The Red Room Company
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2016 ARTISTIC PROGRAM
2015 ANNUAL REPORT

Poetry Imagination Mystery Unlocked Making poetry a meaningful part of everyday life Creative In-depth Words come to life Imagery Spirit Illusion Magic Language Leaves Talisman Poetic moments Sharing Invested Positive outcomes Publishing Emotion Pride Performance Page Imagination Healing Confidence Community Partners Collaboration Place parks gardens Invested
Lotus Pond

If you want heaven, start in mud.
Begin transfiguration
Where you’re stuck. Take your pilgrimage standing
Up to your ankles in sludge. And if the ground binds
and if your boots stick, and if you step
Out of them when you set off; if the odour
On a summer’s day, when the water ebbs, is noisome
where you begin, so much more pure

Your thoughts will be when they flower,
so much sweeter the garden’s scent when
You breathe it in, so much more like birdsong
Your voice when you begin at last to speak. Start underwater
if you want the sky. Start in the abject
Underworld, if you want the lighted Earth; start among
The throng of ears that cannot hear. Sink in detritus, seed in
the strife that your life, and every life,

Falls into now and then

- Mark Tredinnick,
New Shoots commissioned poet
FROM OUR DIRECTOR

As a key organisation for the creation and commissioning of Australian poetry, in 2016 The Red Room Company is cultivating new collaborations that bring poetry and language to life in parks, gardens, galleries, trains, classrooms, communities and correctional centres.

With secured multi-year funding from the Australia Council and endorsement of our strategic plan, we’re focused on pioneering projects and learning programs that support poetic invention, visibility and diverse creative communities.

As new projects and partnerships flourish, it’s also time to reflect on our 2015 achievements that provided poetic opportunities and employment to thousands of poets, young people and communities from regional NSW to remote NT. The impact and importance of these experiences is not only measured in statistics but in the deeply-felt poems and testimonials of this report.

After 13 years as Artistic Director of The Red Room Company, we also revere the luminous legacy of our Founder, Johanna Featherstone. In 2016 Johanna is handing the artistic reigns to myself as Director of our creative team. Johanna will remain a key part of the organisation providing poetic counsel as a Board member.

With support from our Patron John B. Fairfax AO, our Chairman Bret Walker SC, and a posse of partners, we invite you to join us in creating poetic pathways, forests and communities that make poetry a meaningful part of everyday life.

Dr Tamryn Bennett
Director

I am a new shoot
in this world of ancients
~ Renee Pettitt-Schipp,
Rhyming The Dead commissioned poet

FROM OUR CHAIRMAN

Red Room’s staff, volunteers and commissioned poets continue to develop and present poetic projects in meaningful ways. Their skills, engagement and enthusiasm have been reflected in the growing number of people – especially the young and others in need – whose enjoyment of and benefit from poetry are enhanced by The Red Room Company.

My fellow Board members and I are pleased to report another year of sustained achievement as a result of these efforts, under the strong leadership of Tamryn Bennett. The translation of Johanna Featherstone from the executive role of Artistic Director to our artistic member of the Board marks a stage in The Red Room Company’s growth. Her continued attention provides the Board with huge confidence in the next chapter.

Most recently, multi-year funding from the Australia Council will provide a measure of stability in planning and performing our mission. Opportunities are now presenting for others to help fund new projects. This year’s collaboration with the Royal Botanic Garden, New Shoots, is an inspiring example of what we can do with help.

Bret Walker SC
Chairman

trace their passage,
your hand still alive with their touch
~ Kim Cheng Boey
The Disappearing commissioned poet

I am a new shoot
in this world of ancients
~ Renee Pettitt-Schipp,
Rhyming The Dead commissioned poet

2016 ARTISTIC PROGRAM

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~ Kim Cheng Boey
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FROM OUR FOUNDER

Last year, The Red Room Company experimented with and evolved the notion of Artistic Direction by welcoming, more than ever, other people’s voices into what, why and where our poetic projects could be. We conjured up poetry with voices dead and alive, human and botanical, in English and a myriad of other languages. Through generous partnerships with organisations and poets of all styles, the content of our programs and footsteps into the future were and will continue to be shaped collaboratively and, as always, in response to the world around us and the funding that finds us.

