

The Blue Room Theatre

**Annual
Report
2020**



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 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.

Contents

Overview	2
Our Values & Goals	3
Chair & Executive Director Report	4
Summer Nights	6
COVID-19	8
Development Season	9
Winter Nights	12
Awards & Touring	15
Services & Resources	16
Professional Development & Industry	17
Members	18
Board & Staff	19
Goals & Key Performance Indicators	20
Finance	21
Sustainability Report	24

IMAGE CREDITS

Front Cover: Rhiannon Petersen, photo by Duncan Wright
Page 4: Renee Newman & Ella Hetherington, photo by Duncan Wright
Page 9: Waterloo, photo by Theresa Harrison
Page 10: Maureen: Harbinger of Death, photo by David Cox
Page 12: Residencies, photos by Duncan Wright
Page 13: The Jellyman, photo by Tashi Hall
Page 13: The Golem: or, Next Year In Jerusalem, photo by Daniel Grant
Page 14: Daisy Sanders, photo by Duncan Wright
Page 16: Winter in the Wings, design by Terms of Service
Page 17: Audience, photo by Rebecca Mansell
Page 18: Audience, photo by Rebecca Mansell
Page 19: Laura Liu, photo by Duncan Wright
Page 21: Audience, photo by Rebecca Mansell

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 new work, a work that has not been produced in WA or is an innovative interpretation of an existing text. Presented as one season annually, the Development Season is the core activity of The Blue Room Theatre and is programmed by an independent peer panel who assess 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. With all but two Development Season productions cancelled due to COVID-19 in 2020, cancelled productions were offered one or two-week residencies to further develop their works.

Our Values

Creativity

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

Development

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

Community

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

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 2020, Winter Nights, The Blue Room Theatre's mid-year festival of experimentation and ideas, was forced to pivot due to COVID-19 to a month-long virtual festival in August with an onus on artist development and rethinking creative practice.

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 addition or in partnership with other organisations, and this continued in an online capacity in 2020. The Blue Room Theatre advocates for independent artists from a board and representative membership base.

The Blue Room Theatre continued its carbon neutral operations and dedication to environmental sustainability. Efforts to culturally diversify the artist and audience base of The Blue Room Theatre continued with the completion of an Inclusivity and Diversity Audit, which will inform programs and activities over the coming years.

2020 – 2022 Goals

1. To develop skilled and resilient professional artists and risk-taking new work
2. To deliver broad cultural impact
3. To sustain a thriving organisation

Chair's Report

Monica Kane

The art of theatre as a portal for storytelling sparked a connection inside me from an early age. I often observe in awe the visceral response that live theatre brings to an audience. It is through this lens that I am honoured to begin my first term as Chair for The Blue Room Theatre in 2020. This appointment follows one of the art sector's 'grand masters', Shane Colquhoun, who held the position of Chair since 2017 and through the most part of 2020 Shane guided the organisation with a steady hand, resilience, experience, and a calm that we truly valued.

In April 2020, Julian Hobba resigned as Executive Director of The Blue Room Theatre (TBRT) to take up an appointment at the State Theatre Company of South Australia. Julian had carried TBRT through some major challenges and achievements and his contribution was rightly acknowledged at the Annual General Meeting in November. Following Julian's departure, then Board member Katt Osborne took interim carriage of the operations and was formally appointed as Executive Director after a highly competitive process. Katt brings an intimate knowledge of the Perth arts industry and independent theatre scene and has a long connection to TBRT spanning over twelve years. 2020 turned out to be the year that we would need every bit of that experience.

Many euphemisms have been used to describe the tumultuous year of 2020 and they have been repeated ad nauseam. None of them do justice to the experience or the impact. Despite an acute awareness that we are indeed a lucky country and city in relation to COVID impact, the arts sector felt the hard hits more than most. The Chamber of Arts and Culture in their 2021 Budget Submission, described the state of affairs clearly:

"In 2020 more than 32,000 cultural and arts events were cancelled...on average revenue was reduced by 72%...the estimated financial impact is currently \$48 million, with further losses expected in 2021 and an anticipated reduction in income from business partnerships and philanthropy over the next two years." [1]

TBRT was not immune to this impact, nor was it the only adversity that would require strategic navigation. As the venue closed, independent artists lost income, isolation became the norm, and TBRT (along with 49 other arts organisations nationally) was notified that they lost their long held Four Year Funding from the Australia Council for the Arts. This was a shock to the WA arts sector, and with a 17% reduction in revenue on the horizon, performances on hold, sector, public and mental health uncertainties due to COVID increasing, the Board was faced with some major immediate and long term decisions. From program amendment to an organisational restructure the Board has worked hard to ensure TBRT remains viable beyond what 2020 has thrown at us and most importantly that the collective heart and history of the organisation thrives.

Amidst these challenges TBRT's Board, Executive Director and team stepped up to achieve an enormous amount. We immediately undertook a planning process that consolidated our purpose and strategic plan whilst revising priorities and resources. The planned bar renovations were kept on track with the launch planned for April 2021. This was an important commitment for TBRT's future, as well as honouring supporters and donors who contributed to the Transformation Campaign



in 2019 that generated \$137,000. Building on this momentum we launched a new Giving Circle program in which (amidst COVID wariness) we raised an additional \$33,500 for the 2021 Development Season. This was on top of being a finalist in the Impact100 awards where Katt Osborne and Zainab Syed presented to potential donors.

The generosity that The Blue Room's supporters show through investment in independent artists enables the creation of new work, stories and practice in WA. It acts as a reminder of why having a theatre that empowers artists to create work and tell stories that are reflective of who we are is critical to our collective identity. In 2020, we also asked ourselves, who are we and does our work reflect this? This led to our first Inclusivity and Diversity Audit. With the year where Black Lives Matter brought to the fore the history and violent impact of untold truths and silenced voices, the Board has committed to continuing relationships that bring First Nations, culturally diverse and underrepresented voices to the fore. TBRT remains committed to being an inclusive and accessible space for performing artists to create new work, take risks and be rigorous in strengthening Australian theatre from the west coast.

To achieve all this, there are a few people to thank. Firstly, a heartfelt thanks to all our 2020 partners who continue to make the TBRT hum with artistic activity. You have supported us through the most challenging year in our history. In particular, thanks to the continued support from our state's Department of Local Government, Sport, Recreation and Cultural Industries; our federal Australia Council for the Arts; and locally, the City of Perth. We are also incredibly grateful to our business and foundation partners: Terms of Service, Feral Brewing, Scott Print, David Mullen Wine Agency and Minderoo Foundation for their generous continued support. To all our sponsors, we very much appreciate your support and commitment to independent artists creating new work here in WA.

Of course, without the Executive Director Katt Osborne's leadership and tenacity, we could have fared very differently in 2020. Katt and the whole team deserve a standing ovation for weathering the push and pull of 2020 with such grace, grit and care for the members, the artists, and each other. Congratulations team and thank you!

