

The Blue Room Theatre  
2021 Summer Program

**MoveMoveMove**

**&**

**900 Seconds**

Application Information Pack

# APPLICATIONS ARE NOW OPEN

for two short-works programs presented as part of  
the Summer Season at The Blue Room Theatre.

Following the announcement that we will not be producing our traditional Summer Nights program in 2021, we are now thrilled to release this call out as the first in a rolling series of new opportunities for artists to engage and present at The Blue Room Theatre next year.

*MoveMoveMove* and *900 Seconds* are two programs that build on the success and history of previous short works initiatives, *MicroMove* and *600 Seconds*. Four weeks of dance, theatre and performance will be curated by four fantastic artists who will mentor the creation of a total of 21 new short works.

Tyrone Earl Lraé Robinson will take the reins as curator/mentor of the newly conceived *MoveMoveMove* program, which will see a promenade performance travel from The Rechabite to the State Theatre Centre and home to The Blue Room Theatre; while Joe Lui, Bernadette Lewis and Jo Morris will each curate and mentor six short-works in *900 Seconds* at The Blue Room Theatre for three weeks across January and February.

Through these programs, The Blue Room Theatre will provide opportunities for early and mid-career artists alike. *MoveMoveMove* will support mid-career choreographers and dance artists while *900 Seconds* will provide a platform for both emerging and mid-career artists to develop their skills alongside more experienced artists trying something new.

All applicants and pitches should demonstrate a consideration of the vision and/or creative provocation of their desired curator/mentor and an intention to meaningfully engage with the mentorship offer.

The Blue Room Theatre would like to acknowledge the support of project donors Impact100 WA, Megan and Arthur Criggle and the APS foundation, and venue partners State Theatre Centre of WA and The Rechabite in bringing these programs to fruition.

## Timeline

Applications Open	Tuesday 13 October 2020
Applications Close	Monday 2 November 2020
Notification By	Friday 20 November 2020
900 Seconds Season Dates	Wk 1: Wed 20 – Sat 23 January 2021 Wk 2: Wed 27 – Sat 30 January 2021 Wk 3: Wed 3 – Sat 6 February 2021
MoveMoveMove Season Dates	Tues 23 – Sat 27 February 2021

For a more comprehensive key dates program timeline, [head here](#).

## Contact

Once you've read this information pack, we're more than happy for you to get in touch. If you'd like to discuss the program and artist offer, get in contact with Producer Harriet at [harriet@blueroom.org.au](mailto:harriet@blueroom.org.au) or on 9227 7005.

## Accessibility

The Blue Room Theatre aims to be an inclusive organisation committed to the sharing of stories and breaking of boundaries for artists and audiences alike. We strongly encourage applications from, and that meaningfully engage, artists who identify as Culturally and Linguistically Diverse, Aboriginal or Torres Strait Islander, or artists with a disability.

All information included within this pack is available in accessible formats including word documents and large print. If you have any accessibility needs you wish to discuss, please don't hesitate to get in contact with Producer Harriet at [harriet@blueroom.org.au](mailto:harriet@blueroom.org.au).

Applicants can submit either a written or a video response to the application questions and selection criteria, depending on their preference.

# MoveMoveMove

Building on the success of The Blue Room Theatre's *MicroMove* Program, *MoveMoveMove* will showcase a collection of three dynamic 15-minute works that embrace opportunities to play with new performance spaces and celebrate the rigour and innovation of contemporary dance.

The program will not only provide an opportunity to engage and support independent dance artists during Perth's summer season, but will also deepen audience engagement and experience of contemporary dance practice, providing a gateway for new audiences with a unique experience of local, fresh, playful taster performances.

## **How it works**

*MoveMoveMove* will traverse three venues across the Perth Cultural Centre – The Recharge, State Theatre Centre of WA and The Blue Room Theatre.

The performance season will take place from Tuesday 23 – Saturday 27 February, with three sessions per night for an audience of sixteen per session. Alongside the curator, both a lighting designer and a site/costume designer will design the sites and spaces in between, and each piece will be able to engage their own waged composer/sound designer in addition to the seed fund outlined below.

