



THEATRE
ROYAL



ANNUAL REPORT

2019 Snapshot

Our vision

The Theatre Royal is a dynamic, contemporary place in which the community enjoys experiences every day of the year. It inspires Tasmanians and visitors to engage in diverse performing arts and to participate in all parts of a vibrant local theatre industry.

Our mission

Our mission is to engage, entertain and educate the Tasmanian community by presenting a diverse program of community and professional performing arts from all over the world while fostering Tasmanian content and creativity.

Our values and how we work

We are a values-based organisation which recognises that the way we work is just as important as what we work on.

In 2019, the Theatre Royal commenced work to review its values. At the time of this plan we have identified the following draft set of values:

- Excellence, professionalism and best practice
- Social inclusion, access and diversity
- Integrity, trust and respect

Over the next 12 months we will refine these in consultation with the many people who work here, identify the behaviours that support or undermine the values, and take the actions necessary to make sure they characterise our culture. This includes considering the diversity on our board and undertaking an organisational culture survey of our staff to better understand the experience of working in our organisation.



OVER
172
performances
& events



59 people
employed
by the Theatre Royal

AROUND
31%



audience attendance for
Tasmanian productions



Bangarra Dance Theatre. Image credit: Daniel Boud



Circus Oz Rock Bang. Image credit: Andrew Wuttke

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Chairman's Report

CRAIG STEPHENS

Sydney Dance Company's Cinco. Image credit: Pedro Greig

On behalf of the Theatre Royal Management Board it is a pleasure to present the Chairman's Report for the 2019 season.

At the time of writing this report our 2020 season is in full swing on the main stage of the Theatre Royal. New foyer spaces across all levels are open and providing significant improvements to the audience experience. New bars are operating on two levels with the third level to commence soon and additional toilets are open to further enhance our facilities. Disability access on all floors is now provided with elevators and level access available for our audiences. The Hedberg is a joint development with the Tasmanian Government and the University of Tasmania and it is exciting to now have students present in the new development adding to the vibrancy of the Theatre Royal and helping to create the 'life' of this new arts precinct.

Our anticipation now shifts to the new Studio Theatre being constructed as part of the development. Planning is well underway for the first shows to be presented there during April 2020. This opening will be a celebration for the Board of a long term plan and vision to have a new state of the art Theatre space, not only for the enjoyment of audiences in Tasmania, but as an opportunity for theatre makers in Tasmania to have a venue they can be proud to use to develop and present work and which will lead to more Tasmanian made theatre being exported around the country.

As I outlined in last year's report the season just completed was directly impacted by the development of The Hedberg. Our doors had been closed since the end of September 2018 to enable the integration of the new building with the existing spaces. The Main Stage was handed back to us, along with the first part of the improved foyer space, at the end of May 2019 providing us with seven months to present our season to audiences.

All this was, of course, incorporated into our planning for the season and we were able to present effectively a full season of work squeezed into that shortened seven-month period. The success of that shortened program is evidenced by our financial report and is a credit to the team at the Theatre for their planning and promotion of the season and also a credit to our audiences who have supported the re-opening and the program. Our five months of 'dark time' were supported by a specific State Government Grant to cover the cost of ongoing operations of the Theatre and we are indebted to them for their support.

Our financial result for the year to 31 December 2019 is a shortfall of income over expenditure of \$118,684 which, considering the underlying matters outlined below, is a fantastic result for the organisation. As noted, our year was impacted by five months of closure where the Theatre was unable to generate revenue, however this was offset by Government support acknowledging that closure. Our seven-month season was successful and well attended, generating a positive result for the period. Additional costs of operating the increased spaces in the new building have been supported by Government funding



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which is also allowing us to expand the team to better service our audiences as we fill those spaces. Finally, the Board took a one-off decision to contribute to the costs of the air-conditioning for our much-loved Main Stage and auditorium to ensure that the audience experience was matched across the whole venue. This decision impacted the financial result to the sum of \$551,942.

On behalf of the Board I would once again like to express our gratitude to the State Government for their support of the development and their continued willingness to work with us to ensure the construction of The Hedberg moves the Theatre Royal forward for future years, enhances audience experience and provides opportunities for practitioners in our state. We are as always most grateful to the Minister for the Arts and the Treasurer for their support of the Theatre Royal.

