

The Blue Room Theatre

Annual
Report
2025



Acknowledgement

The Blue Room Theatre stands on the lands of the Noongar people of the Bibbulmun Nation. We acknowledge Elders past and present, and pay our respects to the continuing culture and contribution that all First Nations people make to the life of this city and this region.

Kalyakoorl Kwadja Be, Kalyakoorl Boorda Be.

Always Was, Always Will Be.

Purpose

The Blue Room Theatre supports the development of WA-based independent artists and arts-workers, and the presentation of new theatre and performance. We provide opportunities, resources and a platform for artists and arts-workers to connect, collaborate and create their work. We share live performance with our community; to inspire, challenge, entertain, and imagine a better future together.

Vision

To be a leading artistic development organisation in Australia that empowers independent artists and arts-workers to grow their practice and present their work.

Our Goals

Goal 1: To support and develop WA independent artists and arts workers

Goal 2: To co-present new local theatre and performance works and connect them to audiences

Goal 3: To sustain a thriving and accountable organisation

Our Values

Creativity

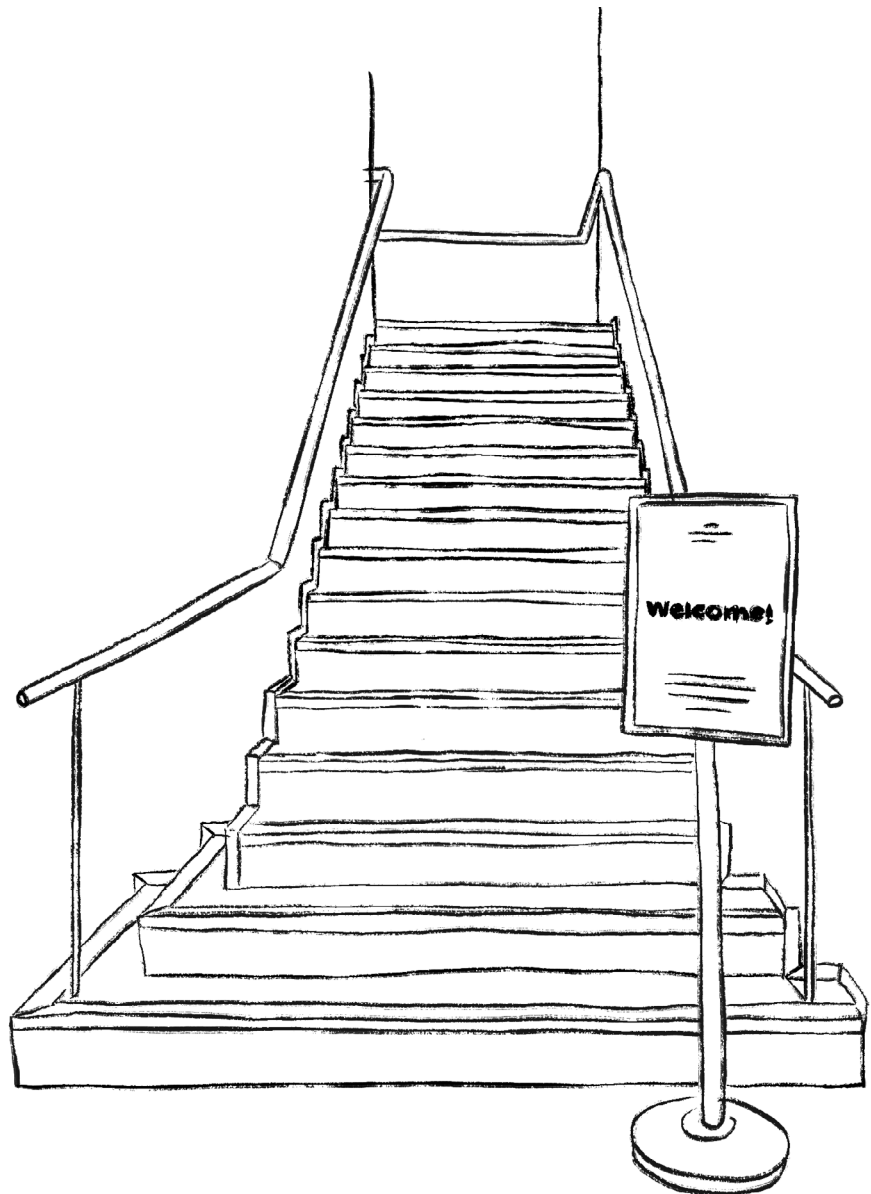
We support risk-taking, innovation and rigour in artistic practice and our organisational culture.

Community

We are an inclusive and accessible organisation; practicing equity, justice and mutual respect.

Sustainability

We are ethical, transparent and accountable environmentally, socially and in governance.





Decades of Supporting Independent Artists

The Blue Room Theatre is a space for independent theatre-makers and audiences to come together for the love of live performance. We were founded in 1989 operating under the Performing Arts Centre Society (PACS) by a collective of Perth-based artists in the pursuit of opportunities to develop their craft and forge connections across the arts scene here in Boorloo/Perth. We are, and have been since inception, dedicated to the growth of the Western Australian arts community.

Residing in the heritage-listed Arts House building in Northbridge, we are part of the central hub that is the Perth Cultural Centre, thanks to the support of the WA State Government. The building is in constant flow. Between our two black box theatres (the Theatre and the Studio), our adaptable performance and rehearsal spaces (the Kaos Room, Old Office and Central Space), the intimate bar, office space, box office, kitchen, and backstage facilities, the venue remains an active and dynamic creative hub.

Independent artists are at the core of what we do, and we recognise it is not only about supporting the creative output but also cultivating opportunities for artists to upskill and form lasting connections within the industry.

Between residencies, workshops, networking events, mentoring, resources, in-kind advice, support tailored to individuals, and advocacy for those who need it, we foster the growing careers of hundreds of artists each year.

The Blue Room Theatre is more than just a venue: it is a place for artists to come and get support for their career trajectory, and it has been for decades. It is a legacy we are proud to live every day our doors are open, and one we are certain will continue for decades to come.

