg Fleet, *Signifying Nothing* was a multi-media performance set in the world of Western Australian state politics. Friendship, love, sex and power were all currency in an ambitious, power-hungry world where honest beginnings met gruesome ends.

# LOFT



Image: Toni Wilkinson

Supported by the Department of Culture and the Arts, The Blue Room Theatre's LOFT initiative will grant a total of \$300,000 over four funding rounds across two years. Holistically supportive from start to finish, the program aims to provide next-step opportunities outside The Blue Room Theatre for West Australian independent artists.

After launching in October 2015, LOFT's first two grant rounds saw 27 applications requesting a total of \$920,222. The LOFT peer assessment panels granted four projects funding for creative development or presentation of work in 2016.

## **GARETH OF THE ANTARCTIC (SAM LONGLEY)**

**CREATIVE DEVELOPMENT (\$28,961)**

A new Australian puppet theatre work exploring childhood loneliness and grief, *Gareth of the Antarctic* features a small boy, a smaller penguin and a big adventure. The work had a development showing in June 2016, and in October was selected for Playwriting Australia's National Script Workshop.

## **PROJECT XAN (JEDDA PRODUCTIONS)**

**PRESENTATION OF A NEW WORK (\$48,495)**

Examining the perilous injustices and toxicity behind rape culture and victim blaming, *Project Xan* is a documentary theatre work featuring Xan Fraser, the performer and survivor of this story. *Project Xan* was presented at Perth Institute of Contemporary Arts in November 2016.

## **THE ELDERS PROJECT (THE KABUKI DROP)**

**CREATIVE DEVELOPMENT (\$22,700)**

An interactive storytelling work designed to tap into the wisdom and humour of a diverse range of West Australian senior citizens. The Kabuki Drop is in conversation with various regional venues for residency and presentation opportunities for *The Elders Project* in 2017.

## **THOSE WHO FALL IN LOVE LIKE ANCHORS DROPPED UPON THE OCEAN FLOOR (RENÉE NEWMAN & JO MORRIS)**

**PRESENTATION OF AN EXISTING WORK (\$28,677)**

LOFT supported a three week season at Sydney's Griffin Theatre (Independent Season) where the team were able to engage new audiences in a national context and challenge themselves to reach new heights of artistic excellence.

**"The LOFT initiative has been crucial to understanding our objectives and methodology moving forward, and the support of The Blue Room has been an essential component of what we believe was a highly successful undertaking."** MELISSA CANTWELL (*THE ELDERS PROJECT*)

# AWARDS & TOURING

## THE BLUE ROOM THEATRE AWARDS

---

### BEST PRODUCTION

**Winner** *Grounded* by Red Ryder Productions

**Nominees** *HART* by She Said Theatre  
*[PORTO]* by Lisa Loutitt  
*The Mars Project* by The Skeletal System

### JUDGES AWARD

**Winner** James Taylor (*Hobo*) | Outstanding emerging writer

**Nominees** Devising Ensemble (*Tissue*) | Ability to engage and provoke  
Will O'Mahony (*The Mars Project*) | Outstanding writing

### MEMBERS' CHOICE

**Winner** *Grounded* by Red Ryder Productions

### BEST PERFORMANCE

**Winner** Andrea Gibbs | *Is This Thing On?*

**Nominees** Ali Van Reeken | *Grounded*  
Alicia Osyka | *[PORTO]*

### BEST DESIGN

**Winner** Overall Design | *The Astronaut*

**Nominees** Overall Design | *HART*  
Sound Design | Joe Lui (*[PORTO]*)

### BEST PRODUCTION TEAM

**Winner** *HART* by She Said Theatre

**Nominees** *Grounded* by Red Ryder Productions  
*The Trembling Giant* by Those Who Love You  
*Tissue* by Samantha Maclean & Timothy Green

### AUDIENCE DEVELOPMENT AWARD

**Winner** *What's Love Got To Do With It?* by The Cutting Room Floor

**Nominees** *HART* by She Said Theatre  
*Tissue* by Samantha Maclean & Timothy Green

### BEST MARKETING AND PUBLICITY

**Winner** *Tissue* by Samantha Maclean & Timothy Green

**Nominees** *HART* by She Said Theatre  
*Is This Thing On?* by Andrea Gibbs and Zoe Pepper  
*Selkie* by Renegade Productions

### BEST HOST

**Winner** *The Trembling Giant* by Those Who Love You

**Nominees** *TANK* by CHAOS ENSEMBLE





Image: Rebecca Mansell

## FRINGE WORLD AWARDS

### MARTIN SIMS AWARD FOR BEST WA PRODUCTION

*The Great Ridolphi* by The Last Great Hunt

### BLAZ AWARD

Christopher Isaacs for *The Great Ridolphi*

### BEST EMERGING ARTIST AWARD

Rorschach Beast for *Girl in the Wood*

### MELBOURNE FRINGE TOUR READY AWARD

*Girl in the Wood* by Rorschach Beast

### ARTS EDITOR AWARD

*17 Border Crossings* by lucidity suitcase intercontinental

*The Great Ridolphi* by The Last Great Hunt (WA winner)

