

The Blue Room Theatre

**Annual
Report
2019**



Purpose

The Blue Room Theatre enables the development of new Australian theatre by providing performing artists a venue, resources and support to create and produce their work.

Our Vision

To be recognised as the preeminent organisation in Australia for independent performing artists to make and present their work and an indispensable voice for new Australian theatre from the West Coast.

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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.

Independent artists are 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 and give independent artists the opportunity to present a new work, a work that hasn't been produced in WA or is an innovative interpretation of an existing text. In 2019 a single Development Season was presented for the first time, running between April and December with a short break for Winter Nights. The Development Season is programmed by an independent peer assessment panel from applications from independent artists. The programmed works are supported by The Blue Room Theatre with in-kind equipment, venue and rehearsal space hire, a seed fund and 80% of the box office.

Our Values

Creativity

We support the creation of risk taking and rigorous new Australian theatre

Community

The Blue Room Theatre is an inclusive and accessible space of mutual respect and influence

Development

We produce flourishing artists, advance our organisation and strengthen the Western Australian theatre sector

Accountability

The Blue Room Theatre is transparent and sustainable, both financially and environmentally

Summer Nights is a hand-crafted program of short-run performances 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 2019, Winter Nights, The Blue Room Theatre's mid-year festival of theatre experimentation and ideas, grew into a two-week format and concentrated on building momentum for the creation of new work and the exploration of theatre practice and culture in WA and further afield.

The Blue Room Theatre is committed to the continuous professional development of artists. Practical skill and career development workshops are integrated within TBRT programs or offered in addition or in partnership with other organisations and artists. The Blue Room Theatre advocates for independent artists from a broad and representative membership base.

The Blue Room Theatre achieved carbon neutral operations for the first time in 2019, the culmination of a five-year journey supported at every step by members. Environmental sustainability remains an ongoing value for the organisation as it also, in 2019, began new efforts to culturally diversify the artist and audience base of The Blue Room Theatre over the coming years.

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



2019 was a year of significant change at The Blue Room Theatre; implementing changes in the artistic programs in response to our members' needs and further change that will set us up for the future through the TRANSFORMATION fundraising campaign that coincided with our 30th Anniversary.

We could not achieve this type of change without the support and contributions of a lot of organisations and individuals. We thank 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, for underpinning the contribution we make to Australian culture.

We also couldn't do it without our business and foundation partners, including Terms of Service, the Alex Hotel, Scott Print, David Mullen Wine Agency and the Minderoo Foundation for their generous support of Winter Nights.

I would like to thank my fellow Board members, for their skills, expertise and passion including completing a thorough strategic planning process leading into new multi-year funding periods with the Australia Council and the WA Government. At a time of constrained public funding it is vital that The Blue Room Theatre is proactive in shaping its future. We must take our own steps to build resilience and growth into the business for the benefit of artists, audiences and the community.

With that in mind, we were blown away with the amazing support of members and the broader community for the TRANSFORMATION fundraising campaign that was launched in October. We were able to hit our \$50,000 target in just eight weeks and even exceed it, with contributions from 176 individual donors yielding over \$87,000. A huge thank you to all those many donors. This effort will trigger matched funding of \$50,000 from Creative Partnerships Australia who I also thank for their confidence in The Blue Room Theatre and our campaign. This support will enable a much needed renovation of The Blue Room Bar and to help sustain the organisation into the future.

The artistic program and the venue continued to deliver prodigious amounts of theatre activity throughout 2019, with new programs and initiatives refreshing our engagement with audiences and reaching out to new people in new ways. An enormous thank you to our committed staff led by Executive Director Julian Hobba for continuing to deliver quality and diverse programs while providing outstanding support to artists and audiences.

Finally, thank you to all the patrons and supporters of The Blue Room Theatre who continue to turn out in support of Western Australian culture as it continues to thrill, provoke and entertain us.

I urge you to take a moment to read about our 2019 results and achievements and feel a sense of great pride in your Blue Room Theatre. As we enter a period of considerable instability with many unknowns due to the Covid-19 pandemic, be reassured that The Blue Room Theatre is focused on supporting our staff, artists, members and audiences to ensure that both our organisation and theatre in Western Australia are stronger for it.

SHANE COLQUHOUN
Chair

Executive Directors Report

Julian Hobba



The Blue Room Theatre is on a mission to bring more people into our community and fuel the dynamic growth of theatre artists and new works of theatre in WA. The organisation is always striving to meet these ends and in 2019 we took big steps in evolving our artistic program, communications and even room booking systems.

The Development Season had its first outing as a single April - December season since the program was first set up in 1994. This was a conscious decision to re-emphasise the importance of the Development Season program as the core of what The Blue Room Theatre does, a platform where artists receive the most support to create and present their work and which drives high ambitions for new Western Australian independent work from artists at all stages of their careers.

In 2019 Winter Nights had its first two-week incarnation after a one-week pilot program in 2018. The program was blessed with projects put forward by artists who used the opportunity to push the boundaries of what they make and the way they make it. The identity for the festival is forming around a spirit of sharing and mutual engagement by both artists and audiences, a spirit that has shaped programs at The Blue Room Theatre for over 30 years. Winter Nights will continue to grow and adapt as a mid-year complement to the fun and frenetic Summer Nights program, which again shone in 2019.

In 2019 we brought in \$307,385 in total through the Box Office and achieved a \$21,000 surplus after taking the donations reserve for the TRANSFORMATION into account. Shows and events at The Blue Room Theatre played to 21,604 people. I want to thank all of the independent artists who brought enthusiasm, daring and a collaborative spirit to our seasons, workshops and events in 2019. This includes the emerging artists who engaged wholeheartedly in Assembly, the year-long professional development program for emerging CALD and First Nations artists generously funded by member donations from 2018.

It is the work of artists that animates our stages and The Blue Room Theatre, its audiences and the broader Western Australian and Australian culture all benefit immensely from that energy. It's also made possible, of course, through the diligent and constructive commitment of our staff; they always seek to make the best experience possible for artists and audiences.

A big thank you to the Board through what was a big year of planning and project delivery for The Blue Room Theatre in 2019, culminating in a highly successful fundraising campaign that will allow that planning to roll out in coming years to the benefit of all our members, artists and audience.

It is really true that there is no place like The Blue Room Theatre.

JULIAN HOBBA
Executive Director



SUMMER NIGHTS

Summer Nights 2019 was an ambitious program of 30 diverse works, showcasing the best in theatre and performance internationally, nationally, and locally. Works were presented in both of the black box spaces at The Blue Room Theatre, as well as in a larger bespoke theatre in Rehearsal Room 1 at the State Theatre Centre of WA.