2025 in a Snapshot



44
Productions
presented



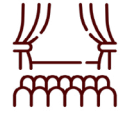
9,622
Tickets
sold



373
Artists
supported



34
Events
hosted



337
Performances
presented



21%
First time
attendees



2,129
Free event
attendees



344
Hours of
performances
presented



9,840
Bar
patrons



20,402
Visits through
our door



2,184
Hours of
rehearsals
hosted



70.5%
Seating
capacity



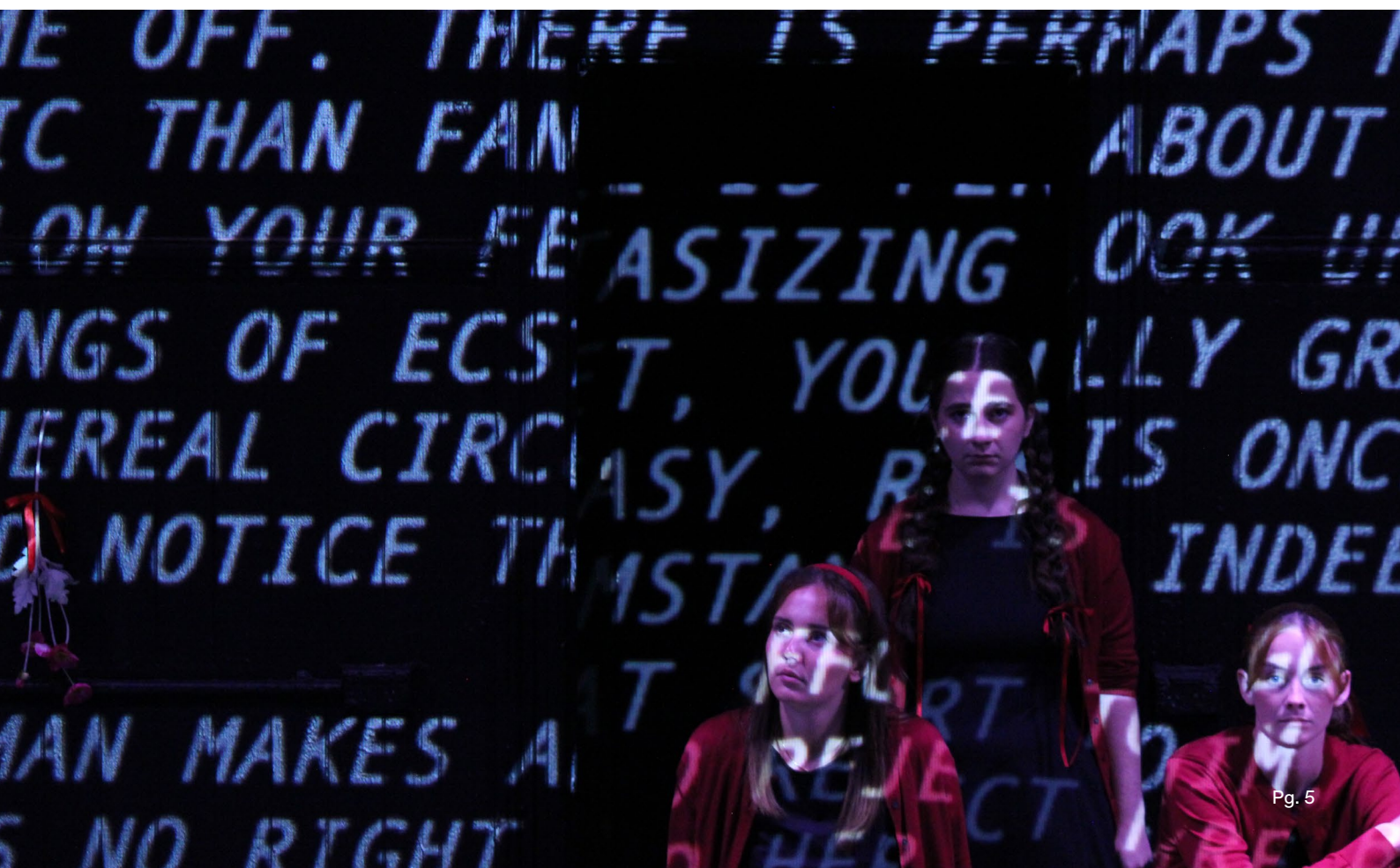
24,830
Online
followers



194,069
Online
engagements



1,249,951
Social media
views



Chair & CEO in Conversation

Two women are resting outside on a sunny day, a frog mural stretching behind them.

Mallika Macleod Well Sukhjit, stepping into this conversation feels a little surreal for me. 2025 was my first year as Chair and what a year to arrive into. From your perspective as CEO, how did the year land?

Sukhjit Kaur Khalsa Full, courageous, and deeply affirming. 2025 felt like a year where so many things we have been working towards became truly embedded, not just as plans or policies, but as lived practice.

It was also a year of challenge. Early in 2025, the government commenced the PCC Rejuvenation Project. Wayfinding, access and visibility were all impacted but we responded creatively. Collaborating with our neighbours at PICA, we hosted three Block Parties, both a joyful reminder that we were open for business and a nostalgic throwback to the car park parties that once defined this precinct. Those moments of connection set the tone for the year.

I am incredibly proud of our team, the artists in our programs, and our Board. We expanded our artistic program, strengthened our public spaces, grew our audiences and partnerships, and continued to back artists without fear or censorship, even as that became harder to do in the broader cultural climate. Mallika, what was the year like for you?

Mallika Honestly, inspiring. What has impressed me the most is The Blue Room's strong sense of purpose. We know exactly why we exist and who we are accountable to. I have loved The Blue Room Theatre for a long time, but becoming Chair gave me a front-row seat to the care, rigour, and conviction that lives in the people that make up this community.

This year, we saw that work recognised when The Blue Room Theatre won the CCIWA Diversity and Inclusion Small Business Award. It was a powerful acknowledgement that equity and justice here are not performative. They are measurable, ingrained, and alive. It was especially meaningful to see how that recognition was felt not just by leadership, but by artists and community.

Sukhjit Absolutely, that award meant a lot to us because it reflected real change. By December 2025, 100% of our Board and 80% of staff identified as coming from underrepresented backgrounds, and we exceeded our Strategic Plan and Equity & Justice KPIs by 200-400% in most areas. That does not happen by accident. It happens when values guide decisions every day.

We felt this across our artistic program as well. We expanded from 33 shows in 2024 to a whopping 52 shows in 2025, launched a new residency program and supported 373 creatives this year alone. Watching artists develop, take risks and feel genuinely supported in this space means everything to me.

Mallika smiles as a group of artists pass through the glass doors, carrying a bright hum of possibility.

Mallika You can feel that expansion when you move through the building now. The venue itself has changed, not just aesthetically, but energetically.

The improved accessibility and expanded community gatherings all signal that this is a place where people are invited to stay, connect, and belong. Under your leadership, we significantly strengthened the public-facing spaces and community use of the building, and the impact has been amazing.

There's also a sense of future-readiness. With ECU City and WAAPA's city campus set to open in early 2026, it's exciting to see our co-working spaces being prepared for students and community to use during the day. The Blue Room is positioning itself right at the heart of what's next for the city.

Sukhjit That future focus was reflected in our partnerships as well. We grew from seven partnerships in 2024 to twelve in 2025, including working with Tone List and STRUT Dance to launch Night School, a new cross-artform professional development program. These collaborations deepen the ecology around independent artists, opening new pathways, skills and audiences.

We also secured Plus1 funding through Creative Australia to support our 2026 Development Incubator residency program. Our community exceeded our \$40,000 fundraising goal, raising over \$50,000 which Creative Australia then matched. That level of belief from our donors was incredibly affirming.

Mallika And that belief extended beyond the building. Independent theatre had strong visibility across mainstream media this year, from RTRFM and ABC Radio to ABC News Online and Business News. That coverage matters. It positions independent artists as central to cultural conversations, not on the margins.

We also strengthened relationships with government and sector leaders through advocacy and leadership, contributing to broader funding outcomes and policy discussions.

Sukhjit That advocacy translated into tangible results including increased, multi-year City of Perth funding for the first time, and the transformative \$495,000 Lotterywest grant for 2026–27. This will significantly strengthen our technical capacity and amenities, ensuring the building continues to serve artists and audiences with care.

Of course, we weren't immune to sector-wide pressures. Rising operational costs remained a challenge throughout the year. But thanks to strong governance, extraordinary staff commitment, and support from partners, including our generous pro bono legal team at Allens, we navigated those pressures with integrity.

