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.
## CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>OVERVIEW</td>
<td>2</td>
</tr>
<tr>
<td>VALUES &amp; GOALS</td>
<td>3</td>
</tr>
<tr>
<td>CHAIR’S REPORT</td>
<td>4</td>
</tr>
<tr>
<td>EXECUTIVE DIRECTOR’S REPORT</td>
<td>5</td>
</tr>
<tr>
<td>SUMMER NIGHTS 2017</td>
<td>6</td>
</tr>
<tr>
<td>DEVELOPMENT SEASONS</td>
<td>8</td>
</tr>
<tr>
<td>LOFT</td>
<td>11</td>
</tr>
<tr>
<td>AWARDS &amp; TOURING</td>
<td>12</td>
</tr>
<tr>
<td>SERVICES &amp; RESOURCES</td>
<td>14</td>
</tr>
<tr>
<td>PROFESSIONAL DEVELOPMENT &amp; INDUSTRY</td>
<td>15</td>
</tr>
<tr>
<td>MEMBERS</td>
<td>16</td>
</tr>
<tr>
<td>BOARD &amp; STAFF MEMBERS</td>
<td>18</td>
</tr>
<tr>
<td>GOALS &amp; KEY PERFORMANCE INDICATORS</td>
<td>19</td>
</tr>
<tr>
<td>FINANCE</td>
<td>20</td>
</tr>
</tbody>
</table>
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

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.
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 Irresistable* 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.

LIBBY KLYSZ
Chair
Performing Arts Centre Society Inc.
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.

JULIAN HOUBA
Executive Director
The Blue Room Theatre
SUMMER NIGHTS 2017

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 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)
<table>
<thead>
<tr>
<th>Show</th>
<th>Company/Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>600 SECONDS</strong></td>
<td>The Blue Room Theatre (WA)</td>
</tr>
<tr>
<td><strong>ALONE OUTSIDE</strong></td>
<td>Maiden Voyage Theatre Company (WA)</td>
</tr>
<tr>
<td><strong>AMOMENT CARAVAN</strong></td>
<td>Maybe (   ) Together (WA/VIC)</td>
</tr>
<tr>
<td><strong>BANGING CYMBAL, CLANGING GONG</strong></td>
<td>Barbarian Productions (NZ)</td>
</tr>
<tr>
<td><strong>BLANK</strong></td>
<td>The Blue Room Theatre in association with Aurora Nova (WA)</td>
</tr>
<tr>
<td><strong>BUS BOY</strong></td>
<td>Rorschach Beast (WA)</td>
</tr>
<tr>
<td><strong>BUTT KAPINSKI</strong></td>
<td>Hey Boss (USA)</td>
</tr>
<tr>
<td><strong>DRUNK GIRL</strong></td>
<td>Thea Fitz-James (CA)</td>
</tr>
<tr>
<td><strong>FIRST TIME READ</strong></td>
<td>Black Swan State Theatre Company (WA)</td>
</tr>
<tr>
<td><strong>GROUNDED</strong></td>
<td>Red Ryder Productions (WA)</td>
</tr>
<tr>
<td><strong>IF THERE’S NOT DANCING AT THE REVOLUTION, I’M NOT COMING</strong></td>