Daring, poignant, and comedic works of theatre, dance, storytelling and more graced the stages. Emerging and established artists presented, some reaffirming their place and others making their mark. Overall, 171 sessions of performance brought in over 9,000 patrons, with a total attendance of 87% of capacity and a gross box office income of \$156,053. Summer Nights 2019 included two accessible events through Auslan interpretation.

Highlights of the festival included the breakout hit *Feminah* from Charlotte Otton, festival favourite *Bitch on Heat* from Leah Shelton, and *Blueberry Play* from Mask a Pony Theatre.

Local artist Andrew Sutherland took out the Blaz Award for New Writing for *Poorly Drawn Shark*, and visiting company Bare Witness Theatre Company from the ACT won the Dance & Physical Theatre Award for *Icarus*. *Feminah* won Charlotte Otton the ECU Performing Artist Award, Melbourne Fringe Tour Ready Award and Sydney Fringe Tour Ready Award, and she was nominated for the prestigious Martin Sims Award for her work. Summer Nights 2019 also saw sell-out seasons for *The Chook House* (Jane Hille) and *DAD* (Emily Stokoe).

Earning the inaugural FRINGE WORLD Hall of Fame Award, Summer Nights 2019 delivered the high quality festival experience audiences and artists from around Australia and overseas have come to expect.



“Bringing our show to The Blue Room Theatre for Summer Nights was the best festival experience we’ve ever had. The level of support, both administrative and technical, was second to none, and knowing that we would perform our show there every night to an engaged audience of Blue Room followers was an amazing feeling. The team at The Blue Room Theatre are passionate individuals who run a well-oiled machine of a theatre company. We couldn’t have asked for a better touring experience.”

ANG COLLINS
(Blueberry Play)

“Festival time is often a busy and chaotic period for artists and yet The Blue Room Theatre paves the way for something much more fun and centred. Providing clear support, an A+ venue and engaged, loving audiences, The Blue Room Theatre Summer Nights is the best of its kind.”

ELLEN-HOPE THOMSON
(A Region Where Nobody Goes)

600 SECONDS The Blue Room Theatre Summer Nights (WA)	THE CHOOK HOUSE Jane Hille (WA)	ICARUS Bare Witness Theatre Company (ACT)	PARADISE! A COOL & SMART SHOW Cool & Smart (VIC)
A NATIONAL PARK Black Sapphire Productions (WA)	COTTON WOOL KID The Cutting Room Floor (WA)	LAKE DISAPPOINTMENT Turquoise Theatre (WA)	POORLY DRAWN SHARK Squid Vicious (WA)
A REGION WHERE NOBODY GOES Lindstedt & Davies (WA)	DAD Emily Stokoe (WA)	MANWATCHING The Royal Court, Izzy McDonald & Gavin Roach (VIC/WA)	SILENCE MY LADYHEAD FUGUE (VIC/WA)
A WESTERNER’S GUIDE TO THE OPIUM WARS Thirty Five Square (NSW)	DOUBLE DENIM Hey Boss (VIC)	MICROMOVE The Blue Room Theatre Summer Nights (WA)	TALOFA PAPA The Co-Lab (New Zealand)
THE BIG CITY Louis Spencer (WA)	FEMINAH Charlotte Otton (WA)	TROLL Trick of the Light Theatre (New Zealand)	THE VIOLENT YEARS Spooky Rainbows (NSW)
BITCH ON HEAT Leah Shelton (QLD)	FRONT SLATE (WA)	NOT ROMEO AND JULIET Fish and Twiner’s Bait Shop (VIC)	WIL GREENWAY: EITHER SIDE OF EVERYTHING Wil Greenway (VIC)
BLUEBERRY PLAY Mask a Pony Theatre (NSW)	GARRY STARR PERFORMS EVERYTHING MILKE (VIC)	ONLY BONES V1.0 Kallo Collective (New Zealand/Finland)	
BLUE PORTAL ROAD Riptide Youth Performance Company (WA)	GRACE public service announcement (WA)	PAPER DOLL New Ghosts Theatre Company (NSW)	

DEVELOPMENT SEASON

The Blue Room Theatre's Development Season exists to support new works made by artists ranging from emerging to mid-career and established, and to foster further professional development for all involved.

The total capacity reached across the inaugural single 2019 Development Season was 79.7%, a 4% increase from 2018 figures. Gross box office income across the Development Season was \$152,147.

2019's productions saw 1 Auslan interpreted performance, 8 productions created and led by emerging artists, 12 new original works and 4 productions that developed new, cross-or-hybrid artforms. Culture Counts was once again utilised in 2019, with an average score of 89% across the dimensions of distinctiveness, rigour and local impact.

"It is truly invaluable participating in The Blue Room Theatre's Development Season. Having access to rehearsal rooms, facilities, support, marketing mentors and a community makes creating work much more accessible. It provides creatives with the opportunity to refine and develop new skill sets as well as producing, performing and presenting new work to audiences. The Blue Room is the foundation of Perth's cultural scene and being part of a Development Season as emerging artists allows you to contribute to the unique identity of Perth theatre."

ERIN LOCKYER
(I Feel Fine)

APRIL – JULY



The Double
Bow & Dagger
23 April – 11 May

This Faustian nightmare for the digital age from award-winning local production company Bow & Dagger told the story of a struggling actress who sold her image to a tech giant, and what came of her double taking shape. With a team combining established and emerging artists, this production saw the strongest attendance from youth audiences.



Death Throes
Gillies, Croft and Lui
30 April – 18 May

Death Throes was a bold and lively cross-borders collaboration from the iconoclastic minds of Harriet Gillies, Julia Croft and Joe Lui. A deep dive into post-truth, Gillies, Croft and Lui gleefully toppled the pyramids of power in this post dramatic work.



Miss Westralia
Blonde Moment Theatre
21 May – 8 June

Miss Westralia absolutely delighted audiences with its fun and comedic telling of the unlikely crowning of a Geraldton girl as the first Miss Australia. This hit musical played to robust crowds, and recorded the greatest number of new patrons at The Blue Room Theatre for the year. It will continue its life with a Western Australian regional tour in 2021.



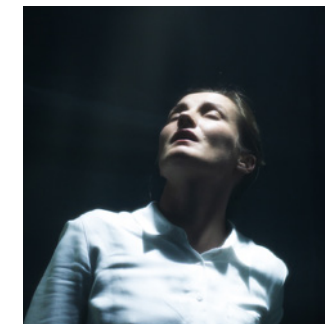
Unrule
Hey! Precious
28 May – 15 June

From award-winning maker Michelle Aitken, *Unrule* explored the anxieties and body horror of women in a complex and timely manner. The team of largely emerging and young artists brought together a wonderfully relevant work within an elaborate design.



See You Next Tuesday
Static Drive Co.
18 June – 6 July

See You Next Tuesday brought together an incredible artistic collective to explore the mind of a teenage girl through seventeen-year-old Evie, played by three different actors. Sam Nerida won the Best Writing award for their complex, candid, and critically acclaimed play.



