



ANNUAL REPORT 2017



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): Pixel Poetry
Image (cover): Michael Timmins

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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 in 2017. These 14 productions each year are the organisation's 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. 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) and State Theatre Centre of WA (STCWA) to present work.

In 2017 The Blue Room Theatre continued to run LOFT, an initiative to deliver funding 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. In 2017 this included a range of practical workshops in playwriting and theatre making as well as regular events offering an exchange of ideas on the history and current state of theatre practice.

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 aims to be holistically sustainable in all facets, with the goal of becoming the first completely carbon neutral theatre in Western Australia by 2020.

VALUES & GOALS



Image: David Cox

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.

2016–2020 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



Artists are irrefutably at the centre of what we do at The Blue Room Theatre, and in 2017 we achieved a broad range of support inside and out of our venue. Between 14 development season productions and a bumper edition of Summer Nights featuring 36 events, we presented Perth's artistic talent alongside the best independent work from interstate and overseas.

The 2017 Performing Arts WA Awards recognised productions over 2016 and 2017: work presented at The Blue Room Theatre received a massive 48 nominations and won eight awards, including Best Independent Production for *Those Who Fall in Love Like Anchors Dropped Upon the Ocean Floor* (Jo Morris and Renee Newman, 2015) and *Grounded* (Red Ryder Productions, 2016).

The LOFT program gathered pace, supporting independent presentations of *Ecosexual Bathhouse* and *The Irresistible* at PICA, and developments of *The Renegade Church*, *Overnight*, *Never Meet Your Idols*, *Rhubarb*, and *Layla and Majnun*. *You Know We Belong Together* enjoyed LOFT development support as part of a production by Black Swan State Theatre Company (commissioned by Perth Festival 2018).

Shows that premiered at The Blue Room Theatre continued to find new life locally, nationally and internationally, including *The One* by Jeffrey Jay Fowler and *Benjamin & Me*, which toured in regional WA; *The Great Ridolphi*, *FAG/STAG* and *Bruce* which The Last Great Hunt toured to Edinburgh Fringe; *Eve*, which was performed at Brisbane Powerhouse; and *Interrupting a Crisis* was performed at Bondi Feast soon after its success in the April–July season. Many other shows went everywhere from Japan to Subiaco.

Such a wide variety of support and ongoing impact is only possible through the generous support The Blue Room Theatre receives from its Government partners, the WA Department of Local Government, Sport and Cultural Industries, the Australia Council and the City of Perth.

In addition, the contribution of our members throughout the year is enormous and allows The Blue Room Theatre to go above-and-beyond for the artists we serve as well as supporting our ongoing sustainability. Our 2017 Giving Campaign provided the organisation another great boost, raising \$23,510 against a target of \$17,000. With that support we were able to purchase a new bank of LED lights now in use in our theatres, further reducing our electricity use and carbon emissions as we continue to pursue our 2020 goal to be carbon neutral.

Thank you to the hard working staff and board of The Blue Room Theatre, all of whom go to great effort to support the membership. An especial thanks to outgoing board members: Dr Izaak Lim, Chris Donnelly, and Dr Renee Newman. 2017 also marks my final full year as Chair of the board, and it has been a genuine privilege to work alongside every one of you. We are so lucky to have The Blue Room Theatre, and I am grateful for the opportunity to learn and grow alongside it.

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



In 2017 The Blue Room Theatre's artists and audience roamed the Cosmos, slugged out sibling relationships in suburban Perth and deconstructed the Book of Revelation, to name just a few. The range of stories and styles across our seasons and productions continued to reveal the breadth of independent theatre making in Perth.

The Blue Room Theatre enjoyed 21,595 attendances to our productions and events across 2017, and participation by 1,266 artists in our programs. The dynamic exchange between artists and audiences at The Blue Room Theatre is central to how we contribute to the sustainability of the theatre industry in WA.

Often theatre bears society's strains more acutely. The mental health of artists and arts workers, and sexual harassment and bullying in theatre companies and venues emerged as significant issues throughout the industry nationally in 2017. Important policy and advocacy work has emerged as a result and The Blue Room Theatre is committed to contributing to this in an ongoing way. We strive to be a supportive place for a diverse membership. We continue to explore partnerships to promote diversity on our stages and host events in support of the theatre community, like the voting party we held in support of marriage equality in the midst of the national plebiscite.

The Blue Room Theatre enjoys an engaged and diligent Board. We offer thanks to the outgoing members, particularly outgoing Chair Libby Klysz for her long and outstanding commitment. Congratulations to Libby for what she has helped The Blue Room Theatre to achieve over that time.

The staff of The Blue Room Theatre work passionately in support of independent artists. Taking over from outgoing Executive Director Kerry O'Sullivan in April 2017, it has been so impressive to see the contribution everyone makes to this resourceful organisation. In July we welcomed Ryan Sandilands to the team, replacing Emma Poletti as Marketing and Communications Manager.

In the second half of 2017 we conducted artist consultations and a member survey to help inform the development of our program and to ensure it is responsive and relevant. This has led to a somewhat altered application structure and the establishment of a Winter Nights program in 2018. We look forward to growing that initiative over time.

The 2017 annual giving campaign supported the purchase of LED lights to further improve our environmental sustainability, and we showed that commitment also in participating for the first time in the Climate Change Theatre Action Play Readings, a global initiative to promote climate change action through theatre.

There are so many members, partners and supporters who enable The Blue Room Theatre to thrive and we offer our sincere thanks for all of that support. We especially thank the artists who continue to enrich us all, individually and collectively, through the vision they bring to our stages. There is no place like The Blue Room Theatre.

A handwritten signature in black ink, appearing to read 'Julian Hobba'. The signature is fluid and cursive, with a long horizontal stroke at the end.

JULIAN HOBBA

Executive Director
The Blue Room Theatre

SUMMER NIGHTS 2017



Image: Jason Matz

Summer Nights 2017 presented award-winning productions which surprised, delighted and provoked audiences at FRINGE WORLD Festival. The Blue Room Theatre's independently curated program consisted of 36 events across six venues, including the Studio Underground as part of a presentation with State Theatre Centre of WA, and a tiny caravan for one person only.