### CHILDREN'S EVENT AWARD

*The Road That Wasn't There* by Trick of the Light Theatre

### DANCE AWARD

*Awkward Con-nections* by Rikki Bremner and Trihedral Sector

### BEST INDEPENDENT PROGRAM

Summer Nights presented by The Blue Room Theatre

## SHOWS ORIGINALLY SUPPORTED BY THE BLUE ROOM THEATRE, WHICH WENT ON TO ADDITIONAL PRESENTATION IN 2016

***Awkward Con-nections*** by Rikki Bremner & Trihedral Sector | Melbourne Fringe and Joondalup Festival

***Bruce*** by The Last Great Hunt | Adelaide Fringe

***Coincidences at the End of Time*** by Second Chance Theatre | Subiaco Independent Theatre Festival

***Fag/Stag*** by The Last Great Hunt | Adelaide Fringe and Subiaco Independent Theatre Festival

***Fracture*** by New Ghosts Theatre Company | The Old Fitz Theatre, Sydney

***Girl in the Wood*** by Rorschach Beast | Melbourne Fringe

***Horse Head*** by Lockwood Productions | various WA locations

***I (Honestly) Love You*** by Lockwood Productions | various WA locations

***Moving On Inc.*** by The Lost Boys | Subiaco Independent Theatre Festival

***Monroe and Associates*** | FRINGE WORLD

***The Adventures of Alvin Sputnik*** by Weeping Spoon Productions | various national and international locations

***The Ballad of Frank Allen*** by Weeping Spoon Productions | various national and international Fringe festivals

***The Epic*** by Finn O'Branagáin and Scott Sandwich | PICA Performance Space, Summer Nights

***Those Who Fall In Love Like Anchors Dropped Upon The Ocean Floor*** by Renée Newman & Jo Morris | Griffin Theatre Independent Season

***Trampoline*** by Weeping Spoon Productions | Adelaide Fringe

***Under This Sun*** by The Emergence Co. | PICA Performance Space, Summer Nights

***White Matter*** by Shona Erskine | MoveMe Festival

# SERVICES & RESOURCES

In 2016 The Blue Room Theatre continued to provide information, support, and services to over 520 financial members. Our rehearsal spaces were booked for a total of 4782.5 hours (an 8.5% increase from 2015) for both in-kind hire for development season productions, and other member and private hires. 461 artists were directly supported across three seasons of performance, giving an average of 98.2% positive feedback from producer surveys in relation to the services and resources provided.

A monthly members' e-news alerting members to artistic opportunities, funding rounds, job opportunities, and events was distributed. A sustainability blog was established to raise awareness of initiatives and developments in the field and its relevance to our practice, cementing sustainability as a core value of The Blue Room Theatre.

As a member-based organisation, The Blue Room Theatre continues to provide invaluable services and resources towards independent performing artists and members through the provision of in-kind or significantly subsidised access and hire, as well as administrative, producing, marketing and technical support.

## 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. In 2016, the Art Changes Lives and #istandwiththearts campaigns advocated for the arts as an election issue, calling for restoration of funds to the Australia Council for the Arts.

Through the LOFT initiative we were able to engage interstate peer assessors for both LOFT and Development Season application rounds; introducing and exposing the work and ambitions of West Australian artists to industry stakeholders around Australia.

Executive Director Kerry O'Sullivan and Producer Jenna Mathie attended various arts markets including APAM, National Playwriting Festival, and CircuitWest Showcase in 2016, supporting and championing local artists as they presented their home-grown works to national producers and venues. The Blue Room Theatre are active participants on the Bachelor of Performing Arts (WAAPA) advisory board.

## AUSPICE

---

In 2016 PACS continued to offer an auspice service to professional theatre artists who did not have the support of a funded company structure. As an incorporated body, PACS ensures all auspice productions maintain public liability insurance, worker's compensation and superannuation payments for all artists involved, and complete financial acquittal to the funding body.

### PROJECTS AUSPICED BY PACS IN 2016

**ENLIGHTENMENT ETC.** (Renegade Productions) | Department of Culture and the Arts, \$8,745

**PRVCY** (Mark Haslam) | Department of Culture and the Arts, \$14,996

**THE TREMBLING GIANT** (Those Who Love You) | Propel Youth Arts YCulture Metro, \$3000

**UNICORNIA** (Phoebe Sullivan & Adrienne Patterson) | Propel Youth Arts YCulture Metro, \$2998.99

## HIRE

---

In 2016 The Blue Room Theatre continued to engage with tertiary institutions to deliver public performance programs showcasing the work of graduating students. For the fourth consecutive year, The Blue Room Theatre hosted Curtin University's Stage One, showcasing the work of 18 students in *Bodyfarm* by Michael Collins. We were also proud to partner with WAAPA for the second year of *TILT*, an original program of self-devised and directed works created and performed by 23 final-year Bachelor of Performing Arts students.

