

# ANNUAL REPORT 2021

THEATRE  
ROYAL





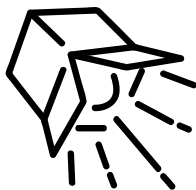


## Acknowledgement of Country

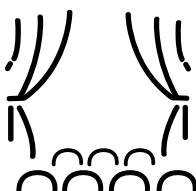
The Theatre Royal acknowledges the traditional and original owners of the land on which we work and meet, the muwinina people of nipaluna/Hobart, and all palawa peoples of lutruwita/Tasmania. We pay our respects to Elders past, present and emerging, and thank them for their custodianship of this unceded land.



# 2021 Snapshot



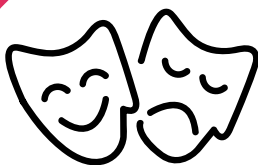
**OVER 194**  
performances & events



**OVER 55,000**  
attendance



**62** people  
employed  
by the Theatre Royal



**60%**  
of performances were  
Tasmanian productions



Image: Rosie Hastie

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# Chair's Report



DR TANIA PRICE

2021 marked a year of transition and new beginnings for the Theatre Royal. We started the year with a desire to test the possibilities and opportunities provided by the new and expanded spaces of The Hedberg and, while the impacts of the pandemic required us to focus much of our effort and resources on immediate concerns, we ended it with a strong sense of optimism around our role in the industry and broader community.

Internally, we saw significant personnel changes, which are continuing into 2022. As much as we will miss the experience, knowledge and passion of those team members who have been with the Theatre Royal for many years, the injection of new ideas, new ways of doing things, and a new energy, will help us realise the potential of our new spaces and our new and expanded partnerships. With my appointment as the Theatre Royal Management Board's Chair in the middle of the year, it was my honour to farewell our long-standing CEO, Tim Munro, as well as oversee the appointment of Simon Wellington to the role.

As part of the transition, the Board recognised the opportunity to reassess our relationship and engagement with the local performing arts sector. To help better understand what the sector required from the Theatre Royal and strengthen our ability to support their work, we held a forum for local production companies to discuss their needs and concerns in relation to the use of the venue in its new formation. We discussed their views around the role of the Theatre Royal in supporting the local sector and this has led to further internal consideration of how we can more flexibly respond to its requirements. With the space and facilities that we now have, the Board acknowledges that we have an increased responsibility to both the sector and the broader community, and we are committed to exploring and maximising the Theatre's potential.

Our ability to do this has been strengthened by the Theatre Royal's financial position at the end of 2021. The Board took a cautious budgetary approach during the year, given the high level of uncertainty and the continually changing conditions under which we were working.

As we were able to operate for most of the year, if not quite as planned, our end of year financial result delivered a surplus. This positions us well in 2022 to augment the capacity of our team, better support the local sector and expand our audience base.

Our new partnership with the University of Tasmania, with whom we share the wonderful Hedberg, continues to develop and we are excited by the possibilities for collaboration in the use of the building and in our



**With the space and facilities that we now have, the Board acknowledges that we have an increased responsibility to both the sector and the broader community, and we are committed to exploring and maximising the Theatre's potential.**



Terrapin presents *A Not So Traditional Story*  
by Nathan Maynard. Image: Bryony Jackson

engagement with the performing arts sector. Once again, the Board is deeply grateful for the State Government's support of the Theatre Royal throughout the year and I would like to thank, on behalf of the Board, the Minister for the Arts, the Treasurer, and their officers.

Thank-you also to our sponsors and season partners who are an essential element of our success, particularly in challenging times. The Friends of the Theatre Royal play a meaningful role in the Theatre's audience offering and I would like to thank them for their efforts during the year.

A special mention goes to the former Chair of the Board, Craig Stephens, who retired from the role in mid-2021. Craig led the Board through the years of the Hedberg's development and, alongside Tim Munro, helped cement the sound financial management that we are benefiting from today. My thanks go to my Board colleagues for their commitment, and, on their behalf, I'd like to thank both Tim and Simon, as our new CEO, their management team, and all the Theatre's staff.