Floor Thirteen
Marshall Stay
25 June – 13 July

Floor Thirteen examined the accuracy of memory and reality under pressure, and their distortion, when a woman gets stuck in an elevator. This production saw a largely emerging team of artists collaborate, and a high engagement with outer metro patrons. A thoughtful examination of reconciliation and forgiveness.



"Making work at The Blue Room Theatre is like getting to trial all your wildest dreams in the comforting arms of a supportive friend. The Blue Room Theatre's unique and bespoke support can and does nurture emerging artists from the very beginnings of their career right through to well-established creatives trying new things. Australia wouldn't be the same without it."

SAM NERIDA
(See You Next Tuesday)

"The Blue Room Theatre offers an unsurpassable level of support for emerging artists. It truly is the heart and soul of Perth's arts sector."

KAYLA MACGILLIVRAY
(Floor Thirteen)

AUGUST – DECEMBER



The Apparatus
Humphrey Bower
13 August – 31 August

Humphrey Bower and Tim Green created a special collaboration in their examination of the Kafka works and its application to legal limbo, borders and offshore detention. Featuring a powerhouse performance that earned Humphrey Bower the Blue Stone Award for Best Performance, *The Apparatus* was a standout of the season.



The Wolves
Red Ryder Productions
20 August – 7 September

The Western Australian premiere of Sarah DeLappe's Pulitzer-nominated play, *The Wolves*, was the hit of the season, selling out and winning Best Production for 2019. With a cast of emerging female and non-binary identifying artists and a production team of mostly established artists, it engaged with largely youth audiences.



Two Canaries
Alexa Taylor Productions
10 September – 28 September

Two Canaries saw a pond built onstage in this cross-collaboration of practices to create thoughtful reflection on how we treat the land and water, and the mark we leave upon them. This show came at a timely moment, amidst the global strike for climate justice, and its designers Tessa Darcey and Edwin Sitt won Best Production Design.



I Feel Fine
public service announcement
1 October – 19 October

Coming off the success of previous Fringe works, Zachary Sheridan invited audiences into the church of the Anthropocene, in a pop-gospel extravaganza addressing climate change and climate shame. *I Feel Fine* delivered an exceptional artistic vision and beyond theatre experience, for which Sheridan won the Judges Award.



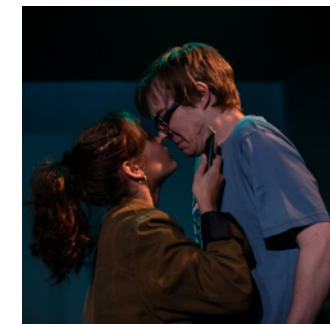
SHARBAT
Third Culture Kids
24 October – 2 November

From emerging playwright Dore Khan came *SHARBAT*, a heartwarming and bittersweet family affair, as three sisters celebrate Eid. Turning the Kaos Room into a studio apartment, audiences were invited to drink cordial and soak up the breaking of cultural boundaries and the amplification of vital voices on our stages.



Cephalopod
Squid Vicious
29 October – 16 November

A powerful collaboration between independent theatre darling, Joe Lui, and Squid Vicious, *Cephalopod* was the moving story of Jess Nyanda Moyle's journey with her mother from the Philippines and growing up Filipina in Australia. Showing strong cultural and linguistically diverse representation within the team, this brought in the most diverse audiences of the season.



Playthings
Second Chance Theatre
5 November – 23 November

From award-winning Second Chance Theatre came an unflinching portrayal of violence, trauma, and abuse in Australian suburbia. *Playthings* was a hit with The Blue Room Theatre's members, and took home the Members' Choice Award.



BANG! BANG!
Scott Elstermann & Shona Erskine
26 November – 14 December

A stunning collaboration that changed contemporary dance as we know it, this double header from Scott Elstermann and Shona Erskine was a brilliant and fun exploration of murder, melodrama and Wes Anderson. A masterclass in teamwork and professionalism, it was no surprise that they won the Best Production Team Award.

WINTER NIGHTS

Winter Nights went bigger and better in its second year, expanding to a two-week program from 23 July to 3 August and cementing itself as The Blue Room Theatre's festival for new ideas, theatrical development and experimentation. The 2019 program was a celebration of the incredible craft of performance making. A combination of mentorship programs, one-off events and mini-developmental-seasons, and a celebration of The Blue Room Theatre's 30th birthday, Winter Nights was two weeks of warmth, trailblazing, and challenging ideas.



"A fantastic incubator for new work. The Blue Room Theatre is the only place in Perth that invests in the development of independent artists and new works."

LEAH MERCER

Queer as Flux and/or The Medicine of Chaos

PROJECTS

Keynote Lecture: On Theatre
The Blue Room Theatre and
Shelagh Magadza

Director of The Chamber of Arts and Culture, Shelagh Magadza, ruminated on theatre as a ritual of storytelling as an essential part of our humanity, and how we create spaces today.

Suddenly 30

The Blue Room Theatre and
The Equity Benevolent Guild
(PAWA)

Past and present artists of The Blue Room Theatre banded together in a night of frivolity and fun to celebrate our 30th birthday and to raise funds for artists in hardship.

Winter Shorts | Various

Four short dance works from Summer Nights' *MicroMove* and STRUT's *Short Cuts* continued their creative journeys.

Jiangshi | Squid Vicious

Jiangshi collapsed horror films, romance serials, circuit parties and trampolines into the hopping corpse of a narrative play.

Queer as Flux and/or The
Medicine of Chaos
The Nest Ensemble and
Stace Callaghan

One woman intimately packed and unpacked his fluid identities and the idea of transitioning in a society obsessed with binaries and fixing what isn't broken.

Gojira vs Gotama
Renegade Productions

From Renegade Productions came a mind bending smack down of ringside spectator sports in this royal rumble of philosophy meets Pro Wrestling.

The Dirty Mother
Michelle Hall

Michelle Hall developed her Summer Nights' *600 Seconds* piece in this story you're not supposed to tell of a pregnant

clown who descended into a post-natal underworld.

The Jellyman
Rhiannon Petersen

A rumination on power and identity, Rhiannon Petersen transformed into Jerry, a man haunted by his dead wife in a strange desert mirage composed of puppetry, drag and party store props.

Directors in Discourse
The Blue Room Theatre
Barking Gecko Theatre's Luke Kerridge and Yirra Yaakin's Eva Grace Mullaley peeled back the layers on what it was to be an artistic director.

Queer Visibility
Mitch Whelan

Mitch Whelan hosted a panel to celebrate, ask questions of or discover all things queer.

The Mothers
of Invention: Occupy!
Michelle Hall with Liz Skitch
This was a conversation on motherhood and continuing an artistic practice. It also saw the birth of the nationally recognised Motherfesto.