<td>Julia Croft (NZ)</td>
</tr>
<tr>
<td><strong>IOTA IN THE AVERAGE JOE</strong></td>
<td>The Kabuki Drop (WA)</td>
</tr>
<tr>
<td><strong>LABELS</strong></td>
<td>Worklight Theatre (UK)</td>
</tr>
<tr>
<td><strong>LAURA DAVIS: MARCO? POLO!</strong></td>
<td>Laura Davis (WA/VIC)</td>
</tr>
<tr>
<td><strong>LOVE THY MONSTER</strong></td>
<td>Worklight Theatre (UK)</td>
</tr>
<tr>
<td><strong>LUCIDITY</strong></td>
<td>JackRabbit Theatre (NSW)</td>
</tr>
<tr>
<td><strong>NŌ SHŌW</strong></td>
<td>Husband’s Dinner Club (VIC)</td>
</tr>
<tr>
<td><strong>NOT A VERY GOOD STORY</strong></td>
<td>May &amp; Alia Do Things (VIC)</td>
</tr>
<tr>
<td><strong>PARLOUR GAMES</strong></td>
<td>Tooth+Nail Theatre Company (UK/FR/NO)</td>
</tr>
<tr>
<td><strong>PRICE TAG</strong></td>
<td>The Last Great Hunt (WA)</td>
</tr>
<tr>
<td><strong>RATHER THAN LATER</strong></td>
<td>Improve Silence (WA)</td>
</tr>
<tr>
<td><strong>SALTY</strong></td>
<td>NORMAl CHILDREN (VIC)</td>
</tr>
<tr>
<td><strong>STUART BOWDEN: A SERIES OF PORTRAITS</strong></td>
<td>Don’t Be Lonely (VIC)</td>
</tr>
<tr>
<td><strong>THE ARCHITECTS OF SOUND: ARENA SPECTACULAR</strong></td>
<td>The Architects of Sound (QLD)</td>
</tr>
<tr>
<td><strong>THE BOOK OF LIFE</strong></td>
<td>Renegade Productions (WA)</td>
</tr>
<tr>
<td><strong>THE CONFABULATORS: HOME</strong></td>
<td>Don’t Be Lonely (VIC)</td>
</tr>
<tr>
<td><strong>THE MAGICAL FACES PROJECT</strong></td>
<td>Matt Penny (WA)</td>
</tr>
<tr>
<td><strong>THE MEASURE OF A MAN</strong></td>
<td>Gavin Roach (VIC)</td>
</tr>
<tr>
<td><strong>THE ONE BY JEFFREY JAY FOWLER</strong></td>
<td>Whiskey &amp; Boots (WA)</td>
</tr>
<tr>
<td><strong>THEM GOOD OL’ BOYS</strong></td>
<td>Weeping Spoon Stadium Tour (AUS/CA)</td>
</tr>
<tr>
<td><strong>THEY’VE ALREADY WON</strong></td>
<td>Harriet Gillies &amp; Pierce Wilcox (NSW)</td>
</tr>
<tr>
<td><strong>TOPOGRAPHS</strong></td>
<td>Anneliese Kirk &amp; Michelle Aitken (WA)</td>
</tr>
<tr>
<td><strong>TRYGVE WAKENSHAW: NAUTILUS</strong></td>
<td>Don’t Be Lonely (NZ/UK)</td>
</tr>
<tr>
<td><strong>WELL MANNERED</strong></td>
<td>Samantha Maclean &amp; Haydon Wilson (WA)</td>
</tr>
<tr>
<td><strong>WEST OF THE MOON</strong></td>
<td>Clare Testoni (WA)</td>
</tr>
<tr>
<td><strong>WIL GREENWAY: A NIGHT TO DISMEMBER</strong></td>
<td>Dead Man and Wil Greenway (VIC)</td>
</tr>
</tbody>
</table>