Finally, with a COVID delayed Annual General Meeting in November 2019, the Board said goodbye to another arts sector 'master' - Philippa Maughan, along with experienced director Emma-Jane Morcombe. With the loss of Shane, Philippa and EJ, but with succession planning well embedded (thank you Shane), the Board welcomed co-opted members Zainab Syed (newly appointed Deputy Chair), Ian Wilkes, and myself. These directors were officially elected along with two new directors and experienced practitioners Sam Nerida and Emily McLean. A new look Board has joined seasoned directors, Liesbeth Goedhart and long-serving Treasurer Tanya Payne. On behalf of the Board, staff and members, I thank Shane, Philippa, and EJ for their unwavering, relentless contribution to TBRT, but especially for their guidance and support for the many challenges and changes that TBRT faced in 2020.

MONICA KANE
Chair

Executive Director's Report

Katt Osborne

After celebrating The Blue Room Theatre's (TBRT) 30th birthday in 2019, 2020 was to be a year of consolidating the growth that the organisation had undergone since 2017. My predecessor Julian Hobba and the Board set out in 2020 with the aim of embedding the Winter Nights program in its third iteration into TBRT's core program and continuing to support more development opportunities through this program and others particularly for emerging and experimental independent artists and works.

The year began with a successful Summer Nights season. The four-week festival saw 247 artists working across 28 productions and 7,243 audience members grace our theatres.

Shortly after the end of the season, Australia and the world were waking up to what COVID-19 meant. Arts organisations and the live performance industry grappled with being one of the first industries to close and last to get back to some sense of normalcy. Our core Development Season launched in lockdown and shortly after this, we had to take steps to postpone most of our scheduled seasons. 170 independent artists were affected by these postponements, a devastating blow after the amount of work that had already been poured into the sixteen programmed productions.

Our Winter Nights program was re-imagined to be physically distant and remotely delivered. Thanks to the support from our foundation partner, Minderoo Foundation, we were able to increase our financial support to artists to develop new works during the festival, many of which we look forward to seeing their journey to presentation over many of which we look forward to seeing in the coming years.

We are proud of the way that TBRT continued to support our hard hit independent artists in many ways throughout the year, all of which you can read about in the following pages of this report.

As Monica has outlined in the Chair's Report, COVID-19 was not the only challenge that The Blue Room Theatre had to adapt to. We moved quickly to ensure that amongst changing funding circumstances the organisation would be sustainable and resilient to ongoing disruptions and uncertainty. This required making difficult decisions about how we would continue to operate in 2021 and beyond.

We firstly set up an inaugural Artistic Advisory Group to help the staff and Board deepen our thinking about artistic and programming priorities in the wake of reduced funding and operational capacity realities. This led to our decision for 2021 to be our first year in ten years, and since its inception, that we would not deliver a Summer Nights program. We instead prioritised securing support for our core Development Season and went further to launch a new Giving Circle fundraising initiative to raise additional funds for this program. We thank our incredible inaugural Giving Circle donors for your 2021 collective donation of \$33,500 from just 18 donations. These funds will ensure that the financial and mentoring support artists have come to expect from The Blue Room Theatre is secured and expanded for 2021.

Within all the hard decisions, constant un-programming, re-programming, innovation and endless risk management that 2020 brought us, I want to thank all of the artists who worked with us, supported and believed in us and engaged with us during 2020. Thank you for your resilience, open communication and understanding during a difficult year. TBRT is ready and waiting for you to re-animate our spaces, and develop ideas and your practice in 2021.

A massive personal thank you from me to all our core staff for their tireless work throughout such a disruptive year. And many thanks to all our 2020 outgoing staff, firstly, our Executive Director Julian Hobba. Julian oversaw dynamic growth of The Blue Room Theatre programs over his three years in the role and I personally thank him for his guidance and friendship. Thank you to our outgoing Marketing Manager Ryan Sandilands for his work over the last three years improving user experience and visual branding for the organisation. And finally, a special heartfelt thanks to our long-term outgoing staff members Office Manager Sally Martin and Venue & Operations Manager Roger Miller. Both Sally and Roger brought so much to the organisation and our artistic community over many years, and we wish them all the best in their new chapters.

A big thank you to the Board for your governance and leadership in what was a tumultuous year for TBRT, its members and artists. We will be stronger for the challenges we will overcome and will move forward responsibly and positively as we oversee the next chapter of The Blue Room Theatre's history.

KATT OSBORNE
Executive Director

[1] 2021-22 Budget Submission Four-Year Budget Framework for the Next Term of Government, December 2020, The Chamber of Arts and Culture Western Australia, p 3.

Summer Nights

Summer Nights 2020 continued the ambitious legacy of the festival with a program of 28 diverse local, national, and international performance works. Productions were presented as part of FRINGE WORLD at The Blue Room Theatre in both black box theatre spaces along with the Kaos Room which was transformed into a performance space. It also featured two roaming promenade works and a bespoke performance that took place in three cars in the State Theatre Centre of WA Courtyard.

The stages were warmed with bold, touching, and funny works of theatre, dance, narrative and more. A happy mix of emerging and established artists presented, some asserting their place within the industry and others making their early mark. Overall, 224 sessions of performance brought in over 7,243 patrons, with a total attendance of 88.7% capacity and a gross box office income of \$123,287. Summer Nights 2020 included one event led by artists with disability, 13 productions from emerging artists, a children’s event, and four productions led by artists of colour.

Highlights of the festival included the breakout hit *Maureen: Harbinger of Death* from Sign of the Acorn, and festival favourites *French Over* from Rorschach Beast, *The Aspie Hour* from Smedley and Smyth and *Kafka’s Ape* by Yililiza. Local artists Andrew Sutherland and Charlotte Otton took out the Blaz Award for New Writing for *30 Day Free Trial*, Nadia Collins won the WA Comedy Award for *The Bride*, and visiting artist Bron Batten from VIC won the Theatre Award for *Waterloo*. *BITE ME*’s Sian Murphy won the WA Emerging Artist Award. Summer Nights 2020 also had a slate of sold-out seasons, including *Quokka Apocalypse* (public service announcement), *Aradia* (Milkbox Theatre Company) and *The Bride* (Nadia Collins).

2020 saw the continuation of the Summer Nights’ gold class standard achieved, and then some.



“Our experience with The Blue Room Theatre Summer Nights was one that gave us great strength and bounty. We felt very supported in the practical sense, but were also given enough space and trust to let us fly by the seat of our pants a little while we were still working on what would essentially be the premiere of a new work. It was the perfect platform to do this and I think both the show and experience were quite successful for that reason.”

EMILY STOKOE
(*Quokka Apocalypse*)

“It’s always such a pleasure working with The Blue Room Theatre team, especially during FRINGE WORLD when the support you receive is second to none. The resources are outstanding from the documentation – checklists, producer updates etc., to the website, Housewarming Party, wonderful audiences, lovable staff – there is not an aspect of this space and this program that isn’t truly delightful.”

