



ANNUAL
REPORT

2017



Chairman's Report



Craig Stephens

2

On behalf of the Theatre Royal Management Board it is my great pleasure to present the Chairman's Report for the 2017 season.

The 2017 season was one in which our team has been able to successfully present a full and diverse range of shows. This has resulted in us being able to report a highly successful season with audience numbers up considerably on the prior year. Such a report flows into a positive financial result and it is with much pleasure that I can report a surplus for the season. This positive result is important for the organisation as we head into 2018 and plan for the future of the Theatre Royal.

There is an air of excitement around the Theatre as the development, on the site next door, picks up pace. As with all buildings the initial works involved digging, laying foundations and pouring of concrete slabs. At the time of writing, it is exciting to see the Centre start to come 'out of the ground' with walls growing daily!

The Hedberg Centre, which is a joint development with the Tasmanian Government and the University of Tasmania, will provide much needed facilities and amenities for the Theatre Royal to bring our audience experience to the level that should be expected in the 21st century, without losing the charm and uniqueness of our wonderful performance venue. It will also provide new performance venues for audiences to enjoy and we eagerly look forward to its completion.

On behalf of the Board I would like to express my appreciation for the support of the Tasmanian Government in working with us to facilitate the Theatre Royal's involvement in the development of the Hedberg Centre and the assistance they have provided, and continue to provide, as we work towards completion.

As noted in our financial report the Theatre Royal will need a planned closure to facilitate the construction of the Hedberg Centre and its integration with the Theatre. The Theatre will close in October 2018 for a minimum of 6 months. The Board and management team have been planning for this closure for some time and have curated the Theatre's 2018 program to accommodate the closure without compromising the diversity of season.



“There is an air of excitement around the Theatre as the development, on the site next door, picks up pace.”



Commonly in these reports we focus on our main purpose, being presenting of seasons and the results of same, along with other key initiatives, such as the Hedberg Centre, but I thought it appropriate to outline some of the different activities, undertaken by our team at the Theatre, that might otherwise be hidden from view for the majority of people.

The Theatre Royal operates a giving program called Applause which raises funds to enable the Theatre to provide access to shows for those that otherwise might not be able to attend. In 2017 donations totalled \$12,269, an increase of 25% from the previous year, and those funds were applied to the Community Ticket Program, the School Support Program and the Young Ambassador Program.

The Community Ticket Program provided approximately 250 tickets in 2017 to 16 different community organisations including Able Australia, Cancer Council, Children and Youth Services, Colony 47 and Mission Australia. The School Support Program provided approximately 400 tickets to schools that have been identified by the Department of Education as being in need and 14 schools were involved.

The Young Ambassador Program selects and coordinates a group of younger arts lovers and develops them to become champions for the Theatre Royal season program. The aims are to engage younger audiences via people they know and can relate to, and to increase accessibility to theatre experiences for young, passionate arts lovers. We received 27 applications of which 14 were selected to become Theatre Royal Young Ambassadors in 2017 and provided 160 tickets to 22 shows.

In addition in 2017, the Theatre Royal offered School performances during school times at special prices for schools and we can report they enjoyed the following shows:

Production	Number of attendees (students and teachers)
Emily Loves to Bounce (2 performances)	488
Diary of a Wombat (2 performances)	1,358
Dracula (2 performances)	446
Hello, Goodbye and Happy Birthday (1 performance)	109
The Merchant of Venice (1 performance)	567
Total	2,968



“As always, our final thank you is to our audience for the ongoing support of the Theatre Royal.”

4

From a governance perspective, the Board held a Planning Day during the year which focused primarily on the issues arising from the Hedberg Centre and the impending closure requirements. An action plan arising from that is being worked through on an ongoing basis. A full Strategic Planning meeting is being planned during 2018 to focus on the future of the Theatre Royal upon completion of the development. Finally, the Board has now aligned the appointments of its Members to be on an appropriate staggered annual basis to allow smooth transition of the required turnover of positions.

We thank various people who support the Theatre Royal each year and it is appropriate for us to once again acknowledge our sponsors and season partners, who are an integral component of the life of the Theatre, enabling us to present the seasons that we do. Thanks again to the Tasmanian Government through the Minister for the Arts and Arts Tasmania for their ongoing support. As always our appreciation goes to the Friends of the Theatre Royal for their support and enthusiasm for the Theatre.

A special thanks from the Board to our Chief Executive, Tim Munro, and his dedicated team. They go above and beyond on a regular basis to provide the audience experience enjoyed in the front of house, the performer experience enjoyed in the back of house, along with completion of all the necessary other tasks undertaken to ensure the Theatre Royal operates well.

My thanks to my fellow Board Members for their enthusiasm and continued support of the Theatre Royal. I would particularly like to mention Kate Cuthbertson, who retired from the Board at the end of December. Kate served for over six years as a member of the Board, her contributions to, and her love for, the Theatre has been most appreciated over that time.

As always, our final thank you is to our audience for your ongoing support of the Theatre Royal and for being the reason we exist as an organisation, with particular thanks to our Premium Subscribers for their regular attendance. We look forward to you all enjoying the exciting program contained in our 2018 season.

Craig Stephens
Chairman
16 February 2018

Chief Executive's Report



Tim Munro

I am pleased to report that 2017 was a very successful year for the Theatre Royal across the triple bottom line range of artistic, audience and financial areas.

Audience support for the program was strong with 66,580 patrons attending the 182 performances held on the Theatre's Main Stage and in the Backspace Theatre. Notably over 27,000 of those patrons attended the Tasmanian productions. A further 1,690 people attended the 160 workshops, artist talks, launches and tours of the Theatre. In total 342 events were held in, or in conjunction with, the Theatre's 2017 season.

Encouragingly, the growth in attendance, coupled with careful management of expenditure, enabled the Theatre Royal to report a strong financial result for the year.

