

# The Blue Room Theatre

**Annual  
Report  
2018**



## **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 Western Australian theatre sector through our program and be recognised as the preeminent organisation in Australia for independent artists to make and present their own work.

## Contents

Overview	4
Goals & Values	5
Chair & Executive Director Report	6
Summer Nights 2018	8
Development Seasons	10
Winter Nights	14
LOFT	16
Awards	18
Services & Resources	20
Professional Development	21
Members	22
Board & Staff	24
Goals & Key Performance Indicators	25
Finance	26
Sustainability Report	30

## IMAGE CREDITS

Front cover: Della Rae Morrison by Duncan Wright  
Page 4: Frieda Lee by Duncan Wright  
Page 7: Pixel Poetry  
Page 9: *Josephine* by David Cox  
Page 12: Pixel Poetry  
Page 15: *Fonder Factory* by Ranson Media  
Page 17 : *Audioplay: The Turners* by David Collins  
Page 18: Lucy Jane Parkinson by Duncan Wright  
Page 20: Pixel Poetry  
Page 21: Ming Yang Lim and Jess Nyanda Moyle by Duncan Wright  
Page 24: Humphrey Bower by Duncan Wright  
Page 27: Butt Kapinski by Duncan Wright

# Overview

The Blue Room Theatre is a trading name of the Performing Arts Centre Society (PACS), incorporated in 1989 by Perth-based theatre artists to support development opportunities for professional theatre practitioners and generate communication and networking opportunities across the sector.



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 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.

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 80% of the box office. 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.

Summer Nights is a hand-crafted program of performances, which have shorter runs, that was established in 2009 and has been presented as part of FRINGE WORLD since 2012. Summer Nights includes a mix of local, national and international work, with a minimum 50% of the program being WA-led productions. In 2018, Winter Nights was established as a mid-year festival for theatre experimentation and ideas, with a program of works-in-process and artist-led talks and forums.

The Blue Room Theatre is committed to the continuous professional development of artists. Practical skill and career development workshops are integrated within The Blue Room Theatre programs or offered in partnership with other organisations and artists. The Blue Room Theatre advocates for independent artists from a broad and representative membership base. As an organisation, The Blue Room Theatre seeks to provide cultural leadership for its community.



# 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 – 20 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.

# Chair's Report

## Shane Colquhoun



2018 was a prolific and successful year at The Blue Room Theatre!

I was proud to become Chair of PACS at the 2018 AGM after previous Chair Libby Klysz reached the end of her term. On behalf of the Board and our members, I thank Libby for her time as chair of the Board and acknowledge her significant contribution over many years. At the same time, we welcomed a number of new Board members: Liesbeth Goedhart, Izzy McDonald, Emma-Jane Morcombe and Katt Osborne. They are welcome additions to the Board, bringing a range of experience and skills and representing our membership. I am very lucky to lead a highly engaged and proactive Board and I thank each of them for their considerable contribution to The Blue Room Theatre.

We wish to acknowledge the generous support of our key government partners, The WA Department of Local Government, Sport and Cultural Industries, the City of Perth and the Australia Council for the Arts. The support of these three levels of government reflects our mission to contribute to the culture of Perth and WA as well as support well developed work and artists who go on to have a wider national impact.

Additional support from Lotterywest in 2018 allowed us to make a timely update to our brand and website. We welcomed a new design partner, Terms of Service, and continued to enjoy the support of the Alex Hotel, David Mullen Wine Agency and Scott Print. To all our sponsors, we very much appreciate your support.

We are ever-thankful to the members and supporters who took the opportunity to donate to The Blue Room Theatre throughout the year. We were especially heartened to raise \$18,000 through our giving campaign to run a yearlong professional development lab for eight young culturally and linguistically diverse or Aboriginal or Torres Strait Islander theatre artists throughout 2019. Our aim is that Assembly will be the first among many proactive steps over coming years to ensure The Blue Room Theatre truly represents the diversity of our sector and community.

The Board offers enormous thanks to the staff of The Blue Room Theatre lead by our talented and unflappable Executive Director Julian Hobba. The team work hard to support artists and make members and audiences feel at home.

Lastly, can I say thank you to our members, artists and audiences who engage with The Blue Room Theatre with commitment and love. You are the reason we continue to work so hard to ensure The Blue Room Theatre is your go to place for all things theatre in Western Australia.

A handwritten signature in blue ink, appearing to read 'Shane Colquhoun'.

**SHANE COLQUHOUN**  
Chair

# Executive Directors Report

## Julian Hobba



2018 began with a bumper Summer Nights, including a show in a rooftop swimming pool, and concluded with a speak easy in the Main Space featuring some of Perth's most loved theatre talents. With 44 seasons of work presented, 127 professional development opportunities and 21,227 attendances, 2018 once again revealed the energy around new theatre in Perth.

Through the course of a jam-packed year, some things ended and some things began. 2018 saw the last round of the LOFT program The Blue Room Theatre has delivered since 2015 and which has supported new work including *Project Xan*, *The Irresistible* and *Layla and Majnun*. We ran a pilot version of a new mid-year festival of experimentation and ideas, Winter Nights, to coincide with a shift to one main season between April – December in 2019. Over one week, Winter Nights offered 17 events including workshops, talks and new works-in-process and laid the groundwork for its future life.

There were myriad special artistic events and projects throughout the year, including *Voices*, a week of forums dedicated to exploring diversity in theatre culture; *Yirra Yaarnz*, two afternoons of public readings of new plays by First Nations writers; and *A Little Tune*. Sixteen productions developed through The Blue Room Theatre enjoyed presentations beyond our walls.

We thank the many partners who helped us deliver so many presentations and development opportunities in 2018, including FRINGE WORLD, State Theatre Centre of WA, Perth Festival, Yirra Yaakin, Black Swan State Theatre Company, CAN, Centre for Stories, Barking Gecko Theatre, WAAPA, Curtin University and the Minderoo Foundation.

A huge thank you to all of the staff of The Blue Room Theatre for their incredible work throughout 2018. Thanks also to our engaged and supportive board members.

Especially, though, thank you to the artists and audiences who activate and enliven our venue. We exist to enable the inspiration and hard work of local theatre artists and they remain at the core of our mission. There is no place like The Blue Room Theatre.

A handwritten signature in blue ink, appearing to read 'Julian Hobba'.

**JULIAN HOBBA**  
Executive Director





# SUMMER NIGHTS 2018

Summer Nights 2018 brought together 30 diverse works to showcase the best in theatre and performance both internationally and locally. It was an ambitious program, with events both inside the walls of The Blue Room Theatre and outside; works were presented in two spaces at the State Theatre Centre of WA and even farther afield in the pool of COMO The Treasury hotel.

Dance and storytelling sat alongside gender bending comedy and daring intercultural performance, and home-grown trailblazers made their mark and trialled new and exciting ideas. 196 sessions of performance brought in over 10,000 patrons, and resulted in a total attendance of 73.7% of capacity, and a gross box office income of \$152,558. Summer Nights 2018 included five accessible events through Auslan interpretation and audio captioning.