Mallika 2025 was also a year of important transitions. We farewelled our Treasurer, Tanya Payne, after 17 years of service an extraordinary contribution to TBRT as well as former Chair Monica Kane. We also said goodbye to staff member Matt Penny, whose 23 years of service have left a mark on this organisation.

Beyond the organisation, we acknowledged the long service of Minister David Templeman and welcomed Minister Simone McGurk to the Creative Industries portfolio. These moments of transition remind us how interconnected leadership and legacy are across the sector.

Sukhjit What I am most proud of, however, is how we have shown up in an era of increased censorship and caution, we chose to back artists boldly. We chose care over fear.

I am incredibly proud of our Board's advocacy and support, and of our team for creating the workplace I always dreamed of when I first began my journey in the arts. Representation, trust and possibility are not abstract ideas here. They are lived every day.

Mallika The Blue Room Theatre listens, responds and leads from within its community. That courage is one of the reasons I love being Chair. It's felt across every layer of the work, and it's what makes The Blue Room Theatre such a vital part of our cultural ecosystem.

Sukhjit I am grateful to you, Mallika, for your leadership, our staff and volunteers, for their care and passion, and to the artists who give this place its purpose every day.

Mallika To our artists, audiences, donors, partners and funders, thank you for being part of this community and for backing an organisation that believes in courage, care and creative freedom. 2025 was a year of growth and visibility, and we are so glad you are on the journey with us.

A comfortable silence settles between the women as the sun's rays fall on them.

Summer Nights

Summer Nights kicked off 2025 with a powerful and diverse program of work. Our venue was consistently buzzing, with up to six shows a night giving audiences hours of art to enjoy. From new work by emerging creators to more established artists including interstate and international practitioners premiering their shows in Western Australia for the first time, this mix of artists and practices lit up The Blue Room Theatre through the sharing of knowledge, performance, and genuine connection.

In 2025, our artists took risks, pushed form, and dove deep into universal human themes, both ancient and contemporary.

Across the program, works explored mystery, poetry, mental health, masculinity, and even journeys beyond and into the unknown. Artists stretched boundaries and shared stories filled with laughter, vulnerability, and insight. Each night offered audiences a journey into new worlds, experienced personally and welcomed with open hearts.

As an organisation, we continued to grow. Across the festival, 21 different shows were presented on our stages, with 109 individual performances. We sold 65 percent of all available tickets and worked with 164 artists, 74 of whom were in their first five years of arts practice.

We also continued to nurture long-standing partnerships and strengthen our community connections. Once again, we collaborated with RTR FM as our media partner, helping to amplify the program and promote festival shows, including a takeover of their popular program Artbeat. Beerfarm remained a valued hospitality partner, keeping audiences refreshed throughout the balmy summer nights.

“Myself and the team were nervous and overwhelmed at the thought of putting on our first independent work, however the guidance and support provided by The Blue Room Theatre put us at ease. This is certainly a great way to be introduced to the independent scene”.

Sophie Sibbons

Parallels of the abyss; nothing is real

Choreographer / Performer

“I never thought I’d get to do anything like this, it was truly transformative.”

Kaya Ortiz

Love and Other Catastrophes

Performer

Summer Nights Program

Still here, still talking

Writers Collective

Parallels of the abyss; nothing is real

3voOrg

Out for the Count

Ramble City

Wil Greenway: It's Probably Nothing

Wil Greenway

White Sun

WilL Dickie

Amplified Souls

The Outsiders with Linnea Tengroth

FEMOID.

Vixen Theatre Company

Oceans Apart

Eleven Productions

Blue Angel

Laura Goodlet

Blacksheep

Dr. Jae West

promethe(us).

perhaps, a theatre company.

The Wetness

Mummy's Plastic

Turder, She Wrote

Reese Horne

Braindead

Izzy Stonehouse

Courier

Split Roots Productions

Broken Toy

Pigtails

SHARK

Lazy Yarns

The Last Ballet

Tom Mullane

A Third Place

Definitely Good.

The Astonishing Comet Boombox

Empty Seat Theatre

Love and Other Catastrophes

PDA Theatre Co.

Our 2025 Season

The 2025 Season brought a range of moving and masterful productions to our stages. We also expanded our programming by opening the Kaos Room as an intimate performance space during the season. Through witty writing, powerful performances, and evocative design, these works captured the spirit of the times, taking audiences on journeys through friendship and loss, women's empowerment, reimagined Greek mythologies, and comedic murder mysteries. Our artists continued to connect deeply with audiences, questioning the way things are, imagining what the future might hold, and engaging honestly with the realities of the present.

From April to November, we presented 23 new works by local independent artists, alongside a second short works season during winter. Across the year, this resulted in 208 individual performances and an overall capacity of 75 percent of available tickets sold.

These productions created opportunities for more than 200 artists, creatives, and production personnel, with 92 participants in their first five years of arts practice.

Within the season, 11 productions were led by First Nations and culturally and linguistically diverse artists. In total, 5,933 tickets were sold, demonstrating audiences' strong and ongoing commitment to new independent work.

Our short works season, 600 SECONDS, featured two performance programs, MAKES and MOVES. Each program presented five new ten-minute works, developed with the support of experienced mentors Bonnie Davis and Tyrone Robinson.

We could not have achieved this alone, and throughout 2025 we continued to strengthen partnerships across the local arts sector. Our short works season was produced in collaboration with Performing Lines WA.

In partnership with WA Youth Theatre Company, we presented Made in Boorloo as part of the season, a double bill featuring new works by emerging playwrights and offering insight into the creative voices shaping the future.

STRUT Dance remained a valued collaborator, supporting 600 SECONDS MOVES. Together, we also delivered professional development workshops for our shared artist community and co-presented the EVOLVE dance season, which brought Shaun Johnston's The Scrambled to life on stage.

The 2025 Season continued to be the cornerstone of our programming, providing essential resources, platforms, and support for Western Australian artists to create and share their work.

600 SECONDS Works

MAKES

Presented in partnership with Performing Lines WA

5 – 9 August

- BoyBand – Harrison Lorenz-Daniel
- I am Grease Grillson – Elise Wilson
- Hissterier – Kailyn Tang & Amelia La Pira
- TWINK DEATH – Benjamin Quirk
- TALL STANDING YORGAS (TS YORGAS) – Third Place Productions

MOVES

Presented in partnership with STRUT Dance

12 – 16 August

- Canvas of Time – Madilynn Bayliss & Kai Taberner
- Conference On Hope – Zendra & Eliza
- Count Your Cans – Glenn Wallis
- I am Scared of the Uniforms – Javan Akeem Reid aka Deco Zymm
- InSafety – Bridgette Davies & Otto Pye

Annual Season Program



Shadow of Doubt
Fine Comb Theatre Company
15 April – 3 May



Out of Order
Tamara Creasey
29 April - 17 May



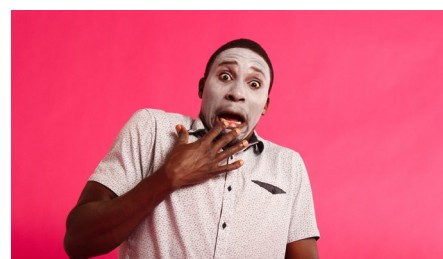
China For the June Wedding
ITSAHA PRODUCTION
29 April - 3 May



two thread
Karlia & Danni Cook
13 – 17 May



Hyperfantasia
Enneagon Movement
27 – 31 May



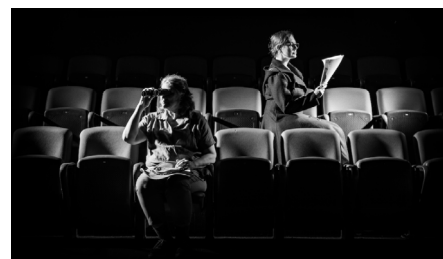
How The KKK Saved The Day
Amri Mrisho
27 May – 14 June