ARTISTIC REPORT

Each year, the Theatre Royal Management Board invests substantially in the presentation of a diverse range of high quality theatre productions providing the cornerstone of its season. The season is curated in line with the organisation's programming principles and the Board commits its grant from the Minister for the Arts to supporting these works.

In order to ensure that the Theatre can offer programs of the breadth and depth that our diverse audiences seek, the Board continues to manage financial risks through co-presenting partnerships with theatre producers, festivals and touring agencies. Whilst benefitting the Theatre and its audiences, these arrangements also assist those presenting partners to manage their exposure to financial risk, which provides greater opportunity for artists' work to be seen by audiences.

The Theatre Royal continues to work to ensure that a wide range of Tasmanian theatre works are presented to Theatre Royal audiences. In 2017, a total of 182 performances and events were staged, 85 of which were Tasmanian productions attracting an audience of 27,016 patrons.

More details about attendance at each event playing at the Theatre Royal in 2017 may be found in the Performance and Other Events Summary on pages 8 and 9 of this report.

THEATRE ROYAL PRESENTATIONS AND CO-PRESENTATIONS COMPARISON

	2012	2013	2014	2015	2016	2017
Productions Presented on the Mainstage	15	11	14	14	14	15
Productions Co-Presented on the Mainstage	5	4	9	5	5	1
Performances	55	41	60	47	59	46
Total Attendances	15,358	11,243	20,985	18,134	19,504	18,763
Average attendance per performance	313	274	350	386	331	408
Productions Presented in the Backspace			1	3	1	2
Productions Co-Presented in the Backspace			1	2	2	-
Performances			13	29	15	6
Total Attendances			1,079	2,721	1,029	676
Average attendance per performance			83	94	69	113

2017 PROGRAM

I have noted above that programming a diverse range of performances is the of utmost importance in curating the Theatre Royal Season. We aim to present works that appeal to the widest range of audiences across the various performance genres. Ideally our seasons will showcase the work of flagship companies and emerging artists and all in between. A specific focus is placed on presenting a substantial number of Tasmanian theatre works and to encourage the telling of local stories.

There are many factors that require consideration to achieve and, importantly, balance these program dimensions and to match those to the capacity of the market in which we operate. Aligning the Theatre's availability with the availability of desirable theatre productions, alongside managing the costs to present those productions adds to the complexity of programming the Theatre's seasons.

The 2017 program included works ranging from contemporary text, traditional drama, dance, physical theatre and circus, multi-media, opera, contemporary music, music theatre, satire, comedy and more.

The 2017 season featured:

- 10 drama works
- 1 circus piece
- 10 dance pieces
- 23 music events
- 9 Comedy events
- 5 children and family seasons
- 2 revues/pantos
- 3 community events
- 3 spoken word events

In 2017, 74 seasons comprising 182 performances were presented at the Theatre Royal. Of those, 52 performances were presented or co-presented by the Theatre Royal, 70 were presented by Tasmanian community organisations and a further 60 by commercial producers.

SUBSCRIPTION SEASON AND SUBSCRIBERS

The 2017 Season brochure, featuring 32 productions, was launched to subscribers in November 2016. The Board carried or shared the financial risk in 17 of the productions featured in the subscription season.

Pleasingly, the number of patrons subscribing to the Theatre's season grew in 2017 to 903, comprising 749 adults and 154 students.



WORKSHOPS AND COMMUNITY EVENTS

Increasingly, the Theatre Royal works to offer a deeper connection between members of our community and the hundreds of theatre practitioners who visit Hobart to perform in our seasons. Accordingly, in conjunction with the performance program we offer a range of engagement and training opportunities for Tasmanian theatregoers, students, performers and theatre makers. A series of workshops, question and answer sessions and 'In Conversation' style presentations for patrons were offered in 2017.

These included:

- Meet the Artist events, held in conjunction with:
- shake & stir Theatre Company
- The Australian Ballet
- Sydney Dance Company
- Bell Shakespeare Company
- State Theatre Company South Australia

Community and performer development activities were held in conjunction with:

- Music Tasmania
- Bangarra Dance Theatre
- Patch Theatre Company
- The Australian Ballet
- Sydney Dance Company
- Monkey Baa Theatre Company
- Bell Shakespeare Company
- State Theatre Company South Australia

The Friends of the Theatre Royal conducted 113 public tours of the Theatre Royal and further tours (and discussion sessions) were run for education and community groups by Theatre Royal staff.

These events provide great opportunities for Tasmanian artists, students, teachers and audiences to learn from and exchange ideas with artists visiting the Theatre Royal.

Overall 2017 has been a most successful year for the Theatre Royal. I wish to record my gratitude to the many organisations and individuals who have given so much to help make it so. I would like to thank our funding partners, business partners, artists, arts companies and volunteer groups who contribute much to the life and the success of the Theatre Royal. In particular, I wish to thank the Minister for the Arts and the team at Arts Tasmania, Xsquared Architects, RACT, TasWater, Shadforth Financial Group, the City of Hobart, Southern Cross Austereo, Cascade Brewery Co, The Old Woolstore Apartment Hotel, Magnolia Flowers, Digital Ink, Bruny Island Cheese Company, Tasmania 40 Degrees South, Typeface and Fullers Bookshop.

Once again, the Friends of the Theatre Royal worked tirelessly in 2017. Their advocacy and community work on behalf of the Theatre, particularly conducting the tours of the Theatre Royal, documenting the history of the Theatre and their financial support, especially for the Theatre's Student Subscription Program, is greatly appreciated.

Ultimately the success of the Theatre's year is attributable to the artists who perform and the Theatre Royal and audiences who attend. I would like to thank the hundreds of performers and tens of thousands of audience members who created the series of unforgettable moments and marvellous events in the Theatre, that collected together amounted to an outstanding 2017 season.