Highlights of the season include; the international hits *JOAN* from Milk Presents, *FLEABAG* from DryWrite & Soho Theatre,

and *Power Ballad* from Julia Croft & Zanetti Productions, delighting audiences and critics alike. Local artist Matt Penny took out the Blaz Award for New Writing for his magical show *Find the Lady*, as well as being nominated for the prestigious Martin Sims Award. Summer Nights 2018 saw the first productions from three exciting new local companies, Static Drive Co, Bow & Dagger and Squid Vicious, and other highlights included sold-out seasons of *Banned* (Mudskipper Productions), *52 Hertz* (Beyond The Yard) & *Sudden Skies* (Blank Space Productions), all led by local, emerging artists.

Earning the FRINGE WORLD Award for Best Independent Program for the seventh year running, and scoring the Award for Best Independent Venue for the first time too, Summer Nights 2018 continued to deliver the high quality FRINGE WORLD festival experience audiences and artists have come to expect.

**"Summer Nights is by far the best fringe theatre I have been involved in...I would not come across for Fringe World if I were not part of the Summer Nights Program. The Fringe World Festival is great, but I come for The Blue Room Theatre. I doubt that I am alone in this."**

WIL GREENWAY

(*Wil Greenway: the way the city ate the stars*)

**"From kind words and good advice to practical support and tough love the whole team know how to help and give you what you need to succeed. The Blue Room Theatre and Summer Nights are vital to the development of arts in WA. I cannot ever thank them enough!"**

EMILY STOKOE

(*Minus One Sister*)





#### **19 WEEKS**

Emily Steel (SA)

#### **52 HERTZ**

Beyond The Yard (WA)

#### **A NIGHT OF...**

The Blue Room Theatre  
Summer Nights (WA)

#### **ABOVE THE MEALY- MOUTHED SEA**

Unholy Mess (UK)

#### **BANNED**

Mudskipper Productions (WA)

#### **BUTT KAPINSKI**

Hey Boss (USA)

#### **CARDBOARD KINGDOM**

Riptide & Mandurah  
Performing Arts Centre

#### **CULL**

The Very Good Looking  
Initiative (VIC)

#### **FEEDBACK**

sandpaperplane (WA)

#### **FIND THE LADY**

Matt Penny (WA)

#### **FLEABAG**

DryWrite & Soho Theatre (UK)

#### **GODEATGOD**

Squid Vicious (WA)

#### **JOAN**

Milk Presents, in association  
with Derby Theatre (UK)

#### **JOSEPHINE!**

Second Chance Theatre (WA)

#### **LESS LIGHT**

Lazy Yarns (WA)

#### **MADAME NIGHTSHADE'S POISON GARDEN**

Anna Thomson (VIC)

#### **MICROMOVE**

The Blue Room Theatre  
Summer Nights (WA)

#### **MINUS ONE SISTER**

SALT. (WA)

#### **NIGHT SWEATS**

Static Drive Co (WA)

#### **POWER BALLAD**

Julia Croft & Zanetti  
Productions (NZ)

#### **SEVENTEEN**

Turquoise Theatre (WA)

#### **SLAP AND TICKLE**

The Kabuki Drop & WAYJO  
(WA)

#### **SUDDEN SKIES**

Blank Space Productions (WA)

#### **THE BEAST AND THE BRIDE**

Bow & Dagger (WA)

#### **THE BIG DARK**

Rhiannon Petersen (WA)

#### **THE WIND IN THE UNDERGROUND**

New Ghosts (NSW)

#### **THE YONDER**

NORMAL CHILDREN (VIC)

#### **TOHU**

Sharon and Omer Backley-  
Astrachan (NSW)

#### **WHEN OUR MOLECULES MEET AGAIN**

Stuart Bowden (VIC)

#### **WIL GREENWAY: THE WAY THE CITY ATE THE STARS**

Deadman (VIC)

## DEVELOPMENT SEASONS

The Blue Room Theatre's development seasons exist to support new works made by artists, and to foster further professional development for all involved.

The total capacity reached across both 2018 development seasons was 75.7%, a 1.7% increase from 2017 figures. Gross box office income was \$150,359.

Productions in 2018 included three Auslan interpreted performances, nine productions created and led by local, emerging artists, 11 original works, and six productions that developed new, cross or hybrid artforms. Culture Counts was once again utilised in 2018, with an average score of 83% across the dimensions of distinctiveness, rigour and local impact.

**"Working on a show in The Blue Room's Theatre's Development Program has provided us as theatre-makers with the opportunity to develop our craft and gain invaluable experience. The Blue Room has created a supportive culture for theatre-makers to grow, by giving advice, assistance and a wealth of knowledge. Working with The Blue Room inspires evocative, timely and relevant works, giving Western Australian artists the opportunity to create original, independent work."**

ERIN LOCKYER

*(The Inconsequential Lives of Little Fish)*



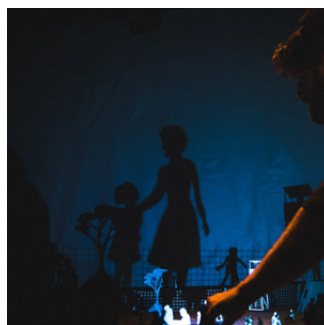
## **Hold Your Breath (Count to Ten) Antifragile | 23 April – 12 May**

In an extremely personal and revealing work, emerging artist Daley King used theatre to explore his relationship with physical and mental illness. Working with local director Susie Conte, *Hold Your Breath* reached out to many audience members who felt connected to the subject matter.



## **Hive Mind | Rorschach Beast 1 May – 19 May**

*Hive Mind*, the third production from local company Rorschach Beast, was a play exploring obsession, community, and belief systems. With a team populated by a large number of emerging artists, this production also saw strong attendance from youth audiences.



## **Tale of Tales | Bow & Dagger 22 May – 9 June**

Winner of the Best Production for 2018, this combination of shadow puppetry and storytelling wowed audiences with its heartfelt blend of WWII, Italian fairy tales and the family history of core creative Clare Testoni. This production had one of the highest attendances by culturally and linguistically diverse audience members of the year.



## **The Edge | Catface Productions 29 May – 16 June**

Originally staged in Malaysia, *The Edge* was a musical that dealt with the aftermath of suicide and the responsibility of those left behind. This Australian premiere featured a cast of local performers and creatives, and showed a strong outer metro attendance rate within its audiences, as well as bringing many new patrons into the venue.



## **HIRO: The Man Who Sailed His House | Samantha Chester 19 June – 7 July**

*HIRO* used text, physical theatre and puppetry to tell the incredible story of Hiromitsu Shinkawa, who survived the 2011 Japanese tsunami by sailing his house. A collaboration between established artists Samantha Chester and Humphrey Bower, this production achieved 97% audience attendance and won the award for Overall Design.



## **Banned | Mudskipper Productions 2 July – 14 July**

After its sell-out season as part of Summer Nights, this debut script from Aboriginal playwright Barbara Hostalek returned to The Blue Room Theatre as part of NAIDOC week 2018. With a high ratio of Aboriginal or Torres Strait Islander attendance amongst its audiences, this was a thoughtful examination of reconciliation and forgiveness.