'Ode to the OP'
First Nations Poetry Readings
Yirra Yaakin Theatre Company
Emerging First Nations poets presented their work in an intimate setting and cultivated an evening of story.

Dancing with the Void
Chelsea Gibson
Chelsea Gibson led a discussion about art being propaganda for the self, and how theatre could contribute to conversations surrounding mental health.

Political Badassery
with Van Badham
The Blue Room Theatre
Van Badham sat down with Renee Newman for a conversation around the playwright as a political activist and public intellectual, and art in the time of political anxiety.

The Children Grim and Wild
Jeffrey Jay Fowler and
Clare Testoni

A song cycle with shadow puppets that was developed by Jeffrey Jay Fowler and Clare Testoni, this told the fairy tales of brothers and sisters lost in the woods.

For Now | Isaac Diamond
This playreading from Isaac Diamond explored depleted resources that led to dehydration and incurable disease in the wastelands of Mars' Old Colonies.

Supertongues and
Supertasters
Elise Wilson

A playreading by Elise Wilson that looked at inequality and power in a world where human value was dictated by a person's taste-sensitivity.

Untitled Wars
Noemie Huttner-Koros and
Mararo Wangai
Noemie Huttner-Koros and Mararo Wangai co-wrote a play about the descendants of a Jewish resistance fighter and a Kenyan soldier crossing paths in modern-day Melbourne for this playreading.

She | Sally Davies
In Sally Davies' play, she explored two women's sheep dying in rural Australia, in a reading of murder, mystery, isolation and womanhood.

The Red Shoes
Xarna Rappold
In a child-like pop-up book aesthetic and enraged female fury, this was a post-dramatic and experimental dive into Hans Christian Andersen.

The Lion Never Sleeps
Noemie Huttner-Koros
This participatory walking tour explored where the queer community met in Northbridge during the AIDS crisis and their stories from the period.

Private Function
Static Drive Co.
Private Function was a series of one-on-one intimate artistic encounters, which delved into the realm of the uncanny and vulnerable.

Saga Sisterhood
Centre for Stories
A series of stories of home, love, friendship and belonging, this was an exploration into what it means to be a South Asian woman in Perth.

Punch Up Club
Variegated Productions
An improvised made-on-the-day satirical sketch cabaret about the week's news that landed bangers so sharp we had to catch our breaths.

Fed Up! | Jen Jamieson
Jen Jamieson served some soup and opened up a space for everyone to come and chat about what they were fed up with.

Glimpses
Tone List and
Fonder Physical Theatre
Four dancer-musician duos met for the first time on the night and played for ten minutes.

VHS Tracking – Live!
Tristan Fidler
This was a warm panel of movie recommendations and personal cinematic faves.

Feminah | Charlotte Otton
Charlotte Otton brought back her Summer Nights favourite for two special encore performances in an ode to women who refuse the notion of having it all.

From 2016 – 2019, The Blue Room Theatre managed LOFT, facilitating the development and presentation of professional independent theatre projects outside the walls of the venue. The program was supported by the WA Department of Local Government, Sport and Cultural Industries.

Over four years and seven funding rounds, LOFT awarded a sum total of \$453,600 to 18 projects consisting of 12 creative developments, three presentations of new work, and three tours or presentations of existing works. Six creative developments funded through LOFT went on to realise public seasons within this time. Highlights of the program include:

- The presentation and subsequent national tour of *The Irresistible* for developing a work of national significance, enabling substantial exposure of local artists to interstate audience and industry, and earning a Helpmann Award nomination for Best Play. Both activities were supported by LOFT funding.

2016

Gareth of the Antarctic | Sam Longley
Creative Development (\$28,961)

Project Xan | Jedda Productions
Presentation of a New Work (\$48,495)

The Elders Project | The Kabuki Drop
Creative Development (\$22,700)

Those Who Fall In Love Like Anchors Dropped Upon The Ocean Floor | Renée Newman & Jo Morris
Presentation of an Existing Work (\$28,677)

2017

Ecosexual Bathhouse | Pony Express
Presentation of an Existing Work (\$14,504)

Finding Love (AKA You Know We Belong Together) | Julia Hales
Creative Development (\$14,901)

Layla and Majnun
Illuminate, produced by Performing Lines WA
Creative Development (\$15,000)

Never Meet Your Idols | Renegade Productions
Creative Development (\$9,575)

Overnight (AKA Minneapolis) | The Skeletal System
Creative Development (\$17,107)

- *Finding Love*, the creative development exploring what love means to people with Down Syndrome, which was subsequently presented as a Perth Festival commission with Black Swan State Theatre Company titled *You Know We Belong Together*.
- The creative development and presentation, both supported by LOFT funding, of *Layla Majnun*, which became a case study for best practice in intercultural producing through its success.
- The development of a new play by Will O’Mahony, *Minneapolis* (originally titled *Overnight*), shortlisted for the 2018 Griffin Award and scheduled for presentation in 2020.

Rhubarb | Clare Testoni
Creative Development (\$20,194)

The Irresistible | Side Pony Productions & The Last Great Hunt
Presentation of a New Work (\$60,000)

Renegade Church | Renegade Productions
Creative Development (\$12,000)

2018

Audioplay: The Turners | Sidepony Productions
Creative Development (\$15,257)

CATCH! | Maxima Circus
Creative Development (\$26,500)

Girl Rides West | Gita Bezard
Creative Development (\$34,438)

UNHEIMLICH | Katt Osborne
Creative Development (\$30,000)

2019

Layla Majnun
Feraidoon Mojadedi & Illuminate,
produced by Performing Lines WA
Presentation of a New Work (\$35,000)

The Irresistible 2019 National Tour
Side Pony Productions & The Last Great Hunt
Presentation of an Existing Work (\$30,291)



AWARDS AND TOURING

THE BLUE ROOM THEATRE AWARDS

BEST CAMPAIGN
WINNER: *See You Next Tuesday*, Static Drive Co.
NOMINEES: *Miss Westralia*, Blonde Moment Theatre
Unrule, Hey! Precious

BEST HOST
WINNER: *Cephalopod*, Squid Vicious
NOMINEES: *I Feel Fine*, public service announcement
Playthings, Second Chance Theatre

BEST WRITING
WINNER: Samantha Nerida, *See You Next Tuesday*
NOMINEES: Scott McArdle, *Playthings*
Zachary Sheridan (Writing); and Isaac Diamond and Jacob Diamond (Song Writing), *I Feel Fine*

BEST DESIGN
WINNER: Tessa Darcey (Set Design) & Edwin Sitt (AV Design), *Two Canaries*
NOMINEES: Chris Donnelly (Lighting Design), *BANG! BANG!*
Joe Lui (Lighting Design), *Death Throes*
Olivia Tartaglia (Set Design), *Unrule*

BEST PRODUCTION TEAM
WINNER: *BANG! BANG!*, Scott Elstermann & Shona Erskine
NOMINEES: *The Wolves*, Red Ryder Productions
Two Canaries, Alexa Taylor Productions
Unrule, Hey! Precious

MEMBERS' CHOICE
WINNER: *Playthings*, Second Chance Theatre
NOMINEES: All shows

BEST PERFORMANCE
WINNER: Humphrey Bower, *The Apparatus*
NOMINEES: Daniel Buckle, *Playthings*
Elise Wilson, *The Wolves*
The Ensemble, *BANG! BANG!*

JUDGES AWARD
WINNER: Zachary Sheridan (*I Feel Fine*) for artistic vision and an exceptional beyond theatre experience.
NOMINEES: *Death Throes* for liveliness of process, experimentation and bold collaboration.
Dore Khan (*Sharbat*) for breaking boundaries and amplifying vital voices.
See You Next Tuesday for dynamic and exceptional practice from the artist collective.