Finally, I offer my deep thanks to the passionate, dedicated and highly skilled staff who proudly work at the Theatre. Their commitment to the Theatre and to ensuring its patrons and performers share those excellent experiences is exceptional.

Tim Munro

Chief Executive

16 February 2018

Performance and Other Events Summary 2017

	Producer	TR Presents & Co-Presents No of Perf Mainstage	Professional No of Perf Mainstage	Community No of Perf Mainstage	Attendance	% of Capacity
Mainstage Performance						
Peaches Christ Superstar	Mona Foma	1			672	98%
Terrain	Bangarra Dance Theatre	3			1,696	82%
Hello, Beautiful	Gasworks Arts Park	1			237	35%
Mr Stink	CDP Kids	4			2,346	85%
Melbourne International Comedy Festival Roadshow	Melbourne International Comedy Festival	2			854	62%
Emily Loves to Bounce	Patch Theatre Company	4			743	27%
Diary of a Wombat	Monkey Baa Theatre Company	5			2,672	78%
Dracula	shake & stir Theatre Company	4			1,595	58%
Giselle	The Australian Ballet Regional Tour	3			2,003	73%
Hello, Goodbye and Happy Birthday	Performing Lines	3			300	15%
Frame of Mind	Sydney Dance Company	3			948	46%
Around the World in 80 Days	Ellis Productions and Aleksandar Vass	2			521	38%
The Merchant of Venice	Bell Shakespeare Company	4			1,870	68%
The Popular Mechanicals	State Theatre Company South Australia	2			397	29%
Papillon	Highwire Events and Entertainment	3			1,234	60%
Bakersfield Mist	Tasmanian Theatre Company and Straightjacket Productions	2			675	49%
The Season	Ten Days on the Island and Tasmania Performs		4		1,791	65%
White Snake	Ten Days on the Island and Tasmania Performs		2		486	35%
Martha Wainwright with Oh Pep!	Ten Days on the Island, Gaynor Crawford and Chugg Entertainment		1		635	93%
Anh Do - The Happiest Refugee Live!!	A-List Entertainment		1		687	100%
Swan Lake	Moscow Ballet 'La Classique'		2		1,050	77%
A Festival of Russian Ballet	Imperial Russian Ballet Company		2		1,190	87%
Isla Grant in Concert	Grand International Concerts		1		389	57%
The Dark Chorus	Lucy Guerin Inc & Dark Mofo		2		1,078	79%
Beatlemania on Tour	Showtime Australia		1		262	38%
The Best of the Eagles	The Harbour Agency		1		192	28%
Doug Parkinson Honours Joe Cocker	Ben Maiorana Entertainment		1		304	44%
Sarah Blasco - The Soloist Tour	Festival of Voices		1		685	100%
The Idea of North & Soulfood	Festival of Voices		1		675	98%
Speedmouse - The Umbilical Brothers	Festival of Voices		1		551	80%
Toni Childs	Festival of Voices		1		674	98%
Frenchy: Unleashed	More Comedy		1		222	32%
Julia Morris Lift and Separate	Live Nation Australasia		1		628	92%
Kasey Chambers Dragonfly Tour	Chambers Entertainment Pty Ltd		1		389	57%
Mark Seymour & The Undertow	The Frontier Touring Company		1		625	91%
The Rhythms of Ireland - '10 Year Anniversary'	Rokitz Entertainment Pty Ltd		1		458	67%
Rockwiz Live!	Rockwiz Pty Ltd		1		678	99%
Rosie Waterland - Crazy Lady	More Comedy		1		296	43%
Russell Morris and Chris Wilson	Redbird Music		1		241	35%
Sun Kil Moon	Love Police Touring Pty Ltd		1		155	23%
Sydney Comedy Festival Showcase	Century Entertainment		1		471	69%
Sleeping Beauty	Dark Lab		3		1,976	96%
Tina Arena - Innocence to Understanding	Ruby Live Pty Ltd		1		681	99%
Alex Williamson	More Comedy		1		318	46%
The Clubhouse Comedy Gala	Clubhouse Comedy		1		326	48%
The Glenn Miller Orchestra	ATA All Star Artists Pty Ltd		1		426	62%
Peace Train	The Harbour Agency		1		399	58%
My Friend the Chocolate Cake	My Friend the Chocolate Cake		1		378	55%
The Coalminer's Daughter	Mario Maiolo Promotions Pty Ltd		2		1,023	75%
Machismo - Live Dance Show	A-Live Entertainment		1		198	29%
Teddy - 'Tis The Season	Celebrazione Presents		1		259	38%
Wicked	Tasmanian Musical Theatre Crew			15	7,427	72%
Uni Revue: Make Tasmania Great Again	Old Nick Company			11	6,431	85%
A Capella Barbershop Concert	Festival of Voices			1	321	47%
Chicago	Bijou Creative			14	5,756	60%
Croon	John Xintavelonis			3	1,013	49%
Beats on Pointe	Masters of Choreography			1	484	71%
A Night at the Ballet	Tasmanian Youth Classical Ballet Company			1	269	39%
Exit Left in Concert	Exit Left			1	273	40%
Grad Tour	Dance Force			1	340	50%
Sleeping Booty	Bawdy Pantos			4	1,349	49%
The Challenge of Freedom	Tasmanian Writers Centre			1	436	64%
Fahan School Speech Night	Fahan School			1	500*	73%
MyState Student Film Festival	MyState Financial			1	400*	58%
Declaration of Geneva	University of Tasmania School of Medicine			1	400*	58%
Total Mainstage performance and audience numbers		46	45	56	63,658	62%