# PROFESSIONAL DEVELOPMENT & INDUSTRY



Image: Daniel James Grant

**“The opportunity to attend ATYP’s National Studio has represented a real milestone in my development as an artist. The experience allowed me to connect with twenty like-minded creatives, in an environment which truly supported our work.” JACKSON USED (ATYP NATIONAL STUDIO)**

**“As a professional ‘text based’ playwright who often works in isolation, I relish the regular Good Play Club opportunity to be in the room with the dynamic emerging artists of Perth. The mutual act of reading, considering and discussing each play is a rich exchange and a passion shared.” HELLIE TURNER (AWARD-WINNING PLAYWRIGHT)**

The Blue Room Theatre was pleased to deliver a suite of professional development opportunities and continue the development of mutually beneficial relationships within the industry in 2016. It was the inaugural year of Good Play Club, which saw 16 sessions attended by 304 participants who read and discussed works from the theatrical canon. 38 mentorship opportunities were offered and facilitated by The Blue Room Theatre to independent artists across the year along with four internships and one development residency.

## PROFESSIONAL DEVELOPMENT PROJECTS

### MENTORSHIPS

For its fourth consecutive season in Summer Nights, *600 Seconds* offered a short presentation platform for concept and skill development, providing 12 mentorships for the artists involved. Each Development Season production is also offered access to a \$500 mentorship fund to allow engagement of professional mentor or advisor for production.

### WORKSHOPS

Summer Nights offered two workshops from international touring artists during FRINGE WORLD, for a total of 20 participants across a range of experience levels. Little y continued to coordinate a weekly workshop series led by a selection of industry professionals over 26 sessions for 167 participants.

### GOOD PLAY CLUB

Launched in 2016 in association with Black Swan State Theatre Company, Good Play Club is a forum for play reading and discussion for emerging and professional theatre-makers and playwrights, seeking to foster conversation about the origins of art form, and its progression into contemporary practice.

### DRAMATURGY TRAINING PROGRAM

A successful end of financial year campaign led to the realisation of two Dramaturgy Training Programs in partnership with Playwriting Australia. The training was led by renowned national dramaturg Peter Matheson over the course of seven months for 18 local dramaturgs.

### PLAYGROUP

Co-presented with local emerging theatre company The Cutting Room Floor, this creative classroom environment for artists to ‘show and tell’ provided an opportunity for exposure, networking, feedback and collaboration in a safe space.

### AUSTRALIAN THEATRE FOR YOUNG PEOPLE

The Blue Room Theatre facilitated the attendance of two emerging West Australian playwrights, Izzy McDonald and Jackson Used, at ATYP’s National Studio in NSW.

### WIND-UP OF STAGES MONEY

When Stages WA wrapped up they gifted The Blue Room Theatre \$15,720 with the request that the money be used for the development of playwrights and playwriting in WA. The funds were used in some of the opportunities listed above, including the expansion of the Dramaturgy Training Program, sending writers to ATYP and administrative support for Good Play Club. A playwriting course facilitated by award-winning playwright Hellie Turner will also benefit from these funds in 2017.

## INDUSTRY PARTNERSHIPS

**BLACK SWAN STATE THEATRE COMPANY**  
Good Play Club

**CURTIN UNIVERSITY OF TECHNOLOGY**  
STAGE ONE (*Bodyfarm*)

**FRINGE WORLD** | Summer Nights

**PERTH INSTITUTE OF CONTEMPORARY ARTS** | Summer Nights

**PLAYWRITING AUSTRALIA**  
Dramaturgy Training Program

**THE CUTTING ROOM FLOOR** | Playgroup

**WESTERN AUSTRALIAN ACADEMY OF PERFORMING ARTS** | *TILT*

**YIRRA YAAKIN THEATRE COMPANY**  
*Hobo* as part of NAIDOC Week



# MEMBERS

## FINANCIAL MEMBERS

Shane Adamczak  
Hugo Aguilar Lopez  
Carmel Ahern  
Michelle Aitken  
Kate Akerman  
Mustafa al Mahdi  
Jill Aldrovandi  
Riccardo Aldrovandi  
Michelle Robin Anderson  
Carly Armstrong  
George Ashforth  
Kathleen Aubert  
Rachel Audino  
Oda Aunan  
Ilene Aveling  
Andrew Baker  
Tristan Balz  
Frances Barbe  
Valentina Barbera  
Zoe Barron  
Nicola Bartlett  
Stefania Basile  
Aaron Beach  
Vincent Beales  
Ross Beckett  
Milo Bell  
Chris Bell  
Caitlin Beresford-Ord  
James Berlyn  
Oscar Bernat Thorp  
Ann-Marie Biagioni  
Michael Biagioni  
Claire Biddiss  
Luke Binetti  
John Bishop  
Simone Bishop  
Audrey Blyde  
Ravenna Bouckaert  
Humphrey Bower  
Laura Boynes  
Chris Brain  
Jamie Breen  
Elizabeth Brennan  
Mary Bretherton  
Richard Bretherton  
Salacia Briggs-Goodridge  
Mark Brisbane  
Anna Brockway  
Sally Bruce  
Adelaide Buchanan  
Sandi Buckley  
Jeremy Bunny  
Patrick Burke  
Nola Burns  
Victoria Burrows  
Rebecca Caldwell  
Melissa Cantwell  
Michael Carmody