Programming is open to applications from solo works to small-ensemble pieces. Each piece will need to consider itself as part of a larger program and journey, crafted by the curator, in order to create an immersive experience for the audience.

## **The Offer**

- » Each work will receive a \$5,000 seed fund
- » Each work will be part of a series shaped and mentored intensively from December 2020 – February 2021.
- » The Blue Room Theatre will produce this season as part of its Summer Program and will retain and take the box office risk.
- » Works will be programmed by a panel consisting of the curator, an independent dance representative, and a representative from The Blue Room Theatre.

### **Design:**

- » A lighting designer will be engaged to design all three sites and the pathway between in collaboration with the curator and each project.
- » A site and costume designer will be engaged to design for the three sites, along with the journey and costumes in collaboration with the curator and each project.

### **Additional to the seed fund, each project has access to:**

- » A waged sound designer (1.5 weeks) to compose sound for each project. This a separated fee allowing each team to engage their own composer specific to their work and pitch. If known, please detail this person as part of your team on application.
- » A \$750 fund for site and costume materials to be spent on each individual work, to be allocated in consultation with the site and costume designer

### **Support**

- » The Blue Room Theatre will take administrative responsibility for producing this event.
- » The Blue Room Theatre is responsible for marketing and publicising the season.
- » Venue space, technical operators and production support is provided in kind to artists (please see venue and tech for detail).

### **In Return...**

- » In response to the curatorial provocations, applicants agree and accept that their work is part of a greater experience, and that they will be asked to relate as part of a vision and journey of three works to create an immersive experience for audiences in a world separated from reality.
- » All applicants agree to be available and accountable towards the program milestones outlined in [this document](#).

# The Curator/Mentor

## Tyrone Earl Lraé Robinson

In curating this work, Tyrone's focus is on an innovative consideration of space and audience in relationship to the individual sites, and is looking for works that:

- » Create a world by transforming or heightening the characteristics of these unique spaces through choreography and design.
- » Are aware of the audience's presence and how they can engage with the work within each site; using spacing, or the parameters of physical distancing, to play with the audience's perspective.

### **About the curator/mentor:**

Graduating from WAAPA in 2011 with a BA in dance; Tyrone Earl Lraé Robinson has since been based in Perth working as a performance artist. Working in contemporary and commercial dance, both nationally and internationally; he has choreographed and performed for companies and events such as STEPS Youth Dance Company, Lucy Guerin Inc, Sydney Dance Company, Co3, The Australian Dance Awards, The Proximity Festival, and many more. He has been part of the teaching staff at the K2 dance studios since 2013, teaching many different styles of dance to people ranging in ages of 7 - 40+, and engaging with youth in dance education around Perth. Most recently Tyrone lived abroad as a company member of 'Noism', Japan's only full-time contemporary dance company.

## Venue & Tech

### **Rehearsal Space**

Each of the three programmed works will be able to access up to 40 hours of rehearsal space at The Blue Room Theatre. Times for onsite rehearsal at The Rechabite and State Theatre Centre ahead of technical rehearsal are pending negotiation between venues and programmed artist availability, but will be arranged.

### **Bump-In and Tech**

A Technical Coordinator and a Production Manager will plan, consult and arrange tech ahead of the season, setting up venues and plotting for technical rehearsals. Each site will be supplied with a show operator, and the Production Manager will roam for support and smooth sailing each performance.

Each work will be given four hours to bump in and tech their 15-minute work. The bulk of the lighting and sound will be pre-set so that tech time can be used to plot and rehearse. Dressing room access will be arranged for tech and pre and post show time. Please refer to timeline for key dates of program execution.

### **Audiences**

As a promenade work, audiences are not a static or passive part of this performance. Not only will they roam from site to site, but they may also wander to experience different perspectives throughout each performance. A Front of House Manager will be the audience guardian, guiding them through the journey. Artists are encouraged to think about where they would like to position the audience and play with their experience of the work in their thinking about each site.