SKIN
Ian de Mello
26 & 28 June



Love Stories
stop drop + roll theatre company
1 – 5 July



BRUISED
Follow That Cat
8 – 26 July



CHILD
Ascension Arts
8 – 19 July



All the words I cannot find
PDA Theatre co,
and Flash Brew Collective
12 - 16 August



Turder, She Wrote
Reese Horne
26 August – 6 September



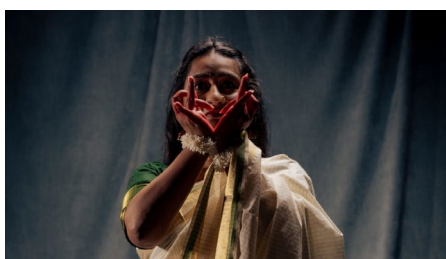
O,D,E
Sage J Harlow & Tone List
26 August – 6 September



Leg Business
Delaney Burke & Scarlet Rose
16 September – 4 October



Made in Boorloo
WA Youth Theatre Company
1 – 4 October



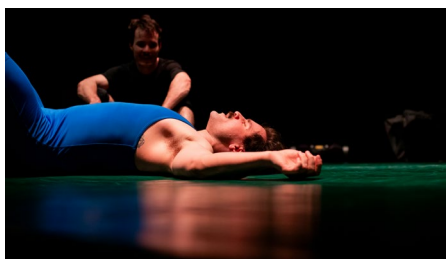
Resistance
Swaroopa Prameela Unni
8 – 11 October



How To: Break a Chair
Harrison Lorenz-Daniel
14 – 25 October



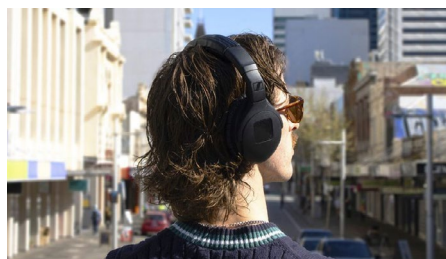
Sunday Reset
Medina Dizdarević
21 – 25 October



The Scramble
Shaun Johnston with STRUT Dance
28 October – 8 November



The Little Mermaid
Patrick Gunasekera
4 – 22 November



UP THERE (Boorloo)
UP THERE Walking Tour
4 – 27 November



Red Ryder is Script Teasing
Red Ryder Productions
18 – 22 November



Residencies

In 2025, our residency program supported five artistic teams by providing in kind access to our spaces alongside seed funding to further their creative practice or develop specific projects. In a climate where opportunities for artists to freely develop new work are increasingly limited, we recognised the importance of continuing this program and expanding the number of residencies available. The time, space, and resources offered through the program enabled the development of work with depth and clarity, underscoring the vital role artist development plays in a healthy creative sector.

Residency Artists

- Reese Horne - *Solving For X*
- Harrison Cook - *The Return*
- Amir Musavi / Tamsilgaran - *The Pass*
- Jude Soussan, Lana Kalis, Sara Al Hilaly and Noor Al Hilaly - **زهرة المدائن** (*Zahrat Al-Mada'en*)
- Sarah Pollard - *The Wolf, The Fox and The Bear*

TILT Residency

In 2025, The Blue Room Theatre continued to award a residency through the TILT Industry Award. This award forms part of WAAPA's Bachelor of Performing Arts (Performance Making) TILT season, which showcases original works by graduating students. The recipient is selected by a panel of industry peers and is offered the opportunity to further develop their creative project at The Blue Room Theatre.

The 2024 TILT Industry Award was presented to Shontae Wright, Rueben Mongoo, Anna Knight, and Laura Goodlet for their work CORE. The artists were supported with a one week residency in the Studio to refine and extend the project, representing a meaningful investment in emerging artists and innovative performance making. Following this development period, the work was programmed as part of our 2026 Season.

“I felt The Blue Room team was fully invested in me and my work and I felt completely supported in my creative work.”

Reece Horne
Solving For X

Lead Artist, 2025 Residency Program

“[The Blue Room Theatre] really allowed our theatre dreams to come to life and see our final vision in your space. The support from your whole team was so accommodating and amazing!”

Minni Karamfiles
Hyperfantasia

Choreographer / Performer



Community Partnerships

Theatre Salon

with Black Swan State Theatre Company

In 2025, we continued to host the Theatre Salon conversation series, with Humphrey Bower and Sukhjit Kaur Khalsa OAM leading discussions on pressing issues facing the theatre sector. Held on quiet Monday nights in The Blue Room Bar, these bimonthly gatherings are free, informal, and participatory, designed to encourage nuance, curiosity, and respectful debate. The series provides a welcoming space for dialogue and reflection, strengthening connections across the arts community. Our ongoing partnership with Black Swan State Theatre Company reflects a shared commitment to artistic innovation and sector growth across Western Australia and aligns with our collective vision of enriching the state's cultural landscape.

The SPARK: Storytelling on Stage

with Centre for Stories

The SPARK was a live storytelling event at The Blue Room Theatre that featured young artists aged 18 to 24 sharing powerful personal stories through poetry and performance. Developed through Centre for Stories' youth program and guided by Ange Yang and Jake Dennis, the event celebrated creativity, connection, and the transformative power of lived experience.

Words in Motion: New Play Development

with Australian Plays Transform

WORDS IN MOTION: New Plays Development was a collaborative pilot program delivered by Australian Plays Transform, the nation's leading organisation dedicated to supporting playwriting, in partnership with Black Swan State Theatre Company, The Blue Room Theatre, and Encounter Theatre. The program supported five emerging and mid-career Western Australian playwrights to develop unproduced works through an intensive two-week script development process, providing focused time, resources, and professional guidance to advance their creative practice.

Sound Check

with Tenth Muse Initiative

Sound Check was a low pressure, high encouragement initiative designed for curious creatives who wanted to try new ideas without the expectation of being performance ready. Held in The Blue Room Bar, the event offered a casual, supportive, and artist led environment, featuring informal performances alongside opportunities for connection and networking.

WADOGS

In 2025, The Blue Room Theatre joined the WA Dance Organisation Gathering Sector (WADOGS), a collective that brings together major organisations supporting the dance sector in Western Australia. Members include Ausdance, Co3, PICA, WA Ballet, and The Blue Room Theatre. Gathering twice a year, WADOGS provides an opportunity for organisations to discuss sector wide issues, strengthen connections between independent dance artists and organisations, and explore ways to improve access to resources, cross promotion, and collaboration on independent opportunities.

ThisGen Fellowship

with Encounter Theatre

We partnered with Encounter Theatre on the ThisGen Fellowship program, an immersive initiative that supported Western Australian early career producers and directors from culturally and linguistically diverse, First Nations, or Torres Strait Islander backgrounds. The program offered paid training, hands on residencies, peer to peer connection, and industry mentorship. We were pleased to host a placement with Ghirija Jayaraj in 2025. During her residency, Ghirija worked closely with our team and gained practical experience across project development and delivery while building professional industry connections. The placement emphasised collaborative learning, providing opportunities to observe organisational processes in action and refine her producing practice within a live organisational context.