*Image: Tanya Voltchanskaya*
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

SO YOU THINK YOU’RE CHARLIE SMITH

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.

ODE TO MAN

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.

TOAST

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.
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 WAAPA 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

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.
**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 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 MAINUN**
**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
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
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.
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**

**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 a 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 |

“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)
MEMBERS

FINANCIAL MEMBERS

Michael Abercromby  
Abi Acton  
Shane Adamczak  
Hugo Aguilar Lopez  
Michelle Alten  
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  
Stephan Belowsky  
Stefania Fuentes Beltran  
Andrew Bennison  
Caitlin Beresford-Ord  
James Berlyn  
Steve Berrick  
Gita Bezard  
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  
Luke Buchanan  
Daniel Buckle  
Nola Burns  
Rebecca Caldwell  
Melissa Cantwell  
Annette Carmichael  
Antonio Casella  
Alexandra Cearns  
Stefan Cedilot  
Sarah Chaffey  
Frauke Chambers  
Cindy Chandler  
Grace Chappell  
Samantha Chester  
Peter Chikritzhs  
Sara Chirichilli  
Martyn Churcher  
Prue Clark  
Karen Connolly  
Russya Connor  
Elisabeth Conquest  
Peter Conquest  
Susie Conte  
Kristen Coogan  
James Corker  
St John Cowcher  
John Cowdell  
Geordie Crawley  
Tamara Creasey  
Julia Croft  
Sean Croton  
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  
Joselyn 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  
Cléo Geddes  
Andrea Gibbs  
Cliff Gillam  
Allan Gird  
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 Hairseine  
Michelle Hall  
Rhianna Hall  
Roz Hammond  
Naomi Hanbury  
Setfon Handley  
Brendan Hanson  
Jayde Harding  
Jessica Harlond-Kenny  
Dion Healey  
Moira Hearne  
Laura Heffernan  
Louise Heffgott  
Storm Helmore  
Brian Hennings  
Tyler Hill  
Julian Hobbs  
Zoe Holyoak  
Lauren Holmwood  
Margery Holmwood  
Natalie Holmwood  
Sven Hopla  
David Hougd  
Helen Hristofski  
Steve Hristofski  
Calvin Hudson  
Kyan Hughes  
Marie-Louise Hunt  
Erin Hutchinson  
Noemie Huttner-Koros  
Dale Irving  
Chris Isaacs  
Teresa Izzard  
Becca Jackson  
Irene Jarzabek  
Tom Jeffcote  
Phyllis 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 Krapianov  
Geronimo LaHood  
Craig Lambert  
Tyler Lambert  
Cameron Lansdown-Goodman  
Jacinta Larcombe  
Mika Laulainen  
Jeff Lawrence  
Sandy Lawrence  
Clare Lawson  
Simon Lawson  
Bridge Le May  
Karen Leary  
Francois Lecomte  
Frieda Lee  
John Lewington  
Izaak Lim  
Anna Lindsdell  
Adam Lipiatti  
Karyn Lisignoli  
Andreas Lohmeyer
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 Mc Ardle
Michael McCall
Maureen McCann
Michelle McCormick
Sue McDonald
Isabelle McDonald
Scott McDonald
Caitin McFeat
Janette McGinty
Tristan McInnes
Hallie McKeig
James McMillan
Hallie McKeig
Bernard Mears
Elijah Melvin
Leah Mercer
Jessica Messenger
Gabrielle Metcalf
Dawn Michelle
Andrew Michie
Roger Miller
Beverley Milne
Philip Molin
Adam Mitchell
David Mitchell
Jeremy Mitchell
Philip Mitchell
Joseph Moncey
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’Brangan
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 Opendash
Vanessa Ord
Kathryn Osborne
Kerry O’Sullivan
Alicia Oyska
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 Perrington
Rhiannon Petersen
Joshua Pether
Sally Phipps
Phoebe Pilcher
Melissa Pilkington
Laura Pitts
Levon Polineni
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
Susannah Stantarem
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 Snoek
Jeremy Snyder
James Soliss
Riley Spadaro
Louis Spencer
John Spurling
Kay Staples
Martin Staples
Dianah Star
Tess Stephenson
Kylee Stewart
Nicole Stinton
Emily Sky Stokoe
Stephen Stone
Mark Storer
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 Tutte
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
Voltaire 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
Helena McDonald
Julie Moody
Mark Newman
Mick O’Connor
Jansis O’Hanlon
Kerry O’Sullivan
Alix Rhodes
Jacque Stepanoff
Jay Walsh

RECIPIROCAL MEMBERS

Audsance
STRUT Dance
The Big Picture Factory
BOARD & STAFF MEMBERS

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 Attken
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**

**GOAL ONE: TO BE A LEADING EXAMPLE OF SUSTAINABLE BUSINESS PRACTICE FOR THE PERFORMING ARTS**

<table>
<thead>
<tr>
<th>Goal</th>
<th>2017 TARGET</th>
<th>2017 ACTUAL</th>
<th>2018 TARGET</th>
<th>2019 TARGET</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maintain reserves at 20% (excluding independent producer box office, auspice and LOFT)</td>
<td>20%</td>
<td>19%</td>
<td>20%</td>
<td>20%</td>
</tr>
<tr>
<td>Increase hospitality income</td>
<td>$124K</td>
<td>$112K</td>
<td>$128.5K</td>
<td>$133K</td>
</tr>
<tr>
<td>Increase diverse income streams through sponsorship and philanthropy</td>
<td>$48K</td>
<td>$75K</td>
<td>$51K</td>
<td>$54K</td>
</tr>
<tr>
<td>Number of PD opportunities completed by staff and board for TBRT</td>
<td>5</td>
<td>14</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Weeks of programming at TBRT venues</td>
<td>38</td>
<td>36.5</td>
<td>38</td>
<td>38</td>
</tr>
</tbody>
</table>

**GOAL TWO: TO PROVIDE HIGH QUALITY PRESENTATION AND PROFESSIONAL DEVELOPMENT OPPORTUNITIES FOR INDEPENDENT PERFORMING ARTISTS**