## The Spaces

The three space for this promenade performance are summarised below. [Head here](#) for more information about the sites, access to floor plans, equipment lists and images. Please note that as a site-specific performance journey, the spaces are both an opportunity to consider and a creative problem to solve. In crafting your pitch, please read the venue information thoroughly to cross check your work's viability, and to put forward an offer that meaningfully activates and considers the space.

### **1. The Club – Goodwill Club at The Rechabite**

The Goodwill Club is a grungy basement bar at The Rechabite, accessible by two stairwells and an elevator, and ideal for performances to small audiences. This is the starting point for the *MoveMoveMove* audience journey – the bar will be open to receive patrons, and artists have their choice of floor space to activate in the club, from under the LED strip lighting to working between the columns and corridor.

The floor at The Goodwill Club is concrete, and depending on the programmed artists requirements, The Blue Room Theatre will help source padded flooring and Tarkett for this space if needed. Head to the link above for tech specifications and floor plan, and to virtually experience the venue through wandering through a space scan.

## **The Spaces cont.**

### **2. The Sculpture – State Theatre Centre Courtyard**

En route to The State Theatre Centre Courtyard via James Street entry, a garden with a sculpture connecting to The Blue Room Theatre will be the second site for the performance. This outside area amongst trees and sky is the most site specific of spaces and holds great opportunity to immerse the audience in the environmental amongst the urban.

Lighting capacity for the site will be largely atmospheric, complementing the surrounds with uplights and birdies, with the capacity for a few specials. Sound will be played via headphones for audience to, from and at this site to block out residual noise and establish a secret relationship between audience and performers in this public space.

The walkway will become the audience's area, while in the garden, some shrubs can be rehomed, and rostra can set the stage. Artists are welcome to occupy the space organically, utilise a few rostra platforms amongst the space or establish a greater stage space of rostra in between the trees.

### **3. The Mural and The Box – The Blue Room Theatre**

The Blue Room Theatre's Main Theatre space is a 75 square metre black box space with limited natural light. It is to be adjoined by two open doorways to an 40 square metre area that contains a floor to ceiling mural painting by Tom Alberts. Works can occupy and present across both the mural room and the theatre in their presentation, playing with space, sightlines and audience position.

The Blue Room Theatre is equipped with full lighting rig, sound system and projection capacities. The Mural Room is not set up with a lighting rig, however simple standing lights and speakers can be set up in the space. Flooring is hardwood over jarrah floorboards – there is some give however the flooring is not sprung. A 7m x 8m Tarkett is available for the space.

# 900 Seconds

NOW WITH 50%  
MORE SECONDS

In this twist on The Blue Room Theatre Summer Nights favourite *600 Seconds*, six original 15-minute works will be presented each week for three weeks across January – February 2021.

Three mid-career performance makers, Joe Lui, Bernadette Lewis and Jo Morris will curate and mentor a week each, providing a vision for applicants to respond to and a framework of mentorship that is tailored to the programmed works each week.

## How it works

*900 Seconds* is an independent initiative by The Blue Room Theatre and is not presented as part of a larger Festival program.

Applications are welcome from artists from emerging to experienced, from any performance practice, discipline or form, who wish to respond to the curator's vision and can engage and benefit from their mentorship.

## The Offer

### Programming

- » Programmed works will be selected by a panel of the curators and for five performances across Wednesday – Saturday in their nominated week.

### Support

- » Artists will receive a \$500 seed fund, plus individual mentorship and group professional development sessions with the curator/mentor.

### Venue & Tech

- » Each *900 Seconds* project can access up to 10 hours of in-kind rehearsal room hire at The Blue Room Theatre, on a 'first-in best-dressed' basis. The season will be presented across The Blue Room Theatre's two black box theatre spaces, likely to a reduced audience capacity to be determined by physical distancing restrictions. Programmed artists will have access to technical support and a dedicated technical operator for the performance season. Technical rehearsals will be scheduled on the Monday and Tuesday of each performance week, and the venue will be set up with a festival rig (general wash with a few specials) with access to a fixed projector and a sound system.