NELL RANNEY
(*Maureen: Harbinger of Death*)

30 Day Free Trial
Charlotte Otton and Andrew Sutherland (WA)

600 Seconds
The Blue Room Theatre Summer Nights (WA)

Aradia
Milkbox Theatre Company (WA)

The Aspie Hour
Smedley & Smyth (VIC)

Bite Me
Sian Murphy (WA)

Boys Light Up
Casey Elder and Tasnim Hossain (NSW)

The Bride
Nadia Collins (WA)

The Dirty Mother
Michelle Hall (WA)

Fish Feet
Jess & Joss (WA)

French Over
Rorschach Beast (WA)

Kafka’s Ape
Yililiza (South Africa)

Krishna Isthā: Beast
Krishna Isthā & The Milstead Company (UK)

The Lion Never Sleeps
Noemie Huttner-Koros (WA)

Love
Eat Life Productions (WA)

Maureen: Harbinger Of Death
Sign of the Acorn (NSW)

Micromove
The Blue Room Theatre Summer Nights (WA)

The Nose
The Bloomshed (VIC)

Of Moonset
Stuart Bowden (VIC)

Post Mortem
Ellandar Productions and 45 North (UK)

Quokka Apocalypse
public service announcement (WA)

Ragnarøkk
Variegated Productions (WA)

Sink
Gavin Roach in association with Beyond the Yard (WA/VIC)

Star Power
Hannah Davidson and collaborators (WA)

Talkback
sandpaperplane (WA)

Team Of The Decades
Will Dickie (UK)

Waterloo
Bron Batten (VIC)

Wil Greenway: These Trees The Autumn Leaves Alone
Dead Man Label (VIC)

You’ve Got Mail
Sotto (NSW)

COVID-19

In 2020, The Blue Room Theatre was impacted by COVID-19 in ways that forced us to pivot in our programs and offerings and adapt to continue to serve and support artists and their work in an uncertain time for the arts sector.

The Development Season was the most disrupted by the COVID-19 Pandemic: due to the irreversible impact of lost time in development and the fundamental difference that social distancing standards and capacity restrictions made to the offer of presentation for independent artists, all 16 shows as originally programmed were cancelled in June. In response to this loss and the changed conditions, all cancelled shows were offered a first right of refusal to be reprogrammed in the 2021 Development Season, along with the opportunity to undertake a one- or two-week exclusive residency in the second half of 2020. 12 productions opted into this initiative and undertook a creative development intensive for their work. This was an essential part of our response that enabled artists to maintain momentum and provided wellbeing benefits by empowering and supporting creativity when opportunities to do so were extremely limited.

As restrictions eased throughout the year, staging works to limited audiences became a possibility, and cancelled productions were also offered the opportunity to re-conceive their project under a new limited season that considered the restrictions and allowed for an artistic response to new ways of presentation. This saw *The Jellyman* by Rhiannon Petersen take over the Studio for a two-week season, and *The Golem: or, Next Year in Jerusalem* by Humphrey Bower & Tim Green takeover the entire venue for their two-week season of promenade performance. With the pandemic changing artist priorities and shifting the kinds of works they wanted to explore, some production teams decided not to opt for a 2021 season.

In financial support of 2020 Development Season productions, The Blue Room Theatre honoured the provision of the \$2,000 seed fund, and worked with the Artist Relief Fund WA to secure a relief payment totalling \$14,700 for 98 artists.

COVID-19 also impacted The Blue Room Theatre's Winter Nights. We could not plan or produce any physical season, and instead reimaged a festival that embraced the opportunities and rose to the challenge of our physically distanced reality. The festival encompassed online and restriction-friendly developments, playwriting intensives, online workshops, streamed conversations and podcasts. Overall, Winter Nights centred a process-based rather than outcome-driven approach. This freedom alleviated the pressure on artists to transform both practice and presentation in the midst of the pandemic, and this saw the seeds of new works and ideas grow.

Throughout the year, The Blue Room Theatre continued to prioritise artist development and its support of independent artists and arts workers. Twelve online professional development workshops were held via Zoom, and resources were made available to the membership base.



"Throughout all this, the Blue Room team excelled in an ever-growing series of impossible situations; decisions were made early, definitively, and communicated well; deadlines and cut-off points introduced surely amidst the chaos; and cautious optimism combined with gentle pragmatism to build a vital sense of solidarity amidst producers. I'm very grateful for Team Blue, and am confident together we can all get through anything now."

LIZ NEWELL

producer of *Ugly Virgins* and *small & cute oh no*

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 season at large was cancelled due to COVID-19. Instead, productions pursued residencies, reprogramming in 2021, or in the case of two projects, re-conception of their works for presentation in the new conditions and restrictions from October to December 2020.

The Jellyman (Rhiannon Petersen) and *The Golem: or, Next Year in Jerusalem* (Humphrey Bower and Timothy Green) braved the unknown and pushed boundaries with presentations in 2020, to a capacity of 99.12% and gross box office of \$17,050.

A total of 12 productions and 77 artists took up a residency to intensively develop their work. Eight of these projects benefited from the momentum of a creative development and opted for re-programming as part of the 2021 Development Season.

"There is no way, no where, and no one else on earth that could have facilitated a season of *The Golem: or, Next Year in Jerusalem* in 2020 other than The Blue Room Theatre. They remain the absolute gold standard in artist support and development in Australia. Intuitive, empathetic and wise, The Blue Room Theatre made a wild, ambitious live performance response to the year that was possible. As a producer working with a team of artists that crave next steps, The Blue Room Theatre provides an essential service to the Perth arts ecology."

"As the world changed and we changed, having the space and time to dedicate to exploring where the project can go has given us all the chance to expand our horizons as artists and theatre-makers and we are really keen to show everyone what we have done."

EVELYN SNOOK

(*Borderline*)

LIBBY KLYSZ

(*The Golem: or, Next Year in Jerusalem*)

Residencies



Beginning at the End (of Capitalism)
Phoebe Sullivan
14 – 26 September

A retro futurist voyage in which capitalism is cancelled.



Hard Body Bcup
sandpaperplane & Hey! Precious
14 – 26 September

An assassination of the male gaze in the media landscape.



The Greatest of All Time
Lazy Yarns
19 – 24 October

A chaotic play told through the weird world of Facebook arguments.



Borderline
stumble
26 – 31 October

A personal story that boasts bravery in the self exploring Borderline Personality Disorder.



small & cute oh no
Squid Vicious
2 – 7 November

A strange tale of the excesses of contemporary capitalism in search of the tragedy of truth.



MoR
Third Culture Kids
16 – 28 November

An ode to migrant motherhood.



Ugly Virgins
Lindstedt & Davies
7 – 12 December

A roller derby team challenges the status quo.



The Summer of Our Lives
Western Sky Projects
30 November - 5 December

ET meets Carrie in a hilarious and unhinged coming-of-age musical.



Unbound
Blank Space Productions
7 – 12 December

A subversion of Shakespeare to reimagine its female voices.



Kangaroo Stew
Desert Wirla
14 – 19 December

A First Nations drama about the trials and tribulations of a modern Aboriginal family.