BEST PRODUCTION AWARD
WINNER: *The Wolves*, Red Ryder Productions
NOMINEES: *I Feel Fine*, public service announcement
Playthings, Second Chance Theatre

FRINGE WORLD AWARDS

FRINGE WORLD HALL OF FAME
The Blue Room Theatre Summer Nights

BLAZ AWARD
Andrew Sutherland for *Poorly Drawn Shark*

MARTIN SIMS AWARD (NOMINATED)
Charlotte Otton for *Feminah*

DANCE & PHYSICAL THEATRE AWARD
Bare Witness Theatre Company for *Icarus*

ECU PERFORMING ARTS AWARD
Charlotte Otton for *Feminah*

MELBOURNE FRINGE TOUR READY AWARD
Charlotte Otton for *Feminah*

SYDNEY FRINGE TOUR READY AWARD
Charlotte Otton for *Feminah*



PAWA 2019 AWARD NOMINATIONS

The Performing Arts WA Awards for 2019 will be presented in May, after this annual report has been prepared. Winners and nominees will be available on the Performing Arts WA website after the event. We have our fingers crossed for nominations for artists and productions supported by The Blue Room Theatre 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 2019

<i>The Adventures of Alvin Sputnik: Deep Sea Explorer</i> by The Last Great Hunt AWESOME Festival	<i>Benjamin and Me</i> by Whiskey & Boots Bunbury Entertainment Centre
<i>The Irresistible</i> by Side Pony Productions and The Last Great Hunt Dark Mofo, Sydney Opera House & tours to Brisbane, Albany, Broome, and Geelong	<i>Slap and Tickle</i> by The Kabuki Drop & WAYJO The Adelaide Cabaret Festival
<i>BRUCE</i> by The Last Great Hunt Australian Playing Australia Tour (Townsville, Mackay, Penrith, Canberra, Moysten, Warrnambool), Subiaco, Festival of Colour – The Wanaka & Upsurge Festival – Bay of Islands Arts Festival	<i>Find the Lady</i> by Matt Penny Lazy Susan’s Comedy Den
<i>You Know We Belong Together</i> by Julia Hales with Finn O’Branagain and Clare Watson Black Swan State Theatre Company of WA	<i>Hold Your Breath (Count to Ten)</i> by Antifragile Bondi Feast
<i>Bitch on Heat</i> by Leah Shelton Adelaide Fringe, Theatre Works, Brisbane Festival, Soho Theatre	<i>Let Me Finish</i> by Charlotte Otton Fringe World
<i>Feminah</i> by Charlotte Otton Melbourne Fringe & Sydney Fringe	<i>Layla Majnun</i> by Performing Lines WA Subiaco Arts Centre

SERVICES & RESOURCES



As a membership 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 2019 there were 471 financial members – the full list can be seen on page 22.

Hire

In 2019 The Blue Room Theatre continued to engage with tertiary institutions to deliver public performance programs showcasing the work of graduating students. For the seventh consecutive year, The Blue Room Theatre hosted Curtin University's Stage One, showcasing a cast of emerging artists in *Lemon* by Gita Beza. We were also proud to partner with WAAPA for the fifth year of *TILT*, an original program of self-devised and directed works created and performed by 23 final-year Bachelor of Performing Arts students. A total of 2,179 hours of in-kind room and rehearsal space hire was provided to development season productions and events to support the sector.

AUSPICE

In 2019 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, workers compensation and superannuation payments for all artists involved, and can provide financial management services..

PROJECTS AUSPICED BY PACS IN 2019

THE WRITER'S CORNER

Static Drive Co. | Propel Youth Arts YCulture Metro, \$3,000

PROFESSIONAL DEVELOPMENT

ASSEMBLY

Assembly was a bespoke artist lab which sought to foster a generation of emerging artists through a year of in-depth engagement and professional development throughout 2019. Eight artists identifying as Culturally and Linguistically Diverse, or Aboriginal or Torres Strait Islander were provided with 10 tickets each to attend shows across The Blue Room Theatre's artistic programs, a series of artist labs and workshops, and individualised project and skills mentoring, totalling 30 hours across the year. Funds to execute the program were raised through The Blue Room Theatre's 2018 end of financial year fundraising drive.

MENTORSHIPS

46 mentorships, internships or residencies were offered over the course of 2019. These included \$300 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 *600 Seconds* as part of Summer Nights 2019.

WORKSHOPS

The Blue Room Theatre offered 11 workshops throughout the 2019 artistic program to over 130 direct participants. The series included two from touring artists as part of Summer Nights and a co-hosted opportunity with Ursula Martinez as part of Perth Festival Connect. Four workshops were delivered as part of Winter Nights, including a spoken word and poetry workshop and performance for First Nations artists and a lesson in badassery by internationally renowned activist and playwright Van Badham. A new professional development initiative saw workshops in marketing, social media and publicity, contracting and copyright, and wellness delivered to artists programmed in The Blue Room Theatre's Development Season.

GOOD PLAY CLUB

Since 2016 Good Play Club has provided a place to foster conversation among the artists of Perth about the history and progression of theatre to work towards a more informed and engaged theatre sector. In 2019 a series of three Good Play Clubs were delivered in association with Black Swan State Theatre Company, focusing on plays from, or with an interesting relationship to, the canon, realising a total attendance of 62 participants.

YIRRA YAARNZ

Presented during NAIDOC week, *Yirra Yaarnz* showcased the work of Yirra Yaakin's Writers Group, an intensive playwriting course where West Australian Aboriginal playwrights were mentored by award-winning playwrights.

WINTER NIGHTS

Winter Nights presented its second season in 2019, designed to be a new platform to explore performance practice and ideas and to encourage professional development. See the Winter Nights section on page 14 for more information.