The season saw dancing revolutions and nail-biting cultural critique sitting alongside side-splitting comedy and moments of quiet reflection. Across 198 sessions of performance, we had over 11,000 patrons come through the doors of our venues resulting in a season capacity of 66.16%, and accumulating a gross box office income of \$159,954. Summer Nights 2017 included eight productions led by or targeting youth communities, three culturally and linguistically diverse productions, and five accessible events including three Auslan interpreted and two relaxed performances; all contributing to a strong, diverse season.

Summer Nights 2017 welcomed familiar faces back to the organisation and forged new connections with artists from around the globe. International hits in the program included Hey Boss's immersive film noir comedy *Butt Kapinski*, joint winner of the Best Comedy Award; and acclaimed Gaulier mime Trygve Wakenshaw in *NAUTILUS* from Don't Be Lonely, finalist for the Best Comedy Award. We were deeply proud to see local companies grow and flourish, with highlights including the musical fury of the musical fury of *The One* by Jeffrey Jay Fowler (Whiskey & Boots), winner of the WA Arts Editor Award, the Blaz Award and the Melbourne Fringe Tour Ready Award; and the sensitive and heartfelt *Bus Boy* from Rorschach Beast, joint winner of the Martin Sims Award and the Theatre Award.

The Blue Room Theatre was awarded the FRINGE WORLD Award for Best Independent Program for the sixth year in a row, and eight Summer Nights productions received art-form category awards.

“The Blue Room Theatre’s Summer Nights program is hands-down the best experience I’ve had with producing a show, both in and outside festival seasons. The team do a stellar job of programming, developing audiences, and nurturing artists and their work. They are the truest example of what an arts venue should be.” PETA SPURLING-BROWN (*BUTT KAPINSKI*)

“The Blue Room Theatre is a hub of beauty and joy within the Perth theatre sector. I cannot speak highly enough of their staff, their audiences, or their productions. A true honour to be associated with them in any way.” GEORDIE CRAWLEY (*BUS BOY*)



Image: Tanya Voltchanskaya

600 SECONDS

The Blue Room Theatre (WA)

ALONE OUTSIDE

Maiden Voyage Theatre Company (WA)

AMOMENT CARAVAN

Maybe () Together (WA/VIC)

BANGING CYMBAL, CLANGING GONG

Barbarian Productions (NZ)

BLANK

The Blue Room Theatre in association with Aurora Nova (WA)

BUS BOY

Rorschach Beast (WA)

BUTT KAPINSKI

Hey Boss (USA)

DRUNK GIRL

Thea Fitz-James (CA)

FIRST TIME READ

Black Swan State Theatre Company (WA)

GROUNDLED

Red Ryder Productions (WA)

IF THERE'S NOT DANCING AT THE REVOLUTION, I'M NOT COMING

Julia Croft (NZ)

IOTA IN THE AVERAGE JOE

The Kabuki Drop (WA)

LABELS

Worklight Theatre (UK)

LAURA DAVIS: MARCO? POLO!

Laura Davis (WA/VIC)

LOVE THY MONSTER

Worklight Theatre (UK)

LUCIDITY

JackRabbit Theatre (NSW)

NỖ SHŌW

Husband's Dinner Club (VIC)

NOT A VERY GOOD STORY

May & Alia Do Things (VIC)

PARLOUR GAMES

Tooth+Nail Theatre Company (UK/FR/NO)

PRICE TAG

The Last Great Hunt (WA)

RATHER THAN LATER

Improve Silence (WA)

SALTY

NORMAL CHILDREN (VIC)

STUART BOWDEN: A SERIES OF PORTRAITS

Don't Be Lonely (VIC)

THE ARCHITECTS OF SOUND: ARENA SPECTACULAR

The Architects of Sound (QLD)

THE BOOK OF LIFE

Renegade Productions (WA)

THE CONFABULATORS: HOME

Don't Be Lonely (VIC)

THE MAGICAL FACES PROJECT

Matt Penny (WA)

THE MEASURE OF A MAN

Gavin Roach (VIC)

THE ONE BY JEFFREY JAY FOWLER

Whiskey & Boots (WA)

THEM GOOD OL' BOYS

Weeping Spoon Stadium Tour (AUS/CA)

THEY'VE ALREADY WON

Harriet Gillies & Pierce Wilcox (NSW)

TOPOGRAPHS

Anneliese Kirk & Michelle Aitken (WA)

TRYGVE WAKENSHAW: NAUTILUS

Don't Be Lonely (NZ/UK)

WELL MANNERED

Samantha Maclean & Haydon Wilson (WA)

WEST OF THE MOON

Clare Testoni (WA)

WIL GREENWAY: A NIGHT TO DISMEMBER

Dead Man and Wil Greenway (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.

The total capacity reached across both 2017 Development Seasons was 74%, a 9.2% decrease from 2016 figures. Gross box office income across both the seasons was \$149,300.

In 2017, these seasons included three Auslan interpreted performances, as well as five productions from emerging artists, 11 new original works and six productions that developed new artforms, cross artforms or hybrid artforms. Culture Counts was utilised again in 2017, with three evaluated productions averaging 82.8% across the dimensions of distinctiveness, rigour and local impact.

“I had such high expectations of the professionalism and level of support offered by The Blue Room’s development program and they were exceeded out of sight. The Blue Room truly is a treasure.” [ANDREW BAKER \(ONCE WE LIVED HERE\)](#)

“Our inclusion The Blue Room Theatre’s Development Season provided a new opportunity for our young, emerging company to expand its audience base and allowed us to take greater creative risks within our own artistic practice. The support provided by The Blue Room Theatre both financially, administratively and otherwise enabled us to make the most of the opportunity, forge new connections with artists and audiences alike, and to enjoy every moment of it.” [LIZ NEWELL \(HYPATIA\)](#)

APRIL – JULY 2017



Image: Jamie Breen

SO YOU THINK YOU'RE CHARLIE SMITH

SANDPAPERPLANE | 11 – 29 APRIL

A brave new work exploring a world where content reigns supreme, *So You Think You're Charlie Smith* was a reality television satire which raised questions about humanity and reality. The project saw new collaborations between an emerging company and performers and achieved a high ratio of engagement from culturally and linguistically diverse audiences.



Image: Sarah Walker and Lindsay Cox

ODE TO MAN

EMMA MARY HALL | 18 APRIL – 6 MAY

Ode to Man questioned how modern masculinity influences our economic and romantic ambitions now that women dare to dream to have it all. Following a premiere season in Melbourne, the production brought national artists to our creative community for a design re-development, engaging with local emerging designer Ruby Smedley in the creation of a canvas for innovative animation and projection design.