# AUGUST — DECEMBER



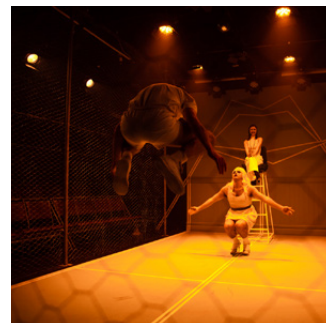
**Threshold | The Boston Curse**  
7 August – 25 August  
*Threshold* was a biting critique of journalism and the treatment of asylum seekers in Australia, written by local playwright James Palm and directed by Bridget Le May. *Threshold* won the Audience Development Award due to the large amount of new patrons the production brought to the venue, as well as strong outer metro attendance.



**Unveiling: Gay Sex for Endtimes | Renegade Productions**  
14 August – 25 August  
Remounted after the season was cut short in 2017, *Unveiling* examined the search for ecstasy and utopia, and used the *Book of Revelation* to do so. Ambitious in its post-dramatic, multimedia format, this production achieved 90% capacity and a high level of attendance from people with disabilities.



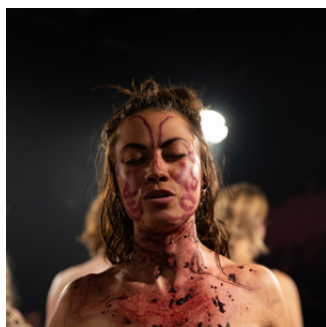
**The Inconsequential Lives of Little Fish | Frieda, Sam & Friends**  
4 September – 22 September  
Developed as part of the Black Swan Emerging Writers Group, this pantomime love story by Frieda Lee tackled the treatment and living conditions of fishermen in South East Asia. Co-performed by Samuel Hayes and supported by a strong team of emerging artists, this production moved audiences and provoked discussion around ethics and accountability.



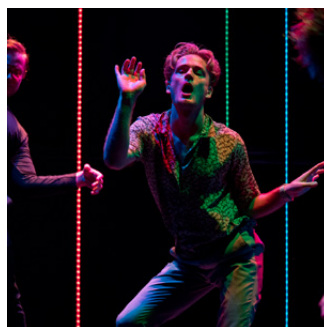
**Court My Crotch | FUGUE**  
18 September – 6 October  
Queer performance maker James McMillan added to his body of work with *Court My Crotch*, this time looking at gender and sexuality in a high-octane examination of sporting and drag culture. With a team largely comprising young and emerging artists, the devising process included a large amount of community engagement through interviews and research.



**Let me finish. | Charlotte Otton**  
2 October – 20 October  
*Let me finish.* was a hilarious and thought-provoking power ballad to celebrate the lives of young women in Australia, and the struggles they face. With an overall season capacity of 103.3%, including an added show, this performance had a team made up of 80% young artists and achieved the highest level of youth engagement across the year.



**Medusa | Renegade Productions x Bow & Dagger |**  
16 October – 3 November  
A collaboration between established writer Finn O'Branagáin and well-loved director Joe Lui, *Medusa* was a powerful re-imagining of the Greek myth. Showing strong cultural and linguistically diverse representation within the team, *Medusa*, though unseated, also attracted a high amount of patrons that identify as having a disability.



**Penthouse | Lazy Yarns**  
30 October – 17 November  
Originally developed for the Bachelor of Performing Arts showcase 'TILT', *Penthouse* was redeveloped and presented by a team of local, emerging artists. Examining greed, power and corruption, this young team excelled and performer Isaac Diamond took out the Best Performance Award for 2018, one of the youngest recipients to date.



**Frankie's | Variegated Productions**  
13 November – 1 December  
Led by Libby Klysz and bringing together some of Perth's most experienced performers and musicians, this theatrical experiment set in a local dive bar was created from scratch every night. With strong outer metro attendance and many culturally and linguistically diverse audience members, this sold out show brought many new patrons to the venue.

# WINTER NIGHTS

Winter Nights is a new festival for theatrical ideas and experimentation that enjoyed a pilot program from 31 July – 4 August 2018. As it evolves, Winter Nights will offer development opportunities for artists to explore the concepts and collaborations driving their work. It aims to bring audiences into the creative process of local artists to foster interest in the progression of their work and career. It will also offer artist-driven forums on theatre craft and culture that aim to build momentum for the development of the WA theatre sector and create connections to the industry nationally and internationally.

## PROJECTS

### Good Play Club

Presented in association with Black Swan State Theatre Company, Jeffrey Jay Fowler and guest artist Ian Michael lead a conversation about *Kill The Messenger* by Nakkiah Lui.

### A Resting Mess

Daisy Sanders and collaborators took over the Kaos Room with an installation based on movement, stillness and the accumulation of clutter.

### Stories Staged

In association with the Centre for Stories, three established playwrights collaborated with three diverse storytellers to bring their stories to the stage.

### Playgroup

Five artist groups presented a show or tell of their budding ideas in a fun school environment, and chatted with a panel of Honorary Professors and the classroom audience about what the next step may be.

### The Fonder Factory Tour

A series of workshops concluded with a public showing of the responses that four female dancers had made to the works of four female writers.

### The Do Not Get Eaten Machine

What's in the bushes? Will it kill me? Writing by Jeffrey Jay Fowler served as the soundtrack to a new dance work choreographed by Shona Erskine and performed by Storm Helmore.

### Let Me Hear Your Body Talk

Following the presentation of the two works that wove words and movement, a facilitated panel looked at the intersection of dance and theatre.

### Post Dramatic Theatre Making

A group of theatre-makers worked with renowned artist Daniel Schlusser over the course of a week, and presented the result of their explorations in a showing at the State Theatre Centre of WA.

### Text Roulette

Finn O'Branagáin helped self-nominated audience members construct texts that were too difficult to send alone. *Text Roulette* was a study in audience participation and agency that asks the hard questions.

### The Town

Katt Osborne and Tyler Jacob Jones teamed up to create a new children's musical with support from Barking Gecko Theatre, exploring how to be both vulnerable and brave all at once.

### Get To Know Iain Grandage

We had a facilitated conversation with Iain Grandage exploring his long creative connection with Western Australia, his new role at the helm of Perth Festival and more.

### Unrule

The development of *Unrule* tackled the complicated relationships that women and society have with feminine bodies. Community testimonies, horror stories, and fears in all their grotesque glory.

### Breaking The(atre) Rules

*Unrule's* Michelle Aitken and collaborator Charlotte Otton were joined on stage by Joe Lui and visiting artist Daniel Schlusser, to discuss feminist and postdramatic theatre making, facilitated by Frances Barbe (WAAPA).

### WHOA MAMA!

*WHOA MAMA!* brought the performative stylings of a gaggle of Perth's theatre professionals at their loosest, to raise funds for Melbourne's La Mama Theatre; hosted by Matt Penny and Libby Klysz.

