**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.
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.

SHANE COLQUHOUN
Chair

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.

JULIAN HOBBIA
Executive Director
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)
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.
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 culturally 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 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, Beverley, 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
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
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)
iliUMEnate
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
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
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 Bromley
Mary Bretherton
Richard Bretherton
Kaitlin Bridgeley
Anna Brockway
Stacey Brookman
Emerson Brophy
Declan Brown
Sally Bruce
Fiona Bruce
Samuel Bruce
Matthew Bryan
Daniel Buckle
Amelia Burke
Nola Burns
Kyle 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 Cherel
Samantha Chester
Peter Chirikitha
Sara Chirichilli
Nick Choo
Grace Chow
Madeline Clouston
Shane Colqhoun
Karen Connolly
Peter Conquest
Elizabeth Conquest
Susie Conte
Karen Cook
Shirley Cooper-Dixon
St John Cowcher
George Cowcher
Georgina Cradmond
Geordie Crawley
Tamara Creasey
Julia Croft
Tayah Crothers
Maree Cullinan
Benj D’Addario
Adriane Daff
Andrew David
Bonnie Davies
Sally Davies
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 Elsterrman
Michelle Endersbee
Sarah-Jane Erickson
Shona Erskine
Joselyn Evans
Hannah Evelyn
Taylor Everitt
Lucy Eyre
Isobel Ferguson
Jacob Fryor
Tony Flanagan
Amalia Flanagan
Deanna Fleysher
Jeffrey Jay Fowler
Kelly Fregon
Wendy Froude
Claudia Fuentes Beltran
Sarah Further
Andrea Gibbs
Chelsea Gibson
Joshua Gilbert
Cliff Gillam
Vivienne Glance
Maddie Godfrey
Liesbeth Goedhart
Mari Gomes
Barry Gordin
Julie Gordin
Paul Grabovac
Arielle Gray
Timothy Green
Sharon Greenock
Helena Grehan
Emma-Jane Grierson
Patrick Gunasekera
Anne Hairsine
Michelle Hall
Rhiana Hall
Naomi Hanbury
Sefton Handley
Jessica Harlond-Kenny
Paul Harmett
Mitchell Harvey
Nicoie Harvey
Andrew Heard
Moira Hearne
Luisa Heffgott
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
Victo Kalka
Zal Kanga-Parabia
Yvan Karlsson
Alex Kay
Indigo Keane
Nuha 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 Lipiatt
Karyn Lisignoli
Harriet Lobegeiger
Erin Lockyer
Fiona Logan
Esther Longhurst
Sam Longley
Alex Lorian
Lisa Louttit
Joe Lui
Moana Lutton
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

### GOAL ONE:
To be a leading example of sustainable business practice for the performing arts

<table>
<thead>
<tr>
<th>Performance Indicator</th>
<th>2018 Target</th>
<th>2018 Actual</th>
<th>2019 Target</th>
<th>2020 Target</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maintain reserves at 20% (excluding independent producer box office, auspice and LOFT)</td>
<td>20%</td>
<td>20%</td>
<td>20%</td>
<td>20%</td>
</tr>
<tr>
<td>Increase hospitality income</td>
<td>$128.5K</td>
<td>$108K</td>
<td>$133K</td>
<td>$135K</td>
</tr>
<tr>
<td>Increase diverse income streams through sponsorship and philanthropy</td>
<td>$51K</td>
<td>58K*</td>
<td>54K</td>
<td>57K</td>
</tr>
<tr>
<td>Number of PD opportunities completed by staff and board for TBRT</td>
<td>6</td>
<td>10</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Weeks of programming at TBRT venues</td>
<td>38</td>
<td>38</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>Performance Indicator</th>
<th>2018 Target</th>
<th>2018 Actual</th>
<th>2019 Target</th>
<th>2020 Target</th>
</tr>
</thead>
<tbody>
<tr>
<td>New works presented through TBRT annual program</td>
<td>34</td>
<td>70</td>
<td>34</td>
<td>34</td>
</tr>
<tr>
<td>Creative developments of new work supported by TBRT</td>
<td>4</td>
<td>18</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>LOFT projects/tours supported, intra/interstate or international</td>
<td>2</td>
<td>4</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Workshop attendees satisfied or highly satisfied with workshops</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>97.1%</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>72</td>
<td>127</td>
<td>72</td>
<td>74</td>
</tr>
</tbody>
</table>

### GOAL THREE:
To ensure diverse and widespread reach

<table>
<thead>
<tr>
<th>Performance Indicator</th>
<th>2018 Target</th>
<th>2018 Actual</th>
<th>2019 Target</th>
<th>2020 Target</th>
</tr>
</thead>
<tbody>
<tr>
<td>ATSI/CALD lead project applicants to presentation programs and LOFT</td>
<td>26</td>
<td>26</td>
<td>28</td>
<td>30</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>14</td>
<td>16</td>
<td>15</td>
<td>16</td>
</tr>
<tr>
<td>National articles mentioning TBRT</td>
<td>20</td>
<td>24</td>
<td>20</td>
<td>20</td>
</tr>
</tbody>
</table>