As reported last year the Board and key management personnel undertook a day long Strategic Planning workshop during this year where the focus of our future plans moved from the construction and development of the spaces to the operation and opportunities that arise from the completed development. From that day, and with ongoing input from stakeholders, the Board completed our Strategic Plan 2019-2024 which was presented to and received endorsement from the Minister for the Arts during the year. We are currently immersed in implementing the strategies arising from that Plan and developing them into actionable business plans for the organisation.

The Board again expresses its heartfelt thanks to our sponsors and season partners, they are an important



L'Amante Anglaise Image credit: Oscar Strangio

component of the presentation of our season. We reiterate our thanks to the Tasmanian Government through the Minister for the Arts and Arts Tasmania for their ongoing support. In addition, we note our appreciation to the Friends of the Theatre Royal for their support and enthusiasm for the Theatre.

The Board and I usually thank and acknowledge the work of our Chief Executive, Tim Munro, his management team and all the staff of the Theatre and in this year, it is even more important that we acknowledge their efforts. From an on-ground operations perspective this has been a difficult year for the team. We have had the administrative offices moved off-site and then moved back when space became available, a significant logistical effort. The Box Office has operated from an alternative venue and then moved back on-site, working hand in hand with a building site, for much of the winter with no heating. Front of house and back of house staff have operated in a partial building site, still providing excellent service to our audiences while dealing with noise, dust and a myriad of other issues. We would like to congratulate them on their efforts for the year, they have been much appreciated.

My thanks to my fellow Board Members for their continued support and their enthusiasm for the Theatre Royal, it is much appreciated. A special thanks to Board Members who have departed during the year or since year end, Karen Davis and Kim Evans, their contributions have been invaluable to the operation of the Board. I would also like to welcome our latest Board member, Craig Limkin who has just commenced his appointment.

Finally, our thanks to you, our audience, for your ongoing support of the Theatre Royal and a special thanks to our Premium Subscribers for your regular attendance. We hope you enjoyed the 2019 season (shortened as it was) and look forward to seeing you throughout 2020 as the full potential of the spaces available to us is realised.

Craig Stephens

Chairman

6 March 2020



Chief Executive's Report



TIM MUNRO

Possum Magic. Image credit: Candice Foster marketing@monkeybaa.com.au

I am delighted to report on the success of the Theatre Royal's 2019 year.

Following 8 months of closure to enable construction works to be undertaken, the Theatre re-opened for performances, as planned, on 31 May 2019. Audiences, performers and staff welcomed the return of the Theatre Royal and access to some of the new foyers, box office and dressing room spaces. Re-opening the Theatre created new challenges for the organisation including managing the relocation of the theatre's box office back into its new facilities from the temporary accommodation at the Tasmanian Museum and Art Gallery (TMAG), where it had been located since October 2018.

The substantial construction works associated with The Hedberg project are scheduled for completion in mid 2020, at which time the full range of new Theatre Royal facilities will become available. Accordingly, the Theatre staged performances for a shortened 7 month season from June 2019 through December 2019.

In comparing audience and performance numbers with figures from previous years, the shortened season ought to be noted - 2018 data is similarly skewed as the theatre only traded for 9 months.

In total, 49,016 people came to the Theatre Royal in 2019.

The program attracted high attendances with 47,324 patrons enjoying the 111 performances that were staged in 2019 - an average of 426 patrons attending each

performance. An additional 1,692 people attended one of the 61 functions, events, artist talks or tours of the theatre.

Importantly 31% of those patrons attended one of the 36 performances of Tasmanian made productions playing at the Theatre Royal in 2019.

ARTISTIC PROGRAM 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.

Full details about attendance at each event playing at the Theatre Royal in 2019 may be found in the Performance and Other Events Summary on page 10 of this report.

SUBSCRIPTION SEASON AND SUBSCRIBERS

The 2019 Season brochure, featuring 20 productions, was launched to subscribers in November 2018 (although unlike other years, a launch function wasn't held as the Theatre Royal was closed for construction works).

The Board carried or shared the financial risk in 12 of the productions featured in the subscription season. 627 patrons subscribed to the season including 124 student subscribers.

