



THEATRE KIMBERLEY



Annual Report | 2018

Board

Theatre Kimberley Board of Directors May 2018 – May 2019

Chair Damon Lockwood
 Vice chair Bruce Goring
 Secretary Robyn Stacey
 Treasurer Gay Messer



Board Members

Phil Thompson	Lisa Russell
Chris Hill	John Sawyer
Lily Chin	Justine Johnston
Lesley Marsh	Kirsty Maley
George Kingsley	Sandy Joffe (until Feb 2019)

Theatre Kimberley was generously supported by



Cover - A Sandfly in My Soup, finale. Photo by Phil Thompson.



Damon Lockwood, Chair of Theatre Kimberley



2018 witnessed strong consolidation for existing Theatre Kimberley (TK) projects, with the diamond in the crown of course being the wonderful finale of the Worn Art Revamped trilogy. The tireless work of the staff was essential to the success of TK's 2018 programs and projects, and their efforts cannot be understated. The joy that flagship events, such as *Bust Out Cabaret*, *Sandfly Circus* and *Worn Art Revamped*, bring to the wider Broome community is palpable, exciting and engaging.

Various members of the TK board and staff committed to separate sub-committees, a commendable effort to the company and external stakeholders looking in. An artistic planning sub-committee, an executive sub-committee, a strategic planning sub-committee and a policy sub-committee met throughout the year, contributing to a stronger foundation for better governance and future direction for the company.

Strategic Scenario Planning workshops held by Brendan Renkin in October and November 2018, were a truly interesting initiative and an event that gave rise to many options and possibilities. As none of us know what will happen in the future, his key recommendations could be a positive resource for forthcoming pursuits. Regardless, the direction of this important company looks bright with this year's focus on visionary strategic planning.

Perhaps with a longer period in the Chair position, I could have discovered more ways to contribute to the company, but I would like to express my sincere thanks to all at Theatre Kimberley for giving me this opportunity. All organisations ultimately reflect the people associated with them, and I am extremely grateful for all the truly fine people I was lucky enough to engage with during my brief time at Theatre Kimberley.

Meredith Bell, Artistic Director



In the last year, we've been thinking a lot about why TK exists – what unique role or roles do we play in our community and what would be lost if we did not exist? Given the demanding nature of our jobs, why do we continue to press forward in a very challenging environment?

Box office takings and class fees

can only ever pay a fraction of our bills, and as many artists and arts organisations know, we're living in an extremely challenging funding environment for the arts.

As we've pondered these questions, the answers have come in part from community members who have been touched by our work. Following *X-Girl Red and the Tragic Pearl*, I was stopped in my tracks in equal measure by excited community participants as well as complete strangers, audience members who couldn't help but tell me on the street that the show was the best thing they'd ever seen in Broome. Teachers at a remote community school visited by our Dragonfly Outreach program were touched by seeing smiles and laughter return to the faces of children whose families are haunted by the legacy of trauma that youth suicide leaves behind.

As we continue to explore our purpose and our unique place in the Kimberley, a refined sense of our identity emerges. We do what we do not only because the arts excite, inspire and motivate us in and of themselves, but because we believe in the transformative powers that the arts and creative expression can provide to the world.

Jael Johnson, Business Manager



As a community-based arts organisation, TK exists to serve the communities in which we work. We have witnessed again and again, the vital ways that the arts strengthens community, builds skills and pride, and creates change.

Reliable ongoing funding is a constant challenge for most

small arts organisations. TK's new strategic plan identifies diversifying our sources of income as a key strategic initiative over the next few years. We want to pursue new ways to secure ongoing support and continue to offer dynamic, inclusive and responsive, high-quality community arts opportunities and performances. Only by increasing our financial sustainability can we plan how to share the proven, positive impacts of the arts with more Kimberley communities.

Theatre Kimberley's ongoing work is only possible because of the support and generosity of our funders, members, sponsors, supporters, partner organisations and donors. On behalf of TK staff, board, members, and all those that we inspire, enrich, upskill and connect through Theatre Kimberley's projects, programs and productions, a very sincere and heartfelt – THANK YOU.

The TK team – staff, board, members, artists, performers, support crew and incredible volunteers – all work tirelessly to continue to offer unique and locally relevant arts opportunities. It is a pleasure to continue to support Kimberley communities to build, grow and thrive... and have a lot of fun too!