Performance and Other Events Summary 2017

		No of Perf Backspace	Attendance	% of Capacity
Backspace Performance	Producer			
Chin Up, Stodge	Joke Corp Pty Ltd	2	284	99%
The Real Inspector Hound	Jane Franklin Hall	2	26	9%
Loose Ends	Jens Altheimer	3	400	93%
RAWspace	Theatre Royal, Tasmania Performs, Ten Days on the Island	3	276	64%
The Vanity Unit	Ten Days on the Island	1	144	100%
Once Upon a Porno	Ten Days on the Island	1	144	100%
SHIT	Loud Mouth Theatre Company	11	783	49%
The Dumb Waiter	Bad Company Theatre	4	161	28%
Ruthless!	Bijou Creative	8	704	61%
Total Backspace performance and audience numbers		35	2,922	67%
Total Audience and Performance numbers on Mainstage and Backspace		182	66,580	

	Number of Events	Attendance
Other Events		
Tours		
Tas TAFE Building Design Students	1	2
Mount Stuart Primary School	3	110
Rosny College Cert 3 Tourism	1	20
FOTR 180th Anniversary Tours	3	64
FOTR Tours	113	322
Corporate Activities		
Shadforth Financial Client Appreciation Event	1	130*
Entrepreneurs Association Sydney Dinner on Stage	1	100*
Student and Teacher Activities		
Student Preview Chicago	1	65
Students Against Racism	2	50
Workshops and Auditions		
Music Tasmania Workshop	1	5
Bangarra Dance Theatre Workshops	3	55
Patch Theatre Workshops	2	25
Australian Ballet Open Class	1	21
Sydney Dance Company	3	151
Monkey Baa Workshops	9	200
Bell Shakespeare Workshops	3	90
Bell Shakespeare Scholarship Auditions	1	16
State Theatre Company of South Australia Masterclass	1	12
Events and Launches		
Theatre Royal 2018 Season Launch	1	230*
Noreen Le Mottee 'A Life on the Stage'	1	35
180th Anniversary Morning Tea	1	79
Diary of a Wombat Book Reading Kingston Library	1	160*
Meet the Artist Events		
shake & stir Theatre Company	1	26
Australian Ballet Behind the Scenes	1	100
Sydney Dance Company Sneak Peek	1	73
Sydney Dance Company Pre Show Talk	1	64
Bell Shakespeare Meet the Company	1	90
State Theatre Company of South Australia Meet the Company	1	15
Total number of Other Events and audience numbers	160	1,690
Total Performances and Other Events	342	
Total Audience and Participants		68,270

* estimated attendance

Independent Auditor's Report

To the Members of Parliament

Theatre Royal Management Board

Report on the Audit of the Financial Report

Opinion

I have audited the financial report of the Theatre Royal Management Board (the Entity), which comprises the statement of financial position as at 31 December 2017 and statements of comprehensive income, changes in equity and cash flows for the year then ended, notes to the financial statements, including a summary of significant accounting policies and the declaration by the Members of the Board (the Board).

In my opinion, the accompanying financial report:

- (a) presents fairly, in all material respects, the financial position of the Entity as at 31 December 2017 and of its financial performance and its cash flows for the year then ended
- (b) is in accordance with the financial reporting requirements of Section 10 of the *Theatre Royal Management Act 1986* and Australian Accounting Standards – Reduced Disclosure Requirements.

Basis for Opinion

I conducted the audit in accordance with Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of my report. I am independent of the Board in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code.

The *Audit Act 2008* further promotes the independence of the Auditor-General. The Auditor-General is the auditor of all Tasmanian public sector entities and can only be removed by Parliament. The Auditor-General may conduct an audit in any way considered appropriate and is not subject to direction by any person about the way in which audit powers are to be exercised. The Auditor-General has for the purposes of conducting an audit, access to all documents and property and can report to Parliament matters which in the Auditor-General's opinion are significant.

...1 of 3

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Responsibilities of Management and the Board for the Financial Report

Management is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards, and the financial reporting requirements of the Section 10 of *Theatre Royal Management Act 1986* and for such internal control as they determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, management is responsible for assessing the Board's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless they either intend to liquidate the Entity or to cease operations, or have no realistic alternative but to do so.

The Board is responsible for overseeing Entity's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Report

My objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to

...2 of 3

draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusion is based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Entity to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.



Stephen Morrison
Assistant Auditor-General Financial Audit Services
Delegate of the Auditor-General

Tasmanian Audit Office

19 February 2018
Hobart

...3 of 3

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Financial Report

For the year ended 31 December 2017

CONTENTS

Declaration by the Board	13
Statement of Comprehensive Income	14
Statement of Financial Position	15
Statement of Cash Flows	16
Statement of Changes in Equity	16
Notes to the Financial Report	17

DECLARATION BY THE BOARD

FOR THE YEAR ENDED 31 DECEMBER 2017

In the opinion of the members of the Theatre Royal Management Board:

The financial report and notes:

- Comply with the Australian Accounting Standards – Reduced Disclosure Requirements as they relate to Not For Profit entities, and with the provisions of the *Theatre Royal Management Act 1986*; and
- Presents fairly the Board's financial position as at 31 December 2017 and its performance for the year ended on that date.
- In the Board's opinion, there are reasonable grounds to believe that the Board will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Board members:



C Stephens
Chairman



T Munro
Chief Executive

Dated this 14th day of February 2018

STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2017

	Notes	2017 \$	2016 \$
Income			
Program income	8	1,374,592	1,232,241
Bar income		266,072	208,945
Box office income		425,356	326,288
Administration income	8	187,475	186,261
Operations income		124,872	122,642
Business development income		36,080	44,000
Interest income		34,178	33,845
Donation income		3,492	270
Total income		2,452,117	2,154,492
Expenses			
Program expenses		(812,015)	(871,505)
Bar cost of sales		(102,812)	(77,827)
Bar expenses		(47,826)	(32,758)
Box office expenses		(265,345)	(230,450)
Administration expenses		(635,257)	(638,186)
Operations expenses		(259,199)	(266,084)
Business development expenses		(50,028)	(60,038)
Depreciation		(22,393)	(24,437)
Development project expenses		(94,371)	(69,675)
Donation expenses		(1,730)	-
Total expenses		(2,290,976)	(2,270,960)
Total Comprehensive result		161,141	(116,468)

The above statement should be read in conjunction with the accompanying notes.