**"It was such a pleasure to be able to do a development in a way that values peoples time and enabled me to bring some resources into the room. It's a great way to start making a show and has let me imagine a bigger and richer production."**

MICHELLE AITKEN  
(Unrule)



LOFT is an additional program that has assisted professional theatre projects being developed outside the walls of The Blue Room Theatre through support from the WA Department of Local Government, Sport and Cultural Industries. Initially slated to run from 2015 – 2017, LOFT was extended for one year, with the final round of funding offered in October 2018. Over the course of the program, LOFT has contributed \$453,600 to 12 creative developments and five productions. The following projects saw outcomes in 2018, with the final two funded projects to be delivered in 2019.

#### UNHEIMLICH | Katt Osborne

Creative Development (\$30,000)

*UNHEIMLICH* was a new performance work that delved into the complex web of human psychology and the subconscious forces that live deep within us through theatre, visual art, dance and puppetry.

#### Girl Rides West | Gita Bezard

Creative Development (\$34,438)

*Girl Rides West* was a play in three parts, a Western influenced experiment in changing style. This dysfunctional family brawl told the story of reinvention, self-obsession and Kitty, who tried to escape the lot of them.

#### Audioplay: The Turners | Sidepony Productions

Creative Development (\$15,257)

A new series based on Mick Elliott's books *The Turners*, the audioplay was specifically designed for small groups of kids and was versatile enough to be played in theatres, schools or homes.

#### CATCH! | Maxima Circus

Creative Development (\$26,500)

With a fusion of art forms, *CATCH!* was an accessible, entertaining, fun-filled and also 'thoughtful' circus theatre work for young audiences and their families, engaging with issues and emotions faced by very young children.

**"The LOFT funding was a major factor in the success of this project – allowing us to bring in the artists we needed to really explore new creative territory and deliver a production of the highest possible quality."**

GEMMA PEPPER

(Audioplay: *The Turners*)







# AWARDS AND TOURING

## THE BLUE ROOM THEATRE AWARDS

### BEST DESIGN

**WINNER:** Overall Design – *HIRO*

**NOMINEES:** Overall Design – *Tale of Tales*

James McMillan: Set – *Court My Crotch*

Bryan Woltjen: Set – *Frankie's*

### JUDGES AWARD

**WINNER:** *Let me finish.* for the personal and political, intimately and authentically told.

**NOMINEES:** Barbara Hostalek (*Banned*) for an outstanding breakout script.

*Frankie's* for a joyful celebration of craft, lovingly executed.

### BEST PERFORMANCE

**WINNER:** Isaac Diamond – *Penthouse*

**NOMINEES:** Humphrey Bower – *HIRO*

Clare Testoni – *Tale of Tales*

The Ensemble – *Let me finish.*

### BEST PRODUCTION

**WINNER:** *Tale of Tales* – Bow & Dagger

**NOMINEES:** *HIRO* – Sam Chester

*Let me finish.* – Charlotte Otton

### BEST MARKETING & PUBLICITY

**WINNER:** *Frankie's* – Variegated Productions

**NOMINEES:** *Court My Crotch* – FUGUE

*Let me finish.* – Charlotte Otton

### BEST HOST

**WINNER:** *Frankie's* – Variegated Productions

**NOMINEES:** *Court My Crotch* – FUGUE

*Let me finish.* – Charlotte Otton

### BEST PRODUCTION TEAM

**WINNER:** *Frankie's* – Variegated Productions

**NOMINEES:** *Tale of Tales* – Bow and Dagger

*HIRO* – Sam Chester

*Unveiling* – Renegade Productions

### AUDIENCE DEVELOPMENT AWARD

**WINNER:** *Threshold* – Blank Space Productions

**NOMINEES:** *The Edge* – Catface Productions

*Let me finish.* – Charlotte Otton

### MEMBERS CHOICE

Joint Winners – *Frankie's* & *Let me finish.*

## FRINGE WORLD AWARDS

### BLAZ AWARD

Matt Penny for *Find the Lady*

### MARTIN SIMS AWARD (Nominated)

Matt Penny for *Find the Lady*

### MELBOURNE FRINGE TOUR READY AWARD

Michelle Aitken for *Future's Eve*

### BEST INDEPENDENT PROGRAM

Summer Nights presented by The Blue Room Theatre

### BEST INDEPENDENT VENUE

The Blue Room Theatre



# PAWA 2018 AWARD NOMINATIONS

The PAWA Awards for 2018 will be presented on 29 April 2019, after this annual report has gone to print. Productions supported by The Blue Room Theatre have received 36 nominations across 12 categories. Winners will be available on the Performing Arts WA website after the event. We have our fingers crossed for all nominated artists across all categories and are proud to support PAWA to deliver these awards recognising achievement in the sector.

## SHOWS ORIGINALLY SUPPORTED BY THE BLUE ROOM THEATRE, WHICH WENT ON TO ADDITIONAL PRESENTATION IN 2018

*Monroe & Associates* by The Last Great Hunt | Sydney Festival

*FAG/STAG* by The Last Great Hunt | Griffin Theatre Company

*The Man and the Moon* by Variegated Productions | Subiaco Theatre Festival

*Find the Lady* by Matt Penny | Subiaco Theatre Festival

*Tissue* by Static Drive Co | Subiaco Theatre Festival

*Interrupting a Crisis* by Ribs | Subiaco Theatre Festival

*Bus Boy* by Rorschach Beast | Brighton Fringe & Subiaco Theatre Festival

*The Irresistible* by Side Pony Productions and The Last Great Hunt | Australian Performing Arts Market

*Unveiling* by Renegade Productions | Bondi Feast

*Alone Outside* by Liz Newell | Melbourne Fringe

*The One* by Jeffrey Jay Fowler by Whiskey & Boots | Melbourne Fringe, and tours to Bunbury, Beverly, Kalamunda and Margaret River

*The Adventures of Alvin Sputnik: Deep Sea Explorer* by The Last Great Hunt | Edinburgh Fringe, HotHouse Theatre

*The Ballad of Frank Allen* by Weeping Spoon | FRINGE WORLD, Adelaide Fringe & New Zealand Fringe

*The Turners* by Sidepony Productions | Sydney Writers Festival & AWESOME Arts Festival

*You Know We Belong Together* by Black Swan State Theatre Company | Perth Festival

# SERVICES & RESOURCES



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. In 2018 there were 507 financial members, the full list of whom can be seen on page 22 -23.

## Hire

In 2018 The Blue Room Theatre continued to engage with tertiary institutions to deliver public performance programs showcasing the work of graduating students. For the sixth consecutive year, The Blue Room Theatre hosted Curtin University's Stage One, showcasing a cast of emerging artists in *In Case of Emergency* by Jeffrey Jay Fowler. We were also proud to partner with WAAPA for the fourth year of *TILT*, an original program of self-devised and directed works created and performed by 20 final-year Bachelor of Performing Arts students. A total 4,664 hours of in-kind room and rehearsal space hire was provided to development season productions and events to support the sector.