2018 was a year full of exciting program activity for Theatre Kimberley. We are delighted to share this with you in the pages that follow.



Students at La Grange Remote Community School in Bidyadanga show off their costume creation for *Worn Art Revamped*. Photo by Pia Davids.

Arts Training in The Kimberley

Theatre Kimberley (TK) continues in all projects, to provide training to build local capacity in the arts, which is important for the retention of skills and talent for future artistic work within the company and within the region. We also see such arts capacity building as an important contribution to the reputation of Broome and the Kimberley, as a place of rich artistic and cultural traditions, and a place where arts expression is highly valued.

In 2018, youth participants received some fantastic local training, but also enjoyed some exceptional opportunities in WA's southwest, and in Melbourne.

Read on to learn how TK in-house mentorships have supported both great project outcomes and skills development of local artists and arts workers.

Partnerships

TK's extensive network of industry professionals and partner organisations, ensures artistic excellence and invigorates local artistic practice, programs and productions. Inviting professional arts sector workers to the Kimberley also offers them relatively rare opportunities to work with us, both in Broome and remotely, with Aboriginal people on Aboriginal land. These strong and often long-lasting relationships link and connect us with broad and diverse arts communities and opportunities outside the Kimberley.

In 2018, we were delighted to work with a number of artists across numerous speciality areas. Visiting artists worked on four Dragonfly Outreach projects and four new stage productions, including *Song for the Mardoowarra*, a partner project with Big MAMA Productions, which was both an outreach project and stage show. For the first time, TK invited Bronte Webster and Gareth Bjaaland from the Pitts Family Circus to work with us, alongside repeat artists with extensive knowledge of the region and TK practice, all who have been instrumental to our creative successes. One example is Nel Simpson, who has worked for us as a

circus trainer, a rigger, and assistant director for numerous TK productions. Her support was essential for the smooth creative development and production period of *A Sandfly in My Soup*.

Another TK repeat artist is Claudia Alessi, a choreographer, dancer and director based in Perth. Having worked on choreography and circus act development for numerous TK wearable art events, she was able to offer professional support for the development of the multi-art form production *X-Girl Red and the Tragic Pearl*, which included numerous dance and circus scenes requiring complex stage movement.

Angelique Ross, who participated in TK productions and outreach projects whilst living in the Kimberley as a teenager, is now a circus arts graduate from NICA and a seasoned performer of tight wire and dance trapeze. Angelique returned to Broome for the first time for a brief visit in November to perform in *X-Girl Red* and was keen to teach as much as possible while she was here. Angelique's enthusiasm to work with our young people stems from a childhood enriched by community focused projects like ours, where circus participation is set in a context of celebration of the individual and the whole of community. There are plans for Angelique to return to teach and co-direct a show in 2019.



Parent & child circus workshops led by visiting NICA instructor, Andrea Ousley. Photo by Meredith Bell.



Claudia Alessi descends from the stage in *Worn Art Revamped X-Girl Red and the Tragic Pearl*. Photo by Julia Rau.

We continued to develop our partnerships in 2018, including those with local community and our local shire, and those with creative industry partnerships interstate. All four 2018 TK productions and partner productions were performed in Shire of Broome venues, with the Shire working closely with us to support great results. With the generous support of the Shire and Broome Civic Centre staff and with in-kind support from Kimberley Structural Consulting Engineers, we were able to install floor points in the stage of Jimmy Chi Hall to take sufficient weight for Angelique's 2m tightwire performance for *X-Girl Red* – making this type of performance possible for the first time in that venue.

2018 marks the 12th continuous year of the Act-Belong-Commit Sandfly Circus. Over this time, we have developed valuable circus arts industry partnerships to both support skills training for our programs' leaders and young participants, and to offer them unique experiences outside the Kimberley. For the fourth year in a row, we welcomed a team of National Institute of Circus Arts (NICA) students and instructors for a Kimberley cultural exchange to work with us on the Act-Belong-Commit Dragonfly Outreach Program and to teach circus classes in Broome. In exchange, NICA welcomed a small group of our advanced young artists to their Melbourne facilities, for a week of training and performances in December.