STATEMENT OF FINANCIAL POSITION

FOR THE YEAR ENDED 31 DECEMBER 2017

	Notes	2017 \$	2016 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	9	201,513	264,590
Trade and other receivables	10	203,154	237,297
Financial assets	11	2,295,244	1,767,648
Inventories	12	8,468	4,674
Other assets	13	112,146	118,907
TOTAL CURRENT ASSETS		2,820,525	2,393,116
NON-CURRENT ASSETS			
Property, plant and equipment	14	192,440	207,940
TOTAL NON-CURRENT ASSETS		192,440	207,940
TOTAL ASSETS		3,012,965	2,601,056
Liabilities			
Current liabilities			
Trade and other payables	15	92,978	121,145
Provisions	16	166,477	160,844
Other liabilities	17	1,170,115	911,366
TOTAL CURRENT LIABILITIES		1,429,570	1,193,355
NON-CURRENT LIABILITIES			
Provisions	16	48,650	34,097
TOTAL NON-CURRENT LIABILITIES		48,650	34,097
TOTAL LIABILITIES		1,478,220	1,227,452
NET ASSETS		1,534,745	1,373,604
EQUITY			
Accumulated surplus		1,534,745	1,373,604
TOTAL EQUITY		1,534,745	1,373,604

The above statement should be read in conjunction with the accompanying notes.

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 30 JUNE 2017

Notes	2017 \$	2016 \$
CASH FLOWS FROM OPERATING ACTIVITIES		
Receipts from customers	2,625,415	1,668,180
Payments to suppliers (inclusive of GST) and employees	(2,581,035)	(1,936,622)
Grants received	382,800	375,100
Interest received	36,635	34,890
Net cash provided by (used in) operating activities	463,815	141,548
CASH FLOWS FROM INVESTING ACTIVITIES		
Payments for property, plant and equipment	(6,892)	(2,677)
Proceeds from sale of property, plant and equipment	-	-
Deposits to investments	(4,905,000)	(1,555,256)
Withdrawal from investments	4,385,000	1,550,000
Net cash provided by (used in) investing activities	(526,892)	(7,933)
Net increase (decrease) in cash and cash equivalents	(63,077)	133,615
Cash and cash equivalents at the beginning of the financial year	264,590	130,975
Cash and cash equivalents at the end of the financial year	9 201,513	264,590

The above statement should be read in conjunction with the accompanying notes.

STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 31 DECEMBER 2017

	Total \$	Accumulated Surpluses \$
2017		
Balance at beginning of the financial year	1,373,604	1,373,604
Surplus / (deficit) for the year	161,141	161,141
Balance at end of the financial year	1,534,745	1,534,745
2016		
Balance at beginning of the financial year	1,490,072	1,490,072
Surplus / (deficit) for the year	(116,468)	(116,468)
Balance at end of the financial year	1,373,604	1,373,604

The above statement should be read in conjunction with the accompanying notes.

NOTES TO THE FINANCIAL REPORT

FOR THE YEAR ENDED 31 DECEMBER 2017

NOTE 1 - REPORTING ENTITY

The financial report covers the Theatre Royal Management Board as an individual entity. The Theatre Royal Management Board was established under the *Theatre Royal Management Act 1986*.

NOTE 2 - SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

These financial statements are a general purpose financial report that consists of a Statement of Comprehensive Income, Financial Position, Statement of Changes in Equity, Statement of Cash Flows, and Notes accompanying these financial statements and has been prepared in accordance with the Australian Accounting Standards – Reduced Disclosure Requirements of the Australian Accounting Standards Board, Australian Accounting Interpretations and the *Theatre Royal Management Act 1986*. The Theatre Royal Management Board is a not for profit entity for financial reporting purposes under Australian Accounting Standards.

The Theatre Royal Management Board has elected to adopt the pronouncements AASB 1053: Application of Tiers of Australian Accounting Standards and AASB 2010-2: *Amendment to Australian Accounting Standards arising from Reduced Disclosure Requirements* to the annual reporting periods beginning on or after 1 July 2013.

This financial report has been prepared on an accrual and going concern basis. All amounts are presented in Australian dollars.

Unless otherwise stated, all accounting policies are consistent with those applied in the prior year. Where appropriate, comparative figures have been amended to accord with current presentation, and disclosure has been made of any material changes to comparatives.

NOTE 3 - USE OF JUDGEMENTS AND ESTIMATES

In the application of Australian Accounting Standards, the Theatre Royal Management Board is required to make judgements, estimates and assumptions about carrying values of assets and liabilities. The estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable under the circumstances, the results of which form the basis of making the judgements. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period or in the period of the revision and future periods if the revision affects both current and future periods.

Employee entitlements

Assumptions are utilised in the determination of the Theatre Royal Management Board's employee entitlement provisions. These assumptions are discussed in Note 16.

Fair value of property, plant & equipment

Assumptions and judgements are utilised in determining the fair value of the Theatre Royal Management Board's property, plant and equipment including useful lives and depreciation rates. These assumptions are discussed in Note 14.

NOTE 4 - INCOME TAX

No provision for income tax has been raised as the Theatre Royal Management Board is exempt from income tax under *Div 50 of the Income Tax Assessment Act 1997*.