In a peaceful and disciplined way our Executive Director Dr Tamryn Bennett developed and implemented the majority of our artistic work, overseeing our poetic learning programs and with sensitive and robust leadership, encouraging our team to take risks in the making and delivering of our work whilst ensuring our values and vision underpin everything, tiny or giant. So successful is our new approach to running the Company that Tamryn has boldly taken up Artistic leadership and I have realigned my gaze. After 13 years I have stepped aside from my role as Artistic Director, to artistic counsel on the Board, whilst focusing more on my work as an educator and poet in our creative learning programs and independently of Red Room.

I hope you enjoy this Annual Report and find some moments to venture further into The Red Room Company’s treasures; the words, spaces, songs and stories from the poets who have gathered with us over this last year and, in their own unique voices, given to the world new ways of seeing and being things. Thank you to our Chairman, Bret Walker SC, the Board, our Patron, John B. Fairfax AO and all of you who read these pages and continue to support the creation, publication and performance of new Australian poetry and the development of poets through our learning programs and commissions.

Johanna Featherstone
Founder

Artistic Program

Our 2015 - 16 Poets

Adam Aitken  NSW
Richard James Allen  NSW
Ahmad Al Rady  NSW
Eunice Andrada  NSW
Kaveh Arya  NSW
Eric Avery  NSW
Maryam Azam  NSW
Emilie Zoey Baker  VIC
Tamryn Bennett  NSW
Miro Bilbrough  NSW
Fiona Britton  NSW
Nova Brown-Longhurst  NSW
Nick Bryant Smith  NSW
John ‘Muk Muk’ Burke  NSW
Eileen Chong  NSW
Anne Carson  VIC
Coral Carter  WA
Ali Cobby Eckermann  SA
Anne-Louise Currenti  NSW
Benjamin Dodds  NSW
Joel Ephraims  NSW
Johanna Featherstone  NSW
Toby Fitch  NSW
Andrew Galan  ACT
Jane Gibian  NSW
Lisa Gorton  VIC
Phillip Hall  VIC
Matthew Haffernan  NSW
Fiona Hile  NSW
Kathryn Hummel  NSW
Virginia Jealous  NSW
Gareth Jenkins  NSW
Jeanine Leane  NSW
Miranda Lello  NSW
Bella Li  VIC
Jill Jones  NSW
Graham Kershaw  NSW
Ashley Leathard  NSW
Jeanine Leane  NSW
John Leonard  NSW
Tony Linterns  NSW
Callin Meiling  QLD
Lorna Munro  WA
Eileen Van Nostrand  QLD
Linda Nix  NSW
Abe Noki  NSW
Melody Paloma  NSW
Josephine Parsons  NSW
Scott-Patrick Mitchell  NSW
Adam Pettel  NSW
Renee Pettitt-Schipp  ACT
Felicity Plunkett  VIC
Saxby Pridmore  VIC
Mark Roberts  VIC
Matthew Rodriguez AM  VIC
Aden Rolfe  NSW
Candy Royalle  NSW
Candela Rowe  ACT
Jessica Santos  NSW
Brenda Saunders  NSW
Paul Scully  SA
Berndt Sellheim  NSW
Richard Short  NSW
Scott Sneddon  QLD
Andrew Sneddon  QLD
Pip Smith  NSW
Maryann Smith  NSW
Anna G Stone  NSW
Jenni Stone  NSW
Sandra Thibodeaux  NT
Francis Thompson  QLD
Mark Tredinnick  NSW
Iolo Turner  NSW
Sam Wagan Watson  QLD
Amelia Walker  SA
Chloe Wilson  VIC
Hamish Wood  NSW
Jakob Zigarus  NSW
Zohab Zee Khan  NSW
Zainab Z. Syed  WA
The strategic plan of the cosmos has a continuous improvement process firmly in place in you
~ MTC Cronin from The Poet’s Life Works

Vision
The Red Room Company’s vision is to make poetry a meaningful part of everyday life.

Mission
We create poetic arts projects and learning programs in collaboration with a spectrum of poets, schools, communities and partners for positive social impact. Our mission is to make poetry accessible to all, especially those who face the greatest barriers to creative opportunities.

Values
Values of invention, creativity, collaboration, care, quality, visibility, responsiveness, diversity and integrity underpin our work.