Former Sandfly visiting director Anni Davey (2015-2017) was employed as Artistic Director at the Flying Fruit Fly Circus (FFFC) in Albury in mid-2018. TK is delighted that with Anni as AD with the 'Fruities', we can further develop our relationship with the FFFC. When we visited Anni and the FFFC team as part of our December, Melbourne tour, plans were hatched for a Fruities-Sandfly exchange beginning in 2019. If funding allows, we will host a core Fruit Fly trainer and several of their teen leaders in mid-2019.



Sandfly Circus crew say goodbye to the Pitts Family Circus after sell-out shows of *A Sandfly in My Soup*. Photo by Paul Bell.

January 2018 | The Sandfly Circus at the WA Circus Festival

Our year began with a bang during the school holidays when a group of nine keen Sandfly Circus students attended the masterclass training week and festival weekend of the WA Circus Festival, in Karridale. This annual event is always a fantastic opportunity for high level circus instruction in many skill areas, with nationally and internationally renowned performers and instructors in residency. The event has also become an important incubator for WA youth in circus – many of its repeat youth participants, including Sandfly Circus students, have launched successful performance careers following repeated training seasons there.

Under Meredith's direction, the Act-Belong-Commit Sandfly Circus produced the festival's kids cabaret for the first time. The kids cabaret offers the festival's young training participants the opportunity to independently create acts and perform for festival audiences. Under the Sandfly Air theme, the show featured some adaptations of acts from our popular 2017 Broome production, *Come Fly With Us*. Using the open cabaret format, we incorporated numerous acts from non-Sandfly participants. It was a great opportunity for our kids to spend more time with their festival peers and learn more about the different skills that their peers are learning. The kids performed to a packed house in one of the largest venues of the festival.

May 2018 | Dragonfly Outreach at Lombadina-Djarindjin Community

TK returned to Lombadina's Christ the King School for the first time in several years to provide more circus arts instruction. Catherine Daniel and Ushan Boyd, both experienced TK repeat artists, led the project and provided an introduction of skills to all participants. Due to limited funding, this year's project was restricted to only a week, with plans for a longer project in 2019. Despite the finale performance taking place during the day, many working parents took a break to watch the show, and the community attendance was fantastic.

One teacher noted, "...the students loved the idea of their teachers having a go at some of the activities, and the role reversal of support was gratifying...it was surprising to see some of the students who would not normally engage in this type of activity suddenly come alive."

As a way to keep these keen students engaged, we invited Lombadina school students to our major Sandfly Circus production at the end of August. The school brought a group of 20 students and teachers, who received an exclusive back-stage tour after the show with performer and lead trainer, Franque Batty. The students saw the props up close and walked around on the purpose-made set. They also met some of the more advanced performers and had the opportunity to ask questions.

July 2018 | NICA - Dragonfly Outreach at Bidyadanga Community and in Broome

During the July school holidays, TK's Act-Belong-Commit Sandfly Circus trainers worked with several visitors from NICA (based in Melbourne) to run a school holidays program in Bidyadanga Community. Since the school terms are so busy with curriculum-based requirements, the principal requested that we provide activities for young people during the school holidays, when kids often don't have enough to do. Social circus specialist, Andrea Ousley, led the NICA team, which included Bachelor of Circus Arts students Georgia Deguara (a Sandfly graduate) and Maxx Parsons, who were supported by four select teen trainers from the Sandfly program. Local participants could choose skill areas including mini-tramp, tight wire, rolla bolla (balance apparatus) and manipulation areas, such as hula hoops and juggling, which were offered in two-hour sessions twice a day. It was the first time we travelled with our new Lotterywest funded tight wire, which proved to be quite popular and attracted everyone from toddlers to parents!

Local police were thrilled with the program, as it reduced boredom and anti-social behaviour during those school holidays. Consequently, the two local officers had a bit of spare time to spend with the community's young people and learn some circus skills!

For the first time in Broome, TK offered NICA led social circus workshops to the local community. Andrea led a beginner class for adults engaged in community-based work using circus games and circus skills to encourage team building and trust, and how to adapt these activities for different groups. We also offered a free workshop to teens wanting to try circus which led to several Broome teens wanting to join regular circus classes. Parent and child circus workshops were very popular with existing enrolled



Act-Belong-Commit Dragonfly Outreach Program performance at Lombadina's Christ the King School. Photo by Meredith Bell.

Sandfly circus families and provided a great opportunity for families to spend time together exploring new physical skills and team-work. The workshop also offered a rare role-reversal opportunity for parents to also be students alongside their children. And as always, the NICA students provided high-level skills development sessions for the Sandfly teaching team extending both their physical skills as well as teaching skills.