## AUSPICE

In 2018 PACS once again offered auspice services to professional theatre artists who did not have the support of a funded company structure. As an incorporated body, PACS ensures all auspiced productions maintain public liability insurance, worker's compensation and superannuation payments for all artists involved, and ensures the completion of their financial acquittal to the funding body.

## PROJECTS AUSPICED BY PACS IN 2018

### NO TITTES

Charlotte Otton | Propel Youth Arts YCulture Metro  
\$3,000

### MINUS ONE SISTER

Emily Stokoe | Propel Youth Arts YCulture Metro,  
\$3,000

### JOSEPHINE!

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

### HOUSE OF JOYS

KAN Collective | Propel Youth Arts YCulture Metro  
\$3,000

### COURT MY CROTCH

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

### THE SOUND OF TREES

Rebecca Riggs-Bennett | Propel Youth Arts YCulture Metro  
\$3,000



# PROFESSIONAL DEVELOPMENT

## MENTORSHIPS

48 mentorships, internships or residencies were offered over the course of 2018. These included \$500 mentorship funds accessible by development season artists to upskill their teams, a Producing Intern who worked in the office over the course of several months and 21 dance and theatrical mentorships across *MicroMove* and *A Night Of...* as part of Summer Nights 2018.

## WORKSHOPS

Summer Series offered five workshops from touring artists programmed as part of Summer Nights, for a total of 59 participants. Also, as part of Winter Nights, Melbourne based artist Daniel Schlusser worked with 17 local theatre makers to explore his practice in post-dramatic theatre.

## CRITICAL CONVERSATION

Launched in 2017, Critical Conversation enjoyed its second year as a free, occasional event where local makers could come together to engage in critical discussion about new local work. Each session saw a facilitator lead a discussion comparing two recent performances, and was attended by 56 people across the year.

## GOOD PLAY CLUB

Now in its third year, and in association with Black Swan State Theatre Company, Good Play Club continued to foster conversation and thinking about plays from inside and outside the canon, with discussion led by a guest artist each time. Young Play Club, was once again presented with Propel Youth Arts as part of kickstART festival, after a successful debut in 2017.

## YIRRA YAARNZ

Presented during NAIDOC week, *Yirra Yaarnz* showcases the work of Yirra Yaakin's Writers Group, an intensive playwriting course where West Australian Aboriginal playwrights were mentored to respond to NAIDOC's 2018 theme, *Because of her, we can.*

## WINTER NIGHTS

Winter Nights had its pilot season in 2018, designed to be a new platform to explore performance practice and ideas and to encourage professional development. See the Winter Nights section on page 11 for more information.

## FORUMS

The Blue Room Theatre was host to a myriad of forums and information sessions across 2018, including but not limited to a briefing on the new Independent Theatre Guide, a Q&A with Perth Festival artist Jacques Yves, a Q&A on the programming and season changes planned for 2019, and an information session on the Culturally and Linguistically Diverse artist lab 'Assembly' planned for 2019.

## INDUSTRY PARTNERSHIPS

**Black Swan State Theatre Company**  
Good Play Club

**Centre for Stories**  
Stories Staged

**Community Arts Network WA**  
Common Ground Poetry Readings

**Curtin University of Technology**  
STAGE ONE (*In Case of Emergency*)

**illUMEnate**  
Re-imagining the interplay

**Propel Youth Arts**  
Young Play Club

**State Theatre Centre of WA**  
Summer Nights, Winter Nights

**The Cutting Room Floor**  
Playgroup

**Western Australian Academy of Performing Arts**  
TILT

**Yirra Yaakin Theatre Company**  
Yirra Yaarnz and In Conversation with Yirra Yaakin



# MEMBERS

## FINANCIAL MEMBERS

Shane Adamczak  
Gbenga Afolyan  
Ben Ainsley  
Ben Ainslie  
Michelle Aitken  
Ramiah Alcantara  
Jill Aldrovandi  
Riccardo Aldrovandi  
Natalie Allen  
Michelle Robin Anderson  
Danielle Antaki  
George Ashforth  
Jessie Atkins  
Omer Backley-Astrachan  
Sharon Backley-Astrachan  
Andrew Baker  
Alan Banks  
Frances Barbe  
Michael Barlow  
Zoe Barron  
Nicola Bartlett  
Stefania Basile  
Aaron Beach  
Vincent Beales  
Anthony Beamish  
Stafford Beamish  
Ross Beckett  
Skye Beker  
Milo Bell  
Bello Benischauer  
Adam Bennett  
Tate Bennett  
Caitlin Beresford - Ord  
James Berlyn  
Matthew Bermingham  
Gita Bezard  
Ann- Marie Biagioni  
Vickie Billingham  
Cicely Binford  
John Bishop  
Henry Boles  
Etain Boscato  
Ravenna Bouckaert  
Humphrey Bower  
Michael Bowyer  
Rikki Bremner  
Mary Bretherton  
Richard Bretherton  
Kaitlin Brindley  
Anna Brockway  
Stacey Broomhead  
Emerson Brophy  
Declan Brown  
Sally Bruce  
Fiona Bruce  
Samuel Bruce  
Matthew Bryan  
Daniel Buckle  
Amelia Burke  
Nola Burns  
Kylie Bywaters  
Patrick Cain  
Mayan Canes  
Melissa Cantwell  
Adriano Cappelletta

Eloise Carter  
Antonio Casella  
Dominic Castledine  
Courtney Cavallaro  
Marguerite Chadwick  
Frauke Chambers  
Cindy Chandler  
Grace Chapple  
Maeli Chere  
Samantha Chester  
Peter Chikritzhs  
Sara Chirichilli  
Nick Choo  
Grace Chow  
Madeline Clouston  
Shane Colquhoun  
Karen Connolly  
Peter Conquest  
Elizabeth Conquest  
Susie Conte  
Karen Cook  
Shirley Cooper-Dixon  
St John Cowcher  
George Cowcher  
Georgina Cramond  
Geordie Crawley  
Tamara Creasey  
Julia Croft  
Tayah Crothers  
Maree Cullinan  
Benj D'Addario  
Adriane Daff  
Andrew David  
Bonnie Davies  
Sally Davies  
Rebecca Davis  
Spencer Davis  
Andrew Dawson  
Isabelle de Casamajor  
Charl De Wet - Van Wyk  
Donna Dean  
Kathleen Del Casale  
Kevin Della Bosca  
Alyssa Dening  
Paul Desmond  
Trevor Dhu  
Natalie Di Risio  
Adam di Tullio  
Nerida Dickinson  
Thomas Dimmick  
Brendan Docherty  
Chris Donnelly  
Anna Dooley  
Dylan Dorotich  
Daniel Dosek  
Brenda Downing  
Margaret Dunlop  
Trudy Dunn  
Talitha Dunn  
Scott Dunning  
Molly Earnshaw  
Matt Edgerton  
Grace Edwards  
Alex Egloff  
Brendan Ellis  
Scott Elstermann