I'm pleased to note that 2019 saw the highest average attendance for Theatre Royal presented productions for many years up from 350 patrons per performance in 2014 to 421 in 2019.



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My Fair Lady. Image credit: Tony McKendrick

THEATRE ROYAL PRESENTATIONS AND CO-PRESENTATIONS COMPARISON

	2014	2015	2016	2017	2018	2019
Productions Presented on the Mainstage	14	14	14	15	26	11
Productions Co-Presented on the Mainstage	9	5	5	1	4	1
Performances	60	47	59	46	30	38
Total Attendances	20,985	18,134	19,504	18,763	12,121	15,989
Average attendance per performance	350	386	331	408	404	421
Productions Presented in the Backspace	1	3	1	2	10	-
Productions Co-Presented in the Backspace	1	2	2	-	10	-
Performances	13	29	15	6	20	-
Total Attendances	1,079	2,721	1,029	676	1,658	-
Average attendance per performance	83	94	69	113	83	-

2019 PROGRAM

I have noted earlier that programming a diverse range of performances is of the utmost importance in curating the Theatre Royal's seasons.

We aim to present works that appeal to the widest range of Tasmanian and visiting audiences.

Theatre Royal seasons always showcase the work of flagship companies, emerging artists and all in between. We work to present a strong range of Tasmanian productions alongside those touring from elsewhere.

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 2019 program included works ranging from contemporary text, traditional drama, dance, physical theatre and circus, contemporary music, music theatre, comedy and more.





Picasso And His Dog School Workshop



Roald Dahl's Revolting Rhymes and Dirty Beasts book reading

The 2019 program featured:

- 9 text based drama works
- 1 circus piece
- 8 dance pieces
- 16 music events
- 2 musical theatre shows
- 10 comedy events including 3 satirical pieces
- 4 children and family seasons

In 2019, of the 111 performances presented at the Theatre Royal, 38 were presented or co-presented by the Theatre Royal Management Board and a further 41 were presented by Tasmanian organisations.

THEATRE ROYAL 'BACK OF HOUSE' PROGRAM

The Theatre has worked hard to extend its engagement with the Tasmanian community, aiming to provide a host of developmental opportunities associated with the performance program. To this end, the Theatre Royal presents its 'Back of House' program: a range of workshops and similar engagement opportunities designed primarily for audiences, local performing arts practitioners, teachers and students.

This program ensures that the Tasmanian community is able to engage with and learn skills from, performers and creatives touring to the Theatre Royal as part of its performance program.

In 2019, the Back of House program included:

- Meet the artist events
- Sydney Dance Company
- Bangarra Dance Theatre
- Circus Oz

Workshops for students and teachers were delivered by:

- shake & stir theatre co
- Monkey Baa Theatre
- Sydney Dance Company
- Bell Shakespeare Company

The Theatre Royal hosted 4 students for work experience placements and The Friends of the Theatre Royal conducted 23 public tours of the Theatre Royal. Additional tours (and discussion sessions) were run for education and community groups by Theatre Royal staff.

I wish to record our gratitude to the many organisations and individuals who have given so much to help make 2019 such a successful year.

In particular I would like to thank the team at the Tasmanian Museum and Art Gallery for hosting our Box Office in their building and also staff from the Department of State Growth for their ongoing assistance managing significant elements of the Theatre's participation in The Hedberg Project.

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, Shadforth Financial Group, Xsquared Architects, Ian Gurner Dental Care, RACV, Fullers Bookshop, Digital Ink, The Mercury, Southern Cross Austereo, The Old Woolstore Apartment Hotel, Magnolia Flowers, Tasmania 40 Degrees South, Typeface, Friends of the Theatre Royal and the City of Hobart.

Once again, the Friends of the Theatre Royal worked tirelessly in 2019. Their advocacy and community work on behalf of the Theatre, particularly conducting the



Possum Magic. Image credit: Candice Foster marketing@monkeybaa.com.au



The Sapphires opening night function

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.

In closing I would like to acknowledge and thank, most sincerely, the fantastic team who work at the Theatre Royal. Their dedication, skill, and integrity are outstanding. In any ordinary year success is attributable to the hard work of the team who program and market the theatre, operate the box office, manage technical and patron services and do it all with great pride. In 2019 that team not only managed the business as usual, but met and overcame the complexities and contributed the numerous exertions required to re-open the theatre. 59 staff were employed at the Theatre Royal in 2019 – and each one deserves a standing ovation.