Between Breath and Bard

with Perth Poetry Festival

Western Australian creative Sally Newman and award winning South Australian poet Paul R Kohn brought their work to The Blue Room Theatre as part of Perth Poetry Festival 2025, presented with the support of WA Poets Inc. The performance was created for survivors of darkness and seekers of hope, inviting audiences to find meaning in unopened boxes, unexpected moments, and unfamiliar dreams.

Block Party: Glimpse

with PICA

The Blue Room Theatre, Perth Institute of Contemporary Arts (PICA), and Picabar came together to present BLOCK PARTY, celebrating the launch of The Blue Room Theatre's 2025 Season. The event showcased a dynamic line up of Boorloo artists, spanning experimental practice through to street-based forms. Audiences experienced an energetic collaboration of improvised music and poetry led by Sage Pbbbt and collaborators, before moving through the history and culture of hip hop and street dance with Ian de Mello and crew. The night was MC'd by The Blue Room Theatre's Sukhjit Kaur Khalsa OAM, with Ashlyn Kaur from 2SPICII keeping the atmosphere alive with music throughout the evening.

Perth Festival

In collaboration with Perth Festival, we supported the launch of their innovative Scratch Night program. We invited our network of independent artists to apply for this initiative, offering them the opportunity to showcase an in development work on a Perth Festival stage during the 2025 Festival. We also continued our partnership on Perth Festival's Connect program, which invests in the future of Western Australian talent by creating opportunities to collaborate across the local creative sector. The program offers an immersive introduction to the arts industry, supported by a range of creative experiences and professional development workshops.

Boorloo Heritage Festival: We Made This City

with City of Perth

This event was an evening of original poetry, storytelling, and music that explored and celebrated the contributions of communities historically overlooked in narratives of modern Boorloo and Perth's growth. Presented as part of the Boorloo Heritage Festival, the project aligned with the festival's focus on uncovering and sharing the diverse histories that shape the city. Five storytellers were commissioned to create new poems, researching and reflecting on their communities' historical impact on the development of Boorloo since British colonisation. These often unheard or under celebrated stories were brought to the forefront, highlighting the rich and enduring contributions of the many multicultural communities who have called Boorloo home for generations.

Strut Dance

In collaboration with STRUT Dance, we presented Progressive Except For _____: Why are we told not to talk about Palestine in the arts?, an open panel discussion inviting artists from across disciplines to examine political pressure, censorship, and the silencing of conversations about Palestine within the Australian arts sector. The panel explored the idea of progressiveness in the arts and questioned who is included or excluded from these narratives, particularly from Indigenous perspectives both in Australia and internationally. Featuring Abdul-Rahman Abdullah, Sukhjit Kaur Khalsa, Kylie Bracknell, Samiha Olwan, and Feras Shaheen, the discussion created space for critical reflection, respectful dialogue, and collective inquiry within the arts community.

Community Engagement

Local and National Significance

Our CEO, Sukhjit Kaur Khalsa OAM, attended APAX in Darwin and participated in the Office for Multicultural Affairs' Women's Dandjoo group. She also facilitated Cultural Safety workshops as part of the PAC Australia's Presenter Training Program. During the year, Sukhjit completed her participation in Creative Australia's 2024–25 Creative Leadership cohort and was invited to perform at the Asia Pacific Arts Awards on two occasions. In recognition of her leadership and contribution to the sector, Sukhjit was also appointed to the Western Australian Government's Creative Industries Action Plan Taskforce, supporting the development of a statewide strategy to strengthen and grow the creative industries.

In-kind Advice

Educating and empowering the local arts sector remained central to The Blue Room Theatre's mission in 2025. Throughout the year, our experienced arts administrators shared their expertise with emerging artists, providing more than 350 hours of guidance beyond regular duties. This contribution addressed a critical gap in the sector, offering essential support and resources that strengthened artistic practice and fostered sustainable growth within Western Australia's independent arts community.

Outreach

In 2025, we stepped beyond our building to connect with artists who were not yet aware of The Blue Room Theatre or the opportunities we offer. We visited communities and educational institutions across Western Australia to raise awareness of our programs and support pathways for independent artists. Through this outreach, we met more than 150 new people and encouraged them to engage with and apply for Blue Room opportunities.

2025 Blue Room Awards

We closed out 2025 with our most spectacular celebration, bringing artists, staff, and community together in a shared moment of reflection and joy. The energy in the building was warm, generous, and full of pride as we looked back on everything artists achieved throughout the year.

Production Events

Throughout the season, our productions were complemented by additional events designed to deepen audience engagement and enrich the overall experience. These opportunities allowed artists to speak directly to their practice, creative process, and the themes and cultures explored within their work.

Eleven productions featured Meet the Artists sessions following selected performances, offering audiences the chance to engage in meaningful conversations with the creatives behind the work. These discussions fostered greater insight into artistic intent and process, supporting a more intimate and connected relationship between artists and audiences.

Venue Hire

In 2025, The Blue Room Theatre continued to engage with tertiary institutions to deliver public performance programs that showcased the work of graduating students. We were proud to partner with WAAPA for the eleventh year of TILT, an original program of self-devised and directed works created and performed by final year Bachelor of Performing Arts students. We also hosted Curtin University productions in collaboration with Hayman Theatre, presenting Stage One in February and LAUNCH in October.

Across the year, a total of 2,230 hours of in-kind rehearsal space hire was provided to productions and events, supporting artists, students, and the broader sector.



Professional Development

Tech Training Program

In 2025, we delivered two technical workshop programs, offering in-kind training for creatives seeking to expand their skills in sound and AV (facilitated by Declan Barber), as well as lighting and projection (with Rhiannon Petersen).

These intensive weeks provided opportunities for hands on learning in a supportive, low risk environment, with space for personalised feedback and in-depth questions. Participants left the program with expanded technical skill sets, strengthening their capacity to support new work in an area of the sector where skilled practitioners are in high demand and overall capability has begun to grow.

STRUT & Tonelist Workshops

As part of Tonelist's Audible Edge festival, The Blue Room Theatre was one of several venues hosting Night School, a program of workshops and critical conversations presented in partnership with Tonelist and STRUT Dance. Delivered in the lead up to the festival, Night School focused on building the capacity of our creative scene to write our own stories, develop independent platforms, cultivate safer cultural practices, and strengthen our ability to play, listen, and learn together. Through shared dialogue and skills exchange, the program supported reflection, connection, and the ongoing development of independent artistic practice. Night School included the following sessions:

- Dance Dance Intifada with Feras Shaheen (Lutruwita)
- The teashop from Burma: A community cultural space with Yoe (Myanmar) and Gabby Loo.
- A DLGSC grant writing information session featuring Patrick McLaughlin, Allison Archer, and Bridget Chappell.
- A facilitated session led by Annika Moses, Dan O'Connor, and Moopa exploring embodied creative practice

Awards

Blue Room Awards

Outstanding Performance
The Scramble

Outstanding Design
UP THERE (Boorloo)

Outstanding Writing
Sunday Reset

Outstanding Direction
two thread

Outstanding Production
O,D,E

Members Choice Award
Leg Business

Behind the Scenes Award
Leah Robyn

PAWA Awards 2026

for shows presented in 2025

The Blue Room Theatre received 10 awards and 46 nominations

Best Independent Production
Shadow of Doubt

Outstanding Performer in Leading Roles
Lainey O'Sullivan

Outstanding Direction
Rachel McMurray

Best Independent Production
two thread

Outstanding Duet or Ensemble
two thread

Outstanding Performer
Luther Wilson

Outstanding Ensemble
O,D,E

Outstanding Performer in Leading Roles
Charis Postmus

Outstanding Contemporary or Experimental Performance
O,D,E

Outstanding New Work or Adaptation
Rachel McMurray, Shadow of Doubt



A place for every story

Within The Blue Room Theatre's work, our Equity and Justice pledge continues to guide how we create, present and care for artists, audiences and community. This commitment reflects our responsibility to actively dismantle the systemic and historical barriers that exclude communities from participating fully in cultural life, and to re-imagine how an independent theatre can operate when equity is embedded, not added on.