Michelle Endersbee  
Sarah- Jane Erickson  
Shona Erskine  
Joscelyn Evans  
Hannah Evelyn  
Taylor Everitt  
Lucy Eyre  
Isobel Ferguson  
Jacob Fjord  
Tony Flanagan  
Amalia Flanagan  
Deanna Fleysher  
Jeffrey Jay Fowler  
Kelly Fregon  
Wendy Froude  
Claudia Fuentes Beltran  
Sarah Furtner  
Andrea Gibbs  
Chelsea Gibson  
Joshua Gilbert  
Cliff Gillam  
Vivienne Glance  
Maddie Godfrey  
Liesbeth Goedhart  
Mani Gomes  
Barry Gordin  
Julie Gordin  
Paul Grabovac  
Arielle Gray  
Timothy Green  
Sharon Greenock  
Helena Grehan  
Emma-Jane Grierson  
Patrick Gunasekera  
Anne Hairsine  
Michelle Hall  
Rhianna Hall  
Naomi Hanbury  
Sefton Handley  
Jessica Harlond-Kenny  
Paul Harmett  
Mitchell Harvey  
Nicole Harvey  
Andrew Heard  
Moirra Hearne  
Louise Helfgott  
Storm Helmore  
Mollie Hewitt  
Tamsyn Heynes  
Stephanie Hickey  
Rachel Hicks  
Jane Hille  
Julian Hobba  
Lis Hoffmann  
Zoe Hollyoak  
Mia Holton  
Laura Hopwood  
Barbara Hostalek  
David Hough  
Lenore Howard  
Talei Howell-Price  
Helen Hristofski  
Kynan Hughes  
Colin Hughes  
Marie-Louise Hunt  
Megan Hunter

Erin Hutchinson  
Noemie Huttner-Koros  
Ana Ika  
Vanessa Immink  
Dale Irving  
Chris Isaacs  
Adam Isitt  
Teresa Izzard  
Zac James  
Jennifer Jamieson  
Nathan Jamieson  
Julia Jarel  
Irene Jarzabek  
Tom Jeffcote  
Grace Johnson  
Katrina Johnston  
Madelaine Jones  
Holly Jones  
Alice Jorgensen  
Jonathan Joyce  
Victor Kalka  
Zal Kanga-Parabia  
Yvan Karlsson  
Alex Kay  
Indigo Keane  
Nuala Keating  
Fay Kennedy  
Niki Kerridge  
Dure Khan  
Marlom Khor  
Peter Kift  
Georgia King  
Daley King  
John King  
Elinor King  
Yilin Kong  
Kirsten Lambert  
Ross Lambert  
Craig Lambert  
Tyler Lambert  
Kathryn Langshaw  
Jacinta Larcombe  
Sandy Lawrence  
Jeff Lawrence  
Simon Lawson  
Clare Lawson  
Bridget Le May  
Karen Leary  
Sebastian Leathersich  
Frieda Lee  
Geoffrey Leeder  
John Lewington  
Izaak Lim  
Ming Yang Lim  
Anna Lindstedt  
Adam Lippiatt  
Karyn Lisignoli  
Harriet Lobegeiger  
Erin Lockyer  
Fiona Logan  
Esther Longhurst  
Sam Longley  
Alex Lorian  
Lisa Louttit  
Joe Lui  
Moana Lutton

Philip Lynch  
 Kayla MacGillivray  
 Andrew Macksey  
 Nick MacLaine  
 Samantha Maclean  
 Angela Mahlatjie  
 Ryan Marano  
 Sally Martin  
 Shaun Martin  
 Jay Masih  
 Alexandra Mathew  
 Amy Mathews  
 Jenna Mathie  
 Sharon Matthews  
 Philippa Maughan  
 Jim Maureau  
 Scott McArdle  
 Maureen McCann  
 Ralph McCubbin Howell  
 Sue McDonald  
 Isabelle McDonald  
 Scott McDonald  
 Caitlin McFeat  
 Vee McGuire  
 Tristan McInnes  
 Sandy McKendrick  
 Emily McLean  
 James McMillan  
 Sarah McNeill  
 Bernard Mearns  
 Elijah Melvin  
 Leah Mercer  
 Laura Milke-Garner  
 Roger Miller  
 Helah Milroy  
 Mindy Min-Swe  
 Philip Miolin  
 Kasiano Mita  
 Philip Mitchell  
 David Mitchell  
 Victoria Mitchell  
 Katie Moore  
 Nelson Moore  
 Teresa Moore  
 Danielle Morache  
 Sophia Morgan  
 Christopher Moro  
 Jo Morris  
 Rhys Morris  
 Kyle Morrison  
 Della Rae Morrison  
 Kobi Morrison  
 Jessica Moyle  
 Maddy Mullins  
 Tegan Mulvany  
 Helen Munt  
 Mikaela Murphy  
 Sian Murphy  
 Amy Murray  
 Ekrem Muyalim  
 Claire Nankivell  
 Bella Ndayikeze  
 Alexandra Nell  
 Rebecca Nelson  
 Liz Newell  
 Renee Newman  
 Charley Newton  
 Kevin Ng  
 Dana Nguyen  
 Luciana Nguyen  
 Sue North

Colin Nugent  
 Finn O'Branagain  
 Rowena O'Byrne - Bowland  
 Ellen O'Connor  
 Mariah O'Dea  
 Catherine O'Donoghue  
 Will O'Mahony  
 Harry Oliff  
 Miles Openshaw  
 Kathryn Osborne  
 Alicia Osyka  
 Jacqui Otago  
 Charlotte Otton  
 Jay Overington  
 Morgan Owen  
 Sophie Paice  
 James Palm  
 Thomas Papathanassiou  
 Kim Parkhill  
 Tanya Payne  
 Matt Penny  
 Poppy Penny  
 Zoe Pepper  
 Rob Perring  
 Rhiannon Petersen  
 Joshua Pether  
 Rosie Pickett  
 Adrian Piers  
 Phoebe Pilcher  
 Melissa Pilkington  
 Levon Polinelli  
 Campbell Pollock  
 Hannah Portwine  
 Isaac Powell  
 Jarryd Prain  
 Rebecca Price  
 Alexandra Proud  
 Martin Puchmayer  
 Timothy Quabba  
 Lockie Ranson  
 Brad Raymond  
 Philip Raymont  
 Melissa Reed  
 Tom Rees  
 Sarah Reuben  
 Liddy Reynolds  
 Sally Richardson  
 Rebecca Riggs-Bennett  
 Aleksandra Rnjak  
 Sian Roberts  
 Harriet Roberts  
 Gemma Robins  
 Benjamin Rogan  
 Alan Rogers  
 Gary Roscoe  
 Carole Roscoe  
 Andrew Ross  
 Reinette Roux  
 Cass Rowles  
 Di Rowling  
 Talya Rubin  
 Phil Rundell  
 Jessica Russell  
 Amy Russotti  
 Taryn Ryan  
 Barry Sanbrook  
 Daisy Sanders  
 Angela Sanderson-Green  
 Linda Savage  
 Maitland Schnaars  
 Georgia Sealey