Image: Marshall Stay

TOAST

MAIDEN VOYAGE THEATRE COMPANY | 9 – 27 MAY

Following three sisters home for their mother's wake, *Toast* was a warm, funny household drama ringing with harsh realities and a few home truths. This third production from Maiden Voyage Theatre Company paired writer Liz Newell and director Emily Maclean with a stellar all-female cast and demonstrated a high engagement with audiences with disability.



Image: Daniel James Grant



Image: Daniel James Grant



Image: Marshall Stay

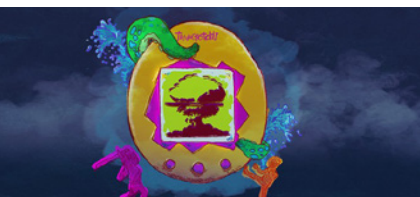


Image: Chloe Flockart

INTERRUPTING A CRISIS

RIBS | 16 MAY – 3 JUNE

In a touching and sensitive mix of storytelling and song, *Interrupting a Crisis* told the true story of a woman who learned to songwrite her way through anxiety. This undeniably relatable work reached 94% audience capacity for its season, bringing a high ratio of new patrons into the venue and achieving strong attendance from young audiences.

BLUEPRINT

SEAN CROFTON, JESSICA RUSSELL, AND PHOEBE SULLIVAN | 6 – 24 JUNE

Blueprint was a thought-provoking new work from an exciting team of recent WAPA graduates which asked its audiences to question genetic modification and the limits of humanity. Drawing on ethics and science in a highly physical piece, *Blueprint* achieved high levels of engagement with youth communities.

TAMATGOTCHI RESET & OTHER DOOMSDAYS

TEN TONNE SPARROW | 20 JUNE – 8 JULY

Tamagotchi Reset and Other Doomsdays solidified the collaboration of Finn O'Branagáin and Tom Hogan as a new company in a hilarious yet chilling factual spectacular about the end of humanity. Exploring our relationship as human beings to the world around us and to doomsdays past, present, and future, the work critically engaged with the very real threat of humans to the environment.

AUGUST – DECEMBER 2017

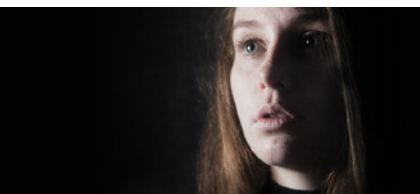


Image: Louise Gan



Image: Marshall Stay

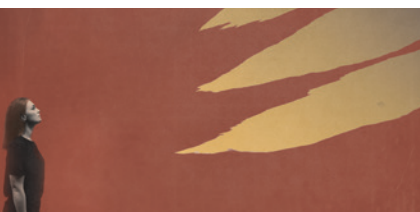


Image: EClair Photography

AN ALMOST PERFECT THING

GABRIELLE METCALF | 8 – 26 AUGUST

Featuring local artists Daisy Coyle, Nick MacLaine and Andrew Hale, *An Almost Perfect Thing* was a dark, thought-provoking psychological thriller about possession, desire and our 'right' to the truth. This Australian premiere from a Canadian playwright engaged with eight emerging artists and expanded The Blue Room Theatre's audience base.

ARTERIES BY ANCESTRY

FUGUE | 15 AUGUST – 2 SEPTEMBER

Arteries by Ancestry was a bold investigation into queer relationships, hyper-masculinity and how one's ancestors shape who we are. From an emerging local company, FUGUE, the work sought to redefine the boundaries of dance and theatre and challenge convention, and saw a particularly high engagement with young audiences.

LAIKA: A STAGED RADIO PLAY

SECOND CHANCE THEATRE | 12 – 30 SEPTEMBER

A staged radio play based on historical events, *Laika* took audiences on a journey to Soviet Russia during the Space Race, transforming the theatre through the magic of live Foley. The unique artform thrilled audiences; the production reached 92% capacity across its season and ultimately took home the Members' Choice Award.



Image: Marshall Stay



Image: Mitchell Richards



Image: John Rousselet



Image: Marshall Stay

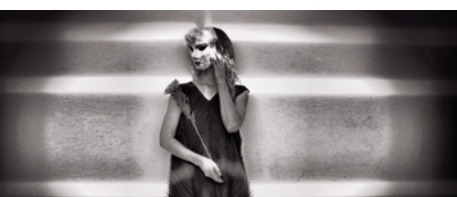


Image: Emma Fishwick

HYPATIA

THE OPEN LID ENSEMBLE | 19 SEPTEMBER – 7 OCTOBER

Hypatia was a powerful original work from an ensemble of emerging theatre makers that delved into the life of one woman to uncover the stories of many. The work merged elements of Greek Theatre with the Japanese dance style Butoh, and achieved a high ratio of engagement with culturally and linguistically diverse communities.

STASIS

WEeping SPOON PRODUCTIONS | 10 – 28 OCTOBER

A new solo theatre piece about finding solace in isolation, *Stasis* brought independent theatre heavy-weight Shane Adamczak home to Perth for its premiere season. With puppetry consultation from Tim Watts, this sci-fi comedy had a high engagement with audiences who identified as being culturally or linguistically diverse.

ONCE WE LIVED HERE

WESTERN SKY THEATRE | 17 OCTOBER – 4 NOVEMBER

This West Australian premiere of Dean Bryant and Mathew Frank's award-winning Australian musical about life, love and family showcased performances from WAAPA Music Theatre graduates and a live band to sold-out audiences during its season. *Once We Lived Here* was widespread in its reach, attracting new audiences to The Blue Room Theatre, also achieving strong engagement with audiences with a disability.

UNVEILING: GAY SEX FOR ENDTIMES

RENEGADE PRODUCTIONS | 7 – 11 NOVEMBER

Unveiling examined the search of ecstasy, utopia and rebellion through self-destruction in a fatalistic yet earnest search for meaning in these troubled times. Born of a collaboration between Joe Lui, Andrew Sutherland, Jacinta Larcombe and Michelle Aitken, the project team had a high level of participation from diverse artists.

VALENTINE

KYNAN HUGHES | 14 NOVEMBER – 2 DECEMBER

Forging new narratives from age-old ideas found in the Commedia dell'arte, *Valentine* questioned how far we are prepared to go to fulfil our desires. The production brought together a highly experienced team of artists for a dynamic multidisciplinary performance of dance, theatre, puppetry and mask play.