Antonio Casella  
Roberto Casilli  
Lauren Catellani  
Gillian Catlow  
Stefan Cedilot  
Sarah Chaffey  
Rachael Chamberlain  
Frauke Chambers  
Cindy Chandler  
Rachel Chant  
Sara Chirichilli  
Martyn Churcher  
Alexander Circosta  
Kieran Clancy-Lowe  
Helen Clapin  
Prue Clark  
Shane Colquhoun  
Karen Connolly  
Russya Connor  
Peter Conquest  
Elizabeth Conquest  
Karen Cook  
Alice Cooper  
Scott Corbett  
St John Cowcher  
John Cowdell  
Daisy Coyle  
Samantha Crameri-Miller  
Georgina Cramond  
Emily Crane  
Danae Crawford  
George Crawley  
Matthew Crock  
Lawrie Cullen-Tait  
Maree Cullinan  
Lauren Curtis-Power  
Benj D'Addario  
Adriane Daff  
Frances Danckert  
Rebecca Davidse  
Bonnie Davies  
Sally Davies  
Kate Davoren  
Susannah Day  
Isabelle de Casamajor  
Oliver De Rohan  
Donna Dean  
Rachael Dease  
Kevin Della Bosca  
Paul Desmond  
Natalie Di Risio  
Nerida Dickinson  
Natalie Diggins  
Warwick Doddrell  
Salvatore Dodeci  
Angela Donlan  
Chris Donnelly  
Daniel Dosek  
James Downie  
Brenda Downing  
Brett Dowson

Sophie Dowson  
Juliette Dujardin  
Trudy Dunn  
Sophie Durand  
Carlin Eddington  
John Ellis  
Brendan Ellis  
Gavan Ellis  
Michelle Endersbee  
Sarah-Jane Erickson  
Shona Erskine  
Joscelyn Evans  
Taylor Everitt  
Caris Eves  
Jacqui Fairfax  
Gabriel Fatin  
Luke Fewster  
Michael Filer  
Steven Finch  
Rebecca Fingher  
Vanja Fischer  
Thea Fitz-James  
Tony Flanagan  
Greg Fleet  
Vicki Foster  
Ainsley Foulds  
Jeffrey Jay Fowler  
Wendy Froude  
Kelly-Jo Fry  
Sarah Furtner  
Scott Galbraith  
Ebony Garlett-Latky  
Steven Gerard  
Andrea Gibbs  
Cliff Gillam  
Harriet Gillies  
Vivienne Glance  
Tim Goodacre  
Barry Gordin  
Julie Gordin  
Paul Grabovac  
Arielle Gray  
Timothy Green  
Sharon Greenock  
Campbell Greenock  
Sean Guastavino  
James Hagan  
Anne Hairsine  
Andrew Hale  
Michelle Hall  
Rhianna Hall  
Emma Hall  
Gemma Hall  
Roz Hammond  
Naomi Hanbury  
Brendan Hanson  
Jessica Harlond-Kenny  
Penny Harpham  
Toban Harris  
Gerard Harris  
Josephine Harwood

Christopher Harwood  
Ella Harwood  
Doug Haughey  
Brittany Hawker  
Louise Helfgott  
Storm Helmore  
Ella Hetherington  
Hollie Hines  
Brenn Hislop  
Charles Hoernemann  
Tom Hogan  
Megan Hollier  
Zoe Hollyoak  
Margery Holmwood  
Natalie Holmwood  
Lauren Holmwood  
Mia Holton  
Georgia Hooper  
David Hough  
Talei Howell-Price  
Kynan Hughes  
Erin Hutchinson  
Noemie Huttner-Koros  
Isabel Inkster  
Dana Ioppolo  
Jessica Ipkendanz  
Dale Irving  
Chris Isaacs  
Afeif Ismail  
Teresa Izzard  
Irene Jarzabek  
Tom Jeffcote  
Zalia Joi  
Lesley Jones  
Barry Jones  
Cassandra Jordan  
Jonathan Joyce  
Kingsley Judd  
Zal Kanga-Parabia  
Indigo Keane  
Emily Kennedy  
Niki Kerridge  
Robert Kett  
Matthew Kiely  
Peter Kift  
Georgia King  
Daley King  
John King  
Anneliese Kirk  
Joshua Kirkham  
Libby Klysz  
Samantha Knox  
Yilin Kong  
Michele Kosky  
Suzanne Kosowitz  
Drew Krapljanov  
Cathy Lally  
Shae Larsen  
Sandra Lawrence  
Jeff Lawrence  
Simon Lawson