Tim Munro
Chief Executive
6 March 2020



Much Ado About Nothing_Rehearsal. Image credit: Prudence Upton Photography

2019 Performance and Other Events Summary

Mainstage Performance	Producer	TR Presents & Co-Presents No of Perf Mainstage	Professional No of Perf Mainstage	Community No of Perf Mainstage	Attendance	% of Capacity
The Violent Outburst That Drew Me To You	Melbourne Theatre Company	2			561	41%
Deborah Conway - Epic	Minimum Chips Pty Ltd	1			256	37%
Melbourne International Comedy Festival Roadshow	Melbourne International Comedy Festival Ltd	1			632	92%
L'Amante Anglaise	Critical Stages	2			494	36%
Rock Bang	Circus Oz and Salvidor Dinosaur	3			1,057	51%
Bonachela/Nankivell/Lane	Sydney Dance Company	4			1,301	47%
Much Ado About Nothing	The Bell Shakespeare Company Ltd	4			1,746	64%
Roald Dahl's Revolting Rhymes and Dirty Beasts	shake & stir theatre co	6			3,247	79%
Picasso and His Dog	Lemony S Puppet Theatre	4			982	36%
30 Years of Sixty Five Thousand	Bangarra Dance Theatre	4			1,983	72%
The Sapphires	HIT Productions Pty Ltd	3			1,660	81%
Possum Magic	Monkey Baa Theatre Company	4			2,070	76%
Senior Moments	Return Fire Productions Pty Ltd		5		1,759	51%
Sammy J's Major Party	Laughing Stock Productions		1		542	79%
Cinderella	Victorian State Ballet Inc		2		797	58%
Cliff Richard and The Shadows 60th Anniversary Tribute Concert	Urban Rush Entertainment		1		384	56%
Cabaret Gala	Festival of Voices		1		337	49%
Dami Im	Festival of Voices		1		515	75%
The Idea of North	Festival of Voices		1		458	67%
Boston Children's Choir	Festival of Voices		1		308	45%
A Capella Showcase Concert	Festival of Voices		1		263	38%
Boys in the Band: Jukebox Revolution	SMA Productions Pty Ltd		2		422	31%
Mamamia Out Loud	Mamamia.com.au Pty Ltd		1		244	36%
Damien Leith	The Harbour Agency		1		446	65%
Superwog	Century Entertainment Australia Pty Ltd		1		245	36%
Tex Perkins: The Man in Black	Regional Touring		1		527	77%
Tim Ferguson: A Fast Life on Wheels	Serious Comedy		1		375	55%
Swan Lake	The Imperial Russian Ballet Company		2		1,350	99%
Woody Guthrie: Songs of Freedom	Melbourne Creative Music Company Pty Ltd		1		291	42%
The Cat in the Hat	Showcase Entertainment Group		3		1,828	89%
Prada's Priscillas: An All Male Revue	Sydney Drag Queen		1		486	71%
Sydney Comedy Festival Showcase	Century Entertainment Australia Pty Ltd		1		573	84%
Alex Williamson: Sin On My Face	Frontier Comedy		1		299	44%
The Very Best of Croon Live	John Xintavelonis		3		1,077	52%
The War on 2019	Chaser Quarterly		1		600	88%
Lloyd Cole: From Rattlesnakes to Guesswork	Troubador-Music Australia Pty Ltd		1		394	58%
Hannah Gadsby: Douglas	Token Events Pty Ltd		2		1,342	98%
A Celtic Christmas	Pace Entertainment Group		1		651	95%
Hillsong Carols Spectacular	Hillsong Church Australia Ltd			2	1,370	100%
20 Year Anniversary Concert	House of Dance			2	1,019	74%
Into the Crystal Ball	Anelique's School of Dance			1	369	54%
It's My Party Two	Industrie Performing Arts			1	445	65%
Wuss in Boots	Bawdy Pantos			4	1,684	61%
The Magic Toyshop	Tasmanian Youth Classical Ballet			1	380	55%
My Fair Lady	Bijou Creative			12	4,642	56%
The Lyin' King	The Old Nick Company			11	4,902	65%
Tas Voice Grand Final	B and Y Dream Studio			1	11	2%
Total Mainstage performance and audience numbers		38	38	35	47,324	61%