INDUSTRY PARTNERSHIPS

Barking Gecko Theatre
Winter Nights

Black Swan State Theatre Company
Good Play Club

Centre for Stories
Saga Sisterhood

Curtin University of Technology
Stage One (*Lemon*)

FRINGE WORLD
Summer Nights

Minderoo Foundation
Winter Nights

State Theatre Centre of WA
Summer Nights, Winter Nights

STRUT
Winter Nights, And Then Some

The Last Great Hunt
The Adventures of Alvin Sputnik: Deep Sea Explorer

Western Australian Academy of Performing Arts
TILT

Yirra Yaakin Theatre Company
Yirra Yaarnz, Winter Nights



MEMBERS

FINANCIAL MEMBERS

Shane Adamczak
Michelle Aitken
Bradley Albert
Ramiah Alcantara
Fleur Alder
Jill Aldrovandi
Riccardo Aldrovandi
Michelle Robin Anderson
Hannah-Mary Anderson
Andy Arena
Andrew Baker
Amelia Baker
Frances Barbe
Mark Barford
Will Bargmann
Michael Barlow
Zoe Barron
Nicola Bartlett
Aaron Beach
Vincent Beales
Anastasia Beasley
Chris Bedding
Bello Benischauer
Caitlin Beresford-Ord
James Berlyn
Matthew Bermingham
Gita Bezard
Peter Bibby
Vickie Billingham
Cicely Binford
John Bishop
Humphrey Bower
Michael Bowyer
Laura Boynes
Rikki Bremner
Emily Brennan
Richard Bretherton
Kaitlin Brindley
Declan Brown
Sally Bruce
Fiona Bruce
Samuel Bruce
Daniel Buckle
Amelia Burke
Nola Burns
Morgan Butler
Kylie Bywaters
Stace Callaghan
Jessie Camilleri-Seeber
Melissa Cantwell
Antonio Casella
Alexandra Cassie
Courtney Cavallaro
Justine Cerna
Marguerite Chadwick
Sarah Chaffey
Rachael Chamberlain
Frauke Chambers
Maya-Rose Chauhan
Samantha Chester
Danielle Chilton
Sara Chirichilli
Grace Chow

Martyn Churcher
Helena Cielak
Tracie Cielak
Daniel Cleary
Madeline Clouston
Hannah Cockroft
Emily Coles
Nadia Collins
Shane Colquhoun
Karen Connolly
Peter Conquest
Elizabeth Conquest
Susie Conte
Karen Cook
Tamara Cook
Sylvia Cornes
St John Cowcher
Richard Craddock
Georgina Cramond
Geordie Crawley
Tamara Creasey
Catherine Creedon
Danielle Cresp
Julia Croft
Maree Cullinan
Benj D’Addario
Adriane Daff
Tessa Darcey
Hannah Davidson
Bonnie Davies
Sally Davies
Scarlet Davis
Briannah Davis
Isabelle de Casamajor
Jenny De Reuck
Charl De Wet-Van Wyk
Donna Dean
Rachael Dease
Kevin Della Bosca
Paul Desmond
Simone Detourbet
Natalie Di Risio
Jacob Diamond
Isaac Diamond
Nerida Dickinson
Thomas Dimmick
Emmanuelle Dodo-Balu
Chris Donnelly
Anna Dooley
Vivienne Doran
Daniel Dosek
Siobhan Dow-Hall
Carolina Duca
Trudy Dunn
Scott Dunning
Molly Earnshaw
Jocelyn Eddie
Matt Edgerton
Alexandre-Eric Egloff
Casey Elder
Scott Elstermann
Michelle Endersbee
Shona Erskine
Joscelyn Evans
Hannah Evelyn

Lucy Eyre
Andrea Fernandez
Vanja Fischer
Jacob Fjord
Tony Flanagan
Robert Fletcher
Trent Foo
Vicki Foster
Jeffrey Jay Fowler
Kelly Fregon
Wendy Froude
Scott Galbraith
Andrea Gibbs
Chelsea Gibson
Cliff Gillam
Harriet Gillies
Mark Glasson
Liesbeth Goedhart
Mani Gomes
Alicia Gould
Arielle Gray
Timothy Green
Wil Greenway
Helena Grehan
Emma-Jane Grierson
Caitlyn Griffiths
Sarah Guillot
Patrick Gunasekera
Grace Guppy
Sabrina Hafid
Anne Hairsine
Michelle Hall
Rhianna Hall
Mai Han
Naomi Hanbury
Jessica Harlond-Kenny
Kasey Hart
Killian Harty
Brittany Hawker
Moir Hearne
Louise Helfgott
Storm Helmore
Courtney Henri
Spencer Herd
Ella Hetherington
Mollie Hewitt
Julian Hobba
Mia Holton
Tasnim Hossain
Barbara Hostalek
David Hough
Helen Hristofski
Clare Hughes
Marie-Louise Hunt
Noemie Huttner-Koros
Dale Irving
Chris Isaacs
Georgia Ivers
Teresa Izzard
Becca Jackson
Zac James
Jennifer Jamieson
Helen Jekabsons
Grace Johnson
Zalia Joi

Emilia Jolakoska
Holly Jones
Alice Jorgensen
Jonathan Joyce
Melanie Julien-Martial
Max Juniper
Zal Kanga-Parabia
Sukhjot Kaur Khalsa
Katie Keady
Nuala Keating
Niki Kerridge
Dureshawar Khan
Asha Kiani
Peter Kift
Daley King
John King
Lilly King
Yilin Kong
Jacob Kotzee
Alanna Kursar
Tim Lagdon
Kathryn Langshaw
Cameron Lansdown-Goodman
Sandy Lawrence
Jeff Lawrence
Simon Lawson
Clare Lawson
Bridget Le May
Karen Leary
Sebastian Leathersich
Frieda Lee
Brooke Leeder
Bernadette Lewis
Jasmine Lifford
Izaak Lim
Ming Yang Lim
Glenda Linscott
Adam Lippiatt
Laura Liu
Erin Lockyer
Esther Longhurst
Liam Longley
Tim Lorian
Joe Paradise Lui
Fiona MacDonald
Kayla MacGillivray
Lorna Mackie
Andrew Macksey
Nick MacLaine
Laura Maitland
Ryan Marano
Sally Martin
Zoe Martino
Dave Marwood
Talitha Maslin
Belinda Massey
Alexandra Mathew
Amy Mathews
Jenna Mathie
Sharon Matthews
Philippa Maughan
Scott McArdle
Michael McCall
Maureen McCann
Sue McDonald