Image: Rebecca Mansell

Clare Lawson  
Bridget Le May  
Karen Leary  
Frieda Lee  
Djuna Lee  
Brooke Leeder  
Samantha Leung  
Shannan Lim  
Izaak Lim  
Sara Lim  
Anna Lindstedt  
Karyn Lisignoli  
Robert Livings  
Julie-Anne Long  
Esther Longhurst  
Lisa Louttit  
Dean Lovatt  
Clara Loveny  
Joe Lui  
Kayla MacGillivray  
Andrew Macksey  
Nick MacLaine  
Samantha Maclean  
Aluel Majok  
Grant Malcolm  
Georgia Malone  
Brittany Manifis  
Cherish Marrington  
Sally Martin  
James Marzec  
Jay Masih  
Jenna Mathie  
Philippa Maughan  
Kaitlyn Maughan  
Jim Maureau  
Rebecca Maynard  
Jane Maynard  
Ben McAllister  
Scott McArdle  
Maureen McCann  
Ralph McCubbin Howell  
Irma McCullen  
Sue McDonald  
Isabelle McDonald  
Shannah McDonald  
Scott McDonald  
Chloe McGrath  
Tristan McInnes  
Felicity McKay  
Rosemary McKenna  
Emily McLean  
Shane McMullan  
Jenny McNae  
Sarah McNeill  
Bernard Mearns  
Dorothee Meier  
Elijah Melvin  
Leah Mercer  
Suzette Mercer  
Jessica Messenger  
Ian Michael

Dawn Michelle  
Alice Michie  
Roger Miller  
Beverley Milne  
Philip Miolin  
Adam Mitchell  
Philip Mitchell  
Jeremy Mitchell  
Katie Moore  
Danielle Morache  
Jo Morris  
Kyle Morrison  
Ben Mortley  
James Mumme  
Claire Munday  
Helen Munt  
Ekrem Muyalim  
Claire Nankivell  
Sarah Nelson  
Liz Newell  
Renee Newman  
Sally Newman  
Claire Nichols  
James Nokise  
Gibson Nolte  
Colin Nugent  
Jill Nyman  
Finn O'Branagain  
Rowena O'Byrne-Bowland  
Reilly O'Byrne-Inglis  
Mariah O'Dea  
Chloe Ogilvie  
Gaynor O'Hare  
Thea O'Keeffe  
Will O'Mahony  
Isabel O'Neill  
Miles Openshaw  
Vanessa Ord  
Kathryn Osborne  
Kerry O'Sullivan  
Alicia Osyka  
Jacqui Otago  
Val O'Toole  
Charlotte Otton  
Morgan Owen  
Madelaine Page  
Nick Pages-Oliver  
James Palm  
Elyane Palmer  
Kennah Parker  
Chrissie Parrott  
Dawn Pascoe  
Adrienne Patterson  
Tanya Payne  
Phil Payne  
Matt Penny  
Zoe Pepper  
Emily Perrella  
Matt Perrett  
Rob Perring  
Rhiannon Petersen

Joshua Pether  
Giulia Petrocchi  
Janet Pettigrew  
Sally Phipps  
Federico Pidala'  
Freya Pitt  
Mike Podmore  
Kirill Podzorov  
Levon Polinelli  
Anais Popoff-Asotoff  
Charles Pratt  
Angelique Price  
Martin Puchmayer  
Vidya Rajan  
Annabel Rattigan  
Vanessa Rauland  
Brad Raymond  
Philip Raymont  
Kyle Reddie  
Kelly Reid  
Elise Reitze  
Nichola Renton  
Sarah Reuben  
Whitney Richards  
Sally Richardson  
Blake Richardson  
Andrew Rigby  
Rebecca Riggs-Bennett  
Aleksandra Rnjak  
Yell Rnjak  
Gavin Roach  
Sian Roberts  
Megan Roberts  
Harriet Roberts  
Gemma Robins  
Patrick Rogers  
Phil Rundell  
Ben Russell  
Jessica Russell  
Taryn Ryan  
Chris Sabbath  
Monty Sallur  
Gabrielle Sampson  
Andrew Samson  
Barry Sanbrook  
Angela Sanderson -Green  
Mei Saraswati  
Linda Savage  
Renae Sayers  
Maitland Schnaars  
James Searle  
Joe Sellman-Leava  
Rupert Sewell  
Katherine Shaw  
Kirsten Shepherd  
Zachary Sheridan  
Gemma Sidney  
Ian Sinclair  
Raya Slavin  
Gosia Slawomirski  
Joanne Smart