NOTE 5 - REVENUE AND OTHER INCOME

Revenue represents amounts earned from sales of products or services, for completed programs and hire of venues, government grants, interest and other items. Income from the hire of venues is recognised when payments are due. Booking fees are recognised as income when tickets are sold. Income from the sale of tickets is recognised when the shows have been performed. Interest is recognised over the period for which the funds are invested.

All revenue is stated net of the amount of goods and services tax (GST).

NOTE 6 - GOODS AND SERVICES TAX (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Tax Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the statement of financial position are shown inclusive of GST.

Cash flows are presented in the statement of cash flows on a gross basis, except for the GST component of investing and financing activities, which are disclosed as operating cash flows.

NOTE 7 - DEVELOPMENT PROJECT INCOME AND EXPENSES

Development project income and expense items principally relate to the Theatre Royal Management Board's investment in the project design and management processes for development of the cultural and performance precinct in Hobart to be constructed next door to the Theatre Royal. The expenses relate to a conservative estimate of salary and other costs, some of which have been reimbursed and are noted as income.

NOTES TO THE FINANCIAL REPORT

FOR THE YEAR ENDED 31 DECEMBER 2017

NOTE 8 - GRANT INCOME

Grants were received in respect of the following:

Grant Income included in Program Income

State funded grants – Arts Tasmanian Program Grant

City of Hobart Grant

Grant Income included in Administration Income

State funded grant – Administration Grant

Total

	2017	2016
	\$	\$
State funded grants – Arts Tasmanian Program Grant	150,000	153,000
City of Hobart Grant	20,000	25,000
Grant Income included in Administration Income		
State funded grant – Administration Grant	178,000	178,000
Total	348,000	356,000

Accounting policy

Grant income is recognised as revenue upon receipt of funds.

NOTE 9 - CASH AND CASH EQUIVALENTS

Cash on hand

Cash at bank

Total cash and cash equivalents

	\$	\$
Cash on hand	2,895	2,935
Cash at bank	198,618	261,655
Total cash and cash equivalents	201,513	264,590

Accounting policy

For the purposes of the Statement of Cash Flows, cash and cash equivalents include cash on hand, deposits held at call with banks, and other short term highly liquid investments.

18

NOTE 10 - TRADE AND OTHER RECEIVABLES

Trade debtors

Instalment payment debtors

Other debtors

Total trade and other receivables

	\$	\$
Trade debtors	29,429	50,175
Instalment payment debtors	95,757	116,920
Other debtors	77,968	70,202
Total trade and other receivables	203,154	237,297

Accounting policy

All receivables are due within fourteen (14) days and are earned as amounts due. The collectability of debts is assessed at balance date and a specific provision is made for any impairment. The net fair value of receivables is the nominal amount.

NOTE 11 - FINANCIAL ASSETS

Interest bearing accounts

Term Deposit

Total financial assets

	\$	\$
Interest bearing accounts	1,145,244	967,648
Term Deposit	1,150,000	800,000
Total financial assets	2,295,244	1,767,648

Accounting policy

Term deposits are valued at fair value, being market value, at balance date.

NOTE 12 - INVENTORIES

Inventories

Total inventories

	\$	\$
Inventories	8,468	4,674
Total inventories	8,468	4,674

Accounting policy

Inventories are measured at the lower of cost and net realisable value.

NOTES TO THE FINANCIAL REPORT

FOR THE YEAR ENDED 31 DECEMBER 2017

NOTE 13 - OTHER ASSETS

	2017 \$	2016 \$
Prepayment settlement fees	91,313	103,889
Prepaid insurance	10,622	11,444
Other prepayments	10,211	3,574
Total other assets	112,146	118,907

NOTE 14 - PROPERTY, PLANT AND EQUIPMENT

Plant and equipment

	\$	\$
at cost as at 31 December	150,312	143,420
Less accumulated depreciation	(104,423)	(96,702)
	45,889	46,718

Leasehold Improvements

at cost at 31 December	286,271	286,271
Less accumulated depreciation	(139,720)	(125,049)
	146,551	161,222
Total property, plant and equipment	192,440	207,940

The reconciliation of the opening and closing balances of property, plant and equipment at 31 December is as follows:

	Plant and Equipment \$	Leasehold Improvement \$	Total \$
2017			
At 1 January 2017	46,718	161,222	207,940
Additions	6,892	-	6,892
Disposals	-	-	-
Depreciation charge for the year	(7,721)	(14,671)	(22,392)
At 31 December 2017 Net of accumulated depreciation	45,889	146,551	192,440
2016			
At 1 January 2016	51,089	178,611	229,700
Additions	2,677	-	2,677
Disposals	(5,429)	-	(5,429)
Depreciation charge for the year	(7,048)	(17,389)	(24,437)
Depreciation written back on disposal	5,429	-	5,429
At 31 December 2016 Net of accumulated depreciation	46,718	161,222	207,940

NOTES TO THE FINANCIAL REPORT

FOR THE YEAR ENDED 31 DECEMBER 2017

NOTE 14 - PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

Accounting Policy

Recognition and measurement of assets

Plant and equipment and leasehold improvements are measured at the cost of the asset, less depreciation and impairment.

Acquisitions of assets are initially recorded at cost. Cost is determined as the fair value of the assets given as consideration plus costs incidental to the acquisition. The cost of the asset also includes the cost of replacing parts that are eligible for capitalisation. Where the replacement of part of an asset is considered significant this is recognised as a separate asset with a specific useful life. All other repairs and maintenance are recognised in the statement of comprehensive income as incurred.

The Theatre Royal building, land and certain items of plant and equipment have been vested in the Crown in accordance with Section 12 of the *Theatre Royal Management Act 1986*. During the 2012 financial year certain leasehold improvements that formed part of the Theatre Royal building were transferred back to the Crown.