Our Team
Patron: John B. Fairfax, AO
BOARD
Chairman: Bret Walker SC
Treasurer: Craig Lawn
Secretary: Judith Pini
Board member: Johanna Featherstone
Board member: Kiersten Fishburn
Board member: Mary Gillespie

STAFF
Director: Dr. Tamryn Bennett
External Relations: Sally Marwood
Poetic Learning: Lilly Blue
Poetic Programs: Micheal Do
Content Manager: Kristy Wan
and our dedicated volunteers

History
13 years
40+ projects
750+ poets employed
15,000+ students actively engaged
16 poetry programs in correctional centres
230,000+ website views annually

Local, national and international audiences

Where is the mountain made of gold, the virgin-haunted glen?
Here chalk is falling on the cold cast of a unicorn.
~ Jakob Ziguras, Rhyming The Dead commissioned poet

Since 2003, The Red Room Company (RRC) has grown to be Australia’s key organisation for the creation and commissioning of new poetry by established and emerging poets as well as students.

Reflecting the diversity of Australian voices, RRC embraces all styles of poetry (page, performance, hip-hop, rap, visual) promoting the form across a range of languages and mediums including radio, stage, installation, digital publishing initiatives and learning programs. This has seen RRC poets collaborating with truck drivers, Indigenous communities, musicians, inmates, translating poetry into over 15 languages and developing Australia’s first interactive poetry mapping app featuring over 200 commissioned poems.

Through these imaginative contexts RRC reframes critical and creative engagement with poetry by providing poets, students and communities with artistic opportunities as well as pathways to professional employment, mentoring and publication.
2016 ARTISTIC PROGRAM

Throughout 2016 we’re collaborating with a spectrum of poetic partners to deliver groundbreaking projects and learning programs that increase visibility, creation and engagement with contemporary Australian poetry.

POETIC ARTS PROJECTS
Increasing creation & profile

In 2016 our poetic arts projects, New Shoots, Nursery Rhymes and The Disappearing 2.0 are focused on:

• Artistic merit and invention
• Highly visible poetic installations in gardens, parks and trains
• Professional development, commissioning and employment opportunities for poets
• Indigenous language and translation initiatives
• Cross-disciplinary collaboration supporting a diversity of voices and communities
• Increasing local, national and international audiences for Australian poetry

POETIC LEARNING
Enrichment, inclusion & participation

Embedded within our poetic projects, RRC’s learning programs in schools, communities and correctional centres support students and teachers to unlock poetic ways of writing and seeing while improving literacy and positive expression.

• 15,000 + students actively engaged
• 195 + school communities nationally
• Poet-in-residence programs engaging Indigenous and culturally diverse poets, disadvantaged communities, young people, inmates and seniors
• BOSTES endorsed professional learning and resources to support teachers
• Largest free Australasian student poetry writing competition with unique publishing outcomes
• Mentoring for young and emerging poets

POETIC PARTNERSHIPS
Collaboration & collective impact

Underpinned by a network of generous individuals, foundations and government supporters, our partnerships span a cross-section of communities. RRC’s 2016 partners include the Royal Botanic Garden Sydney, Sydney Olympic Park, Biennale of Sydney, Adelaide Biennial, Bundanon Trust, Ernst & Young, Department of Corrective Services, Tribal Warrior, Sydney Trains, ABC RN, The Planthunter and WestWords.

• Collective impact enriches artistic development, positive social outcomes, national visibility and reach
• Deepening cultural connections with community, place and environment through ongoing poetic programs
• Sustainability and diversity of investment

Forgetting for a moment the dangerous imprecisions of the spirit
~ Bella Li, Rhyming The Dead commissioned poet
POETIC ART PROJECT

New Shoots

New Shoots is our major project for 2016, celebrating and cultivating poems inspired by plants to enrich cultural connections with the environment.

Grown in partnership with the Royal Botanic Garden Sydney (RBG), Sydney Olympic Park (SOP) and Bundanon Trust, New Shoots commissioned poets Mark Tredinnick, Eileen Chong, Eric Avery and Lorna Munro to create “poetic pathways” that will be installed at RBG, SOP and Bundanon. Linked creative learning resources will also support ongoing workshops across these sites.