July 2018 | Song for the Mardoowarra

As part of the Act-Belong-Commit Dragonfly Outreach Program, Gwen Knox (Big MAMA Productions) directed a puppetry production which was co-written with Nyikina traditional owner, Dr. Anne Poelina. *Song for the Mardoowarra* is a cautionary tale about caring for the Fitzroy River. Preliminary development of the work took place in Pandanus Park Community and Derby District High School in 2017, as the *Two Rivers Talking project* (see Theatre Kimberley Annual Report 2017).

The work presents part of the Warloongarri Law Songline. Woonyoomboo, the first ancestor, was responsible for causing two giant serpents to escape from a billabong, which carved a river and split it into two, forming parts of the landscape along the Mardoowarra, or Fitzroy River. Nyikina people believe that the rainbow serpents still live in the river, and when people behave disrespectfully, the spirits get very angry and may cause bad things to happen. Smaller stories within the larger story arc of the production were written by young Nyikina students during the creative development of the work.



Puppeteer Roechelle Rivers in *Song for the Mardoowarra*. Photo by Kevin Smith.



Broome's Pearlesque Belles and Damon Lockwood (centre) in *Bust Out Cabaret*. Photo by Julia Rau.

Song for the Mardoowarra had a small cast of four key puppeteers and included approximately 15 young people from each community at which it was performed. The show had a two-show season in Broome before touring to Derby and Pandanus Park. A Fitzroy Crossing performance was canceled for cultural reasons, which led instead to the recording of the work as a community radio play. There are plans to return to Fitzroy Crossing in August 2019 to perform the work.

July-September 2018 | Pitts Family Circus Residency & A Sandfly in My Soup

In July, our circus family welcomed another well-known circus family, The Pitts! The Pitts Family Circus is Gareth Bjaaland and Bronte Webster, and their children Gwyn, Amelie and Ollie, who also perform in their family show. Many Sandfly trainers and participants know the Pitts' work from the WA Circus Festival, where the Pitts teach and perform annually. It was great to have them in Broome for six weeks, teaching classes and sharing new skills with our students and teaching team. The skills development period fed into creative development of the Sandfly Circus annual show. The Pitts performed a free full-length street show for Chinatown late-night trading, so all of the community could see their family show.

On the last weekend of August, Broome audiences enjoyed another dynamite creation by the Act-Belong-Commit Sandfly Circus as a closing weekend show of the Shinju Matsuri festival. Directed by visiting artists Gareth Bjaaland and Bronte Webster, with additional directorial support and rigging by Nel Simpson, the performers welcomed their audience into an otherworldly restaurant, where guests feast using all their senses.

The project also supported the continued mentorship of Rachel Sawyer in rigging, working with Nel, and Bella Kenworthy in sets and props, working with Chris Hill, TK's Property Manager and Board member.

Ticket sales were excellent, with a sell-out crowd on Saturday night. We were delighted to welcome approximately 750 people into the audience over two nights, including the Director General of Culture and the

Arts, Duncan Ord and his partner; the WA Arts Minister David Templeman and his wife; and Minister Templeman's senior policy adviser, Kelly McManus. Guests also included 20 students and teachers from Dragonfly Outreach partner, Christ the King School in Lombadina, and 10 young people and staff from the Drop-In Centre.

August 2018 | Bust Out Cabaret

A stunning line up of artists came together for another riotous Bust Out Cabaret, our 6th annual season. For 2018, we joined forces with Corrugated Lines: A Festival of Words. For our combined opening night, *Bust Out* featured several Corrugated Lines guests whose acts lent a literary slant to the evening, including Notre Dame drama lecturer, Mike McCall and local writer, Pat Lowe. Our line-up also included the premiere of the *Big Broome Haa!* comedy improvisation group led by Damon Lockwood (Chair of TK) based on the Perth *Big Hoo Haa*, of which Damon is a founding member. Visiting circus artists, Gareth Bjaaland and Bronte Webster emceed the shows and performed two of their speciality areas – risley (human foot juggling) and acrobalance. The Pearlesque Belles and other small ensembles from the Broome Performing Arts Co-op again thrilled audiences with cheeky dance items.



Unicycle pizza delivery boys in *A Sandfly in My Soup*. Photo by Phil Thompson.