Taonga Sendama  
 Isabel Seton-Browne  
 Madeleine Shaw  
 Zachary Sheridan  
 Sarah Sim  
 Gosia Slawomirski  
 Brett Smith  
 Hannah Smith  
 Georgia Smith  
 Terence Smith  
 Kristie Smith  
 Evelyn Snook  
 Stephanie Somerville  
 Maya Soni  
 Louis Spencer  
 John Spurling  
 Harry Stacey  
 Kay Staples  
 Martin Staples  
 Dianah Star  
 Marshall Stay  
 Tess Stephenson  
 Kylee Stewart  
 David Stewart  
 Nicole Stinton  
 Ariella Stoian  
 Emily Sky Stokoe  
 Stephen Stone  
 Isabella Stone  
 Mark Storen  
 Greg Street  
 Phoebe Sullivan  
 Mary Sullivan  
 Tara Surry  
 Andrew Sutherland  
 Antony Sutherland  
 Greg Swensen  
 Gae Synnot  
 Nicholas Tan  
 Olivia Tartaglia  
 Alexa Taylor  
 Declan Taylor  
 Paul Teraci  
 Julie Teraci  
 Clare Testoni  
 Moya Thomas  
 Victor Thomas  
 Ben Thomas  
 Susannah Thompson  
 Amanda Thompson  
 Ellen Thomson  
 Jason Tolj  
 Peter Townsend  
 Michelle Trainer  
 Suzanne Tuite  
 Alex Turley  
 Hellie Turner  
 Steve Turner  
 Courtney Turner  
 Sara Urban  
 Jackson Used  
 Alison Van Reeken  
 Arnold van Son  
 Claudia van Zeller  
 April Vardy  
 Tiger Varol  
 Tiffany Venning  
 Emma Vickery  
 David Vikman  
 Cecile Vuillat  
 Marita Walker

Noni Walker  
 Joshua Walker  
 Yvette Wall  
 Claire Wallicker  
 William Walter  
 Jan Walters  
 Mararo Wangai  
 Jessie Ward  
 Jeffrey Watkins  
 Linda Watson  
 Amanda Watson  
 Julie Watts  
 Anthony Watts  
 Alison Welburn  
 Rachael West  
 Mitchell Whelan  
 Craig Williams  
 Jesse Williamson  
 Kate Wilson  
 Elise Wilson  
 Haydon Wilson  
 Amy Wiseman  
 Bryan Woltjen  
 Tabitha Woo  
 Robert Woods  
 Rachael Woodward  
 Ella Wright  
 Kuan-Hsing Wu  
 James Yeremeyev  
 Judy Young  
 Madeleine Young

## HONORARY MEMBERS

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

## RECIPROCAL MEMBERS

AusDance  
 Strut  
 The Big Picture Factory

# BOARD & STAFF MEMBERS

## THE BLUE ROOM THEATRE BOARD

### SHANE COLQUHOUN

Chair: Arts Administration + Government

### PHILIPPA MAUGHAN

Deputy Chair: Arts Administration + Regional Arts

### TANYA PAYNE

Treasurer: Finance + Accounting (CPA)

### KATT OSBORNE

Secretary: Arts Industry + Theatre Maker

### EMMA-JANE MORCOMBE

Elected Member: Communications

### IZZY MCDONALD

Elected Member: Arts Industry + Theatre Maker

### LIESBETH GOEDHART

Elected Member: Philanthropy + Marketing + Arts Administration

### VANESSA RAULAND

Co-opted Member: Environmental Sustainability + Academic

## THE BLUE ROOM THEATRE STAFF

### EXECUTIVE DIRECTOR

Julian Hobba

### PRODUCER

Jenna Mathie (until April 2018)  
Harriet Roberts (from May 2018)

### MARKETING AND COMMUNICATIONS MANAGER

Ryan Sandilands

### VENUE AND OPERATIONS MANAGER

Roger Miller

### OFFICE AND FRONT OF HOUSE MANAGER

Sally Martin

### ASSOCIATE PRODUCER

Harriet Roberts (until April 2018)  
Samantha Nerida (from May 2018)

### FINANCE OFFICER

Karen Connolly

### 2018 SUMMER NIGHTS PRODUCTION MANAGER

Joe Lui Shang Yu

### 2018 SUMMER NIGHTS MARKETING ASSISTANT

Samantha Nerida



## CASUAL STAFF

Michelle Aitken  
Zoe Barron  
Salacia Briggs-Goodridge  
Holly Garvey  
Arielle Gray  
Timothy Green  
Charlotte Otton  
Scott McArdle  
James McMillan  
Matt Penny  
Jessica Russell  
Zoe Street  
Alexa Taylor

## A BIG THANK YOU TO

The Season and LOFT Assessors  
The Blue Room Theatre 2018 Award Judges: Peter Kift,  
James Berlyn, Jo Morris, Andrea Gibbs  
All our Volunteer Ushers throughout the year  
Interns



# GOALS & KEY PERFORMANCE INDICATORS

	2018 Target	2018 Actual	2019 Target	2020 Target
<b>GOAL ONE:</b> 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%	20%	20%	20%
Increase hospitality income	\$128.5K	\$108K	\$133K	\$135K
Increase diverse income streams through sponsorship and philanthropy	\$51K	58K*	54K	57K
Number of PD opportunities completed by staff and board for TBRT	6	10	6	6
Weeks of programming at TBRT venues	38	38	38	38
<b>GOAL TWO:</b> To provide high quality presentation and professional development opportunities for independent performing artists				
New works presented through TBRT annual program	34	70	34	34
Creative developments of new work supported by TBRT	4	18	4	4
LOFT projects/tours supported, intra/interstate or international	2	4	2	2
Workshop attendees satisfied or highly satisfied with workshops	80%	96.8%	80%	80%
Season producer satisfaction with the provision of pastoral care provided as part of the presentation program	80%	97.1%	80%	80%
Number of professional development skills and/or programs delivered to independent artists each year	72	127	72	74
<b>GOAL THREE:</b> To ensure diverse and widespread reach				
ATSI/CALD lead project applicants to presentation programs and LOFT	26	26	28	30
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	14	16	15	16
National articles mentioning TBRT	20	24	20	20

\*\$17k of these donations are held over for Assembly in 2019

## 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 statement of financial position as at 31 December 2018, statement of comprehensive income and statement of cash flows for the year ended 31 December 2018, 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 2018 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 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.
- 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 

MOORE STEPHENS  
CHARTERED ACCOUNTANTS

STAN  
PARTNER

Dated this 26th day of March 2019 in Perth, WA

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

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

In the opinion of the Board, the financial statements and notes as set out below are in accordance with the Australian Charities and Not-for profits Commission Act 2012 and:

1. Give a true and fair view of the financial position of The Performing Arts Centre Society Incorporated as at 31 December 2018 and its performance 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 Incorporated will be able to pay its debts as and when they fall due based upon the matters outlined in Note 16 to the financial statements. This statement is made in accordance with section 60.15(2) of the Australian Charities and Not-for profits Commission Regulation 2013 and is signed for and on behalf of the Board by:



SHANE COLQUHOUN  
CHAIR



TANYA PAYNE  
TREASURER

Dated this 26th day of March 2019 in Perth, WA





# STATEMENT OF FINANCIAL POSITION

## AS AT 31 DECEMBER 2018

<b>CURRENT ASSETS</b>	2018(\$)	2017(\$)
Cash & cash equivalents	449,764	463,287
Trade & other debtors	14,471	11,659
Stock on hand	3,112	3,591
<b>TOTAL CURRENT ASSETS</b>	<b>467,347</b>	<b>478,537</b>
<b>NON-CURRENT ASSETS</b>		
Property, plant & equipment	29,485	40,123
<b>TOTAL CURRENT ASSETS</b>	<b>29,485</b>	<b>40,123</b>
<b>TOTAL ASSETS</b>	<b>496,832</b>	<b>518,660</b>
<b>CURRENT LIABILITIES</b>		
Trade & other payables	35,056	54,218
Grants In Advance	253,646	257,635
Provisions	32,179	41,604
<b>TOTAL CURRENT LIABILITIES</b>	<b>320,881</b>	<b>353,457</b>
<b>NON-CURRENT LIABILITIES</b>		
<b>TOTAL CURRENT LIABILITIES</b>	<b>-</b>	<b>-</b>
<b>TOTAL LIABILITIES</b>	<b>320,881</b>	<b>353,457</b>
<b>NET ASSETS</b>	<b>175,951</b>	<b>165,203</b>

All notes to these financial statements are available through the ACNC website

# PROFIT & LOSS STATEMENT FOR THE YEAR ENDED 31ST DECEMBER 2018

<b>INCOME</b>	2018 \$	2017 \$
Box Office	311,597	311,106
Fees for Services	98,064	24,658
Merchandising & Retail	107,928	112,139
Resources Income	71,886	58,466
Other Earned Income	9,244	7,689
Australia Council Grant	175,270	173,534
Dept Local Govt, Sport and Cultural Industries	250,000	250,001
Project Grants	122,916	169,060
Local Government Grants	55,000	72,351
Capital Grants	-	13,423
Sponsorships	28,506	29,760
Donations & Fundraising	12,880*	45,365
Total	1,243,291	1,267,551

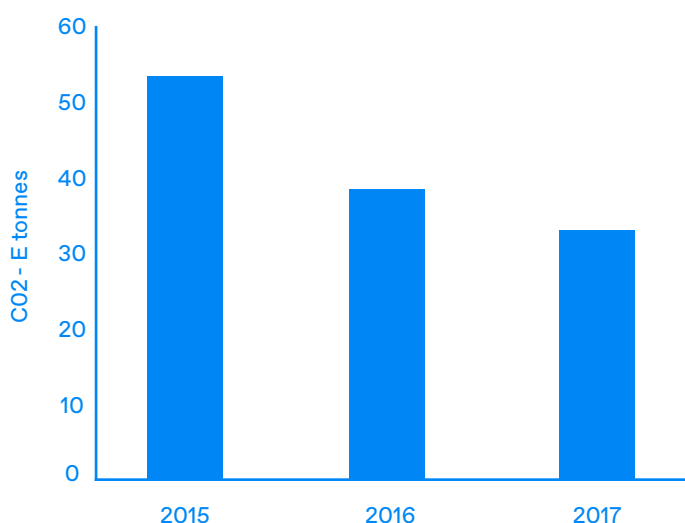
<b>EXPENDITURES</b>	2018 \$	2017 \$
Staff Expenses	544,081	559,553
Venue Expenses	104,299	111,302
Program & Production Expenses	440,141	432,476
Marketing & Advertising Expenses	87,969	79,222
Administration Expenses	56,053	75,172
Total	1,232,543	1,257,725
Total Surplus/(Deficit)	10,748	9,827

\*Total fundraising for 2018 included \$17,000 which was designated for the Assembly program which will be delivered in 2019 and therefore has been excluded from the income stated in 2018. The Board determined it was appropriate to carry forward these funds in the Grants In Advance provision in the Statement of Financial Position to ensure transparency to those who donated to this campaign.

# SUSTAINABILITY REPORT

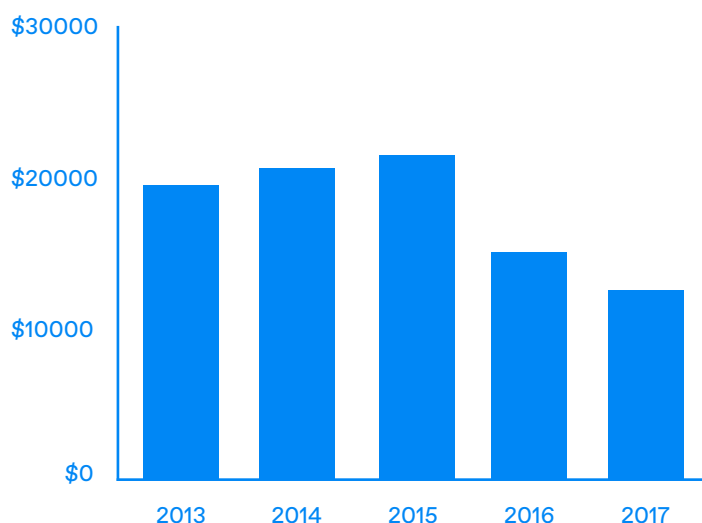
In 2015 The Blue Room Theatre raised \$22,000 for the purchase of a bank of solar panels that were installed on the roof of the venue in 2016. The impetus was to do our bit for the environment and to reduce our utility bills at the same time. It also came with a goal to be carbon neutral by 2020 and that effort has been boosted still more by our 2017 campaign to raise \$17,000 for LED lights. As we approach our goal to be carbon neutral, these graphs reveal the amazing progress from installing the solar panels. Thank you to all of our members and supporters over these campaigns to improve our sustainability!

## Greenhouse Gas Emissions 2015 - 2017



CO2-e Tonnes		
2015	2016	2017
54.3	39.15	33.84

## Electricity expense 2013 - 2017



\$				
2013	2014	2015	2016	2017
\$19958	\$20480	\$21545	\$15376	\$12810

### Notes:

- Includes Scope 1, 2 and 3 emissions
- Excludes calculations for staff and audience commutes
- Excludes brochure paper and printing
- Includes estimates for volume of waste after February 2017
- Excludes business travel - all offset



The Blue Room Theatre is assisted by the Australian Government through the Australia Council, the WA Government through the Department of Local Government, Sport and Cultural Industries, and by the City of Perth.

## Government Funding Partners

Australia Council for the Arts



Department of Local Government, Sport and Cultural Industries and Lotterywest



City of Perth



City of Perth

## Business Partners

David Mullen Wine Agency



Feral Brewing



## Media Partner

RTR FM



## Print Partner

Scott Print



## Design Partner

TERMSOFSERVICE™

## Accommodation Partner

ALEX HOTEL

# The Blue Room Theatre

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

ABN 26 252 073 745