### Marketing & Publicity

- » The Blue Room Theatre is responsible for marketing and publicising the season.

### The Work

- » We expect that artists will enthusiastically develop and present a high-quality short work that engages with the mentorship offer throughout the creative process, and are available for key milestones [outlined here](#).

## The Mentors/Curators

**Jo Morris**

**Week 1 (20 – 23 January 2021)**

### Vision

Jo is pumped to curate a season with the power of a good story at its core. Stories are what bind and connect us, stories with heart and vulnerability can often subtly coerce an audience into entering a world more deeply, and surrendering to new ways of thinking. A good story can be incredibly powerful. And so, in the spirit of storytelling and connectedness, Jo invites you to crack open the kernel of that great idea you've been sitting on all year and bring it to life with a generosity of spirit and an openness to fun, truth and chaos.

### Mentorship

In bringing their story to life, Jo would love to support artists to engage in new and unexplored mediums within their performance practice in discovering the most effective way to express an idea. Her focus will be on accessing powerful and honest performances within the framework of a rich story, and within an environment that encourages silliness, bravery, and most importantly, a real fun time!

# The Mentors/Curators cont.

## About the Mentor

Jo is so proud to be a performer and theatre-maker on Whadjuk Noongar Boodjar, and to celebrate in the rich tradition of storytelling on this land. She has performed with companies such as The Last Great Hunt, Black Swan, Barking Gecko, and Griffin Independent, and won multiple awards including the 2014 Blue Room Awards for Best Production and Member's Choice, and the 2016 PAWA Award for Best Independent Production for *Those who fall in love like anchors dropped upon the ocean floor* which she performed in and produced, the 2015 PAWA Award for Best Actress for *A Streetcar Named Desire*, and was the recipient of the Fringe World 2017 ECU Performing Arts Award for her work as a performer in *Price Tag*, *The Book of Life* and *Alone Outside*.

## **Bernadette Lewis** **Week 2 (27 – 30 January 2021)**

### Vision

Bernadette hopes to curate a season of works with a strong physical current that involves multidisciplinary and/or cross collaborative practice. This encapsulates work that has a deep consideration of its physical and spatial architecture; an innovative play with blocking; stylised interaction of performance with its space; to pure physical theatre or contemporary dance and artistic collaboration across mediums.

### Mentorship

Bernadette aims to build a relationship with each artist and their team that facilitates easy dialogue and rigorous questioning. She will quickly immerse herself in the imagined world of your work and help you find the tools, questions and methodologies that will manifest your vision.

## About the Mentor

Bernadette Lewis is a dance artist living on Whadjuk Noongar Boodjar (Borloo/Perth) working across performance, choreography, improvisation, teaching and community engagement. AWAAPA and LINK Dance graduate, she has performed in works by Tasdance, Anton, Frances Rings, Sue Peacock, Scott Elstermann, Jo Pollitt, Didier Theron, Natalie Allen, and in Maxine Doyle's Perth Festival commission *Sunset*. In 2014 she was nominated for most outstanding female performer at the WA Dance Awards. Her choreographic work includes new commissions by WAAPA. Her first full length work, *The Honeymoon Suite*, was the recipient of the FRINGE WORLD Dance and Physical Theatre Award (2018). Since 2018 she has been producer and lead mentor of Hidden Movements, an experimental performance platform for young and emerging dancers based in the Borloo/Perth and Bindjareb/Peel regions.

## **Joe Lui** **Week 3 (3 – 6 February 2021)**

### Vision

Joe wants to curate five first steps into vast unknown voids of future voyaging and exploration, creating one unified experience with six generative teams. He hopes you will apply in a spirit of experimentation, risk-taking and collaboration both within your individual ideas, but also as a wider program.