Left: Lily Chin's Chinese Merchant's Wife costume, commissioned for *Worn Art Revamped - X-Girl Red and the Tragic Pearl*. Caitlyn Dep, model. Right: Award winning costume, 'Sublime Sunshine,' by Jo Ireland. Leah Pigram, model. Photos by Steve Cutts.

November 2018 | *X-Girl Red and the Tragic Pearl*

The end of our 2018 performance season saw the finale of Lesley Marsh's *Tragic Pearl Trilogy* hit the stage to fabulous critical and box office success. It was fantastic to have WAAPA instructor Claudia Alessi, supporting Lesley for the first time since the production's new format as *Worn Art Revamped*. Claudia came to Broome in two blocks. The first assisted Lesley in scene-writing and production planning, whilst the second part of the mentorship focused on direction and production.

TK Worn Art events are known for fantastic community engagements resulting in rich costume contributions, performance opportunities and cultural connections. Through the Broome Chinese Community, textile artist Lily Chin was commissioned to create two costumes. The Chinese community was invited to support her in the design, development and creative process. Positive connections were created with the Chinese community during the creative development of *X-Girl Red*, and several children and teens of Chinese families played the roles of Chinese characters of Broome. Bidadanga women and school students were invited to participate in costume making workshops with TK artists during October. These workshops were led by Jacky Cheng, a Broome based visual artist, and Tracy Lowe, a local costume artist. The resulting costumes formed the visual backdrop for the finale scene in the production, which involves a dramatic return to Bidadanga.

Other partnerships and participation included Broome Performing Arts Co-op (BPAC) choreographers and dancers across several dance genres (youth and adults), the Act-Belong-Commit Sandfly Circus, the Shinju Matsuri Sammy the Dragon group, WASAMBA, the Broome Kapa Haka group, Broome Senior High School including the Broome Girls Academy and the Broome community as cast members, costume designers, models, cast, and volunteers. Non-local costume entries came from Mandurah, Perth and the USA.

December 2018 | Skills Development Trip to Interstate Circus Partners

As part of funding for professional development by Culture & the Arts WA, Meredith took a group of select advanced circus students on an interstate tour to NICA in Melbourne and to the Flying Fruit Fly Circus (FFFC) in Albury, NSW. The 12-day trip was packed with training and performance opportunities at the most elite circus facilities in the country. NICA invited the students to the finale graduate show, *Qu'est-ce Que C'est?* and NICA's Bachelor of Circus Arts graduation presentation. These were particularly special occasions as one of the graduates was Georgia Deguara, a former Sandfly student, who regularly returns to Broome and who the Broome group knows well. Students then enjoyed a week of circus training in NICA's state of the art facilities with expert trainers enjoying equipment and rigging set ups that cannot be achieved in Broome. For example, students were thrilled to have a lesson in swinging cloudswing at a height of six metres which requires a safety harness system, advanced swinging aerialist trainers and extremely high ceiling spaces- impossible in our current Broome facilities.

In Albury, the group was welcomed to the FFC by Artistic Director, Anni Davey, formerly a visiting Sandfly director. The group toured the facilities and trained with two core Fruities trainers. The visit lined up well with the Fruities' Borderville Festival, a year finale line up of acts, which included the Fruities graduation show. The team also enjoyed the opportunity to catch up with the Murphy family, whose children Kai, Taj and Soma were members of the Sandfly Circus before enrolling at Fruities in 2016. Seeing their achievements was a great inspiration to our group!



Asha Vincent learns from tight wire expert, Mila Druzhina at the National Institute of Circus Arts. Photo by Meredith Bell.

My TK Experience

Bella Kenworthy, mentored by Chris Hill, TK's sets and props manager



Bella Kenworthy works alongside mentor, Chris Hill, in preparation for *A Sandfly in My Soup*. Photo by Meredith Bell

My name is Bella Kenworthy and I have been involved with Theatre Kimberley (TK) as a parent-helper since 2016. I worked on early TK productions in the early 2000s, and have always been impressed at the professionalism and high production standards that TK achieves.

I have worked in the film, television and entertainment industry for 25 years as a sound technician and camera operator. I have worked throughout Australia on high-quality Australian drama productions and have a great deal of camera and production experience. Since having children, I also re-trained to be a teacher with further training to specialise in Design and Technology (D&T). I currently work as a relief teacher at Broome Senior High School, teaching metal work and woodworking.