• Poetic mapping and installation of poems across RBG and SOP Badu Mangroves Boardwalk
• Publishing of poems on seed packs and in learning resources to encourage ongoing engagement and greening
• Launch event at RBG in conjunction with Sydney Writers’ Festival
• Promotional series of profiles by The Planthunter and ABC RN
• Syndication in other parks and gardens with corporate and community partners

New Shoots is supported by:
ABC Radio National
Arts NSW
Australia Council for The Arts
Bjarne K Dahl Trust
Creative Partnerships Australia
Garden City Plastics
Royal Botanic Garden Sydney
Sydney Olympic Park
Sydney Writers’ Festival
The Planthunter

If you want heaven, start in mud.
~ Mark Tredinnick,
New Shoots commissioned poet

The Disappearing 2.0

Preserving vanishing histories through poetry, The Disappearing 2.0 is an interactive digital project that literally maps poems to place. Stemming from the commissioning of 53 new poems about regional NSW and Western Sydney in 2015, this year we’re teaming up with Redfern and regional communities to deliver a series of workshops with publication, event, professional development and curriculum-linked outcomes.

• 53 newly commissioned poems mapping regional NSW and Western Sydney
• 12 community-driven poetic workshops, readings and events in Western Sydney and regional NSW
• BOSTES endorsed learning resources and professional development for students and teachers
• Interactive mapping of disappearing sites with authentic publication opportunities for audiences

The Disappearing 2.0 is supported by:
Arts NSW
Biennale of Sydney
Charles Sturt University
WestWords
Cumberland Council
Cowra Council
Wagga Wagga Council

Lebanon was left incomplete in Warwick Farm, & everywhere else we went, too, the ragged tops of mountains peeping out of windows
~ Omar Sakr,
The Disappearing 2.0 commissioned poet

2016 ARTISTIC PROGRAM
"Red Room has an incredibly powerful program that taps into the teenage boy’s psyche and helps them to uncover the poet within. Most students in Year 9 claim to "hate" poetry, but Red Room helps to make the subject both accessible and enjoyable. It is a pleasure to witness the engagement and success that the boys experience throughout the workshop, and the students surprise and amaze themselves with the quality of poems they are able to produce!"

- Isabel Michell, Teacher, The Scots College, Glengarry

Nurturing creative practice through critical and imaginative investigation, our learning programs connect practicing poets with students and teachers to unlock poetic ways of seeing, writing and responding. We are committed to publishing these outcomes and providing a platform for young poets to share their work with wider audiences.

In 2016, we’re focused on the following initiatives:

- Poets-in-residence programs engaging a diversity of young people and marginalised communities
- BOSTES accredited professional learning for educators and mentoring for emerging poets
- Resource development expanding reach, interactivity and income in partnership with poets and organisations
- Enriched regional and remote participation supported by sustainable digital platforms

Poetic Learning is supported by:

Graeme Wood Foundation
Arts NSW
Australia Council for the Arts
Big Fat Smile
Casula Powerhouse
City of Sydney
Sydney Olympic Park
Tribal Warrior Association

Poetry Object is a national poetry writing competition that invites students and their teachers from Grades 3-10 to submit poems inspired by special ‘talismanic’ objects. All entries are published online, engaging students with authentic audiences. In 2016 Poetry Object will be judged by celebrated Australian poet, Jill Jones.

Poetry Object is supported by:

Graeme Wood Foundation
Copyright Agency Cultural Fund
Craig and Joy Lawn
S & J Media
Penguin Random House
Adelaide Biennial
Big Fat Smile Gallery
BIG Kids Magazine

180 school communities nationally
Publishing over 2600 student and teacher poems
Prize pool worth $10,000 including the Poetry Object Prize (POP) with mentoring and professional development for students and teachers supported by the Copyright Agency Cultural Fund
BOSTES accredited professional development resources and workshops
Mentoring six emerging commissioned poets
Exhibition of winning and highly commended poems at Big Fat Smile Gallery
Publication of winning poems on Sydney Trains as part of a new Red Room poetic arts project that gives voice to young writers by publishing poetry in unexpected places

As I looked into the fires from where it came and realised the journey it made just for me so much detail put into the flowers and so many flowers put into the sea

- Oli, Year 6 Heathcote Public School

How can you make something from nothing?
A palace from a stone?
A body from a bone?