	Number of Events	Attendance
Other Events		
Corporate Activities		
AICD Christmas Function	1	140*
Tours		
Conducted by Friends of the Theatre	23	80
Student and Teacher Activities		
Bayview Secondary College, school video project	1	16
Rosny College Tech Theatre Students, backstage tour	1	26
Smith Family SmArts program, backstage tour	1	16
Rosny College VET Tourism Students, venue tour	1	15
MyState Financial Film Festival	1	400*
shake & stir Kingston Library Book Reading	1	85*
Work Placement - The Hutchins School	2	2
Work Placement - The Friends' School	1	1
Work Placement - St Mary's College	1	1
Workshops and Auditions		
Bell Shakespeare Regional Workshops	3	100
Bell Shakespeare Regional Auditions	6	6
Sydney Dance Company - Sneak Peek	1	95
Sydney Dance Company - School Workshops	8	188
shake & stir - School Workshop	1	25
Monkey Baa - School Workshops	3	72
Events and Launches		
Theatre Council of Tasmania Awards Launch	1	60*
Theatre Royal 2020 Season Launch	1	245*
Meet the Artist Events		
Sydney Dance Company - Pre-show talk	1	35
Bangarra Dance Theatre - Meet the Company	1	68
Circus Oz - Meet the Artist	1	16
Total number of Other Events and audience numbers	61	1,692
Total Performances and Other Events	172	
Total Audience and Participants		49,016

* 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 Board), which comprises the statement of financial position as at 31 December 2019 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 statement of certification by the Members of the Board.

In my opinion, the accompanying financial report:

- (a) presents fairly, in all material respects, the financial position of the Board as at 31 December 2019 and 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.

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To provide independent assurance to the Parliament and Community on the performance and accountability of the Tasmanian Public sector.
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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 Members of 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 Board or to cease operations, or have no realistic alternative but to do so.

The Members of the Board are responsible for overseeing the Board'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 Board'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 Board's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to

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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 Board 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 Members of 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.



Ric De Santi
Deputy Auditor-General
Delegate of the Auditor-General

Tasmanian Audit Office

19 February 2020
Hobart

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THEATRE ROYAL MANAGEMENT BOARD

Financial Report

for the year ended 31 December 2019



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Declaration by the Board

FOR THE YEAR ENDED 31 DECEMBER 2019

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

The financial report and notes:

- (a) Comply with the Australian Accounting Standards – Reduced Disclosure Requirements (including Australian Accounting Interpretations) as they relate to Not For Profit entities, and with the provisions of the *Theatre Royal Management Act 1986*; and
- (b) Presents fairly the Board's financial position as at 31 December 2019 and its performance for the year ended on that date.
- (c) 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:



A Cunningham

Board Member

Dated this 17th day of February 2020



T Munro

Chief Executive Officer

Statement of Comprehensive Income

FOR THE YEAR ENDED 31 DECEMBER 2019

	Note	2019 \$	2018 \$
Income			
Program income		1,001,818	982,090
Bar income		184,745	243,726
Box office income		447,022	371,577
Administration income		873,566	955,523
Operations income		100,488	94,920
Business development income		37,045	46,500
Interest income		61,680	39,684
Donation income		310	96
Total income		2,706,674	2,734,116
Expenses			
Program expenses		(709,248)	(687,420)
Bar cost of sales		(70,799)	(93,862)
Bar expenses		(40,704)	(42,641)
Box office expenses		(347,959)	(266,265)
Administration expenses		(699,360)	(661,346)
Operations expenses		(219,185)	(230,155)
Business development expenses		(54,074)	(61,864)
Depreciation	14	(22,775)	(23,002)
Development project expenses	7	(661,254)	(131,720)
Profit / (loss) on sale of fixed assets		-	(80,796)
Total expenses		(2,825,358)	(2,279,071)
Total Comprehensive result		(118,684)	455,045