Last year, TK offered me the opportunity to take part in a Mentorship program and develop skills in the Art Department during the Sandfly Circus's production *A Sandfly in My Soup*.

I leapt at the opportunity. It was perfect as I would develop new creative skills whilst combining the skills I had gained working behind the camera and the skills I had acquired whilst studying and teaching D&T. I was mentored under Chris Hill whose work I have admired for years and it was a wonderful experience. I learnt a lot about the creation of illusion and how set design contributes and compliments theatrical performance. I also got to experience the journey of the set construction from the initial meetings with directors, performers, trainers and technicians; to how to offer suggestions to enhance to visual aesthetics, and how to contribute creativity whilst supporting the director's vision.

I learnt a lot about the mechanics of building sets and props, and about the complexities faced when building things which need to be robust enough to last several rehearsals and shows, but also light enough and safe enough to be handled by small children. I learnt about how suggestion can invoke a completed finished piece to the audience. I learnt how to work with a variety of different tools and materials and I learnt a number of new different processes that can be used in set creation.

After the mentorship I was able to work again in TK's Art Department for Worn Art, which allowed me to put the skills I'd learnt into practice. In November, I got my first job as a Production Designer on a short film, *Doug The Human*, which was shot in Broome. I would have never have been able to even consider this position without the mentorship experience that TK provided.

I am extremely grateful to TK for providing the opportunity of my mentorship. It was a wonderful experience. It allowed me to combine the skills I had learnt over the past 25 years with new skills I can use in my local community. Previously the majority of my film work has been Sydney and Melbourne based, and there has been very little opportunity for me to be able to use my skills locally. I have learnt a lot of new skills that I have been able to use in local productions. It has also gave me the opportunity to work with others in the community and connect and learn from others experiences. It has opened up the opportunity for me to be able to work locally on community and professional productions in an area that I love.

Financial Summary 2018



Statement of Financial Position

As at 31st December 2018

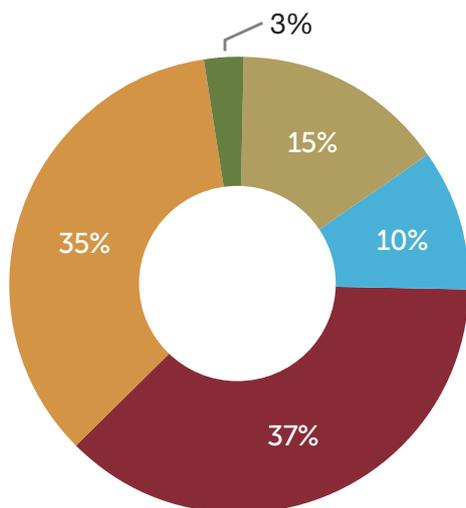
	2018	2017
	\$	\$
Current Assets		
Cash & Cash Equivalents	270,256	196,311
Trade & Other Receivables	6,838	9,210
	277,094	205,521
Non-current Assets		
Property, plant and equipment	30,310	34,577
Total Assets	307,403	240,098
Current Liabilities		
Trade and other payables	38,245	45,611
Provision for employee entitlements	10,071	6,108
Unexpended funds	91,544	51,120
Total Liabilities	139,860	102,839
Net Assets	167,543	137,259
Equity		
Accumulated Surplus	167,542	137,259
Total Equity	167,542	137,259

Annual Audited Financial Statement

For the Year Ended 2018

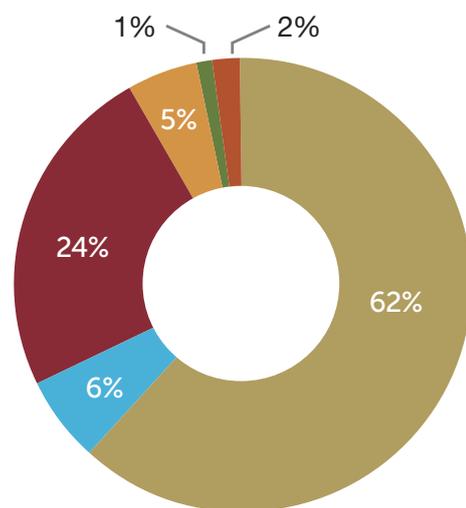
	2018	2017
	\$	\$
INCOME STATEMENT		
Operating Revenue		
Box office, class and client fees	108,687	77,152
Fundraising	20,298	24,120
Funding		
Government income	277,362	258,079
Philanthropy	25,000	34,091
Total Funding	302,362	292,170
Other Income		
Interest	1,676	1,001
Sponsorship and donations	4,197	6,446
Other	10,357	6,926
	16,230	14,393
Total Income	447,577	407,835
EXPENSES		
Production costs	64,556	50,371
Operating costs	42,489	39,386
Depreciation	8,058	9,069
Employment costs	154,360	123,355
Professional Fees	147,831	143,812
Total Expenses	417,294	365,993
Gross Surplus	30,283	41,842
Operational Reserves	12,500	12,500
Net Surplus	17,783	29,342