Across the 2025 Annual Season, short works, Summer Nights, professional development programs and residencies, we substantially exceeded Equity and Justice targets. 60% of works were led by artists who identified as First Nations and/or Culturally and Linguistically Diverse (CaLD), surpassing our 32% target. 55% of season artists and arts-workers identified as coming from underrepresented backgrounds, and 64% of artists participating in professional development and residencies identified as First Nations and/or CaLD.

Crucially, the data tells a story not only of representation, but of experience. More than 90% of underrepresented artists reported that they felt welcome, invited and included at The Blue Room Theatre. 93% stated that they could show up as they are, 95% felt motivated to continue their creative practice, and over 90% felt their work and perspective were important and valued. These outcomes point to a cultural environment where artists are not just present, but supported to lead, experiment and thrive.

This shift was visible on our stages and in our spaces. Audiences engaged with a broader range of performance forms, cultural lineages and artistic practices than ever before. Our program reflected a broader understanding of what belongs on our stages, moving beyond dominant narratives and aesthetics toward a more expansive, plural vision of independent performance-making in Boorloo - one that better reflects the city's complexity, diversity and creativity.

Audience data reinforced this shift. Underrepresented audiences reported seeing stories and people on stage that they could relate to, alongside a sense that there were multiple points of entry into our program. While audience diversification remains an ongoing focus, qualitative feedback signals a growing sense of recognition and belonging among communities who have historically not seen themselves reflected in theatre.

Equity and justice work in 2025 also required us to interrogate our structures and processes. Reviewing how opportunities are communicated and accessed, how leadership and decision-making are distributed, and how development pathways support artists at varying stages of practice. 64% of artists participating in professional development and residencies identified as First Nations and/or CaLD, with strong outcomes reported across skill development, wellbeing and confidence to take creative risks.

What continues to matter most is not that targets were exceeded, but that thinking has shifted. Conversations within the organisation and the sector increasingly reflect a shared understanding that equity is not a separate stream of work, nor a completed milestone, but an ongoing practice that must remain responsive, accountable and open to challenge.

We are clear that we have not arrived at an endpoint. There are still communities whose voices are underrepresented on our stages, and structural barriers that require ongoing attention. The Blue Room Theatre remains committed to continuous learning, reflection and adaptation, guided by both data and lived experience.

The progress evident in 2025 represents the cumulative impact of years of intentional work, strengthened by clear leadership, shared accountability and a willingness to change. As we move forward, equity and justice will remain central to how we imagine the future of independent performance, and who that future is for.

“The Blue Room is unmatched for artist accessibility and welcoming creatives at all levels of their career.”

Mustafa al Mahdi

BRUISED

Videographer / Animator



60% of our season was led by underrepresented artists*

55% of all artists were from underrepresented communities

64% of our professional development and residency artists were from underrepresented backgrounds

93% of underrepresented artists felt they could be their full authentic selves at TBRT

90% of underrepresented artists felt welcomed & included at TBRT

84% of underrepresented audiences felt they saw stories & people on stage they can relate to, with multiple things on offer at TBRT

*First Nations, CaLD, People living with Disability



Sustainability

Environmental sustainability remains woven through all The Blue Room Theatre's operations as one of our core organisational values. In 2025, we focused on maintaining, strengthening, and communicating our existing sustainability commitments, building on the foundations established through our Sustainability Policy and our longstanding carbon neutral status.

Maintaining carbon neutrality

We continued to achieve carbon neutrality, as we have since 2019. Our solar panel system and LED theatre lighting significantly reduced our energy consumption, and we purchased accredited carbon offsets to neutralise any remaining emissions. This approach has been consistently effective, keeping our operations at zero emissions and reinforcing our position as an environmental leader within the arts sector.

Embedding sustainable production and workplace practices

All staff, volunteers, and artists continued to work under our Environmental Sustainability Policy, which is embedded into artist contracts and daily venue operations. This ensured productions considered materials, waste, energy use and transport from the outset. Artist and staff feedback indicates sustained buy-in to these expectations, contributing to a strong environmentally aware culture across the organisation.

Waste reduction and resource recovery

We continued improving our waste management systems, employing a four-bin stream (landfill, recycling, container deposits, and FOGO) across our operations.

Our partnership with Containers for Change diverted eligible plastic and aluminium away from landfill and generated small financial returns for reinvestment into our sustainability initiatives.

The City of Perth's FOGO system supported responsible processing of organic waste generated during events and bar service.

Working with environmentally responsible suppliers

Where possible, we continued to prioritise suppliers who demonstrate sustainable practices, particularly in bar consumables and production materials. Measuring bar stock and waste allowed us to better understand our consumption patterns and continues to inform how we calculate and offset our carbon emissions.

“The actors are so incredible and talented, the stories are deep and unique and not trying to just re-write classics but are creating stories of our times that no doubt one day will be referred to as classics.”

Audience Member



Treasurer's Report

Satvinder Singh Sekhon

Financial Result

It's my pleasure to present the Treasurer's Report for 2025. The Blue Room Theatre achieved a net surplus of \$12,900. Our first in several years and a massive swing from last year's deficit. This is a result the whole organisation can celebrate.

Revenue Breakdown

Total revenue increased strongly to \$1.25 million, up nearly 19% on 2024. This growth was driven by a combination of increased programming activity, strong audience attendance, and sustained funding support.

Key highlights include:

- Production & Box Office grew 26% to \$334,537, reflecting strong audience attendance and a vibrant 2025 program.
- Fees for Services more than tripled to \$50,419, indicating a growing demand for The Blue Room Theatre's services.
- Grant Income rose substantially, representing approximately 57% of total revenue. A landmark Lotterywest infrastructure grant of \$495,000 has been secured for 2026, delivering major upgrades to technical capacity and artist/audience amenities. Ongoing City of Perth funding was secured on a multi-year basis through direct advocacy, growing to a \$90,000 annual commitment through to 2029.
- Resources & Retail Income of \$119,658 reflects growth in venue hire, bar and ticketing, supported by attendance growth and improved customer experience.

Operating Expenditure

Total operating expenditure increased during 2025, largely reflecting a significant expansion in the number of shows and opportunities for artists. Higher ticket sales and increased box office activity flowed directly to artists through ticketing income, alongside venue and operational improvements. Revenue growth more than offset this, delivering our positive result.

Financial Position

Our organisation's balance sheet strengthened during 2025, with net assets growing and fully represented by retained surplus.