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

Statement of Financial Position

FOR THE YEAR ENDED 31 DECEMBER 2019

	Note	2019 \$	2018 \$
ASSETS			
Current assets			
Cash and cash equivalents	9	280,236	226,016
Trade and other receivables	10	162,284	122,960
Financial assets	11	3,502,245	2,643,184
Inventories	12	4,524	1,057
Other assets	13	146,063	104,612
TOTAL CURRENT ASSETS		4,095,352	3,097,829
NON-CURRENT ASSETS			
Property, plant and equipment	14	128,979	119,066
TOTAL NON-CURRENT ASSETS		128,979	119,066
TOTAL ASSETS		4,224,331	3,216,895
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	15	219,146	125,228
Deferred revenue	16	3,000	7,045
Provisions	17	173,197	186,639
Other liabilities	18	1,554,891	869,674
TOTAL CURRENT LIABILITIES		1,950,234	1,188,586
NON-CURRENT LIABILITIES			
Provisions	17	35,030	38,519
Other liabilities	18	367,961	-
TOTAL NON-CURRENT LIABILITIES		402,991	38,519
TOTAL LIABILITIES		2,353,225	1,227,105
NET ASSETS		1,871,106	1,989,790
EQUITY			
Accumulated surplus		1,871,106	1,989,790
TOTAL EQUITY		1,871,106	1,989,790

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

Statement of Cash Flows

FOR THE YEAR ENDED 31 DECEMBER 2019

Note	2019 Inflows/ (Outflows) \$	2018 Inflows/ (Outflows) \$
Cash flows from operating activities		
Receipts from customers (inclusive of GST)	2,385,007	1,937,296
Payments to suppliers (inclusive of GST) and employees	(2,492,863)	(2,476,643)
Grants received	988,460	891,440
Interest received	65,365	39,210
Net cash provided by (used in) operating activities	945,969	391,303
Cash flows from investing activities		
Payments for property, plant and equipment	(32,688)	(33,371)
Proceeds from sale of property, plant and equipment	-	2,945
Deposits to investments	(6,141,652)	(4,050,000)
Withdrawal from investments	5,282,591	3,713,626
Net cash provided by (used in) investing activities	(891,749)	(366,800)
Net increase (decrease) in cash and cash equivalents	54,220	24,503
Cash and cash equivalents at the beginning of the financial year	226,016	201,513
Cash and cash equivalents at the end of the financial year	280,236	226,016

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

Statement of Changes in Equity

FOR THE YEAR ENDED 31 DECEMBER 2019

	2019 Total \$	Accumulated Surplus 2019 \$
Balance at beginning of the financial year	1,989,790	1,989,790
Surplus / (deficit) for the year	(118,684)	(118,684)
Balance at end of the financial year	1,871,106	1,871,106
	2018 Total \$	Accumulated Surplus 2018 \$
Balance at beginning of the financial year	1,534,745	1,534,745
Surplus / (deficit) for the year	455,045	455,045
Balance at end of the financial year	1,989,790	1,989,790

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

Notes to the Financial Report

FOR THE YEAR ENDED 31 DECEMBER 2019

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 - BASIS OF ACCOUNTING

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 17.

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 EXPENSES

Development project expense items principally relate to the Theatre Royal Management Board's involvement in the development of the cultural and performance precinct in Hobart being constructed adjacent to the Theatre Royal. The expense includes a contribution to the State Government of \$551,942 to assist in aligning the existing theatre's heating and air-conditioning with that of the new centre, along with estimated salary costs and other costs incurred by the Board relating to our assistance with the project design and management processes for the centre.

Notes to the Financial Report

FOR THE YEAR ENDED 31 DECEMBER 2019

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

	2019	2018
	\$	\$
	15,000	30,000
	15,000	10,000
	868,600	770,400
Total	898,600	810,400

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

	\$	\$
	2,650	940
	277,586	225,076
Total cash and cash equivalents	280,236	226,016

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.

NOTE 10 - TRADE AND OTHER RECEIVABLES

Trade debtors

Instalment payment debtors

Other debtors

Total trade and other receivables

	\$	\$
	26,415	11,664
	90,298	78,880
	45,571	32,416
Total trade and other receivables	162,284	122,960

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. No provision for impairment has been raised as all debts are deemed collectible.