- Katerina, Year 10 Meriden School

As I looked into the fires from where it came and realised the journey it made just for me so much detail put into the flowers and so many flowers put into the sea

- Oli, Year 6 Heathcote Public School
Living Languages

“The opportunity to be part of Yala Gari, working with Indigenous poets and artists to build language skills, in particular Gadigal, and encourage pride in Indigenous culture, is of enormous benefit to our students and wider school community.”
~ Diane Fetherston, Principal, Alexandria Park Community School

Yala Gari is supported by:
Graeme Wood Foundation
City of Sydney
Tribal Warrior Association

Inspired by Indigenous poets and communities, Yala Gari (Speak the Truth) is a language program that empowers students from Redfern and Sydney city communities to create, record, publish and exhibit poetry and artworks that celebrate first nation culture and languages (including Wiradjuri, Gamilaroi, Gadigal and Dharawal).

Through a series of Indigenous poet-in-residence programs in schools, Yala Gari strengthens awareness of indigenous languages and cultural connections by engaging Elders, poets, artists, students, their families, and communities around Redfern, Waterloo and Alexandria.

Yala Gari

Paperbark
Kurrijong
Mother tongue will guide you home by song
~ Lorna Munro, Yala Gari commissioned poet

UNLOCKED

“If you can make an inmate smile then he is not frowning, he is not plotting and planning, he is actually directing his energy into something positive and it’s a great thing, that’s rehabilitation.”
~ Rooney, Unlocked student, Compulsory Drug Treatment Correctional Centre

Unlocked invites poets and hip-hop artists into Correctional Centres to run intensive writing workshops with inmates. Our programs enhance literacy, encourage positive self-expression and can play a key role in reducing reoffending by supporting some of the most marginalised members of our community. Since 2010, RRC has worked closely with Corrective Services, NSW to provide 16 intensive creative literacy programs across NSW.

In 2016, Red Room will deliver three Unlocked programs with a focus on Indigenous and regional communities.

• June: Silverwater Women’s Correctional Complex with poets Johanna Featherstone and Gareth Jenkins
• July: NAIDOC week at Balund-a, Tabulam (a diversionary Centre for Indigenous offenders) with poet Lionel Fogarty
• August: South Coast Correctional Centre with rapper and poet Nick Bryant Smith

Unlocked is supported by:
The Funding Network
Arts NSW
Australia Council for The Arts
Ian Darling

where black and white unite, it’s dead at night despite the pipe communities collide but stand alright
~ Red, Unlocked student, John Morony Correctional Centre
If you want heaven, start in mud. Begin transfiguration where you stick. Take your pilgrimage standing up to your ankles in sludge. And if your boots stick, and if you step out of them when you set off; if the odour on a summer’s day, when the water ebbs, is noisome where you begin, so much more pure your thoughts will be when they flower,
THE DISAPPEARING 2.0

2015 saw us complete the first stage of regional mapping and redevelopment of The Disappearing 2.0, a poetic-mapping project that geo-locates poems to place to preserve invisible histories. Committed to diverse representation, we commissioned six established poets from regional NSW. Partnering with WestWords, we also unearthed 10 emerging poets from Western Sydney, supporting first commissions, mentoring, recording and publication for a range of writers.

- 23 commissioned poems from regional NSW
- 10 commissioned poems by emerging Western Sydney poets
- 20 poems republished in partnership with Australian poetry publishers
- Participation from NSW, WA, SA, VIC, NT, ACT
- Enhanced interactive mapping of disappearing sites and poetic histories
- Audio recording of all commissioned poets to enrich site mapping

The Disappearing 2.0 was made possible with support from:
- Arts NSW
- Australia Council for the Arts
- WestWords

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Knot one frayed end against the length of the rope.
Leave just enough space for the foot of a child.
~ Fiona Hile, The Disappearing 2.0 selected poet

Rhyming The Dead

-created in collaboration with the Community Broadcasting Association of Australia (CBAA), Rhyming The Dead was a radio series commissioning 10 Australian poets to create, perform and record new work inspired by a dead poet of their choosing. These new works explore the ways in which death permeates life, paying tribute to past poets and their influence on contemporary Australian poets including Sam Wagan Watson, Renee Pettitt-Schipp, Bella Li, Celestine Rowe, Melody Paloma, Judith Rodriguez AM, Abe Nouk, Aden Rolfe, Fiona Britton and Jakob Ziguras.