A final thanks to our audience – it's been great to have you back and enjoying our new theatres, bars, and performances. We have been grateful for your understanding and patience with the cancellation of performances and sudden program changes, and we appreciate enormously your generosity in deferring rather than cancelling tickets, as well as your donations.

**Tania Price**  
**Chair**  
13 March 2022



# Chief Executive's Report



**SIMON WELLINGTON**

It was a great pleasure and privilege to join the Theatre Royal team in 2021. This was the first full year that the Theatre Royal has occupied the Hedberg building, and it revealed the huge potential of our new venue and facilities, and of our partnerships with the university, local artists and producers.

Several significant factors affected our program in 2021. Firstly, under Public Health orders, our venues were operating at reduced capacity until May. This affected the viability of many productions. Secondly, the COVID-19 outbreaks and lockdowns in Sydney and Melbourne, and subsequent border closures, led to 11 productions being cancelled and 14 postponed. We refunded tickets valued at almost \$300K in 2021.

Despite these challenges, on the Theatre Royal Main Stage, 34 productions delivered 100 performances, and in the Studio Theatre 17 productions saw 71 performances presented. Along with other events, total attendance at the Theatre Royal reached 55,448 across the year. While this figure has us returning to pre-COVID levels of attendance, it shows, given the ongoing disruption, the potential for audience growth in future years.

While it's always disappointing not to be able to deliver the range of creative and cultural experiences that our audiences are anticipating, these disruptions to our operations have deeper repercussions. Theatre Royal employs a dedicated casual workforce of 53 front of house and technical production personnel, all of whom rely on our operations, as do many contractors and suppliers. Meanwhile, the many thousands of audience members who would have attended performances at the Theatre make a significant contribution to Hobart's night-time economy.

A huge thanks must go to our staff for their incredible resilience and agility in facing these challenges, responding quickly to changing schedules and events, and attending to the needs of artists, companies, and patrons.

A shining light amid the unpredictability was the perseverance and creativity of the many Tasmanian artists and companies producing and presenting work in 2021. During the year, Tasmanian companies presented 20 productions, making up 60 per cent of the total number of performances presented on our stages. And audiences responded with great enthusiasm – 63 per cent of audiences at the Theatre Royal in 2021 were attending local productions.

In the second half of the year, when virtually no interstate shows could travel to Tasmania, productions presented by Drill, Terrapin, Jack Lark, Musical Theatre Crew and John X Presents all delivered successful seasons at the Theatre Royal. An extended season of John X's Rocky Horror Show played to just under seventeen thousand



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Hobart.**



audience members. That's a remarkable achievement and testament to a team of artists and producers who understand their audience and are committed to delivering ambitious professional productions.

All of the information above indicates the great potential for the Theatre Royal and the future of The Hedberg as a thriving performing arts centre, which will make an enormous contribution to the creative and cultural life of Hobart. We have greater flexibility in the range and scale of work that we can present, and the Theatre Royal is focused on delivering a more diverse program of productions and events that audiences would not otherwise have an opportunity to experience in Hobart.

This might include projects that happen outside the theatres, in our foyers and bars, in the surrounding precinct, or in the digital space. As the creative and cultural needs of Tasmanians change – the way people want to consume, create and participate – we will change with them.

Our attention has also turned to how we can use our resources to make a greater contribution to local arts sector development. New programs are in development to make our venues more accessible to Tasmanian artists to create and showcase their work.

Partnerships are essential in supporting and enhancing the skill, expertise and resources required to make what we do possible, and I would sincerely like to thank our funding, business and creative partners. The Department of State Growth continues to help guide us through the final development and governance stages of the Hedberg project, with great assistance from the team



Image: Jack Lark presents *The Old Man and The Old Moon*.

at Arts Tasmania. Local business partners include Ian Gurner Dental Care, Southern Cross Austereo, Forty South Publishing, Dr Di Stow and The Old Woolstore, and there are many new partners we are looking forward to working with in 2022.