NOTE 11 - FINANCIAL ASSETS

Interest bearing accounts

Term Deposit

Total financial assets

	\$	\$
	2,302,245	1,093,184
	1,200,000	1,550,000
Total financial assets	3,502,245	2,643,184

Accounting policy

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

NOTE 12 - INVENTORIES

Inventories

Total inventories

	\$	\$
	4,524	1,057
Total inventories	4,524	1,057

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 2019

NOTE 13 - OTHER ASSETS

	2019	2018
	\$	\$
Prepayment settlement fees	109,650	82,511
Prepaid insurance	13,426	12,301
Other prepayments	22,987	9,800
Total other assets	146,063	104,612

NOTE 14 - PROPERTY, PLANT AND EQUIPMENT

	\$	\$
Plant and equipment		
at cost as at 31 December	168,060	138,236
Less accumulated depreciation	(117,671)	(108,695)
	50,389	29,541
Leasehold Improvements		
at cost as at 31 December	172,017	178,708
Less accumulated depreciation	(93,427)	(89,183)
	78,590	89,525
Total property, plant and equipment	128,979	119,066

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
	\$	\$	\$
2019			
At 1 January 2019	29,541	89,525	119,066
Additions	32,688	0	32,688
Disposals	(2,865)	(6,691)	(9,556)
Depreciation charge for the year	(11,840)	(10,935)	(22,775)
Depreciation written back on disposal	2,865	6,691	9,556
At 31 December 2019 Net of accumulated depreciation	50,389	78,590	128,979
2018			
At 1 January 2018	45,889	146,551	192,440
Additions	3,508	29,862	33,370
Disposals	(15,584)	(137,425)	(153,009)
Depreciation charge for the year	(8,573)	(14,429)	(23,002)
Depreciation written back on disposal	4,301	64,966	69,267
At 31 December 2018 Net of accumulated depreciation	29,541	89,525	119,066

Notes to the Financial Report

FOR THE YEAR ENDED 31 DECEMBER 2019

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 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 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 2019

NOTE 15 - TRADE AND OTHER PAYABLES

	2019	2018
	\$	\$
Trade payables	98,307	14,147
GST payable	64,387	86,523
Accrued expenses	22,908	5,805
Payroll liabilities	33,544	18,753
Total trade and other payables	219,146	125,228

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 - DEFERRED REVENUE

	2019	2018
	\$	\$
Partner Support Income	3,000	7,045
At 31 December (current)	3,000	7,045

Accounting Policy

Recognition and Measurement

Funds received from Theatre Royal partners supporting 2020 season productions have been received in 2019. Funds will be recognised as income at the time of the relevant production.

NOTE 17 - PROVISIONS

	2019	2018
	\$	\$
(a) Employee benefits		
(i) Current		
Annual leave	38,125	49,933
Long service leave	135,072	136,706
	173,197	186,639
(ii) Non-current		
Long Service Leave	35,030	38,519
	35,030	38,519
Total Provisions	208,227	225,158

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.

Notes to the Financial Report

FOR THE YEAR ENDED 31 DECEMBER 2019

NOTE 17 - PROVISIONS (CONTINUED)

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.

NOTE 18 - OTHER LIABILITIES

Current

	2019	2018
	\$	\$
Advanced ticket sales	1,289,476	818,459
Payable to State Government	183,981	-
Applause donation clearing	-	110
Gift vouchers	35,467	32,333
Student subscriptions	162	108
Deposits collected	45,500	18,000
Ticketek clearing	191	578
Union Fees Payable	114	86
Total Other liabilities – Current	1,554,891	869,674

Non-Current

Payable to State Government	367,961	-
Total Other liabilities – Non Current	367,961	-
Total Other liabilities	1,922,852	869,674

NOTE 19 - CAPITAL COMMITMENTS

The Theatre Royal Management Board has not committed to any capital expenditure in 2019 at the date of writing this report (2018: NIL).

Notes to the Financial Report

FOR THE YEAR ENDED 31 DECEMBER 2019

NOTE 20 - OPERATING LEASES

Operating Lease Commitments

Non Cancellable operating leases contract for but not payable – minimum lease payments:

- not later than 12 months
- between 12 months and 5 years

	2019	2018
	\$	\$
	2,688	2,688
	2,016	4,704
	<u>4,704</u>	<u>7,392</u>

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 17 October 2016. .