OTHER CANCELLED PRODUCTIONS

Coral Bay
Umbrella Works Inc

Heed the Spark
Bow & Dagger

The Underground
Variegated Productions

The River of Grace
Encounter

The Jellyman
Rhiannon Petersen
27 October – 7 November

The Jellyman put the spotlight on societal constructs of identity and pulled them apart through the use of drag, puppetry and projection. The first show presented at The Blue Room Theatre after lockdown saturated audiences in its visual glory with a surreal meditation on the fragments that build us into who we are, and how our identity shapes the way we navigate the world. Audiences delighted in this fun show that melded monsters and microbes with lip-syncs and re-mixes as it followed the not-so-unfortunate demise of Jerry Hatrick, a crotchety complicated old caricature of a man.

The Golem: or, Next Year in Jerusalem
Humphrey Bower & Timothy Green
1 – 12 December

Poetic and absurd text, bizarre physicality and haunting images collided in this exploration of the Golem – a creature made of clay and brought to life to defend the Jews of Prague. Featuring performances from the winners of the 2019 Best Performance Award (*The Apparatus*), this part-myth, part-memoir saw two performers take two audiences on two intertwining journeys. It was a once-in-a-blue-moon promenade performance that traversed the theatres, stairs, and hallways of The Blue Room Theatre, made possible by a unique artistic offer made in response to COVID-19.

Winter Nights

Winter Nights 2020 was a platform for artists to reflect on, recreate and redefine their performance-making practice in the wake of COVID-19.

Reimagined to embrace new opportunities and rise to the challenge of our physically distanced reality, the Festival encompassed the essence of Winter Nights past by fostering dialogue, embracing innovation and centering the creative process.

Supported by the Minderoo Foundation, for four weeks across August three program streams of support allowed a wide range of artists, processes and forms to engage in the Festival. Six creative developments challenged the boundaries of their practice with innovating and ambitious new approaches to style, form and distribution; four playwrights were supported with residency and seed funding to work on new scripts; and, mentored by ABC radio presenter Andrea Gibbs, four conversations from artists were live streamed and turned into a podcast.

Winter Nights supported the creation of ten new works, including six that explored new ways of working, provided 17 professional development opportunities and distributed \$30,400 directly to artists in support of artistic development. Over 500 audiences engaged with the festival in a live capacity. Artists expressed themselves online, in parks, in an empty ballroom, and alone in their home and the festival captured an overwhelming engagement with 18 artists from diverse backgrounds and seven projects led by culturally and linguistically diverse or First Nations artists.



"I found [Winter Nights] a super safe and supported space to investigate and develop ideas for work. It was also a kind of confidence boost to really focus on my creative practice and writing, instead of questioning if there were better things/higher priorities to focus on."

LAURA LIU
(I'm fine thank you, and you?)

PROJECTS

Creative Developments

Brute & Brut FUGUE

An immersive promenade theatre experience using binaural sound investigating sexuality and space. Presented publicly across three nights at Mooro Kaarta (Kings Park) to test the prototype.

Come What May, We Will Meet Again Tomorrow Joe Lui, Tahlia Russell & Kristie Smith

A semi-improvised multi-disciplinary work in which a dancer responded to light and sound in different environments, culminating in two public events.

Salome Squid Vicious & Renegade Productions

Taking inspiration from the Biblical figure and the Wilde play, creatives erase authorship by exploring two versions of Salome in isolation from each other.

Survive the Apocalypse! Rhiannon Petersen & Michelle Aitken

A virtual choose your own adventure where the audience becomes the protagonist in an apocalyptic world where kindness reigns supreme.

What Is Given Is Not A Fully Formed Song

Noemie Huttner-Koros and Josten Myburgh

A theatre work that uses electronic sound as a stage within a stage: speakers as actors, stereo field as world.

Whoops & Daisy Static Drive Co.

An all-ages sensory theatre development about belonging. Supported by Barking Gecko Theatre.

Playwrights

Catastrophe Ella Hetherington & Renee Newman

An exploration of private and public catastrophes that we face – flood, virus, fire – through the lens of parenthood.

Curly Vet Tales Barbara Hostalek

A development using Playback Theatre to action research and mine stories from retired and working veterinarians.

I'm fine thank you, and you?

Laura Liu

A written theatre piece exploring growing up between cultures and figuring out where you belong through the lens of a young Chinese female.

Stillbirth

Tinashe Jakwa

A confrontation examining our collective failure to remove the shackles of colonialism by challenging audiences to recognise the ways in which freedom is often illusory.

Conversations

Safe Space to Ask Stupid Questions Yirra Yaakin

Theatre Company

A panel of First Nations artists and collaborators answer burning questions about working with First Nations communities and creating First Nations work.

Culture as Culture Rosie Sitorus

A discussion about the journeys and experiences of artists from other cultural backgrounds who practise in Australia, from the perspective of three regionally-based women of colour.

Dancing With Everything Bernadette Lewis and Daisy Sanders

A conversation about dance and how everyone can discover ways to listen to, use and nourish their bodies through movement.

Q&A with Emma Valente The Blue Room Theatre

A facilitated conversation and Q&A with Winter Nights virtual guest artist Emma Valente to discuss her pathway and practice with THE RABBLE and as a freelance director, dramaturg and lighting designer.

Sensing Humour Barbara Hostalek

A discussion at the intersection of humour, health and wellbeing, providing insight into the creative practice of humour as a service for vulnerable and seriously ill people.

The Feast and The Famine Georgi Ivers

An exploration of financial security and long-term financial thinking and survival while working in the arts.

Professional Development

Emma Valente Workshop

A week-long development intensive delivered virtually for 10 local artists to engage with Emma Valente of THE RABBLE about her arts practice, and to develop their own performance ideas and methodologies.

WINTER IN THE WINGS

A magazine documenting performance making in Western Australia during the COVID-19 pandemic.

Winter Nights 2020 did not seek to present audience-facing performance outcomes and instead provided the time and space for artists to flourish and evolve their practice in an unprecedented time: we pursued a documentation project to creatively record this time in history and its influence on the practice of local artists. The project culminated in interactive websites from programmed artists, shared online footage, and the publication of the Winter in the Wings magazine.

Filled with interviews, essays, excerpts from scripts in development and photos of artists in their most intimate place – their homes, the pages of the magazine represent the threads of thoughts and ideas captured by artists captured during this pivotal time.

All Winter Nights artists contributed towards to the making of the magazine, which was made accessible and affordable by the support of the Minderoo Foundation. 44 copies were distributed to libraries and cultural institutions, 27 copies were shared with the creative community, and 41 copies were purchased by audiences and the public.



Awards & Touring

THE BLUE ROOM THEATRE AWARDS

Due to most productions being cancelled or postponed, The Blue Room Theatre Awards did not occur in 2020.

FRINGE WORLD AWARDS

BLAZ AWARD

Charlotte Otton and Andrew Sutherland for *30 Day Free Trial*

MARTIN SIMS AWARD (NOMINATED)

Sian Murphy for *BITE ME*

WA COMEDY AWARD

Nadia Collins for *The Bride*

THEATRE AWARD

Bron Batten for *Waterloo*

WA EMERGING ARTIST AWARD

Sian Murphy, for *BITE ME*

PAWA 2020 AWARDS

BEST INDEPENDENT PRODUCTION AWARD

See You Next Tuesday by Static Drive Co.