The Friends of the Theatre Royal continue to make a valuable contribution to our activities, expanding engagement opportunities through tours and events, providing advice and support to our team when requested. Friends' passion for the Theatre Royal and commitment to its success is much appreciated.

Tim Munro was CEO for 17 years, implementing and overseeing incredible changes during that time. He has left the organisation well-equipped to face the challenges and opportunities ahead of us.

Finally, I would like to thank several members of our team who have given so much over such a long time. Greg Thompson, Sandy Campbell and Margaret Wood spent a combined 72 years working at the Theatre Royal before finishing up 2021. We were all tremendously saddened by Sandy's passing in February 2022. These legends contributed an incalculable amount of expertise and wisdom to our sector and inspired and helped realise the ambitions of countless artists. On their shoulders we stand and continue to reach new heights.

**Simon Wellington**  
Chief Executive  
13 March 2022





# 2021 Performance and Other Events Summary

Main Stage Performances	Producer	TR Presents & Co-Presents No of Perf Main Stage	Professional No of Perf Main Stage	Community No of Perf Main Stage	Attendance	% of Capacity
The Gospel According To Paul	Soft Tread Enterprises	3			493	24%
The Listies' - Hamlet: Prince of Skidmark	Critical Stages	3			349	17%
The Midnight Gang	CDP Kids	2			870	63%
Vince Jones Presents Vanrrison's Masterpieces	Beatroot Services	2			441	32%
Melbourne Comedy Festival Roadshow	Melbourne International Comedy Festival	1			467	68%
Animal Farm	shake & stir Theatre Company	4			1,089	40%
Peter Combe's Greatest Hits	Peter Combe Music Pty. Ltd.	1			629	92%
Judith's Return	Kin & Mona Foma Festival		2		568	41%
Julia Gillard Book Launch	Fullers Bookshop		1		347	24%
Tom Gleeson - Lighten Up	Token Events		2		659	48%
Leonard's Beautiful Pictures	Ten Days on the Island/National Film and Sound Archive		2		428	31%
Ben Elton	Live Nation		1		416	61%
Fiona O'Loughlin	Fiona O'Loughlin Productions		1		262	38%
Arj Barker	A-List Entertainment		1		675	98%
Beauty and the Beast	Victorian State Ballet Inc.		2		765	56%
The World of Musicals	Rokit Entertainment Pty. Ltd.		2		1,321	96%
The Tasmanian Songbook	Festival of Voices		1		295	43%
Anne Edmonds & Lloyd Langford	Token Events		1		394	57%
The Resilience Project	Live Nation		1		667	97%
A Taste of Ireland	Pace Live		2		853	62%
The Ultimate Eagles Experience	Urban Rush Entertainment		1		480	70%
Hannah Gadsby - Body of Work	Token Events		5		3,386	99%
The Rocky Horror Show	John X Presents		31		16,975	80%
Christian Hull	More Talent Pty. Ltd.		1		504	74%
The Traveling Wilburys Sessions	Melbourne Creative Music Company Pty. Ltd.		1		374	55%
Celtica	Base Entertainment Pty. Ltd.		1		458	67%
Les Miserables	Musical Theatre Crew			6	1,412	34%
2021 Uni Revue - Tool Story	The Old Nick Company			10	4,289	63%
C Silk String Quartet	Olimedia Studio			1	111	16%
Brian, the Bitch and the Bathrobe	Bawdy Pantos			4	1,512	55%
A Night on Broadway	All That Jazz Dance			1	324	47%
Simply Christmas	Hillsong Church Australia Ltd.			1	637	93%
Carols of Christmas Spectacular	Jordon King			1	246	36%
A Christmas Tale	Tasmanian Youth Ballet Company			1	601	88%
Total Main Stage performance and audience numbers		16	59	25	43,297	58%