Scott McDonald
Lindsay McDonald
Caitlin McFeat
Shelby McKenzie
Emily McLean
James McMillan
Sarah McNeill
Bernard Mearns
Dorothee Meier
Leah Mercer
Lucia Merriweather
Jessica Messenger
Gabrielle Metcalf
Tess Metcalf
Christopher Milbourn
Roger Miller
Adam Mitchell
Philip Mitchell
David Mitchell
David Moore
Danielle Morache
Christopher Moro
Jo Morris
Rhys Morris
Ben Mortley
Annika Moses
Marcio Motta
Jessica Moyle
James Mumme
Gabriella Munro
Sian Murphy
Lawrence Murphy
Umairah Murtaza
Josten Myburgh
Claire Nankivell
Rebecca Nelson
Samantha Nerida
Liz Newell
Renee Newman
Sally Newman
Jason Ng Junjie
Dana Nguyen
Jake Nielsen
Amy Nunn
Tom Nyuma
Rowena O’Byrne-Bowland
Catherine O’Donoghue
Will O’Mahony
Mazey O’Reilly
Xin Ong
Kathryn Osborne
Alicia Osyka
Jacqui Otago
Charlotte Otton
Jay Overington
Morgan Owen
James Palm
Thomas Papathanassiou
Kim Parkhill
Tanya Payne
Nefeli Perdikouli
Rhiannon Petersen
Cara Phillips
Isaac Powell
Kade Power

Jarryd Prain
Charles Pratt
Stewart Pryor
Vernon Pua
Martin Puchmayer
Jordina Quain
Taina Rai
Vanessa Rauland
Philip Raymont
Sarah Reuben
Sally Richardson
Rebecca Riggs-Bennett
Macon Riley
Gavin Roach
Sian Roberts
Harriet Roberts
Gemma Robins
Jennifer Rogers
Bob Roget
Bianca Roose
Gary Roscoe
Carole Roscoe
Andrew Ross
Talya Rubin
Phil Rundell
Tahlia Russell
Joel Sammels
Barry Sanbrook
Michael Sanderson-Green
Angela Sanderson-Green
Amelia Saunders
Linda Savage
Lisa Schreiber
Georgia Sealey
Sushanth Shantaram
Elizabeth Shearer
Leah Shelton
Zachary Sheridan
Gala Shevtsov
Edwin Sitt
Liz Skitch
Amy Smith
Georgia Smith
Terence Smith
Eliza Smith
Claira Smith
Gracie Smith
Evelyn Snook
Doug Spencer
Louis Spencer
Martin Staples
Dianah Star
Emily Star
Tallulah Starkie
Kylee Stewart
Nicole Stinton
Stephen Stone
Greg Street
Zoe Street
Phoebe Sullivan
Tara Surry
Andrew Sutherland
Antony Sutherland
Gail Sutherland
Ben Sutton

Greg Swensen
Gae Synnot
Kathleen Szalay
Nicholas Tan
Olivia Tartaglia
Alexa Taylor
Paul Teraci
Julie Teraci
Clare Testoni
Moya Thomas
Ben Thomas
Susannah Thompson
Amanda Thompson
Gina Thompson
Kaitlin Tinker
Jason Tolj
Rob Tot
Cissi Tsang
Hellie Turner
Steve Turner
Alexander Turner
Jackson Used
Jordan Valentini
Tasha Van der Spil
Emily Van Eyk
Alison Van Reeken
Arnold van Son
Tiffany Venning
David Vikman
Mark Wahlsten
Marita Walker
Joshua Walker
Yvette Wall
Claire Walliker
William Walter
Jan Walters
Mararo Wangai
Andrew Ware
Linda Watson
Amanda Watson
Julie Watts
Tim Watts
Anthony Watts
Ben Weeramanthri
Alison Welburn
Mitchell Whelan
Michele White
Alexandra Wilde
Georgia Wildwood
Craig Williams
Jesse Williamson
Kate Wilson
Elise Wilson
Brooke Wilson
Amy Wiseman
Bryan Woltjen
Caroline Wood
Rachael Woodward
Zoe Wozniak
Michael Wren
Timothy Wynn
Colin 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

BOARD & STAFF MEMBERS

THE BLUE ROOM THEATRE BOARD

- SHANE COLQUHOUN**
Chair: Arts Administration + Government
- PHILIPPA MAUGHAN**
Deputy Chair: Arts Administration + Regional Touring
- TANYA PAYNE**
Treasurer: Finance + Accounting
- KATT OSBORNE**
Elected Member: Arts Industry + Theatre Maker
- IZZY MCDONALD**
Elected Member: Arts Industry + Theatre Maker
- EMMA-JANE MORCOMBE**
Elected Member: Communications
- VANESSA RAULAND**
Co-opted Member: Environmental Sustainability + Academic
- LIESBETH GOEDHART**
Elected Member: Philanthropy + Marketing + Arts Administration



THE BLUE ROOM THEATRE STAFF

- EXECUTIVE DIRECTOR**
Julian Hobba
- PRODUCER**
Harriet Roberts
- MARKETING AND COMMUNICATIONS MANAGER**
Ryan Sandilands
- VENUE AND OPERATIONS MANAGER**
Roger Miller
- OFFICE AND FRONT OF HOUSE MANAGER**
Sally Martin
- OFFICE AND FRONT OF HOUSE COORDINATOR**
Scott McArdle
- ASSOCIATE PRODUCER**
Samantha Nerida (until April 2019)
Zal Kanga-Parabia (April-July 2019)
Melanie Julien-Martial (from August 2019)
- FINANCE OFFICER**
Karen Connolly
- 2019 SUMMER NIGHTS PRODUCTION MANAGER**
Joe Lui Shang Yu
- 2019 WINTER NIGHTS PRODUCTION COORDINATOR**
George Ashforth

CASUAL STAFF

- Michelle Aitken
Ramiah Alcantara
Zoe Barron
Arielle Gray
Timothy Green
Charlotte Otton
Scott McArdle
James McMillan
Matt Penny
Zoe Street
Alexa Taylor
Elise Wilson

A BIG THANK YOU TO

- The Season Assessors
The Blue Room Theatre 2019 Award Judges: Michael Barlow, Sukhjot Kaur Khalsa, Luke Kerridge, Jo Pollitt
All our Volunteer Ushers throughout the year
Interns

GOALS & KEY PERFORMANCE INDICATORS

	2019 Target	2019 Actual	2020 Target
Maintain reserves at 20% (excluding independent producer box office, auspice and LOFT)	20%	20%	20%
Increase hospitality income	\$133K	\$96K	\$135K
Increase diverse income streams through sponsorship and philanthropy	\$54K	\$130K	\$57K
Number of PD opportunities completed by staff and board for TBRT	6	14	6
Weeks of programming at TBRT venues	38	38	38
New works presented through TBRT annual program	34	87	34
Creative developments of new work supported by TBRT	4	24	4
LOFT projects/tours supported, intra/interstate or international	2	1	2
Workshop attendees satisfied or highly satisfied with workshops	80%	97%	80%
Season producer satisfaction with the provision of pastoral care provided as part of the presentation program	80%	98.6%	80%
Number of professional development skills and/or programs delivered to independent artists each year	72	115	74
ATSI/CALD-led project applicants	28	26	30
Partnerships with organisations that deliver professional opportunities to independent artists	4	9	4
Works originally supported by TBRT that go on to further interstate or international presentation	15	12	16
National articles mentioning TBRT	20	18	20