BEST NEW WORK

Sam Nerida for *See You Next Tuesday*

BEST SUPPORTING ACTOR (MALE)

St John Cowcher for *Playthings* by Second Chance Theatre

BEST ACTOR (MALE)

Humphrey Bower for *The Apparatus* by Humphrey Bower

BEST ACTOR (FEMALE)

Charlotte Otton for *Feminah* by Charlotte Otton

BEST DIRECTOR OF AN INDEPENDENT PRODUCTION

Emily McLean for *The Wolves* by Red Ryder Productions

BEST NEW WORK

Scott Elstermann for Act 2, Scenes 1-4 as part of *BANG! BANG!*

BEST NEWCOMER

Lilly King for *BANG! BANG!*
by Scott Elstermann & Shona Erskine

BEST PERFORMER (MALE)

Scott Elstermann for *BANG! BANG!*
by Scott Elstermann & Shona Erskine

BEST SOUND DESIGN

Joe Lui for *BANG! BANG!* by Scott Elstermann & Shona Erskine

SHOWS ORIGINALLY SUPPORTED BY THE BLUE ROOM THEATRE, WHICH WENT ON TO ADDITIONAL PRESENTATION IN 2020

Feminah by Charlotte Otton | Wellington Fringe Festival (NZ)
(Winner NZ Touring Award at Sydney Fringe 2020)
Poorly Drawn Shark by Squid Vicious | Theatre Works
Ragnarokkr by Variegated Productions | Adelaide Fringe





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 2020 there were 309 financial members – the full list can be seen on page 22.

HIRE

In 2020 The Blue Room Theatre continued to engage with tertiary institutions to deliver public performance programs showcasing the work of graduating students. We were proud to partner with WAAPA for the sixth year of TILT, an original program of self-devised and -directed works created and performed by 23 final-year Bachelor of Performing Arts students. The Blue Room Theatre took a hiatus in hosting Curtin University's Stage One showcase due to theatre availability with COVID-19 response programming. A total 820 hours of in-kind room and rehearsal space hire was provided to development season productions and events to support the sector, which was 60% lower due to venue closures and reduced capacities as a result of COVID-19.

AUSPICE

In 2020 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 complete their financial acquittal to the funding body.

PROJECTS AUSPICED BY PACS IN 2019

Borderline | stumble | Propel Youth Arts YCulture, \$3,000
Quokka Apocalypse | public service announcement | Propel Youth Arts YCulture, \$3,000
Unbound | Blank Space Productions | DLGSC, \$15,000

DEVELOPMENT

ASSEMBLY

Assembly is an initiative that seeks to foster a generation of emerging artists from culturally and linguistically diverse backgrounds and/or First Nations heritage through in-depth engagement and professional development. Leftover funds from the inaugural 2019 lab went into 2020 to support *The Promise Land* by Grace Chow, *Tataraimaka Moana (Beautiful Place by the Sea)* by Daley Rangi and a new movement work from Simone Detourbet with a seed fund and mentorship to lead their own experience to develop a new work throughout the year.

MENTORSHIPS

47 mentorships, internships or residencies were offered over the course of 2020. These included \$300 mentorship funds accessible by Development Season artists to upskill their teams, 12 residencies for cancelled Development Season shows, a producing Intern who worked in the office over the course of Summer Nights and 23 dance and theatrical mentorships across *MicroMove* and *600 Seconds* as part of Summer Nights 2020.

WORKSHOPS

The Blue Room Theatre offered 14 workshops throughout the 2020 artistic program to over 260 participants. The series included a workshop from national company The Bloomshed as part of Summer Nights. Twelve of the workshops were offered online, adapting to the COVID-19 restrictions and creating a place for community to come together and learn within the safety of physical distancing. This also included a one-week intensive from Emma Valente of THE RABBLE as part of Winter Nights to ten selected participants. An in-person workshop highlight was Acknowledge This! a workshop by Emma Gibbens and Rhys Paddick on giving a genuine and meaningful Acknowledgement of Country.

YIRRA YAARNZ

Rescheduled to align with NAIDOC week in November, 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 third season in 2020, adapting to an online context with more of a focus on artist development and the interrogation of practice. See the Winter Nights section on page 14 for more information.

PARTNERSHIPS

Barking Gecko Theatre
Winter Nights

CircuitWest
Research and Development

FRINGE WORLD
Summer Nights

Minderoo Foundation
Winter Nights

State Theatre Centre of WA
Summer Nights, Workshops, Residencies and Artist Support

The Rechabite
Workshops, Residencies and Artist Support

Western Australian Academy of Performing Arts
TILT

Yirra Yaakin Theatre Company
Yirra Yaarnz, Winter Nights



Members

FINANCIAL MEMBERS

Michelle Aitken
Jill Aldrovandi
Riccardo Aldrovandi
Natalie Allen
Claire Appleby
Amanda Ash
Jennifer Bagg
Andrew Baker
Will Bargmann
Michael Barlow
Neil Barnard
Zoe Barron
Nicola Bartlett
Stefania Basile
Jono Battista
Ivy Bazley
Vincent Beales
Chris Bedding
Caitlin Beresford-Ord
Gita Bezar
Cicely Binford
Lucy Birkinshaw
John Bishop
Steve Bisley
Renee Bottern
Humphrey Bower
Rebecca Bradley
Mary Bretherton
Richard Bretherton
Kaitlin Brindley
Samuel Bruce
Fiona Bruce
Daniel Buckle
Nola Burns
Eilish Campbell
Megan Carpenter
Alexandra Cassie
Lauren Catellani
Frauke Chambers
Maya-Rose Chauhan
Sara Chirichilli
Grace Chow
Kieran Clancy-Lowe
Daniel Cleary
Hannah Cockroft
Maree Cole
Emily Coles
Shane Colquhoun
Karen Connolly
Elizabeth Conquest
Peter Conquest
Kristen Coogan
Cherry Coogan
Sylvia Cornes
St John Cowcher
Daisy Coyle
Kailyn Crabbe
Geordie Crawley
Catherine Creedon
Benj D'Addario
Adriane Daff
Jamie David
Sally Davies
Bonnie Davies
Scarlet Davis
Isabelle de Casamajor

Donna Dean
Kevin Della Bosca
Paul Desmond
Natalie Di Rizio
Isaac Diamond
Noah Diamond
Thomas Dimmick
Emmanuelle Dodo-Balu
Daniel Dosek
Siobhan Dow-Hall
Scott Dunning
Matt Edgerton
Alexandre Egloff
Daniel Elsegood
Scott Elstermann
Trinity Emery-Rowe
Sarah-Jane Erickson
Shona Erskine
Lucy Eyre
Jacqui Fairfax
Rebecca Fingher
Jacob Fjord
Tony Flanagan
Robert Fletcher
John Foster
Jeffrey Jay Fowler
Ellie Freeman
Claudia Fuentes Beltran
Nduta Gathoga
Andrea Gibbs
Chelsea Gibson
Benjamin Francis Gill
Cliff Gillam
Mark Glasson
Liesbeth Goedhart
Mani Gomes
Be Gosper
Alicia Gould
Arielle Gray
Timothy Green
Peter Green
Sarah Guillot
Celine Hage
Anne Hairsine
Rhianna Hall
Brooklyn Harley
Jessica Harlond-Kenny
Rosie Harris
Kasey Hart
Amber Hasler
Mark Hateley
Brittany Hawker
Rhian Healy
Louise Helfgott
Storm Helmore
Olivia Hendry
Courtney Henri
Ella Hetherington
Julian Hobba
Barbara Hostalek
Michelle Hovane
Jasmine Hughes
Marie-Louise Hunt
Noemie Huttner-Koros
Dale Irving
Chris Isaacs
Francis Italiano
Georgia Ivers
Teresa Izzard