LOFT

LOFT is an additional activity supported by the WA Department of Local Government, Sport and Cultural Industries. Holistically supportive from start to finish, the program aims to provide next-step opportunities outside The Blue Room Theatre for West Australian independent artists. The Blue Room Theatre's LOFT initiative will grant a total of \$480,000 over six funding rounds across three years.

Two grant rounds for projects taking place in 2017 saw 13 applications requesting a total of \$263,547. With the aim of increasing access and diversity in the arts, one round focused on the development of work by artists from culturally diverse or Aboriginal and Torres Strait Islander backgrounds, or artists with disability.

2017 PROJECTS

ECOSEXUAL BATHHOUSE | PONY EXPRESS

Redevelopment of an Existing Work (\$14,504)

Remounted for its WA premiere at the Perth Institute of Contemporary Arts, *Ecosexual Bathhouse* is an immersive experience exploring a radical environmentalism where the political becomes very personal.

YOU KNOW WE BELONG TOGETHER

JULIA HALES, AUSPICED BY DADAA LTD

Creative Development (\$14,901)

Julia Hales and a team of collaborators explore what love means to Australians with Down Syndrome.

LAYLA AND MAJNUN

ILLUMENATE, PRODUCED BY PERFORMING LINES WA

Creative Development (\$15,000)

An interdisciplinary performance of a Persian story of undying love, developed in consultation with US scholar and storyteller Feraidoon Mojadeddi.

NEVER MEET YOUR IDOLS | RENEGADE PRODUCTIONS

Creative Development (\$9,575)

A new collaboration between Joe Lui and Sydney-based artist Harriet Gillies exploring intersections between celebrity, godhead, the sublime, kink, S&M, and the internet.

OVERNIGHT | THE SKELETAL SYSTEM

Creative Development (\$17,107)

Turning the 'boy meets girl' formula on its head, *Overnight* is an unlikely love story written by Will O'Mahony set against a world conditioned to hate.

RHUBARB | CLARE TESTONI

Creative Development (\$20,194)

A theatrical adaptation of Craig Silvey's novel *Rhubarb*, written by Clare Testoni and directed by Jeffrey Jay Fowler in consultation with Visibility W.A.

THE IRRESISTIBLE

SIDE PONY PRODUCTIONS & THE LAST GREAT HUNT

Presentation of a New Work (\$60,000)

Presented at the Perth Institute of Contemporary Arts, *The Irresistible* is a reckless, intoxicating love letter to the subconscious exploring the invisible and insidious nature of unconscious bias through multiple parallel narratives, mystery, and sci-fi.

RENEGADE CHURCH | RENEGADE PRODUCTIONS

Creative Development (\$12,000)

A participatory performance work that reimagines the elements of a traditional religious service to invite thoughtful critique and interaction within society.

"Loft enabled this project to happen. The funding received allowed us to create work of a high standard with the best possible people in the industry in Perth. The support of The Blue Room Theatre also opened up doors and conversations with organisations that might otherwise have been closed to this project and allowed conversations about accessibility and diversity that are challenging at an independent level." CLARE TESTONI (*RHUBARB*).

AWARDS & TOURING

THE BLUE ROOM THEATRE AWARDS

BEST PRODUCTION

Winner *TOAST* by Maiden Voyage Theatre Company

Nominees *Laika: A Staged Radio Play* by Second Chance Theatre
Unveiling: Gay Sex for Endtimes by Renegade Productions

JUDGES' AWARD

Winner Scott McArdle (*Laika: A Staged Radio Play*) | Vision and execution in creating new work

Nominees Georgina Cramond (*Interrupting a Crisis*) | Strength of performance and storytelling
Josh Haines (*Once We Lived Here*) | Musical Direction

MEMBERS' CHOICE

Winner *Laika: A Staged Radio Play* by Second Chance Theatre

BEST PERFORMANCE

Winner Amy Mathews | *TOAST*

Nominees Alison Van Reeken | *TOAST*
Nick MacLaine | *An Almost Perfect Thing*
The Ensemble (Noah Beck and Haydon Wilson) | *Arteries by Ancestry*

BEST DESIGN

Winner Overall Design | *Arteries by Ancestry*

Nominees Live Foley | Andrew David (*Laika: A Staged Radio Play*)
Set & Costume Design | Clare Testoni (*Interrupting a Crisis*)
Overall Design | *Ode to Man*

BEST PRODUCTION TEAM

Winner *Once We Lived Here* by Western Sky Theatre

Nominees *Arteries by Ancestry* by FUGUE
TOAST by Maiden Voyage Theatre Company

AUDIENCE DEVELOPMENT AWARD

Winner *Once We Lived Here* by Western Sky Theatre

Nominees *An Almost Perfect Thing* by Gabrielle Metcalf
Interrupting a Crisis by RIBS
TOAST by Maiden Voyage Theatre Company

BEST MARKETING AND PUBLICITY

Winner *Arteries by Ancestry* by FUGUE

Nominees *Interrupting a Crisis* by RIBS
TOAST by Maiden Voyage Theatre Company

BEST HOST

Winner *Interrupting a Crisis* by RIBS

Nominees *Once We Lived Here* by Western Sky Theatre
Tamagotchi Reset and Other Doomsdays by Ten Tonne Sparrow



Image: Rebecca Mansell

FRINGE WORLD AWARDS

MARTIN SIMS AWARD FOR BEST WA PRODUCTION

Joint Winner: *Bus Boy* by Rorschach Beast

THE WEST AUSTRALIAN ARTS EDITOR AWARD

The One by Jeffrey Jay Fowler by Whiskey & Boots

THEATRE AWARD

Bus Boy by Rorschach Beast

COMEDY AWARD

Joint Winner: *Butt Kapinski* by Hey Boss

BLAZ AWARD FOR NEW WRITING

Jeffrey Jay Fowler for *The One* by Jeffrey Jay Fowler

BEST EMERGING ARTIST AWARD

Sean Guastavino (*Bus Boy* and *West of the Moon*)

ECU PERFORMING ARTS AWARD

Jo Morris (*Price Tag*, *Alone Outside* and *The Book of Life*)