Cash Position

Cash and equivalents increased substantially, giving us a healthy liquidity buffer into 2026. Grants received in advance signal strong confidence from our funding partners and reflect well on our relationships.

Grant Funding

Grant income remains critical to our sustainability. We're deeply grateful to our funding partners whose support enables us to serve WA's independent arts community.

Outlook

The 2025 result positions us on much stronger financial and operational ground. With federal multi-year funding secured, refreshed operational infrastructure, and a growing audience, The Blue Room Theatre is set for sustainable growth. The Board and management remain committed to prudent stewardship while continuing to invest in the local independent arts community.

I would like to thank CEO Sukhjit Kaur Khalsa and the team, all volunteers, and the Board for their extraordinary contributions to this landmark year.

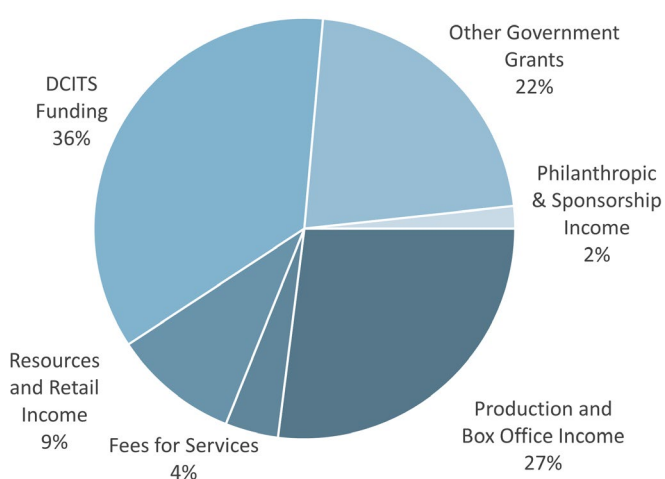
Financial Report

Statement of Comprehensive Income

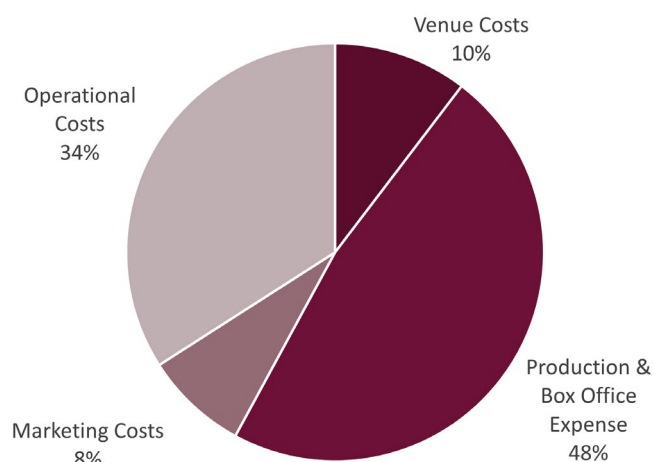
for the year ended 31 December 2025

	2025	2024
Operating Revenue	504,614	412,442
Other Income	15,324	9,621
Revenue from Grants	713,147	592,782
Donation & Fundraising	21,208	38,029
Total Revenue	1,254,293	1,052,874
Operating Expenditure	1,241,393	1,175,466
(Deficit) / Surplus	12,900	(122,592)
Transfers from Reserves	0	6,500
Net Operating Surplus	12,900	(116,092)

Income 2025



Expenditure 2025



Our Community

2025 Staff

CEO

Sukhjot Kaur Khalsa OAM

Finance Manager

Pauline Sikweti

Program & Engagement Manager

Joel Evans (until Oct)

Operations Manager

Jesse Garlick (until May)

Production & Venue Manager

Rhiannon Petersen (from June)

Venue & Ticketing Coordinator

Pete Chuang

Producer

Briannah Davis (until May)

Program & Engagement Coordinator

Shuling Wong (from May)

Communications & Marketing Coordinator

Mohammed 'Ayo Busari'

Technical & Production Coordinator

Simonne Matthews (until June)

2025 Board

Chair

Monica Kane (until May)

Mallika Macleod (from May)

Deputy Chair

Ali Martin

Treasurer

Tanya Payne (until May)

Satvinder Sekhon (from May)

Secretary

Ana Ferreira Manhoso

Matt Aitken (until May)

Clara Millet

Raj Doshi

Cassandra Nguyen

Lisa Watson



Venue Staff

Ailish Beahan
Amy Howell
Anja Starkiss
Ari Rahim
Bailey Fellows
Bronte Frances
Chloe Gaskell
Crystal Ngyuen
Delaney Burke
Ella Wakeman
Gabriella Munro
Hayley Smith
Holland Brooks
Isla Simeoni
Jay Covich
Jon Hoey
Lucy Wong
Matt Penny
Maya Rose
Patrick Gunasekera
Zendra Giraud
Zoe Garciano

Volunteers

Alexandro Gould-Arocha
Alexia Skipper
Allan Burton
Arthur Brown
Cianna Gallen
David Colson
Emily Keys
Emily Smith
Emma Hodson
Greg Swensen
Ionia Venoutsos
Katrina Hammer
Kelly McNamara
Kelly-Jo Fry
Lara Hodgson
Michelle Heelan
Patrick Gunasekera
Paula Hanson
Ruby Buetefuer
Scarlet Rose
Sophie Quin
Tom Mullane

Mentoring

Each Annual Season production is offered a Mentorship Fund to allow Season Producers to source a professional artist to mentor either an individual or a group of artists in their production team.

Rose Kingdom-Barron
Kim Balfour
Mary Rapp
Paul Wachla
Ben Nelson
Sam Nerida
Tyrone Robinson
Crystal Nguyen
Lucy Birkenshaw
Miki Strickland

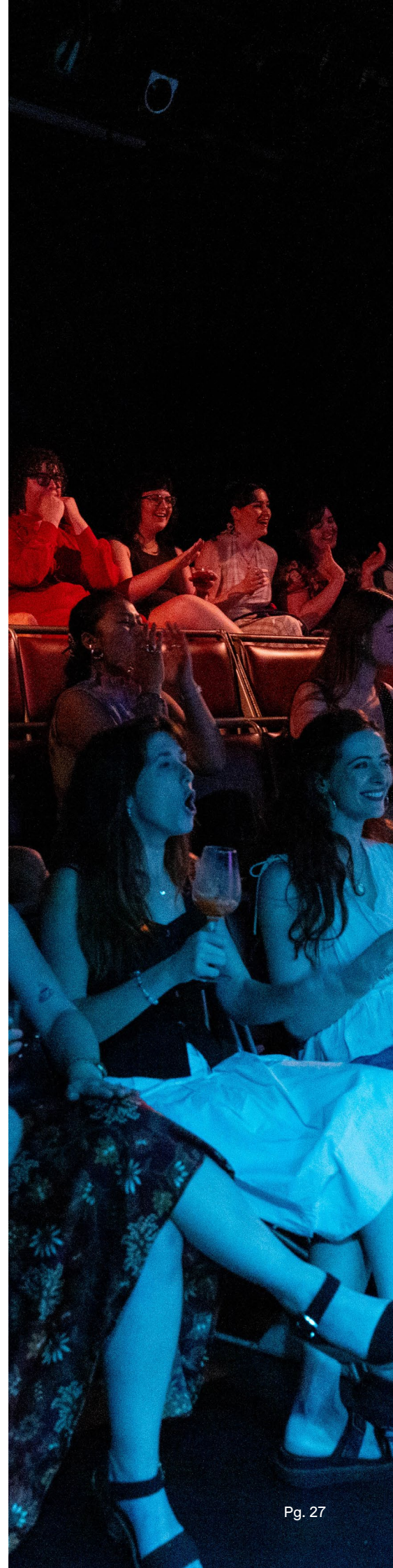
600 SECONDS Mentors

MAKES – Bonnie Davis
(Supported by Performing Lines WA)