*A collection of work set in the year 10,000 AD*

*A collection of worlds*

*Too beautiful*

*Too destroyed*

*Too perfect*

*Too alien*

*Too impossible to stage.*

*We will see worlds that we yearn and thirst for but will never live on*

*We will see something far away and incomprehensible.*

*We will hold so many threads in my head that they fall out a slip away like worms*

*A collection of work born from too much reading and podcasts and sleepless nights and endless daydreams and obsession and the inability to function without expressing that thing.*

## **The Mentors/Curators cont.**

### **Mentorship**

Joe is keen to work with people interested in starting, expanding or exploding their experimental/political performance practice, philosophy and praxis. The mentorship will be bespoke to each individual team's needs, with a particular focus around:

- Deep conversations that “go nowhere”
- Hyper-collaborative exercises for creation
- Structural considerations
- Cross discipline exploration

### **About the Mentor**

Joe Lui is a founding member of Renegade Productions. Within its aegis he creates, writes, directs, designs and composes theatre and performance works. Joe Lui is the Spirit of the Frige World. He is part of the professional and independent theatre industry in Perth as a director, writer, and a sound and lighting designer. He has worked with most Perth-based companies, including Black Swan State Theatre Company, Perth Theatre Company, Yirra Yaakin Theatre Company and the vast majority of independent companies.



# Interested?

## Eligibility

Projects that fit the following criteria are eligible to apply for a short works presentation. Please consider them carefully to assess the eligibility of your project.

- » Works in development that will culminate in a 15-minute short presentation as part of a larger program.
- » Works from artists based locally in Western Australia/Perth
- » For *MoveMoveMove*
  - Works from mid-career dance artists and choreographers
- » For *900 Seconds*
  - Theatre, dance or performance work from emerging and mid-career artists

## Selection Criteria

### Artistic

- » Considers and responds to the vision or provocation of the program mentor
- » The skills and abilities of the people involved are artistically and professionally suited to the activity, which is realistic and viable

### Professional Development

- » Makes good use of the mentorship opportunity and format of the relevant short works program
- » Contributes to the professional development and growth in artistic practice of the artists and participants involved

## How to Apply

Applications for both *MoveMoveMove* and *900 Seconds* are due by 5pm WST, Monday 2 November.

Applicants are welcome to respond to the application questions via a written form or a recorded video depending on their preference, strengths and accessibility needs. Please follow the relevant form link below depending on the application medium - the questions are the same, however video applications still need to respond to a few small written questions and checkboxes that aren't worth speaking to in video form.

Video responses answering to the application questions should be no longer than eight minutes in length, provided via an accessible online link, and should be simply recorded on a smart phone – production values will not be assessed.

Within the framework of the leading questions, each application should aim to respond to the selection criteria and should apply with as many team members confirmed as possible.

### **Applications are required to submit the following support material:**

- » Biographies of all confirmed team members (compiled into one document, up to two pages).
- » For dance and movement-based applications, up to 5 minutes video footage demonstrating your practice.
- » For other applications, up to five written pages (for example, a script segment, score, creators' statement) OR up to 5 minutes video footage demonstrating your practice.

[Head here to submit a written application](#)

[Head here to submit a video-based application](#)

# Questions

## Are these programs part of Summer Nights?

No. Although informed by previous Summer Nights programs, *MoveMoveMove* and *900 Seconds* are produced and presented independent of the Summer Nights precedent and FRINGE WORLD Festival.

## What happened to Summer Nights?

The practicalities of presenting a large program of works with multiple performances per night in our venue under the threat of enduring social distancing restrictions has unfortunately made the Summer Nights program unviable in 2021. Producing short-works programs is the safest way for us to support artists in making new work, and to welcome audiences back into the theatre next year. You can read more about the announcement [here](#).

## Can I apply as an interstate applicant?

In light of current restrictions due to Covid-19 and anticipated enduring boarder closures, unfortunately these programs are only open to local artists in WA in order to establish as much certainty as possible that these works can be performed across January – February 2021.

## Can I apply for more than one short-works program, or with more than one work?

Artists are welcome to apply for multiple programs, multiple times, however a different application must be submitted for each work, and each work must be different. Applicants for *900 Seconds* can select up to two mentor/curator programs that they would like to be involved in as part of the one application. Artists are strongly encouraged to genuinely consider and respond to each individual program curator's intentions and vision in framing and pitching their work for competitive applications.