Tinashe Jakwa
Jennifer Jamieson
Helen Jekabsons
Shaun Johnston
Madeleine Jolly Fuentes
Alice Jorgensen
Melanie Julien-Martial
Stas Julien-Martial
Yvan Karlsson
Alex Kay
Nuala Keating
Niki Kerridge
Asha Kiani
Peter Kift
Anna Kiss Gyorgy
Myles Kunzli
Kathryn Langshaw
Jeff Lawrence
Sandy Lawrence
Bridget Le May
Karen Leary
Djuna Lee
Nina Levy
John Lewington
Bernadette Lewis
Izaak Lim
Anna Lindstedt
Adam Lippiatt
Laura Liu
Erin Lockyer
Joe Lui
Andrew Macksey
Nick MacLaine
Manuela Macri
Laura Maitland
Ryan Marano
Dave Marwood
Jenna Mathie
Scott McArdle
Maureen McCann
Sharon McCarthy
SKoT McDonald
Caitlin McFeat
Emily McLean
James McMillan
Ryan McNally
Bernard Mearns
Dorothee Meier
Tess Metcalf
Philip Mitchell
David Moore
June Moorhouse
Danielle Morache
Emma-Jane Morcombe
Christopher Moro
Jo Morris
Rhys Morris
Maddy Mullins
James Mumme
Gabriella Munro
Michael Murphy
Sian Murphy
Josten Myburgh
Rebecca Nelson
Samantha Nerida
Liz Newell
Sally Newman
Renee Newman
Alwyn Nixon-Lloyd

Rowena O'Byrne-Bowland
Will O'Mahony
Kathryn Osborne
Jacqui Otago
Charlotte Otton
Jay Overington
Morgan Owen
Madelaine Page
Sophie Paice
James Palm
Kim Parkhill
Tanya Payne
Ella-Jaimee Peeters
Matt Penny
Nefeli Perdikouli
Rhiannon Petersen
Joshua Pether
Rosie Pickett
Jo Pollitt
Charles Pratt
Clea Purkis
Jordina Quain
Daley Rangi
Philip Raymont
Michael Rees
Sally Richardson
Kieran Ridgway
Rebecca Riggs-Bennett
Gemma Robins
Gary Roscoe
Carole Roscoe
Ron Rowbottom
Talya Rubin
Phil Rundell
Helen Rusak
Kenneth Russell
Abigail Russell
Jessica Russell
Barry Sanbrook
Daisy Sanders
Angela Sanderson-Green
Linda Savage
Giorgia Schijf
Lisa Schreiber
Jessica Shallcross
Edwin Sitt
Georgia Smith
Kristie Smith
Claira Smith
Evelyn Snook
Mitchel Spadaro
Louis Spencer
Martin Staples
Kay Staples
Dianah Star
Tallulah Starkie
Anja Starkiss
Jacob Steenson
Alison Steer
Tess Stephenson
Kylee Stewart
Stephen Stone
Sophie Strahan
Greg Street
Phoebe Sullivan
Tara Surry
Andrew Sutherland
Ben Sutton
Greg Swensen

Zainab Syed
Nikki Tarling
Alexa Taylor
Paul Teraci
Julie Teraci
Clare Testoni
Victor Thomas
Gina Thompson
Susannah Thompson
Amanda Thompson
Kaitlin Tinker
Astrid Tshidibu
Alexander Turner
Emily Van Eyk
Georgia Van Gils
Alison Van Reeken
David Vikman
Claire Walliker
Sean Walsh
William Walter
Jan Walters
Mararo Wangai
Linda Watson
Ella Watson-Heath
Tim Watts
Julie Watts
Anthony Watts
Alison Welburn
Mitchell Whelan
Alexandra Wilde
Elise Wilson
Haydon Wilson
Amy Wiseman
Bryan Woltjen
Rachael Woodward
Brianna Wotzko

HONORARY MEMBERS

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

RECIPROCAL MEMBERS

AusDance

Board & Staff

BOARD

MONICA KANE
Co-opted Member (April – November)
Chair (From November): Arts Leadership + Social Change

ZAINAB SYED
Co-opted Member (April – November)
Deputy Chair (From November):
Arts Management + Community Engagement

TANYA PAYNE
Treasurer: Finance + Accounting

LIESBETH GOEDHART
Secretary: Philanthropy + Marketing + Arts Administration

IAN WILKES
Co-opted Member (From September): Arts Industry + Artist
Elected Member (From November): Arts Industry + Artist

EMILY MCLEAN
Elected Member (from November): Arts Industry + Artist

SAM NERIDA
Elected Member (from November): Arts Industry + Artist

OUTGOING BOARD MEMBERS

SHANE COLQUHOUN
Chair (until November): Arts Administration + Government

PHILIPPA MAUGHAN
Deputy Chair (until November): Arts Administration + Regional
Touring

EMMA-JANE MORCOMBE
Elected Member (until November): Communications

KATT OSBORNE
Elected Member (until April): Arts Industry + Theatre Maker

IZZY MCDONALD
Elected Member (until January) Arts Industry + Theatre Maker

SUKHJIT KAUR KHALSA
Co-opted Member (until April) Arts Industry + Artist

STAFF

EXECUTIVE DIRECTOR
Julian Hobba (until April)
Katt Osborne (from July)

PRODUCER
Harriet Roberts

MARKETING AND COMMUNICATIONS MANAGER
Ryan Sandilands

VENUE AND OPERATIONS MANAGER
Roger Miller

OFFICE AND FRONT OF HOUSE MANAGER
Sally Martin (until October)

OFFICE AND FRONT OF COORDINATOR
Scott McArdle

ASSOCIATE PRODUCER
Melanie Julien-Martial

FINANCE OFFICER
Karen Connolly

2020 SUMMER NIGHTS PRODUCTION MANAGER
Joe Lui Shang Yu

CASUAL STAFF

Michelle Aitken
Ramiah Alcantara
Charlotte Otton
James McMillan
Matt Penny
Zoe Street
Dr Alexa Taylor
Elise Wilson

A BIG THANK YOU TO

Our artistic Advisory Group: Grace Chow, Sally Davies, Scott Elstermann, Barbara Hostalek, Laura Maitland, Emily McLean, Jo Morris, Sam Nerida and Joe Lui
All our Volunteer Ushers throughout the year