MELBOURNE FRINGE TOUR READY AWARD

The One by Jeffrey Jay Fowler by Whiskey & Boots

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 2017

10,000 by Umbrella Works Inc. |
Subiaco Theatre Festival

Benjamin and Me by Whisky & Boots |
Various regional and national locations

Bruce by The Last Great Hunt |
Edinburgh Fringe Festival

Eve by The Nest Ensemble | Brisbane Powerhouse

FAG/STAG by The Last Great Hunt |
Edinburgh Fringe Festival

Interrupting a Crisis by RIBS | Bondi Feast

Monroe and Associates by The Last Great Hunt |
Adelaide Fringe Festival

The Adventures of Alvin Sputnik by The Last
Great Hunt | Various locations in Japan

The Ballad of Frank Allen by The Last Great
Hunt | Melbourne International Comedy Festival

The Great Ridolphi by The Last Great Hunt |
Subiaco Theatre Festival and Edinburgh Fringe
Festival

The One by Jeffrey Jay Fowler by Whiskey &
Boots | Various regional and national locations

SERVICES & RESOURCES



Image: Jamie Breen

In 2017 The Blue Room Theatre continued to provide information, support and services to our 496 members. Our rehearsal spaces were booked for a total of 4,938 hours for both in-kind hire and development season productions, and other member and private hires. 408 artists were directly supported across three seasons of performance, giving 94.18% 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. We continued a monthly sustainability blog to raise awareness of initiatives and developments in the field and its relevance to our practice.

As a member based organisation, The Blue Room Theatre continues to provide invaluable services and resources to 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.

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

Executive Director Julian Hobba and Producer Jenna Mathie both attended the Australian Theatre Forum in Adelaide and held a special edition of our Critical Conversation series afterwards, to bring together various WA delegates to ATF to share their learnings with other WA artists. The Blue Room Theatre was represented at the Circuitwest Showcase and other festivals and events throughout Australia to advocate for independent Western Australian artists. The Blue Room Theatre are active participants on the Bachelor of Performing Arts (WAAPA) advisory board.

AUSPICE

In 2017 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 2017

ARTERIES BY ANCESTRY

FUGUE | Propel Youth Arts YCulture Metro, \$3,000

ENLIGHTENMENT ETC.

Renegade Productions | Department of Local Government, Sport and Cultural Industries, \$8,745

INTERRUPTING A CRISIS

RIBS | Propel Youth Arts YCulture Metro, \$3,000

LAIKA: A STAGED RADIO PLAY

Second Chance Theatre | Propel Youth Arts YCulture Metro, \$3,000

WELL MANNERED

Samantha Maclean & Haydon Wilson | Propel Youth Arts YCulture Metro, \$3,000

HIRE

In 2017 The Blue Room Theatre continued to engage with tertiary institutions to deliver public performance programs showcasing the work of graduating students. For the fifth consecutive year, The Blue Room Theatre hosted Curtin University's Stage One, showcasing a cast of emerging artists in *The Perilous Adventures of the Postman* by Damon Lockwood. We were also proud to partner with WAAPA for the third year of *TILT*, an original program of self-devised and directed works created and performed by 20 final-year Bachelor of Performing Arts students.

PROFESSIONAL DEVELOPMENT & INDUSTRY

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 2017.

PROFESSIONAL DEVELOPMENT PROJECTS

“It was brilliant, it was what I expected and more. Challenging and interesting, and you felt everyone in the room walked away with new ideas and skills.”

BONNIE TESSA DAVIES (NAKED COMEDY LAB PARTICIPANT)

MENTORSHIPS

58 internships, mentorships or residencies were offered through the course of the year, inclusive of 19 mentorships for *600 Seconds* participants and access to a \$500 mentorship fund for Development Season productions to allow engagement of a professional mentor or advisor.

WORKSHOPS

Summer Nights offered three workshops from international touring artists during FRINGE WORLD, for a total of 36 participants. In partnership with Perth International Arts Festival, The Blue Room Theatre hosted a free masterclass on documentary art with Lola Arias and Lucila Piffer from *The Year I Was Born*. A partnership with the Minderoo Foundation and Western Australian Academy of Performing Arts also provided a free series of professional development activities for our members.

CRITICAL CONVERSATION

Launched in 2017, Critical Conversation was a free, regular event that encouraged critical discussion about new local work, seeing a facilitated conversation among artists, arts workers, producers, critics and audiences.

GOOD PLAY CLUB

Launched in 2016 in association with Black Swan State Theatre Company, Good Play Club is a forum for play reading which seeks to foster conversation about great plays and playwriting. 2017 saw the inaugural Young Play Club, for people aged 12 – 26, presented as part of kickstART Festival by Propel Youth Arts

SUSTAINED PLAYWRITING

Facilitated by award-winning playwright Hellie Turner, this course saw a selected group of 11 emerging playwrights write a strong first scene of a new play and develop a plan towards the completion of a first draft suitable for submission to Playwriting Australia.

SPEED DATING FOR CREATIVES

In its inaugural year, this was a fun networking event for emerging and mid-career artists to develop new collaborations.

PLAYGROUP

Co-presented with The Cutting Room Floor, this creative classroom environment allowed artists to ‘show and tell’ a new idea and get exposure and constructive feedback.

CLIMATE CHANGE THEATRE PLAYREADINGS

Co-presented with Alexa Taylor as part of Climate Change Theatre Action (CCTA), this event featured a series of short play-readings with the aim of sparking discussion about the role of theatre in bringing about wider cultural change.

YIRRA YAARNZ

Presented over NAIDOC week, *Yirra Yaarnz* was a showcase of the work of Yirra Yaakin’s Writers Group, an intensive playwriting course where West Australian Aboriginal playwrights were mentored by award-winning playwrights to respond to NAIDOC’s 2017 theme, Our Language Matters.