- 24 commissioned poems
- 10 poet interviews and reflection essays
- 5 half hour radio episodes broadcast across 450 CBAA stations nationally
- Participation from QLD, WA, SA, VIC, NSW, NT, ACT

"They say it's easy to make a life of poetry, just not a living. Projects like these go some way to bridging that gap, but more than that, they provide opportunities to connect writers with readers and audiences. In this way, organisations like Red Room play a vital role in developing and showcasing work by new and established writers."
~ Aden Rolfe, Rhyming The Dead commissioned poet

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- Community Broadcasting Association of Australia

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- Australia Council for the Arts
- Community Broadcasting Association of Australia
RED ROOM
POETRY OBJECT

In its fifth year, Poetry Object published more than 2500 student poems across 160 schools in every Australian state and territory as well as New Zealand. Supported by curriculum-aligned resources, Poetry Object invites students and their teachers to create, publish and share poems about their special ‘talismanic’ objects. Objects range from rice cookers to cherished gifts from grandparents, giving students insight into each other’s experiences while making a genuine difference to the way students and teachers connect with and create poetry.

“I was amazed and delighted by the high standard of the poetry in this competition. Some poems were funny; some heartfelt or dramatic; some were like a song; but every poem had something brilliant and original in it.”
~ Lisa Gorton, Poetry Object judge

Before the fire of money burned my happiness...
~ Conor, Year 6
Poetry Object

POETIC LEARNING

"The workshop was wonderful! The students were from a wide range of ability levels and they all engaged with the poets and the activities. The quality of work produced was amazing and has flowed into the classroom. There was a real sense of artistic endeavour..."
~ Suzanne Mealing, teacher, Monte Sant’ Angelo Mercy College

"One of my students won the primary division, that was pretty significant! As a dyslexic student, this was a massive achievement. When I told his dad, he almost cried. It was such special moment to share with the family.”
~ Simone Timms, Teacher, Durack School, NT

We are seeking funding to match the contribution of the Graeme Wood Foundation. To support creative expression and positively transform students’ lives contact:
Director Dr Tamryn Bennett
tamryn@redroomcompany.org or (02) 9319 5090

Our poetic learning programs have always actively engaged students and teachers in creating and publishing poetry. In 2015 we deepened this interactivity, publishing poems on windows, stones, leaves as well as digital platforms. While laying the foundations for publication of student poems on trains and plains in 2016, we also increased training for culturally diverse poets and secured Board of Studies (BOSTES) accreditation for four professional development programs.

• 33 schools nationally (15 regional and remote)
• 136 workshops
• 5206 students actively engaged
• 163 teachers actively engaged
• 699 poems published
• 7794 contact hours
• 15 poets engaged (7 new poets trained)
• 4 BOSTES accredited resources
• 3 conferences (ACT, NSW, VIC)
• Participation from NSW, WA, NT, ACT, QLD

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2015 ANNUAL REPORT
In 2015 RRC concentrated on increasing our reach across a range of digital channels while developing partnerships with ABC RN, S & J Media, The Planthunter, and a number of literary publications (print and digital) to deepen engagement and broaden poetic audiences in 2016.

### Media

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* Including: Sydney Morning Herald, ABC Radio National, The Illawarra Mercury, NT News

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### Unlocked

Having delivered 16 Unlocked programs since 2010 with more than 200 inmates in 10 locations across NSW, in 2015 RRC undertook a comprehensive evaluation of the impact of our creative literacy program in prisons. Endorsed by Corrective Services NSW, the report was distributed nationally, leading to conference papers and a feature of Unlocked as an Australia Council “Successful Engaged Communities” case study.

True to our mission, we also delivered two intensive Unlocked programs at the Compulsory Drug Treatment Correctional Centre and John Morony Correctional Centres with poets Nick Bryant Smith, Gareth Jenkins and Candy Royalle. With demand for Unlocked programs greater than our funding, we also turned our attention to securing funds to support more regional and remote programs.

- 6 workshops
- 2 correctional centres
- 27 students
- 648 contact hours
- 2 national conferences (Arts Health and Captive Audiences)
- 2 Unlocked print anthologies
- 1 Unlocked report distributed to all Correctional Centres in NSW

“Validating the “voice” - the inner experiences of each individual, provided an opportunity to not only express, but to understand at a deeper level, the healing needed as part of the onward journey in choosing a worthwhile life. I and colleagues across the disciplines at our Centre, were touched by the healing power of Unlocked Poetry and would highly value any further workshops being offered as part of our rehabilitation programs.”