The Crown is responsible for the payment of rates of the building. The Theatre Royal Management Board is responsible for the insurance on the building.

A lease agreement exists between the Board and the Minister at a nominal rent. This lease is classified as an operating lease and as such the Board does not have control of the assets and therefore they are not recognised in the Statement of Financial Position in this report.

Impairment of assets

Subsequent to the initial recognition of assets, at the end of each reporting period, the Theatre Royal Management Board reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the statement of comprehensive income.

Impairment losses are recognised in the statement of comprehensive income under other expenses.

Reversals of impairment losses are recognised in the statement of comprehensive income under other revenue.

Derecognition of assets

An item of property, plant and equipment, leasehold improvements and any significant part initially recognised is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

Any gain or loss arising on derecognition of the asset (calculated as the difference between the net disposal proceeds and the carrying amount of the asset) is included in the statement of comprehensive income in the year the asset is derecognised.

Depreciation and amortisation expense

Property, plant and equipment, and leasehold improvements, excluding any assets under construction, are depreciated to their estimated residual values over their estimated useful lives using the straight line method of depreciation commencing from the time the asset is held ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful life of the improvements. Estimates of remaining useful lives and residual values are reviewed annually and necessary adjustments are recognised in current, or current and future reporting periods as appropriate.

Major depreciation periods used are listed below and are consistent with the prior year unless otherwise stated:

	Period
Plant and equipment	4 – 10 years
Leasehold Improvements	10 – 40 years

NOTES TO THE FINANCIAL REPORT

FOR THE YEAR ENDED 31 DECEMBER 2017

NOTE 15 - TRADE AND OTHER PAYABLES

	2017	2016
	\$	\$
Trade payables	22,480	49,057
Net GST payable	46,926	42,321
Accrued expenses	4,315	13,296
Payroll liabilities	19,257	16,471
Total trade and other payables	92,978	121,145

Accounting Policy**Recognition and Measurement**

Trade and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the Board during the reporting period which remain unpaid. The balance is recognised as a current liability with the amounts normally paid within creditor terms.

NOTE 16 - PROVISIONS

	2017	2016
	\$	\$
(a) Employee benefits		
(i) Current		
Annual leave	54,424	66,727
Long service leave	112,053	94,117
	166,477	160,844
(ii) Non-current		
Long Service Leave	48,650	34,097
	48,650	34,097
Total Provisions	215,127	194,941

Accounting policy

Provisions are recognised when the Theatre Royal Management Board has a legal or constructive obligation, as a result of past events, for which it is probably that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions recognised represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

Employee benefits

Provision is made for the Theatre Royal Management Board's liability for employee benefits arising from services rendered by the employee to the end of the reporting period.

i) Short term obligations

Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled.

ii) Other long term employee benefit obligations

Employee benefits payable later than one year have been measured at present value of the estimated future cash outflows to be made for those benefits. In determining the liability, consideration is given to employee wage increases and the probability that the employee may satisfy vesting requirements. Eligible casuals are included where applicable. These cash flows are discounted using market yields on national government bonds with terms to mature that match the expected timing of cash flows.

The obligations are presented as current liabilities in the statement of financial position if the entity does not have an unconditional right to defer settlement for at least twelve months after the reporting date, regardless of when the actual settlement is expected to occur.

The Theatre Royal contributes 9.50% of employee's gross income to their nominated superannuation funds as it accrues. There is no outstanding superannuation liability at the end of the financial year.

iii) Sick leave

No accrual is made for sick leave as Board experience indicates that, on average, sick leave taken in each reporting period is less than the entitlement accruing in that period, and this experience is expected to recur in future reporting periods. The Board does not make payment for untaken sick leave.

NOTES TO THE FINANCIAL REPORT

FOR THE YEAR ENDED 31 DECEMBER 2017

NOTE 17 - OTHER LIABILITIES

	2017	2016
	\$	\$
Current		
Advanced ticket sales	1,116,259	853,864
Applause donation clearing	5,464	11,345
Gift vouchers	21,821	19,560
Student subscriptions	126	342
Deposits collected	26,300	26,050
Ticketek clearing	145	205
Total Other liabilities	1,170,115	911,366

NOTE 18 - CAPITAL COMMITMENTS

The Theatre Royal Management Board has not committed to any capital expenditure in 2018 at the date of writing this report (2017:NIL).

NOTE 19 - OPERATING LEASES

	2017	2016
	\$	\$
Operating Lease Commitments		
Non Cancellable operating leases contract for but not payable – minimum lease payments:		
- not later than 12 months	2,688	2,688
- between 12 months and 5 years	7,392	10,080
	10,080	12,768

Accounting Policy

Lease payments for operating leases, where substantially all of the risks and benefits remain with the lessor, are charged as expenses on a straight line basis over the life of the lease term. The operating lease payments are in relation to a photocopier. A new lease agreement was entered into on the 17th October 2016.

NOTE 20 - RELATED PARTY TRANSACTIONS

(i) Responsible Persons

Names of persons holding the position of a Director of the Theatre Royal Management Board at any time during the year are:

Directors	Chairman - Craig Stephens
	Kate Cuthbertson
	Karen Davis
	Bronwyn Edinger
	Kim Evans
	Jane Haley
	Anthea Pritchard
Chief Executive Officer	Tim Munro

NOTES TO THE FINANCIAL REPORT

FOR THE YEAR ENDED 31 DECEMBER 2017

NOTE 20 - RELATED PARTY TRANSACTIONS (CONTINUED)

(ii) Director Remuneration

	Directors Fees ¹ \$	Super- annuations ² \$	Total ³ \$
2017			
Chairman	7,267	690	7,957
Directors	23,418	-	23,418
Total	30,685	690	31,375
2016			
Chairman	7,267	690	7,957
Directors	24,225	-	24,225
Total	31,492	690	32,182

¹ Directors fees includes all forms of consideration paid and payable for services rendered, compensated absences during the period and salary sacrifice arrangements. Kim Evans does not receive remuneration.