MOVES – Tyrone Robinson
(Supported by STRUT Dance)

Advisory Group

Jeremy Neideck
Humphry Bowers
Zendra Giraud
Zali Morgan
Crystal Nguyen
Bron Bateman
Jessica Bailey
Georgi Ivers



Members

Aaron Scully
 Abigael Russell
 Adah Hill
 Adam Lippiatt
 Adam Snyman
 Adam Sollis
 Adelaide Harney
 Aden Date
 Adriano Cappelletta
 Alana Dooley
 Alessandra Tognini
 Alex Steffensen
 Alexa Taylor
 Alexandre-Eric Egloff
 Alexia Skipper
 Ali Martin
 Alicia Osyka
 Alinta Carroll
 Alison Evans
 Alison van Reeken
 Alix Rhodes
 Allan Burton
 Amanda Watson
 Amaru Zachariassen
 Amber Gilmour
 Amber Hopkins
 Amelia Halmarick
 Amri Mrisho
 Amy Ehlers
 Amy Fortnum
 Amy Mathews
 Amy Smith
 Ana Ferreira Manhoso
 'Ana Ika
 Andrea Lim
 Andrew Dawson
 Andrew Gill
 Andrew Sutherland
 Ange Yang Seen
 Angela Sanderson-Green
 Angela Scaturro
 Angelique Pascoe
 Anja Starkiss
 Anna Habrym
 Anna Harris
 Anna Quercia-Thomas
 Annabel Cunningham
 Annalisa Cicchini
 Anne Gathoga
 Anne Hairsine
 Anne-Marie Farley
 Annika Moses
 Apurva Gupta
 Archie Gilchrist
 Ari Rahim
 Arielle Gray
 Asad Majrouh
 Asha Curtis
 Asha Rajan
 Asha Vincent
 Ashleigh Morris
 Ashley Yihsin Chang
 Ayuba Musah
 Azariah Felton
 Barbara Hostalek
 Barry Sanbrook
 Beau Poole
 Bec Price
 Ben Nelson
 Benj D'Addario
 Benjamin Canute
 Benjamin Vaughan
 Bernard Mearns
 Bobby Fletcher
 Bonnie Davies
 Brent Rollins
 Briannah Davis
 Bridgette Davies
 Brianna Collard
 Bron Bateman
 Bronte Frances
 Bryan Woltjen
 Caitlin Beresford - Ord
 Caitlin McFeat
 Casey Murrhiy
 Cassandra Nguyen
 Catherine ODonoghue
 Cecile Crochu
 Charis Postmus
 Charlotte Sutton
 Chewe Nkole
 Chris Bedding
 Chris Mead
 Christine Moro
 Christopher Isaacs
 Chuan Yuan Hung
 Cicely Binford
 Ciedele Mezger
 Claude Creighton
 Clea Purkis

Cliff Gillam
 Colin Archibald
 Courtney Henri
 Craig Pedersen
 Crystal Nguyen
 Cyrril Norment
 Dakota Gaudio
 Dale Irving
 Dana Brennan
 Dana London
 Daniel Buckle
 Daniel Cleary
 Daniel Darq
 Daniela Da Costa
 Danielle Antaki
 Danielle Nockolds
 Danni Cook
 David Hanly
 David Moore
 David Stewart
 David Vikman
 Dayle Waddingham
 Dean Lovatt
 Dean Michael
 Declan Cooper
 Dee Waddingham
 Delaney Burke
 Diana Wearing Smith
 Dianah Star
 Dona Dean
 Door Sale
 Dr Michael McCall
 Duncan Young
 Ebba Wehmeyer
 Eduardo Cossio
 Edward Holland
 Edward Rawlins
 Edwin Sitt
 Eleanor Rowe
 Elise Wilson
 Eliza Smith
 Ella Peeters
 Ella Wakeman
 Elliana May
 Ellien Warden (van Heerwaarden)
 Elouise Martin
 Elsa Bignell
 Emem Udo
 Emily Jenkins
 Emily Keys
 Emily McLean
 Emma Kirby
 Emmanuelle Dodo-Balu
 Emmason Tucker
 Emmett Aster
 En-Yen Hao
 Erin Lockyer
 Estelle Brown
 Esther Dougherty
 Esther Paterson
 Ethan Gosatti
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 Evelyn Snook
 Finnegan Harold
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 Gemma Sharpe
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 Georgia Goff
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 Georgia Langenberg
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 Humphrey Bower

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 Iona Holtwater
 Ionia Venoutos
 Isabel Setton-Bronwe
 Isabella Scullard
 Isabelle de Casamajor
 Isla Simeoni
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 Izabella Day
 Izzy Lecelezio
 Izzy Stonehouse
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 Jacqui Fairfax
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 Jono Battista
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 Jordan Paolillo
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 Wilson Gilbert
 Wyatt Nixon-Lloyd
 Yaz Majrouh
 Yvan Karlsson
 Zachary Borthwick
 Zachary Sheridan
 Zendra Giraudon
 Zoe Garciano

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 Geoff Kelso
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 Ian Liburne
 Jansis O'Hanlon
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In 2025 we raised a total of \$57,891 thanks to our generous donors and we received \$50,000 in matched funding from Creative Australia's Plus 1 program.

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Sophia Moldrich
Sukhjit Khalsa
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\$1,000 - \$4,999

Anonymous x 5
Bryan Martin
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\$1-99

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\$100 - \$999

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The Blue Room Theatre is assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body. It is also proudly supported by the WA Government.



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Other partners:

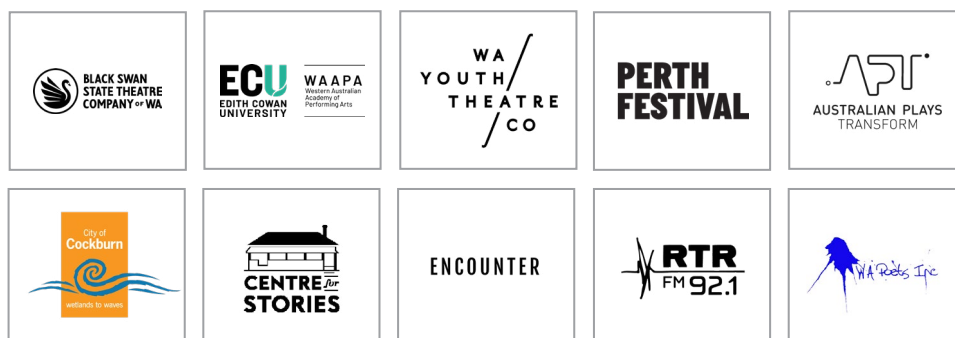




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The Blue Room Theatre



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

ABN 26 252 073 745

Kalyakoorl Kwadja Be, Kalyakoorl Boorda Be. Always Was, Always Will Be.