Brett Smith  
Georgia Smith  
Elaine Smith  
Hannah Smith  
Thom Smyth  
Evelyn Snook  
Verity Softly  
James Sollis  
Mary Soudi  
Doug Spencer  
Louis Spencer  
Camille Spencer  
Magdalena Spychalska  
Kay Staples  
Martin Staples  
Dianah Star  
Tonie-Rayne Steele  
Odne Stenseth  
Nicole Stinton  
Stephen Stone  
Mark Storen  
Greg Street  
Zoe Street  
Phoebe Sullivan  
Tara Surry  
Ben Sutton  
Greg Swensen  
Nicholas Tan  
Anya Tate-Manning  
Alexa Taylor  
Paul Teraci  
Julie Teraci  
Clare Testoni  
Moya Thomas  
Victor Thomas  
Claire Thomas  
Ben Thomas  
Ellen Thomson  
David Thorne  
Nicholas Tipping  
Robert Townsend  
Peter Townsend  
Michelle Trainer  
Amelia Trenaman  
John Trewin  
Hellie Turner  
Steve Turner  
Courtney Turner  
Amelia Tuttleby  
Jackson Used  
Tasha Van der Spil  
Alison Van Reeken  
Tiffany Venning  
Trygve Wakenshaw  
Marita Walker  
Noni Walker  
Joshua Walker  
Patrick Walker  
Rhiannon Walker  
Penny Walker-Keefe  
Sean Walsh

William Walter  
Meabh Walton  
Katy Rose Warner  
Linda Watson  
Clare Watson  
Julie Watts  
Tim Watts  
Anthony Watts  
Sarah Weber  
Alison Welburn  
Janet Westell  
Mitchell Whelan  
Pierce Wilcox  
Ian Wilkes  
Craig Williams  
Carolyn Williams  
Amy Wiseman  
Bryan Woltjen  
Rachael Woodward  
Elle Wootton  
Michael Wren  
Ella Wright  
Callum Yardley  
Manfred Yon  
Judy Young

## HONORARY MEMBERS

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

## RECIPROCAL MEMBERS

Ausdance  
Strut Dance  
The Big Picture Factory

# BOARD & STAFF MEMBERS



Staff image: Rachael Barrett

## THE BLUE ROOM THEATRE BOARD

### **LIBBY KLYSZ**

Chair: Arts Education / Arts Industry / Artist

### **PHILIPPA MAUGHAN**

Deputy Chair: Arts Administration /  
Regional Touring

### **TANYA PAYNE**

Treasurer: Finance / Accounting

### **CHRIS DONNELLY**

Secretary: Technical / Production Management

### **ILENE AVELING**

Co-opted Member: Business Development /  
Fundraising

### **HUMPHREY BOWER**

Elected Member: Arts Industry / Performer /  
Theatre Maker

### **SHANE COLQUHOUN**

Elected Member: Arts Industry /  
Arts Management / Governance

### **DR RENÉE NEWMAN**

Elected Member: Arts Industry / Theatre Maker

### **DR VANESSA RAULAND**

Co-opted Member: Sustainability

## THE BLUE ROOM THEATRE STAFF

### **EXECUTIVE DIRECTOR**

Kerry O'Sullivan

### **PRODUCER**

Susannah Day (until April 2016)

Jenna Mathie (from April 2016)

### **MARKETING AND COMMUNICATIONS MANAGER**

Emma Poletti

### **VENUE AND OPERATIONS MANAGER**

Roger Miller

### **ASSOCIATE PRODUCER**

Jenna Mathie (until April 2016)

Harriet Roberts (from April 2016)

### **OFFICE AND FRONT OF HOUSE MANAGER**

Sally Martin

### **FINANCE OFFICER**

Karen Connolly

### **2016 SUMMER NIGHTS PRODUCTION MANAGER**

Joe Lui Shang Yu & Chris Donnelly

### **2016 SUMMER NIGHTS MARKETING ASSISTANT**

Joshua Allen

### **CASUAL STAFF**

Zoe Barron

Salacia Briggs-Goodridge

Holly Garvey

Arielle Gray

Sean Guastavino

Daley King

Scott McArdle

Isabelle McDonald

Joe Moore

Matt Penny

Zoe Street

Alexa Taylor

Meabh Walton

### **A BIG THANK YOU TO**

The Season Assessors

The Blue Room Theatre 2016 Award Judges:

Salacia Briggs-Goodridge, Matt Edgerton,  
Shona Erskine and Mustafa al Mahdi

Interns: Sean Guastavino, Kayla MacGillivray  
and Julia Martini

Season Ushers

Summer Nights Volunteers



# GOALS & KEY PERFORMANCE INDICATORS

	2016 TARGET	2016 ACTUAL	2017 TARGET	2018 TARGET
<b>GOAL ONE: TO BE A LEADING EXAMPLE OF SUSTAINABLE BUSINESS PRACTICE FOR THE PERFORMING ARTS</b>				
Maintain reserves at 20% (excluding independent producer box office auspice and LOFT)	20%	<b>19%</b>	20%	20%
Increase hospitality income	118K	<b>123K</b>	124K	128.5K
Increase diverse income streams through sponsorship and philanthropy	45K	<b>48K</b>	48K	51K
Number of PD opportunities completed by staff and board for TBRT	4	<b>15</b>	5	6
Reduction in carbon emissions until carbon neutral	20%	<b>TBA*</b>	20%	20%
Weeks of programming at TBRT venues	38	<b>37</b>	38	38
<b>GOAL TWO: TO PROVIDE HIGH QUALITY PRESENTATION AND PROFESSIONAL DEVELOPMENT OPPORTUNITIES FOR INDEPENDENT PERFORMING ARTISTS</b>				
New works presented through TBRT annual program	32	<b>53</b>	33	34
Creative developments of new work supported by TBRT	4	<b>14</b>	4	4
LOFT projects/tours supported intra/interstate or international	1	<b>1</b>	2	2
Workshop attendees satisfied or highly satisfied with workshop	80%	<b>100%</b>	80%	80%
Season producer satisfaction with the provision of pastoral care provided as part of the presentation program	80%	<b>98.2%</b>	80%	80%
Number of professional development skills and/or programs delivered to independent artists each year	70	<b>117</b>	70	72
<b>GOAL THREE: TO ENSURE DIVERSE AND WIDESPREAD REACH</b>				
ATSI/CALD lead project applicants to presentation programs and LOFT	22	<b>17</b>	24	26
Partnerships with organisations that deliver professional opportunities to independent artists	4	<b>6</b>	4	4
Works originally supported by TBRT that go on to further interstate or international presentation	12	<b>15</b>	13	14
National articles mentioning TBRT	20	<b>52</b>	20	20

\*Waiting on emission factors before auditing 2016

# FINANCE

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

### REPORT ON THE AUDIT OF THE FINANCIAL STATEMENTS QUALIFIED OPINION

We have audited the financial statements, being a special purpose financial report of the Performing Arts Centre Society Inc ("the Association") which comprises the balance sheet as at 31 December 2016, profit and loss statement for the year ended 31 December 2016, notes comprising a summary of significant accounting policies and other selected explanatory information and the statement by the Board.

In our opinion, except for the financial effects of the matters described in the Basis of Qualified Opinion section of our report, the accompanying financial report of Performing Arts Centre Society Inc is in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012, including:

- giving a true and fair view of the Association's financial position as at 31 December 2016 and of its performance for the year ended on that date; and
- complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

### BASIS OF QUALIFIED OPINION

A substantial proportion of the Association's income is derived from cash sources such as merchandising and retail, performance fees, sponsorship and fundraising. The Association has determined that it is impractical to establish control over the collection of cash for these revenue sources prior to entry into its financial records. Accordingly, as the evidence available to us regarding these sources of revenue was limited, our audit procedures with respect to these revenues had to be restricted to the amounts recorded in the financial records. We are therefore unable to express an opinion on whether the recorded amounts from these sources of revenue are complete.

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the Association in accordance with the auditor independence requirements of the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act) ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

### EMPHASIS OF MATTER – BASIS OF ACCOUNTING

Without modifying our opinion, we draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared in order to fulfil the financial reporting requirements of Performing Arts Centre Society Inc under the Australian Charities and Not-for-profits Commission Act 2012 and its constitution. As a result, the financial report may not be suitable for another purpose.

### RESPONSIBILITY OF THE BOARD

The Board of The Performing Arts Centre Society Inc is responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the financial reporting requirements of the Australian Charities and Not-for-Profits Commission Act 2012, the constitution and is appropriate to meet the needs of the members. The Board's responsibility also includes such internal control as the responsible entities determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Board is responsible for assessing the Association's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the Board either intends to liquidate the Association or to cease operations, or have no realistic alternative but to do so.

### AUDITOR'S RESPONSIBILITY FOR THE AUDIT OF THE FINANCIAL REPORT

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

As part of an audit in accordance with Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a



Image: Emily Friend

material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the registered entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the responsible entities.
- Conclude on the appropriateness of the Board's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant

doubt on the registered entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the registered entity to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

**MOORE STEPHENS**  
Chartered Accountants

**S TAN**  
Partner

Dated this 10th day of April 2017 in Perth, WA

## THE PERFORMING ARTS CENTRE SOCIETY INC STATEMENT BY THE BOARD

The Board has determined that The Performing Arts Centre Society Inc is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

In the opinion of the Board, the financial statements and notes are in accordance with the Australian Charities and Not-for-Profits Commission Act 2012 and:

1. give a true and fair view of the financial position of the Association as at 31 December 2016 and its performances for the year then ended in accordance with the accounting policies described in Note 1; and
2. at the date of this statement, there are reasonable grounds to believe that The Performing Arts Centre Society Inc will be able to pay its debts as and when they fall due based upon the matters outlined in Note 2 to the financial statements.