*includes drawdown of \$13k Assembly project reserve

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 2019, statement of comprehensive income and statement of cash flows for the year ended 31 December 2019, 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 2019 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

STAN
PARTNER

Dated at Perth, this 16th day of April 2020

STATEMENT BY THE BOARD

The Board has determined that 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 Performing Arts Centre Society Incorporated as at 31 December 2019 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 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 at Perth, this 16th day of April 2020

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2019

CURRENT ASSETS	2019(\$)	2018(\$)
Cash & cash equivalents	395,831	449,764
Trade & other debtors	66,034	14,471
Stock on hand	7,642	3,112
TOTAL CURRENT ASSETS	469,508	467,347
NON-CURRENT ASSETS		
Property, plant & equipment	20,893	29,485
TOTAL NON-CURRENT ASSETS	20,893	29,485
TOTAL ASSETS	490,400	496,832
CURRENT LIABILITIES		
Trade & other payables	35,608	35,056
Grants In Advance	139,956	253,646
Provisions	40,196	32,179
TOTAL CURRENT LIABILITIES	215,759	320,881
NON-CURRENT LIABILITIES		
TOTAL CURRENT LIABILITIES	-	-
TOTAL LIABILITIES	215,759	320,881
NET ASSETS	274,641	175,951
EQUITY		
Retained surplus	197,169	175,951
Fundraising Reserve	77,472	-
TOTAL EQUITY	274,641	175,951

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

PROFIT & LOSS STATEMENT FOR THE YEAR ENDED 31ST DECEMBER 2019

INCOME	2019(\$)	2018(\$)
Performance Fees and Box Office	307,225	311,597
Fees for Services	101,812	98,064
Merchandising & Retail	96,049	107,928
Resources Income	103,941	71,886
Other Earned Income	10,031	9,244
Australia Council Grant	177,022	175,270
Dept Local Govt, Sport and Cultural Industries	250,000	250,000
Project Grants	101,635	122,916
Local Government Grants	58,000	55,000
Capital Grants	-	-
Sponsorships	20,112	28,506
Donations & Fundraising	110,021	12,880
Total	1,335,849	1,243,291
EXPENDITURES	2019(\$)	2018(\$)
Staff Expenses	560,179	544,081
Venue Expenses	106,007	104,299
Program & Production Expenses	430,950	440,141
Marketing & Advertising Expenses	84,607	87,969
Administration Expenses	55,416	56,052
Total	1,237,159	1,232,542
Surplus/Deficit	98,690	10,749
Designated fundraising reserve	77,472	-
Net operating surplus/deficit	21,218	-

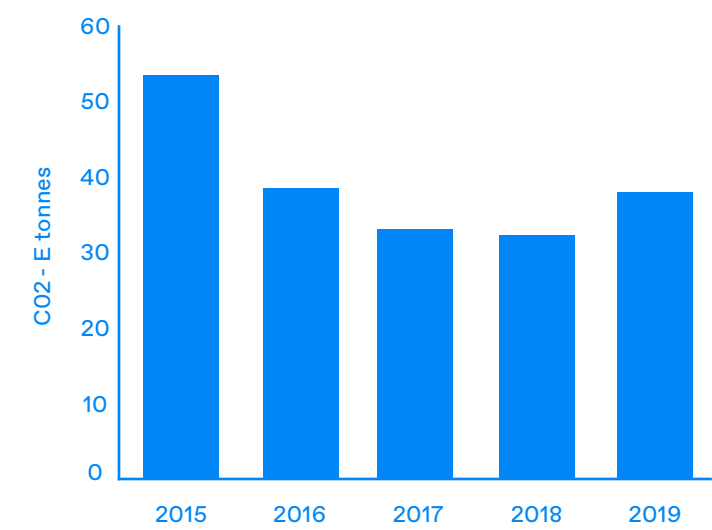
Total fundraising for 2019 included \$77,472 which has been allocated to a 'Transformation' Project Reserve for venue and facility investments over 2020/21.

SUSTAINABILITY REPORT

In 2019 The Blue Room Theatre achieved carbon neutral operations for the first time! We became the first arts venue in Western Australia to do so, placing us alongside Sydney Opera House and only a few others in Australia.

This was the culmination of a long journey for The Blue Room Theatre that began with a carbon audit carried out in 2014 and made its way through the purchase of solar panels that were installed onto the roof in 2016 and LED lights acquired in 2017. We’ve made huge savings in energy costs, and purchased carbon offsets to bring our carbon emissions to zero. The slight rise in emissions in 2019 reflects our increased activity through the year, and will again be mitigated by the purchase of carbon offsets. All of this has been made possible by the amazing support of our members and community over successive fundraising campaigns and years.

Greenhouse Gas Emissions
2015 - 2019

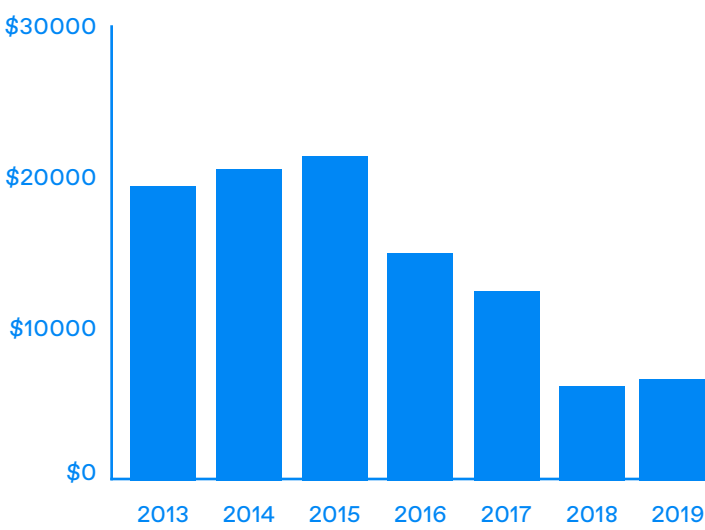


CO2-e Tonnes				
2015	2016	2017	2018	2019
54.3	39.15	33.84	32.19	38.84

Notes:

- 2019 includes brochure paper and printing for the first time
- Includes Scope 1, 2 and 3 emissions
- Excludes calculations for staff and audience commutes
- Includes estimates for volume of waste
- Excludes business travel – all offset

Electricity expense
2013 - 2019



\$						
2013	2014	2015	2016	2017	2018	2019
19958	20480	21545	15376	12810	6508	6727

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




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