Goals & Key Performance Indicators

GOAL		2020 Target	2020 Actual	2021 Target
TO DEVELOP PROFESSIONAL INDEPENDENT ARTISTS & WORK	New works presented through TBRT programs*	35	54	18
	New work developments supported by TBRT*	50	29	18
	Professional development projects delivered*	72	104	39
	% workshop attendees satisfied or highly satisfied	80	98%	80
	% development season producer satisfied or highly satisfied	80	97%	80
TO DELIVER BROAD CULTURAL IMPACT	Supported works have further presentations*	12	2	6
	WA sector partnerships each year	6	7	6
	CALD audiences	4,480	2,340	4,480
	CALD participants	240	109	240
	Partnerships with diversity organisations	3	1	3
TO SUSTAIN A THRIVING ORGANISATION	Maintain reserves at 20% w(exc. independent producer box office & auspices)	20	28	25
	Increase non-box office earned income**	\$288K	\$131K	\$275K
		4%	-45%	207%
	Increase private income**	\$58K	\$143K	\$65K
		8%	250%	-45%
	Artist Board membership	3	3	3
	CALD Board membership	2	3	3
	PD opportunities for Staff & Board	6	5	6
	Weeks of programming at TBRT	36	24	36

*Due to the combination of COVID-19 risks and loss of four-year Australia Council funding we will not be presenting Summer Nights in 2021, leading to a reduction in our new work target. Our PD targets have also reduced based on our organisational capacity to deliver; however, we are likely to receive further new funding to offer increased opportunities. Due to COVID-19 there were few opportunities for works to go on to further productions in 2020 and similarly projected for 2021.

** Second of two rows shows % change increase on previous year. Please note many of our 2020 targets were not reached due to the COVID-19 pandemic and venue shutdown across 2020. Our 2020 private income actuals also increased due to a combination of the Transformation Campaign and other new private support initiatives. We forecast adjustments in both these areas in 2021.

Finance

TREASURER'S REPORT

During January and February 2020 Summer Nights had once again been incredibly successful. Shortly after this our world changed, with COVID lockdowns, restrictions and travel bans. At The Blue Room Theatre we quickly responded to how we would be able to still support our artists, members and staff during what was going to be a year of challenges.

The gains of the last few years to earned income were eroded overnight as the venue closed reducing our anticipated revenue by \$356k as bar, room-hire and membership income all evaporated.

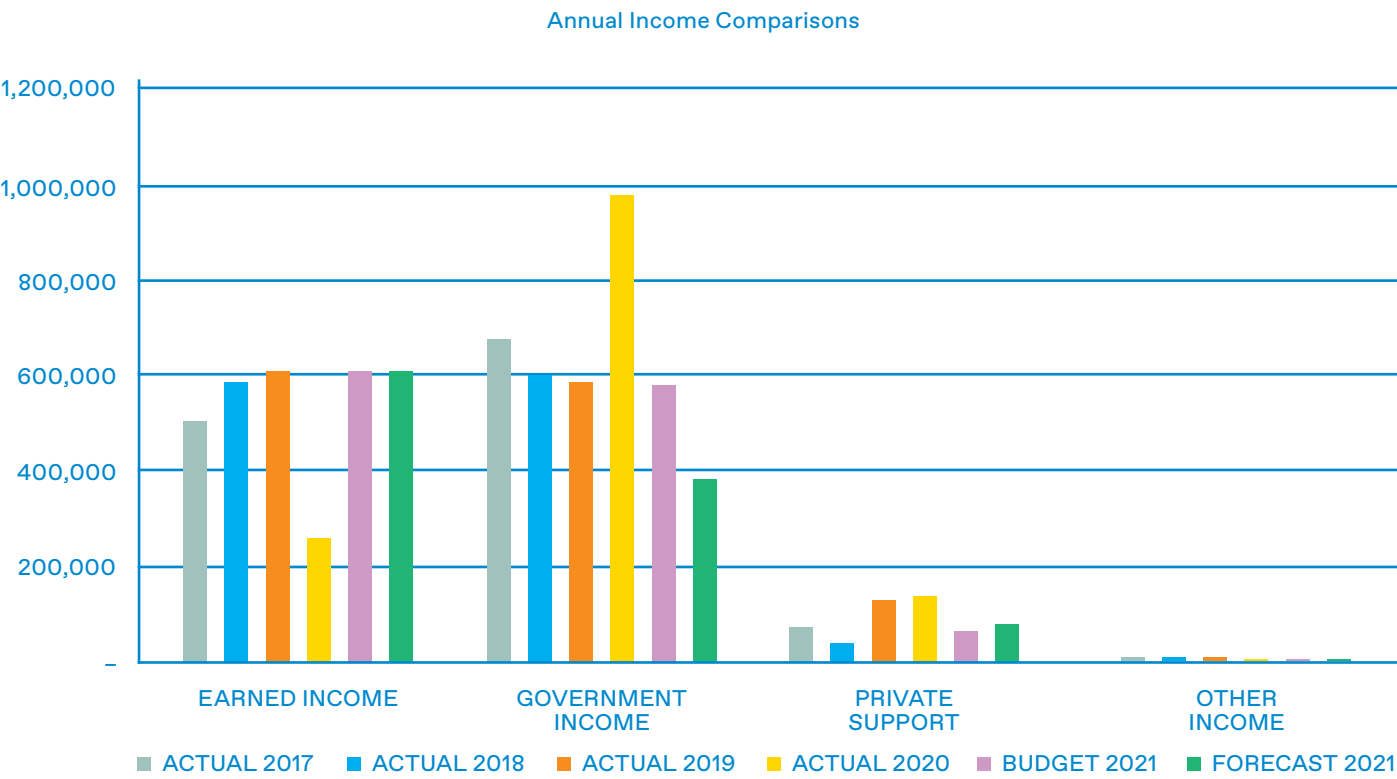
By April 15, the Board had already approved continued wages and superannuation to our permanent and casual staff despite the need to cancel shows. This was before the Federal Government announced the JobKeeper subsidy, which contributed \$293k to our income in 2020; of which \$133K was paid to casual staff as wages for alternate duties or top ups. A further \$100k of government support was received in via Cash Boost Stimulus.

Our funders generously continued funding despite not being able to run our season, and The Blue Room Theatre staff responded with an imaginative Winter Nights which focused on our artists and provided innovative ways to engage. Along with a quick couple of shows squished in as venues restrictions lifted.

Thanks to the Federal Government subsidy and stimulus, we finished the year with surplus of \$195k and increasing General Retained Reserves to \$393k; reserves are now 35% of our annual operating budget. Plus a further \$165k in Project Reserves to ensure we honour our fundraising commitments (\$137k for the Bar Project and \$28k from the Giving Circle for 2021 season). We are not alone, with many NFPs and arts organisations trading healthy surplus due to this additional government funding as part of COVID responses.

Looking forward we know the next few years are going to present more challenges. With the Australia Council announcing that The Blue Room Theatre will no longer receive organisational funding (\$178k annually), and the unknown of a post-COVID Perth, we need to respond quickly and strategically. We are focusing on securing our core development season program as a priority and continuing to deliver mentorship and other support at a high level for artists. We will assess each opportunity as it arises to ensure the ongoing sustainability of The Blue Room Theatre.