INDUSTRY PARTNERSHIPS

BLACK SWAN STATE THEATRE COMPANY

Good Play Club

CURTIN UNIVERSITY OF TECHNOLOGY

STAGE ONE (*The Perilous Adventures of the Postman*)

FRINGE WORLD | Summer Nights

PERTH INTERNATIONAL ARTS FESTIVAL

Masterclass, *Theatre as a Remake of the Past*

PROPEL YOUTH ARTS | Young Play Club

STATE THEATRE CENTRE OF WA

Summer Nights

THE CUTTING ROOM FLOOR | Playgroup

WESTERN AUSTRALIAN ACADEMY OF PERFORMING ARTS | TILT

WAAPA, THE MINDEROO FOUNDATION AND THE LAST GREAT HUNT

Visiting artist workshops

YIRRA YAAKIN THEATRE COMPANY

YIRRA YAARNZ as part of NAIDOC Week

MEMBERS

FINANCIAL MEMBERS

Michael Abercromby
Abi Acton
Shane Adamczak
Hugo Aguilar Lopez
Michelle Aitken
Jill Aldrovandi
Riccardo Aldrovandi
Natalie Allen
Michelle Robin Anderson
Carly Armstrong
George Ashforth
Jessie Atkins
Kathleen Aubert
Jennifer Bagg
Andrew Baker
Frances Barbe
Sarah Barclay
Michael Barlow
Kieran Barnes
Nicola Bartlett
Stefania Basile
Aaron Beach
Vincent Beales
Noah Beck
Ross Beckett
Milo Bell
Stephen Belowsky
Claudia Fuentes Beltran
Andrew Bennison
Caitlin Beresford-Ord
James Berlyn
Steve Berrick
Gita Bezar
Ann-Marie Biagioni
Michael Biagioni
John Bishop
Ian Bolgia
Camilla Boswell Hyde
Humphrey Bower
Laura Boynes
Chris Brain
Shaynee Brayshaw
Jamie Breen
Elizabeth Brennan
Mary Bretherton
Richard Bretherton
Anna Brockway
Declan Brown
James Brown
Sally Bruce
Luka Buchanan
Daniel Buckle
Nola Burns
Rebecca Caldwell
Melissa Cantwell
Annette Carmichael

Antonio Casella
Alexandra Cearns
Stefan Cedilot
Sarah Chaffey
Frauke Chambers
Cindy Chandler
Grace Chapple
Samantha Chester
Peter Chikritzhs
Sara Chirichilli
Martyn Churcher
Prue Clark
Karen Connolly
Russya Connor
Elizabeth Conquest
Peter Conquest
Susie Conte
Kristen Coogan
James Corker
St John Cowcher
John Cowdell
Geordie Crawley
Tamara Creasey
Julia Croft
Sean Crofton
Lawrie Cullen-Tait
Maree Cullinan
Adriane Daff
Andrew David
Bonnie Davies
Sally Davies
Ryan Dawson
Isabelle De Casamajor
Donna Dean
Kevin Della Bosca
Alyssa Dening
Alex Desebrock
Paul Desmond
Simone Detourbet
Charlotte Devenport
Natalie Di Risio
Isaac Diamond
Jacob Diamond
Nerida Dickinson
Angela Donlan
Chris Donnelly
Jamie Doohan
Daniel Dosek
Brenda Downing
Matt Edgerton
John Ellis
Daniel Elsegood
Cynda Empsall
Sarah-Jane Erickson
Shona Erskine
Melissa Ettler
Joscelyn Evans
Hannah Evelyn

Caris Eves
Lucy Eyre
Jacqui Fairfax
Lucy Farley
Harriet Feeny
Michael Filer
Rebecca Fingher
Joshua Firman
Sandy Firman
Tony Flanagan
Trent Foo
John Forbes
Vicki Foster
Jeffrey Jay Fowler
Michael Fragomeni
Wendy Froude
Nathalie Fuentes Reyes
Sarah Furtner
Cloi Geddes
Andrea Gibbs
Cliff Gillam
Allan Girod
Felicity Glendinning
Martin Gonzalez
Tim Goodacre
Harry Goodlet
Barry Gordin
Julie Gordin
Adam Gordon
Alicia Gould
Paul Grabovac
Arielle Gray
Pam Gray
Timothy Green
Helena Grehan
Sean Guastavino
Sabrina Hafid
James Hagan
Josh Haines
Anne Hairsine
Michelle Hall
Rhianna Hall
Roz Hammond
Naomi Hanbury
Sefton Handley
Brendan Hanson
Jayde Harding
Jessica Harlond-Kenny
Dion Healey
Moira Hearne
Laura Heffernan
Louise Helfgott
Storm Helmore
Brian Hennings
Tyler Hill
Julian Hobba
Zoe Hollyoak
Lauren Holmwood

Margery Holmwood
Natalie Holmwood
Sven Hopla
David Hough
Helen Hristofski
Steve Hristofski
Calvin Hudson
Kynan Hughes
Marie-Louise Hunt
Erin Hutchinson
Noemie Huttner-Koros
Dale Irving
Chris Isaacs
Teresa Izzard
Becca Jackson
Irene Jarzabek
Tom Jeffcote
Phyllisa Jessop
Katrina Johnston
Zalia Joi
Iota Jones
Alice Jorgensen
Kingsley Judd
Arohi Kaila
Alex Kay
Nuala Keating
Steven Kerr
Niki Kerridge
Sharon Kiely
Peter Kift
Daley King
Georgia King
Anneliese Kirk
Libby Klysz
Suzanne Kosowitz
Megan Kozak
Drew Krapljanov
Geronimo LaHood
Craig Lambert
Tyler Lambert
Cameron Lansdown-
Goodman
Jacinta Larcombe
Mika Laulainen
Jeff Lawrence
Sandy Lawrence
Clare Lawson
Simon Lawson
Bridget Le May
Karen Leary
Francois Lecomte
Frieda Lee
John Lewington
Izaak Lim
Anna Lindstedt
Adam Lippiatt
Karyn Lisignoli
Andreas Lohmeyer



Image: Rebecca Mansell

Esther Longhurst
Lisa Louttit
Harry Love
Joe Lui
David Mack
Andrew Macksey
Nick MacLaine
Samantha Maclean
Manuela Macri
Richard Maganga
Grant Malcolm
Alex Malone
Ryan Marano
Cherish Marrington
Matthew Marshall
Sally Martin
Belinda Massey
Amy Mathews
Jenna Mathie
Sharon Matthews
Philippa Maughan
Jim Maureau
Scott McArdle
Michael McCall
Maureen McCann
Michelle McCormick
Sue McDonald
Isabelle McDonald
Scott McDonald
Caitlin McFeat
Janette McGinty
Tristan McInnes
Hallie McKeig
James McMillan
Sarah McNeill
Bernard Mearns
Elijah Melvin
Leah Mercer
Jessica Messenger
Gabrielle Metcalf
Dawn Michelle
Andrew Michie
Roger Miller
Beverley Milne
Philip Miolin
Adam Mitchell
David Mitchell
Jeremy Mitchell
Philip Mitchell
Joseph Mooney
Joe Moore
Danielle Morache
Jo Morris
Kyle Morrison
Mike Moshos
Jessica Moyle
James Mumme
Franko Munoz