NOTE 21 - 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 Karen Davis (Resigned 26 June 2019) Bronwyn Edinger Kim Evans Jane Haley Anthea Pritchard Ann Cunningham
Chief Executive Officer	Tim Munro

(ii) Director Remuneration

	Directors Fees ¹	Super-annuations ²	Total ³
	\$	\$	\$
2019			
Chairman	7,412	704	8,116
Directors	22,238	-	22,238
Total	<u>29,650</u>	<u>704</u>	<u>30,354</u>
2018			
Chairman	7,424	705	8,129
Directors	22,683	-	22,683
Total	<u>30,107</u>	<u>705</u>	<u>30,812</u>

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*

Notes to the Financial Report

FOR THE YEAR ENDED 31 DECEMBER 2019

NOTE 21 - RELATED PARTY TRANSACTIONS

(iii) Key Management Personnel Remuneration

	Number of employees	Salaries ¹ \$	Super-annuations ² \$	Non-monetary Benefits ³ \$	Totals \$
2019					
\$120 001 - \$140 000	1	134,208	12,750	12,721	159,679
Total	1	134,208	12,750	12,721	159,679
2018					
\$120 001 - \$140 000	1	121,355	11,529	894	133,778
Total	1	121,355	11,529	894	133,778

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.

(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 22 - ECONOMIC DEPENDENCY

The Theatre Royal Management Board's operations have been assisted through funding received from the Minister for the Arts. As at the date of this report the Theatre Royal Management Board expect future funding to be made available.

NOTE 23 - EVENTS OCCURRING AFTER BALANCE DATE

There are no events after balance date affecting this financial report to be disclosed.

NOTE 24 - OTHER SIGNIFICANT ACCOUNTING POLICIES AND PENDING ACCOUNTING STANDARDS

a) Pending Accounting Standards – AASB 1058 Income of Not-for-Profit Entities

This standard has been deferred until the 2019/2020 reporting period. During the 2019 Financial year, the Theatre Royal has elected to apply AASB 2018-8 Amendments to Australian Accounting Standards – Right-of-use- Assets of Not for Profit Entities. Accordingly, the lease of property to the Theatre Royal Management Board from the Crown is recorded at cost.

Lease of Property

The Theatre Royal Management Board currently leases the premises known as the Theatre Royal from the Crown. Under section 52 of the Theatre Royal Precinct Redevelopment Act 2016, the Minister must lease to the Board the Theatre Royal pre-development land, or the Theatre Royal lot, to enable the Board to use that land or lot:

- (a) for the presentation of theatrical performances and performing arts; and / or
- (b) to perform the Board's functions or obligations, or to exercise the Board's powers or rights, under this Act or the Theatre Royal Management Act 1986.

Under the lease agreement, rent of \$1 is payable annually in advance.

Strategic Plan 2019-2024



Our Key Strategies

The Theatre Royal will adopt six key strategies over the next five years to pursue our mission in an environment of change, opportunity and disruption:

- Make an active contribution to the cultural health of Tasmania and to Tasmania's growing cultural brand.
- Develop the diversity, quality and quantity of the performing arts program to ensure it is stimulating and appealing for the Tasmanian community.
- Turn our new facility into a community experience and destination, partnering with organisations such as the University of Tasmania to realise the opportunity for our site to be a place that people experience 365 days a year.
- Strengthen the Theatre Royal's engagement through audience development, the use of technology and working closely with our stakeholders.
- Build the organisation's technical, managerial, service and governance capabilities to ensure we are operating in a contemporary and sustainable way.
- Grow the Theatre Royal's brand and take a leadership role in the performing arts sector to help facilitate its development.

Our Partners

The Theatre Royal thanks our partners for their support in 2019



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 2019

Theatre Royal Management Board

Craig Stephens (Chairman)
Karen Davis (until 26 June 2019)
Ann Cunningham
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

Tom Schoon

Marketing and Business Development Coordinator

Danielle Ross
Thesspina Donopoulos (until October 2019)

Finance Manager

Jo Macgill

Accounts Manager

Margaret Wood

Box Office Manager

Mark Brooks

Box Office Supervisor

Meyrick Harris



Much Ado About Nothing. Image credit Clare Hawley



WOOF Sydney Dance Company. Image credit Pedro Greig



Image credit Dylan Evans






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