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

**LIBBY KLYSZ**  
Chair

**TANYA PAYNE**  
Treasurer

Dated this 10th day of April 2017 in Perth, WA

## Balance Sheet

### As of the 31 December 2016

	31-DEC-16 \$	31-DEC-15 \$
<b>CURRENT ASSETS</b>		
Cash & Cash Equivalents	449,653	315,391
Accounts Receivable	3,999	78,157
Prepaid Expenses	1,420	4,671
Stock on Hand	2,324	3,028
Undeposited fund	-	61
<b>Total Current Assets</b>	<b>457,396</b>	<b>401,308</b>
<b>NON-CURRENT ASSETS</b>		
Plant & Equipment	64,012	43,537
Other receivables	2,507	3,767
<b>Total Non-Current Assets</b>	<b>66,519</b>	<b>47,304</b>
<b>Total Assets</b>	<b>523,915</b>	<b>448,612</b>
<b>CURRENT LIABILITIES</b>		
Accounts Payable	8,521	4,694
Taxes Payable	35,077	24,221
Provision	45,288	34,005
Grants Received In Advance	228,179	187,968
Auspice Income Rec in Advance	-	-
Other Liabilities	38,050	17,816
<b>Total Current Liabilities</b>	<b>355,115</b>	<b>268,704</b>
<b>NON-CURRENT LIABILITIES</b>		
Capital Grants In Advance	13,423	26,923
<b>Total Non-Current Liabilities</b>	<b>13,423</b>	<b>26,923</b>
<b>Total Liabilities</b>	<b>368,538</b>	<b>295,627</b>
<b>Net Assets</b>	<b>155,377</b>	<b>152,985</b>
<b>MEMBER FUNDS</b>		
Opening Balance	152,985	192,684
Current year Surplus / (Deficit)	2,392	(39,699)
<b>Member Funds</b>	<b>155,377</b>	<b>152,985</b>



## Profit and Loss Statement

### January through December 2016

	2016 \$	2015 \$
<b>INCOME</b>		
Fees & Services	26,182	32,249
Merchandising & Retail	122,936	113,038
Performance Fees	77,489	75,087
Resources Income	53,833	64,071
Sponsorship & Fundraising	48,319	25,147
Other Earned Income	26,620	11,766
DCA Grant	250,000	249,653
Australia Council Grant	130,534	130,534
City of Perth Grant	62,531	62,531
Other Project Grants	241,440	-
Auspice Grants	27,477	18,202
Auspice Income	-	(1,226)
Grants for Capital Subsidies	13,500	13,500
<b>Total Income</b>	<b>1,080,861</b>	<b>794,552</b>
<b>EXPENSES</b>		
Administration	68,531	67,796
Bar Expenses	60,334	56,539
Blue Room Program	16,663	13,726
Marketing	85,212	91,158
Program & Production	271,523	85,883
Wages	548,729	502,173
Auspice Expense	27,477	16,976
<b>Total Expenses</b>	<b>1,078,469</b>	<b>834,251</b>
<b>Operating Surplus/(Deficit)</b>	<b>2,392</b>	<b>(39,699)</b>
<b>Total Surplus/(Deficit) &amp; Comprehensive Income</b>	<b>2,392</b>	<b>(39,699)</b>

# Statement of Financial Position

## As of the 31st 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 in order to satisfy the financial reporting requirements of the Australian Charities and Not-for-Profit Commission Act 2012 and 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 Board's belief that such financial support will continue to be made available.

### NOTE 3: AUSPICED INCOME

Income includes Auspiced Grants of \$27,477 and Expenses include Auspice payments of \$27,477. After excluding the Auspiced Net Income, Net profit attributable to The Blue Room Theatre for 2016 is \$2,392.

### NOTE 4: BOX OFFICE TAKINGS / PROGRAM SALES

The Blue Room Theatre gross box office takings and program sales for 2016 was \$379,330 for all programming as part of core activities. This does not include box office takings of venue hires. The net income attributable to The Blue Room Theatre of \$77,489 is the box office of shows The Blue Room Theatre presented and also the portion of sales retained as part of its programs.

### NOTE 5: EVENTS AFTER THE REPORTING PERIOD

There are no significant events since the end of the reporting period.

The Blue Room Theatre acknowledges and thanks the following bodies and organisations that supported our work in 2016:

#### 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



#### BUSINESS PARTNERS

---

Coopers Brewery & David Mullen Wine Agency



#### MEDIA PARTNER

---

RTR FM 92.1



#### DESIGN PARTNER

---

Inland Studio (until October 2016)

INLAND  
STUDIO

Studio Papa (from October 2016)

**STUDIO PAPA**

#### PRINT PARTNER

---

Scott Print



#### ACCOMMODATION PARTNER

---

Alex Hotel

**ALEX HOTEL**

This Annual Report was designed by our Design Partner Studio Papa.



The Blue Room Theatre  
53 James Street  
Northbridge WA 6003  
PO Box 8369  
PBC WA 6849

**T** +61 8 9227 7005  
**E** [info@blueroom.org.au](mailto:info@blueroom.org.au)  
**W** [www.blueroom.org.au](http://www.blueroom.org.au)

The Blue Room Theatre is the trading name of the Performing Arts Centre Society Inc.  
**ABN 26 252 073 745**