- Jane Moore, Director, Compulsory Drug Treatment Correctional Centre

“I seen all the inmates coming together and expressing their emotions and feelings which helped them to become a team and helped them to speak out and sing about their lives and families and come to terms with what they have faced and overcome in their lives.”

- Brian W. Unlocked student
  John Morony Correctional Centre

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In 2015, RRC created deeper partnerships and collaborations for improved delivery, reach, access and engagement for students, diverse and marginalised communities.

We are extremely grateful for the generosity and foresight of the individuals, foundations and funding bodies that enabled the growth of our 2015 projects.

“Each year The Red Room Company grows. This is endorsed by the statistics. But when we scratch the soil, our New Shoots program is revealed as an indicative source of living poetry, combining the merits of poetic art with plants in the Royal Botanic Gardens. So much of the Red Room’s activities bring new thoughts and opportunities into people’s lives, many of them young lives. From this, we all grow, and I encourage everyone to contribute wherever possible.”

John B. Fairfax AO, Patron, The Red Room Company

Key Supporters

Graeme Wood Foundation
Arts NSW
Australia Council for the Arts
Creative Partnerships Australia
The Funding Network
Royal Botanical Garden Sydney
Copyright Agency Cultural Fund
City of Sydney
Regional Arts NSW
Geoffrey Ainsworth, AM
& Johanna Featherstone
Bret Walker, SC

Supporters

John B. Fairfax, AO
Ian Darling
Andrew and Cathy Cameron
Michael Crouch AM
W & A Johnson Family Foundation
Anthony Green
Garden City Plastics
Mark & Louise Nelson
Sydney Olympic Park
Robert Albert, AO
Annie & Julian Beaumont OAM
Anita Belgiorno-Nettis
Edward Simpson

Friends

Jane Thorn
Judith Pini
Paul Ruiz
Gartmore & Cuninghame
J.P Beran
Tim Game
Phillip Boulten
Anna Antoniak
Jim Bennett
Dr Bonny Cassidy
Kelli McGraw
Aden Rolfe
Candy Royalle
John Slade
Emma Smith
Noreen Pang
Colleen Bevderidge

Culture

Adelaide Biennal, Art Gallery of New South Wales, Bankstown Council, Barkly Regional Arts, Beyond Empathy, Biennale of Sydney, Booranga Writers’ Centre, Bundanon Trust, Carriageworks, Casula Powerhouse, City of Sydney, Cumberland Council, Liverpool City Council, Lyrikline (Berlin), Musica Viva, Papulu Apparr-Kari, poetry publishers nationally, Sydney Writer’s Festival, Tribal Warrior, Information and Cultural Exchange (ICE), Wagga Wagga City Council, WestWords, WordTravels, 107 Projects

Education

200 school communities nationally, Australian Literacy and Numeracy Foundation, Big Fat Smile, BIG Kids Magazine, Corrective Services, NSW English Teachers’ Associations, Central West Libraries, Charles Sturt University’s Rural and Regional Culture Fund & The Land Dialogue, Griffith University, Kinderling Radio, NYU Sydney, QUT, Surrey University, UNSW, USYD, UOW, UTS, WSU

Corporate

Allen & Unwin, Corban & Blair, Dorling Kindersley, Garden City Plastics, Ernst & Young, i2i DESIGN, KPMG, Penguin, The Funding Network

Environment

Bjarne K Dahl Trust, Bundanon Trust, Sydney Olympic Park, Royal Botanic Garden Sydney
The tapestries were gaudy, the small cube in the corner, and smoke was forever on the air. In that, metaphor & country are one. As with every hajj, there were too many bodies and the door was kept open for us to.

excerpt from ghosting the ghetto ~ Omar Sakr, The Disappearing 2.0, commissioned poet

CREATING POETIC MOMENTS EVERYDAY

To become a friend of The Red Room Company and to find out how your support can make a poetic and positive social change, contact Red Room Director, Dr. Tamryn Bennett: tamryn@redroomcompany.org

or visit redroomcompany.org/support

The Red Room Company is a registered of the Register of Cultural Organisations and has Deductible Gift Recipient (DGR) status. Donations of $2 or more to The Red Room Company in Australia are tax deductible to Australian taxpayers.
### Statement of comprehensive income for the year ended 31 December 2015