*$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
CHARTERED ACCOUNTANTS
S TAN
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**

<table>
<thead>
<tr>
<th>CURRENT ASSETS</th>
<th>2018($)</th>
<th>2017($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash &amp; cash equivalents</td>
<td>449,764</td>
<td>463,287</td>
</tr>
<tr>
<td>Trade &amp; other debtors</td>
<td>14,471</td>
<td>11,659</td>
</tr>
<tr>
<td>Stock on hand</td>
<td>3,112</td>
<td>3,591</td>
</tr>
<tr>
<td><strong>TOTAL CURRENT ASSETS</strong></td>
<td><strong>467,347</strong></td>
<td><strong>478,537</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NON-CURRENT ASSETS</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Property, plant &amp; equipment</td>
<td>29,485</td>
<td>40,123</td>
</tr>
<tr>
<td><strong>TOTAL CURRENT ASSETS</strong></td>
<td><strong>29,485</strong></td>
<td><strong>40,123</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TOTAL ASSETS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td><strong>496,832</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CURRENT LIABILITIES</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade &amp; other payables</td>
<td>35,056</td>
</tr>
<tr>
<td>Grants In Advance</td>
<td>253,646</td>
</tr>
<tr>
<td>Provisions</td>
<td>32,179</td>
</tr>
<tr>
<td><strong>TOTAL CURRENT LIABILITIES</strong></td>
<td><strong>320,881</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NON-CURRENT LIABILITIES</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOTAL CURRENT LIABILITIES</strong></td>
<td><strong>-</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TOTAL LIABILITIES</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOTAL LIABILITIES</strong></td>
<td><strong>320,881</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NET ASSETS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NET ASSETS</strong></td>
<td><strong>175,951</strong></td>
</tr>
</tbody>
</table>

All notes to these financial statements are available through the ACNC website
### PROFIT & LOSS STATEMENT
FOR THE YEAR ENDED 31ST DECEMBER 2018

#### INCOME

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Box Office</td>
<td>311,597</td>
<td>311,106</td>
</tr>
<tr>
<td>Fees for Services</td>
<td>98,064</td>
<td>24,658</td>
</tr>
<tr>
<td>Merchandising &amp; Retail</td>
<td>107,928</td>
<td>112,139</td>
</tr>
<tr>
<td>Resources Income</td>
<td>71,886</td>
<td>58,466</td>
</tr>
<tr>
<td>Other Earned Income</td>
<td>9,244</td>
<td>7,689</td>
</tr>
<tr>
<td>Australia Council Grant</td>
<td>175,270</td>
<td>173,534</td>
</tr>
<tr>
<td>Dept Local Govt, Sport and Cultural Industries</td>
<td>250,000</td>
<td>250,001</td>
</tr>
<tr>
<td>Project Grants</td>
<td>122,916</td>
<td>169,060</td>
</tr>
<tr>
<td>Local Government Grants</td>
<td>55,000</td>
<td>72,351</td>
</tr>
<tr>
<td>Capital Grants</td>
<td>0</td>
<td>13,423</td>
</tr>
<tr>
<td>Sponsorships</td>
<td>28,506</td>
<td>29,760</td>
</tr>
<tr>
<td>Donations &amp; Fundraising</td>
<td>12,880*</td>
<td>45,365</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,243,291</td>
<td>1,267,551</td>
</tr>
</tbody>
</table>

*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.

#### EXPENDITURES

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Staff Expenses</td>
<td>544,081</td>
<td>559,553</td>
</tr>
<tr>
<td>Venue Expenses</td>
<td>104,299</td>
<td>111,302</td>
</tr>
<tr>
<td>Program &amp; Production Expenses</td>
<td>440,141</td>
<td>432,476</td>
</tr>
<tr>
<td>Marketing &amp; Advertising Expenses</td>
<td>87,969</td>
<td>79,222</td>
</tr>
<tr>
<td>Administration Expenses</td>
<td>56,053</td>
<td>75,172</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,232,543</td>
<td>1,257,725</td>
</tr>
</tbody>
</table>

**Total Surplus/(Deficit)***

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td><strong>Total Surplus/(Deficit)</strong></td>
<td>10,748</td>
<td>9,827</td>
</tr>
</tbody>
</table>
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**

<table>
<thead>
<tr>
<th>Year</th>
<th>CO2-e Tonnes</th>
</tr>
</thead>
<tbody>
<tr>
<td>2015</td>
<td>54.3</td>
</tr>
<tr>
<td>2016</td>
<td>39.15</td>
</tr>
<tr>
<td>2017</td>
<td>33.84</td>
</tr>
</tbody>
</table>

**Electricity expense 2013 - 2017**

<table>
<thead>
<tr>
<th>Year</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>2013</td>
<td>$19958</td>
</tr>
<tr>
<td>2014</td>
<td>$20480</td>
</tr>
<tr>
<td>2015</td>
<td>$21545</td>
</tr>
<tr>
<td>2016</td>
<td>$15376</td>
</tr>
<tr>
<td>2017</td>
<td>$12810</td>
</tr>
</tbody>
</table>

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.