TK Expenses 2018



- Production Costs
- Operating Costs
- Employment Costs
- Professional Fees
- Operational Reserves

TK Income 2018



- Grant Income
- Philanthropy
- Box Office, Class & Client Fees
- Fundraising
- Sponsorship, Donations & Interest
- Other

Treasurer's Report



Gay Messer, Treasurer

The full 2018 Annual Financial Statements are contained in a separate document and are available on request.

The audit of the financial statements confirms the information provided by our staff during the year. As I reported to the December meeting, our budget projections and overall income to expenditure ratio were exceeded by the actuals. Total income received was within \$5,000 of the projected income for the year. Thanks to great budget management by the staff, early projections for both income and expenditure have proved to be reasonably accurate.

Operational costs and employment expenses for the year were well in line with projections, which is reflected in the audit. Both operational and employment costs were within 3% of projections at the end of December.

Our projected accumulated surplus at the end of November was \$147,000 and at the end of the financial year (calendar year) it was recorded in the Balance Sheet at \$167,542, which included a \$30,283 operating surplus for 2018.

Balance Sheet

The Balance Sheet reflects the information provided during the year. Based on current assets/current liabilities, the viability ratio is 1.9% which is very acceptable. Current assets include \$91,544 unspent grant funds, which amount is also necessarily recorded as a current liability. The unspent funds distort the viability ratio, which would otherwise be 3.84% which is well in excess of requirements.

2018 Outcomes and Impact Summary



Total audience numbers:

4878



Sandfly Circus weekly class attendees:

117



Total participants – projects and shows:

1021



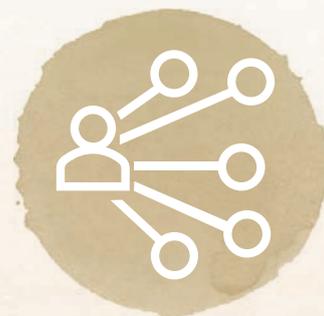
Total number of paid artists:

66



Total number of paid opportunities for artists:

148



Remote Aboriginal Community locals involved:

684



Theatre Kimberley 2019

2019 will once again see TK involve hundreds of Kimberley locals in the performing arts.

In May, Theatre Kimberley will present a large, free multi-partner performance, called *The Shorebird Quest*. It will involve original music, a script co-written by local Indigenous Ranger groups, and giant and small puppets brought to life on the shores of Roebuck Bay.

In September, we will present our very popular Act-Belong-Commit Sandfly Circus show. We are delighted to welcome visiting directors, Ken Fanning and Angelique Ross of Tumble Circus (Belfast) to help us create this work.

Our equally popular *Bust Out Cabaret* – which never fails to surprise with Broome's otherwise hidden talents – will be back!

Our Act-Belong-Commit Dragonfly Outreach program and Big Country Puppets will continue to take performing arts opportunities to remote Kimberley Aboriginal communities.

The end of 2019 will be busy with preparations for keen circus students and their families to participate in the WA Circus Festival near Margaret River.

Please get in touch if you'd like to know more about our programs or productions, and how you can get involved. We'd love to hear from you.

And do come to our shows!

You will have a fantastic time AND support a local arts organisation that produces professional performances that are inspired by life in the Kimberley.

Donations and memberships are always appreciated.

TK has tax-deductible status.

www.theatrekimberley.org.au

4 May
THE SHOREBIRD
QUEST
Town Beach

13 & 14
Sept
SANDFLY
CIRCUS SHOW
BRAC

27 & 28
Sept (TBC)
BUST OUT
CABARET
Broome
Convention
Centre

18 & 19 Jan
(2020)
WA CIRCUS
FESTIVAL
Margaret River

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