<table>
<thead>
<tr>
<th></th>
<th>Year ended 31 December 2015</th>
<th>Year ended 31 December 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donations and non-government grants</td>
<td>284,462</td>
<td>269,689</td>
</tr>
<tr>
<td>Government grants</td>
<td>104,280</td>
<td>112,196</td>
</tr>
<tr>
<td>Other revenue</td>
<td>50,227</td>
<td>48,364</td>
</tr>
<tr>
<td>Total revenue</td>
<td>438,969</td>
<td>430,249</td>
</tr>
<tr>
<td>Contractors and employee expenses</td>
<td>(263,342)</td>
<td>(288,501)</td>
</tr>
<tr>
<td>Poetry commissions and appearance fees</td>
<td>(56,202)</td>
<td>(41,837)</td>
</tr>
<tr>
<td>Production costs</td>
<td>(16,377)</td>
<td>(36,344)</td>
</tr>
<tr>
<td>Rental expenses</td>
<td>(27,412)</td>
<td>(26,000)</td>
</tr>
<tr>
<td>Consumables and office expenses</td>
<td>(10,282)</td>
<td>(13,752)</td>
</tr>
<tr>
<td>Publicity and promotion</td>
<td>(15,355)</td>
<td>(27,841)</td>
</tr>
<tr>
<td>Accounting and audit</td>
<td>(24,950)</td>
<td>(23,937)</td>
</tr>
<tr>
<td>Insurances</td>
<td>(11,391)</td>
<td>(8,647)</td>
</tr>
<tr>
<td>Travel costs</td>
<td>(8,179)</td>
<td>(11,966)</td>
</tr>
<tr>
<td>Repairs and maintenance</td>
<td>(572)</td>
<td>(29)</td>
</tr>
<tr>
<td>Depreciation expenses</td>
<td>(4,430)</td>
<td>(3,704)</td>
</tr>
<tr>
<td>Other expenses</td>
<td>(2,603)</td>
<td>(23,209)</td>
</tr>
<tr>
<td>Results from operating activities</td>
<td>(2,126)</td>
<td>(75,518)</td>
</tr>
<tr>
<td>Financial income</td>
<td>12,387</td>
<td>8,130</td>
</tr>
<tr>
<td>Surplus/(deficit) before income tax expense</td>
<td>10,261</td>
<td>(67,388)</td>
</tr>
<tr>
<td>Income tax expense</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Surplus/(deficit) after income tax expense</td>
<td>10,261</td>
<td>(67,388)</td>
</tr>
<tr>
<td>Total comprehensive income/(loss) for the year</td>
<td>10,261</td>
<td>(67,388)</td>
</tr>
</tbody>
</table>

### Statement of financial position for the year ended 31 December 2015

<table>
<thead>
<tr>
<th></th>
<th>Year ended 31 December 2015</th>
<th>Year ended 31 December 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>401,457</td>
<td>356,725</td>
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<tr>
<td>Trade and other receivables</td>
<td>30,651</td>
<td>43,852</td>
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<tr>
<td>Total current assets</td>
<td>432,106</td>
<td>400,577</td>
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<tr>
<td>Plant and equipment</td>
<td>4,328</td>
<td>8,758</td>
</tr>
<tr>
<td>Total non-current assets</td>
<td>4,328</td>
<td>8,758</td>
</tr>
<tr>
<td>Total assets</td>
<td>436,436</td>
<td>409,335</td>
</tr>
<tr>
<td>Liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>60,157</td>
<td>41,019</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>103,140</td>
<td>103,140</td>
</tr>
<tr>
<td>Provisions</td>
<td>7,089</td>
<td>9,387</td>
</tr>
<tr>
<td>Total current liabilities</td>
<td>170,386</td>
<td>153,546</td>
</tr>
<tr>
<td>Total liabilities</td>
<td>170,386</td>
<td>153,546</td>
</tr>
<tr>
<td>Net assets</td>
<td>266,050</td>
<td>255,789</td>
</tr>
<tr>
<td>Equity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accumulated surplus</td>
<td>266,050</td>
<td>255,789</td>
</tr>
<tr>
<td>Total equity</td>
<td>266,050</td>
<td>255,789</td>
</tr>
</tbody>
</table>