<table>
<thead>
<tr>
<th>Goal</th>
<th>2017</th>
<th>2017</th>
<th>2018</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>New works presented through TBRT annual program</td>
<td>33</td>
<td>59</td>
<td>34</td>
<td>34</td>
</tr>
<tr>
<td>Creative developments of new work supported by TBRT</td>
<td>4</td>
<td>31</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>LOFT projects/tours supported intra/interstate or international</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Workshop attendees satisfied or highly satisfied with workshop</td>
<td>80%</td>
<td>96.8%</td>
<td>80%</td>
<td>80%</td>
</tr>
<tr>
<td>Season producer satisfaction with the provision of pastoral care provided as part of the presentation program</td>
<td>80%</td>
<td>94.2%</td>
<td>80%</td>
<td>80%</td>
</tr>
<tr>
<td>Number of professional development skills and/or programs delivered to independent artists each year</td>
<td>70</td>
<td>125</td>
<td>72</td>
<td>74</td>
</tr>
</tbody>
</table>

**GOAL THREE: TO ENSURE DIVERSE AND WIDESPREAD REACH**

<table>
<thead>
<tr>
<th>Goal</th>
<th>2017</th>
<th>2017</th>
<th>2018</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>ATSI/CALD led project applicants to presentation programs and LOFT</td>
<td>24</td>
<td>8</td>
<td>26</td>
<td>28</td>
</tr>
<tr>
<td>Partnerships with organisations that deliver professional opportunities to independent artists</td>
<td>4</td>
<td>8</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Works originally supported by TBRT that go on to further interstate or international presentation</td>
<td>13</td>
<td>10</td>
<td>14</td>
<td>15</td>
</tr>
<tr>
<td>National articles mentioning TBRT</td>
<td>20</td>
<td>30</td>
<td>20</td>
<td>20</td>
</tr>
</tbody>
</table>
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 fulfill 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.
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:
## Balance Sheet
### As of the 31 December 2017

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

**January through December 2017**

### INCOME

<table>
<thead>
<tr>
<th>Source</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fees for Services</td>
<td>$24,658</td>
<td>$26,182</td>
</tr>
<tr>
<td>Merchandising &amp; Retail</td>
<td>$112,139</td>
<td>$122,936</td>
</tr>
<tr>
<td>Performance Fees &amp; Box Office</td>
<td>$311,106</td>
<td>$379,330</td>
</tr>
<tr>
<td>Resources Income</td>
<td>$58,466</td>
<td>$53,833</td>
</tr>
<tr>
<td>Sponsorship &amp; Fundraising</td>
<td>$75,125</td>
<td>$48,319</td>
</tr>
<tr>
<td>Other Earned Income</td>
<td>$7,689</td>
<td>$26,620</td>
</tr>
<tr>
<td>DCA Grant</td>
<td>$250,000</td>
<td>$250,000</td>
</tr>
<tr>
<td>Australia Council Grant</td>
<td>$173,534</td>
<td>$130,534</td>
</tr>
<tr>
<td>City of Perth Grant</td>
<td>$72,351</td>
<td>$62,531</td>
</tr>
<tr>
<td>Other Project Grants</td>
<td>$169,060</td>
<td>$241,440</td>
</tr>
<tr>
<td>Grants for Capital Subsidies</td>
<td>$13,423</td>
<td>$13,500</td>
</tr>
<tr>
<td><strong>Total Income</strong></td>
<td>$1,267,551</td>
<td>$1,355,225</td>
</tr>
</tbody>
</table>

### EXPENSES

<table>
<thead>
<tr>
<th>Source</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Administration</td>
<td>$75,171</td>
<td>$68,531</td>
</tr>
<tr>
<td>Bar Expenses</td>
<td>$53,652</td>
<td>$60,334</td>
</tr>
<tr>
<td>Blue Room Program</td>
<td>$16,275</td>
<td>$16,663</td>
</tr>
<tr>
<td>Marketing</td>
<td>$76,972</td>
<td>$85,212</td>
</tr>
<tr>
<td>Program &amp; Production</td>
<td>$476,102</td>
<td>$573,364</td>
</tr>
<tr>
<td>Wages</td>
<td>$559,553</td>
<td>$548,729</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>$1,257,725</td>
<td>$1,352,833</td>
</tr>
</tbody>
</table>

### Operating Surplus/(Deficit)

<table>
<thead>
<tr>
<th>Source</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating Surplus/(Deficit)</td>
<td>$9,826</td>
<td>$2,392</td>
</tr>
</tbody>
</table>

### Total Surplus/(Deficit) & Comprehensive Income

<table>
<thead>
<tr>
<th>Source</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Surplus/(Deficit) &amp; Comprehensive Income</td>
<td>$9,826</td>
<td>$2,392</td>
</tr>
</tbody>
</table>
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.

Note: 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.