Helen Munt
Arnold Muza
Claire Nankivell
Mike Nanning
Alexandra Nell
Sarah Nelson
Liz Newell
Renee Newman
Gibson Nolte
Colin Nugent
Finn O'Branagain
Daniel O'Brien
Rowena O'Byrne-Bowland
Andrew O'Connell
Mariah O'Dea
Chloe Ogilvie
Rachel Arianne Ogle
Will O'Mahony
Noel O'Neill
Miles Openshaw
Vanessa Ord
Kathryn Osborne
Kerry O'Sullivan
Alicia Osyka
Jacqui Otago
Charlotte Otton
Morgan Owen
James Palm
Tristen Parr
Dawn Pascoe
Maria Passalacqua
Adrienne Patterson
Nathalie Pavlovic
Tanya Payne
Matt Penny
Zoe Pepper
Rob Perring
Rhiannon Petersen
Joshua Pether
Sally Phipps
Phoebe Pilcher
Melissa Pilkington
Laura Pitts
Levon Polinelli
Campbell Pollock
Holly Pooley
Jarryd Prain
Alexandra Proud
Martin Puchmayer
Vidya Rajan
Joanna Randerson
Vanessa Rauland
Brad Raymond
Philip Raymont
Emily Read
Anna Reece
Melissa Reed
Sarah Reuben

Sally Richardson
Marc Ricov
Jennie Ridgwell
Rebecca Riggs-Bennett
Aleksandra Rnjak
Jelena Rnjak
Gavin Roach
Sian Roberts
Harriet Roberts
Megan Roberts
Patrick Rogers
Preben Rongve
Bianca Roose
Gary Roscoe
Carole Roscoe
Tracy Routledge
Phil Rundell
Ben Russell
Jessica Russell
Aaron Rutter
Gregory Ryan
Rebekah Ryan
Taryn Ryan
Barry Sanbrook
Angela Sanderson-Green
Luis Santos
Linda Savage
Maitland Schnaars
Catherine Seed
Joe Sellman-Leava
Rupert Sewell
Sushanth Shantaram
Katherine Shaw
Zachary Sheridan
Gemma Sidney
Rosalind Silberstein
Wesley Simkin
Gareth Simmonds
Maria Sioulas
Christie Sistunk
Gosia Slawomirski
Charlotte Smail
Ruby Smedley
Aaron V Smith
Elaine Smith
Georgia Smith
Terence Smith
Evelyn Snook
Jeremy Snyder
James Sollis
Riley Spadaro
Louis Spencer
John Spurling
Kay Staples
Martin Staples
Dianah Star
Tess Stephenson
Kylee Stewart

Nicole Stinton
Emily Sky Stokoe
Stephen Stone
Mark Storen
Greg Street
Zoe Street
Rozina Suliman
Tara Surry
Andrew Sutherland
Greg Swensen
Gae Synnot
Nicholas Tan
Alexa Taylor
Julie Teraci
Paul Teraci
Stephanie Thackray
Ben Thomas
Moya Thomas
Victor Thomas
Amanda Thompson
Rebecca Thompson
Ross Thompson
Susannah Thompson
David Thorne
Robert Townsend
Michelle Trainer
John Trewin
Suzanne Tuite
Courtney Turner
Hellie Turner
Steve Turner
Shanae Tuxford
Jackson Used
Tasha Van der Spil
Tiffany Venning
Tim Voutas
Trygve Wakenshaw
Marita Walker
Noni Walker
Rhiannon Walker
Claire Walliker
William Walter
Jan Walters
Meabh Walton
Amanda Watson
Linda Watson
Anthony Watts
Julie Watts
Tim Watts
Lauren Webster
Alison Welburn
Chris Wenn
Mikala Westall
Mitchell Whelan
Michele White
Carolyn Williams
Craig Williams
Summer Williams

Elise Wilson
Haydon Wilson
Kate Wilson
Amy Wiseman
Bryan Woltjen
Michael Woodman
Michele Woods
Robert Woods
Rachael Woodward
Michael Wren
Ella Wright
Claire Wynne
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
Kerry O'Sullivan
Alix Rhodes
Jacquie Stepanoff
Jay Walsh

RECIPROCAL MEMBERS

Audance
STRUT Dance
The Big Picture Factory

BOARD & STAFF MEMBERS



Staff image: Rebecca Mansell

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

DR IZAAK LIM

Elected Member: Arts Industry / Artist

SHANE COLQUHOUN

Elected Member: Arts Industry /
Arts Management / Governance

DR RENÉE NEWMAN

Elected Member: Arts Industry / Theatre Maker

DR VANESSA RAULAND

Co-opted Member: Environmental Sustainability

THE BLUE ROOM THEATRE STAFF

EXECUTIVE DIRECTOR

Kerry O'Sullivan (until April 2017)

Julian Hobba (from April 2017)

PRODUCER

Jenna Mathie

MARKETING AND COMMUNICATIONS MANAGER

Emma Poletti (until July 2017)

Ryan Sandilands (from July 2017)

VENUE AND OPERATIONS MANAGER

Roger Miller

OFFICE AND FRONT OF HOUSE MANAGER

Sally Martin

ASSOCIATE PRODUCER

Harriet Roberts

FINANCE OFFICER

Karen Connolly

2017 SUMMER NIGHTS PRODUCTION MANAGER

Joe Lui Shang Yu

2017 SUMMER NIGHTS MARKETING ASSISTANT

Zoe Hollyoak

CASUAL STAFF

Michelle Aitken

Zoe Barron

Salacia Briggs-Goodridge

Holly Garvey

Arielle Gray

Timothy Green

Sean Guastavino

Scott McArdle

Isabelle McDonald

Charlotte Otton

Matt Penny

Zoe Street

Dr Alexa Taylor

A BIG THANK YOU TO

The Season and LOFT Assessors

The Blue Room Theatre 2017 Award Judges:

Nicola Bartlett, Benj D'Addario, Zal Kanga-
Parabia and Clare Watson

Interns: Ashlee Brown, Stephanie Gilhooley and
Charlotte Otton

Season Ushers

Summer Nights Volunteers

GOALS & KEY PERFORMANCE INDICATORS

	2017 TARGET	2017 ACTUAL	2018 TARGET	2019 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, auspice and LOFT)	20%	19%	20%	20%
Increase hospitality income	\$124K	\$112K	\$128.5K	\$133K
Increase diverse income streams through sponsorship and philanthropy	\$48K	\$75K	\$51K	\$54K
Number of PD opportunities completed by staff and board for TBRT	5	14	6	6
Weeks of programming at TBRT venues	38	36.5	38	38
GOAL TWO: TO PROVIDE HIGH QUALITY PRESENTATION AND PROFESSIONAL DEVELOPMENT OPPORTUNITIES FOR INDEPENDENT PERFORMING ARTISTS				
New works presented through TBRT annual program	33	59	34	34
Creative developments of new work supported by TBRT	4	31	4	4
LOFT projects/tours supported intra/interstate or international	2	0	2	2
Workshop attendees satisfied or highly satisfied with workshop	80%	96.8%	80%	80%
Season producer satisfaction with the provision of pastoral care provided as part of the presentation program	80%	94.2%	80%	80%
Number of professional development skills and/or programs delivered to independent artists each year	70	125	72	74
GOAL THREE: TO ENSURE DIVERSE AND WIDESPREAD REACH				
ATSI/CALD led project applicants to presentation programs and LOFT	24	8	26	28
Partnerships with organisations that deliver professional opportunities to independent artists	4	8	4	4
Works originally supported by TBRT that go on to further interstate or international presentation	13	10	14	15
National articles mentioning TBRT	20	30	20	20

FINANCE

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

REPORT ON THE AUDIT OF THE FINANCIAL STATEMENTS

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 2017, profit and loss statement for the year ended 31 December 2017, notes comprising a summary of significant accounting policies and other selected explanatory information and the statement by the Board.

In our opinion, the accompanying financial report of The 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 2017 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 for Opinion

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 The 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 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.



Image: Eclaire Photography

- 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 27th day of March 2018 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 has been prepared to meet the needs of stakeholders, including members and funding bodies.

This special purpose financial report has been prepared in accordance with the accounting policies outlined in Note 1 to the financial statements and is in accordance with the Australian Charities and Not-for-profits Commission Act 2012 and the Associations Incorporation Act WA 2015. In the opinion of the Board, this financial report:

1. gives a true and fair view of the financial position of the Association as at 31 December 2017 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 27th day of March 2018 in Perth, WA

Balance Sheet

As of the 31 December 2017

	31-DEC-17 \$	31-DEC-16 \$
CURRENT ASSETS		
Cash & Cash Equivalents	463,077	449,653
Accounts Receivable	3,619	3,999
Prepaid Expenses	8,040	1,420
Stock on Hand	3,591	2,324
Undeposited Fund	210	-
Total Current Assets	478,537	457,396
NON-CURRENT ASSETS		
Plant & Equipment	40,123	64,012
Other Receivables	-	2,507
Total Non-Current Assets	40,123	66,519
Total Assets	518,660	523,915
CURRENT LIABILITIES		
Accounts Payable	14,678	8,521
Taxes Payable	13,951	35,077
Provision	46,655	45,288
Grants Received in Advance	257,635	228,179
Other Liabilities	20,538	38,050
Total Current Liabilities	353,457	355,115
NON-CURRENT LIABILITIES		
Capital Grants in Advance	-	13,423
Total Non-Current Liabilities	-	13,423
Total Liabilities	353,457	368,538
Net Assets	165,203	155,377
MEMBER FUNDS		
Opening Balance	155,377	152,985
Current Year Surplus / (Deficit)	9,826	2,392
Member Funds	165,203	155,377

Profit and Loss Statement

January through December 2017

	2017 \$	2016 \$
INCOME		
Fees for Services	24,658	26,182
Merchandising & Retail	112,139	122,936
Performance Fees & Box Office	311,106	379,330
Resources Income	58,466	53,833
Sponsorship & Fundraising	75,125	48,319
Other Earned Income	7,689	26,620
DCA Grant	250,000	250,000
Australia Council Grant	173,534	130,534
City of Perth Grant	72,351	62,531
Other Project Grants	169,060	241,440
Grants for Capital Subsidies	13,423	13,500
Total Income	1,267,551	1,355,225
EXPENSES		
Administration	75,171	68,531
Bar Expenses	53,652	60,334
Blue Room Program	16,275	16,663
Marketing	76,972	85,212
Program & Production	476,102	573,364
Wages	559,553	548,729
Total Expenses	1,257,725	1,352,833
Operating Surplus/(Deficit)	9,826	2,392
Total Surplus/(Deficit) & Comprehensive Income	9,826	2,392

Notes To The Financial Statements

For The Year Ended 31 December 2017

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The financial statements cover The Performing Arts Centre Society Inc as an individual entity. The Performing Arts Centre Society Inc is an association incorporated in Western Australia under the Associations Incorporations Act 2015 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 and 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 AASB 120 Accounting for Government Grants which was adopted from the year ended 31st December 2011.

Performance fees and box office income is recognised when received, for ticket sales relating to box office held on behalf of third parties the expense and liability are recognised congruently with the income. This policy was adopted from the year ended 31st December 2017 with a prior period adjustment to 2016 comparatives.

d) Expense Recognition

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

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. The 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

The 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

The 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

The 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 AASB 120. 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

The 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, funders 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 excludes Auspiced income of \$16,350 and Expenses exclude Auspice payments of \$16,350. The Blue Room Theatre income includes a fee to administer Auspice productions.

NOTE 4 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 2017:

THE AUSTRALIAN GOVERNMENT THROUGH

Australia Council for the Arts



THE STATE GOVERNMENT OF WESTERN AUSTRALIA THROUGH

Department of Local Government, Sport and Cultural Industries and Lotterywest



OUR CIVIC PARTNER

City of Perth, Cultural Sponsors of The Blue Room Theatre seasons



BUSINESS PARTNERS

David Mullen Wine Agency

Coopers Brewing (until July 2017)

Feral Brewing (from July 2017)



MEDIA PARTNER

RTR FM 92.1



DESIGN PARTNER

Studio Papa

STUDIO PAPA

PRINT PARTNER

Scott Print



ACCOMMODATION PARTNER

Alex Hotel

ALEX HOTEL

TRANSPORT PARTNER

William Street Cycle Co.



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



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