² Superannuation means the contribution to the superannuation fund of the individual.

³ The table is presented to meet the disclosure requirements of AASB 124 Related Party Disclosures

(iii) Key Management Personnel Remuneration

	Number of employees	Salaries ¹ \$	Super- annuations ² \$	Non-monetary Benefits ³ \$	Totals \$
2017					
\$120 001 - \$140 000	1	117,152	11,123	(600)	127,675
Total		117,152	11,123	(600)	127,675
2016					
\$120 001 - \$140 000	1	114,824	10,906	(3,126)	122,604
Total		114,824	10,906	(3,126)	122,604

¹ Salary includes all forms of consideration paid and payable for services rendered, compensated absences during the period and salary sacrifice amounts.

² Superannuation means the contribution to the superannuation fund of the individual.

³ Other non-monetary benefits include annual and long service leave movements.

NOTES TO THE FINANCIAL REPORT

FOR THE YEAR ENDED 31 DECEMBER 2017

NOTE 20 - RELATED PARTY TRANSACTIONS (CONTINUED)

(iv) Remuneration Principles

Directors

Directors remuneration is set by the Arts Minister in line with Tasmanian Government policy for the remuneration of Boards.

Executives

Remuneration levels for key management personnel are set by the Theatre Royal Management Board.

The employment terms and conditions of senior executives are contained in individual employment contracts and prescribe total remuneration, superannuation, annual and long service leave.

The performance of the Chief Executive Officer is reviewed annually which includes a review of the remuneration package.

(v) Transactions with related parties

Transactions between related parties are on normal commercial terms and conditions no more favourable than those available to other parties unless otherwise stated.

NOTE 21 - ECONOMIC DEPENDENCY

The Theatre Royal Management Board's entrepreneurial program has been assisted through funding received from the Minister for the Arts. The nature of this and future entrepreneurial programs is dependent on the receipt of this funding. As the date of this report the Theatre Royal Management Board has no reason to believe that the State Government will not continue to support the Theatre Royal.

Entrepreneurial Ventures

	2017	2016
	\$	\$
Income	572,549	592,565
Arts Tas Grant	150,000	153,000
Less : Program Expenses	(558,664)	(620,448)
Less : Proportion of Administration Expenses (40%)	(254,102)	(255,274)
Less : Proportion of Theatre Operation Expenses (40%)	(103,680)	(106,434)
Deficit on entrepreneurial ventures	(193,897)	(236,591)

The proportion of total Administration and Operation expenses allocated to entrepreneurial ventures is an internal allocation based on an estimate of the percentage of overall costs that are incurred to support the entrepreneurial program.

NOTE 22 - EVENTS OCCURRING AFTER BALANCE DATE

In October 2018 the Theatre Royal will commence a planned closure to facilitate the construction of The Hedberg complex and its integration with the Theatre. The closure will be for a minimum of 6 months and may possibly extend past that time. The Board has forecast the impact of the closure and has sufficient reserves to operate through that period. In addition the Board has engaged with the Tasmanian Government to assist in mitigating the impact of the closure on the Board's operations.

Strategic Plan

Mission

The Theatre Royal is Australia's oldest working theatre. It occupies an important place in the hearts of Tasmanians, local and international performers and many visitors to Hobart. The Theatre Royal Management Board operates the Theatre in trust for our state and nation – a privilege we take very seriously. In carefully managing this asset and mindful of its unique role in the community, we aim to build on the past to deliver a vibrant contemporary centre for the performing arts.

Vision

As a vibrant contemporary centre, the Theatre Royal is a heritage icon and cultural leader inspiring Tasmanians and visitors by engaging them in diverse, world class performing arts.

Values

The Theatre Royal is committed to:

- delivering innovation and excellence in creative practice
- engaging and fostering community and building a culture for the arts in Tasmania
- contributing to social inclusion, access and diversity
- building strong and effective relationships and partnerships and delivering best practice customer service
- supporting its people by acknowledging and rewarding commitment and contribution
- pursuing sustainability and environmental responsibility in its activities and operations
- operating as a transparent and accountable organisation

Strategic Priorities

Contribute to the Tasmanian economy

- To contribute to the economic and cultural life and health of Tasmania

Grow a stimulating and appealing program

- To develop the range, quality and quantity of the performing arts program

Develop the contemporary centre for performing arts

- To manage the theatre's assets and facilities, including the new space being developed by the University of Tasmania

Engage with the community

- To strengthen the Theatre Royal's engagement with the community

Manage the business

- To build the organisation's technical, managerial, service and governance capabilities

Our Partners

The Theatre Royal thanks our partners for their support in 2017



The Theatre Royal is assisted through Arts Tasmania by the Minister for the Arts



Assistance has been provided by the Australian Government through the Australia Council, its arts funding and advisory body

PROGRAM PARTNERS



BUSINESS PARTNERS



SUPPORTERS



Personnel 2017

Theatre Royal Management Board

Craig Stephens (Chairman)

Kate Cuthbertson

Karen Davis

Bronwyn Edinger

Kim Evans

Jane Haley

Anthea Pritchard

Chief Executive

Tim Munro

Program and Operations Manager

Don Hopkins

Technical Manager

Sandy Campbell

Customer Services Manager

Nicole Winspear

Marketing and Business

Development Manager

Maria Pate

Marketing and Business

Development Coordinator

Thesspina Donopoulos

Finance Manager

Jo Macgill

Accounts Manager

Margaret Wood

Capital Campaign Manager

Melita Griffin

Box Office Manager

Mark Brooks

Box Office Supervisor

Meyrick Harris



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