TANYA PAYNE
TREASURER



Graph Notes: This graph shows the trends in our income categories from 2017 – 2020, including 2021 budget and 2022 projections. Due to the ending of our four-year Australia Council funding and projected sharp decline in government funding in 2022, we will be focusing on increasing earned income to ensure the sustainability of our operations.

Statement Of Financial Position As At 31 December 2020

CURRENT ASSETS	2020(\$)	2019(\$)
Cash & Cash Equivalents	536,751	395,831
Trade and other debtors	4,229	66,034
Stock on hand	3,035	7,642
TOTAL CURRENT ASSETS	544,015	469,508
NON-CURRENT ASSETS		
Property, plant & Equipment	20,921	20,893
Works in Progress	40,960	0
TOTAL NON-CURRENT ASSETS	61,881	20,893
TOTAL ASSETS	605,896	490,400
CURRENT LIABILITIES		
Trade & other payables	29,116	35,608
Grants in Advance	0	139,956
Provisions	18,214	40,196
TOTAL CURRENT LIABILITIES	47,330	215,759
NON-CURRENT LIABILITIES		
TOTAL CURRENT LIABILITIES	0	0
TOTAL LIABILITIES	47,330	215,759
NET ASSETS	558,566	274,641
EQUITY		
Retained Surplus	393,094	197,169
Fundraising Reserve	165,472	77,472
TOTAL EQUITY	558,566	274,641

Notes: Works in Progress is the current value of the bar renovation while in progress.

Profit & Loss Statement For The Year Ended 31st December 2020

INCOME	2020(\$)	2019(\$)
Performance Fees & Box Office	126,717	307,225
Fees and Services	51,463	101,812
Merchandise and Retail	40,681	96,049
Resources Income	39,046	103,941
Other Earned Income	5,355	10,031
Australia Council Grant	178,792	177,022
Dept Local Gov, Sport and Cultural Industries	275,000	250,000
Project Grants	71,900	101,635
Local Government	58,000	58,000
COVID Stimulus and JobKeeper	393,100	0
Capital Grants	0	0
Sponsorships	7,554	20,112
Donations and Fundraising	135,631	110,021
Total	1,383,238	1,335,849
EXPENDITURES	2020(\$)	2019(\$)
Staff Expenses	691,642	560,179
Program and Production Expenses	274,604	430,950
Venue Expenses	34,380	106,007
Marketing and Promotion Expenses	42,220	84,607
Administration Expenses	56,468	55,416
Total	1,099,315	1,237,159
Surplus/Deficit	283,925	98,690
Transfer to Designated Fundraising Reserve	88,000	77,472
Net operation surplus/deficit	195,925	21,218

Notes: Staff Expenditure includes Job Keeper Payments in 2020. Total Fundraising Reserve consists of 137,472 (allocated to the delivery of the Transformation Project in 2021) and \$28,000 (Giving Circle reserve allocated to the delivery of the Development Season in 2021)

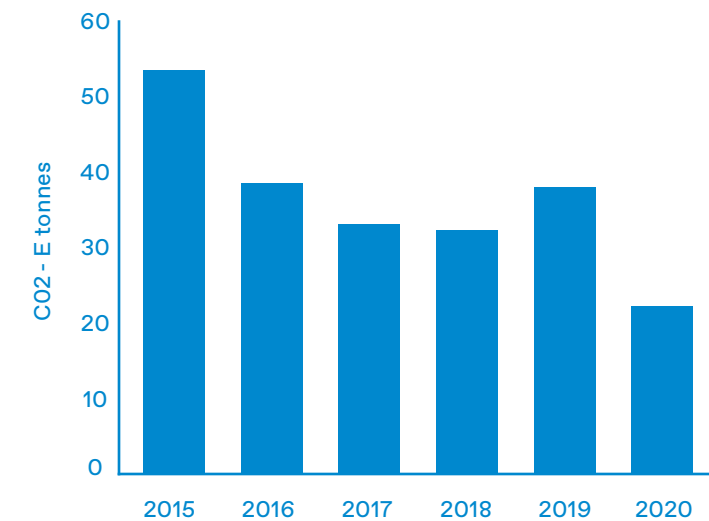
Sustainability Report

After The Blue Room Theatre’s incredible achievement of becoming the first arts venue in Western Australia to achieve carbon neutral operations in 2019, we have ensured that in 2020 we have maintained our carbon neutral status.

Since 2015, the installation of our solar panels and acquiring our LED lights we have continued to reduce emissions and electricity costs. Our success in prioritising environmental sustainability has been made possible by the amazing support of our members and community over successive fundraising campaigns and years. We continue to make huge savings on our electricity use and purchase carbon offsets to bring our emissions to zero.

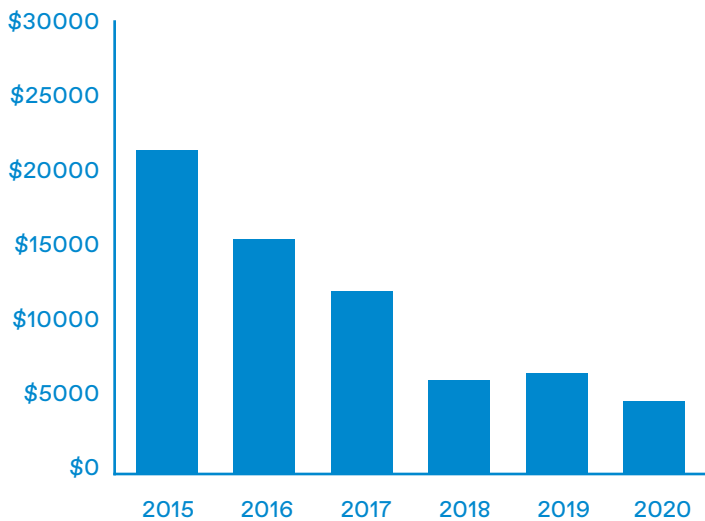
In 2020, the COVID-19 pandemic forced our venue’s closure for much of the year, which in turn reduced our emissions and electrical costs significantly.

Greenhouse Gas Emissions 2015 - 2020



CO2-e Tonnes					
2015	2016	2017	2018	2019	2020
54.3	39.15	33.84	32.19	38.84	21.66

Electricity expense 2015 - 2020



\$					
2015	2016	2017	2018	2019	2020
\$21,545	\$15,376	\$12,810	\$6,508	\$6,727	\$4,497

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

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

Government Funding Partners

Australia Council for the Arts



Department of Local Government, Sport and Cultural Industries and Lotterywest



City of Perth



Business Partners

David Mullen Wine Agency



Feral Brewing



Media Partner

RTR FM



Print Partner

Scott Print



Design Partner

TERMSOFSERVICE™

Accommodation Partner

ALEX HOTEL

The Blue Room Theatre

The Blue Room Theatre
53 James Street
Northbridge WA 6003
PO Box 8369
PBC WA 6849

T +61 8 9227 7005
E info@blueroom.org.au
W www.blueroom.org.au

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

ABN 26 252 073 745