# 2021 Performance and Other Events Summary Continued...

Studio Theatre Performances	Producer	TR Presents & Co-Presents No of Perf Studio	Professional No of Perf Studio	Community No of Perf Studio	Attendance	% of Capacity
Mission Songs Project	Performing Lines	3			278	44%
Love Song Dedications (Without Richard Mercer)	Tom Hogan in association with Arts on Tour	3			298	47%
Emil and the Detectives	Slingsby Theatre Company	5			589	56%
Pete the Sheep	Monkey Baa Theatre Company	6			902	72%
Amphibian	Windmill Theatre Company	1			146	70%
A Midsummer Night's Dream	Bell Shakespeare Company	7			1058	72%
A Not So Traditional Story	Terrapin Puppet Theatre		7		1156	63%
Back	Tasmania Performs		3		329	52%
The Rocky Horror Picture Show	John X Presents		1		80	38%
Eric Bogle	Melbourne Creative Music Company Pty. Ltd.		2		284	50%
Croon	John X Presents		5		1085	76%
Leviathan	Drill			6	717	49%
The Old Man and the Old Moon	Jack Lark Presents			8	1365	60%
Anything Goes	Musical Theatre Crew			8	1114	49%
A Conversation with Essie Davis	Friends of the Theatre Royal			1	125	60%
React's 20 year Celebratory Gala	React Drama School			4	604	72%
Festival of Christmas	Venus Creative			1	250	88%
<b>Total Studio Theatre performance and audience numbers</b>		<b>25</b>	<b>18</b>	<b>28</b>	<b>10380</b>	<b>60%</b>

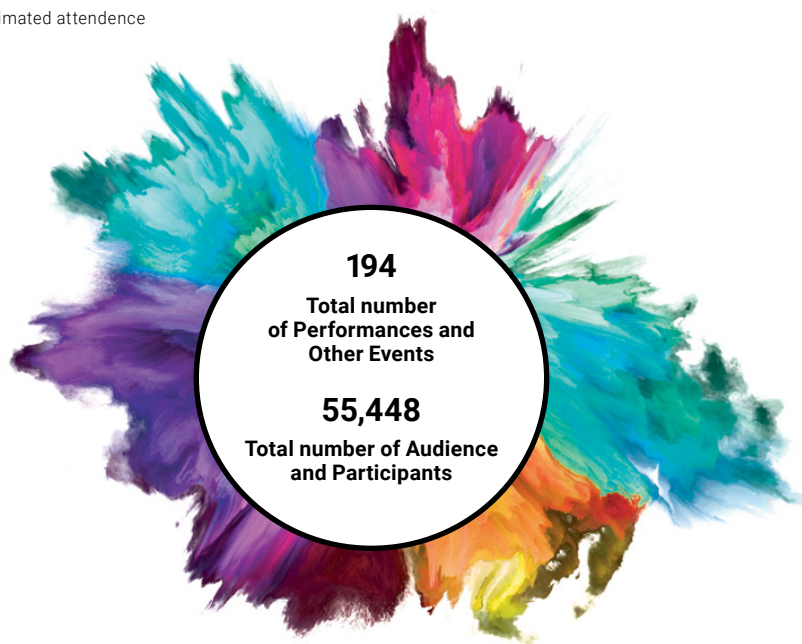


Image: Theatre Royal presents Soft Tread's *The Gospel According to Paul*

# 2021 Performance and Other Events Continued...

	Number of Events	Attendance
<b>Other Events</b>		
<b>Corporate Activities</b>		
CPA Australia	1	25*
Document Management Tasmania AGM	1	130*
<b>Tours</b>		
Hobart College Drama Students Tour	1	25
Friends' School IB Theatre Students Tour	1	6
Huon District High School Drama Students Tour	1	12
Friends of TMAG Tour	1	25*
Tas TAFE Tourism Students Tour	1	5
<b>Student and Teacher Activities</b>		
MyState Students Film Festival Awards Ceremony (Live Streamed Event from Studio Theatre Stage)	1	6
Pete the Sheep Book Reading (Presented at TMAG)	1	65*
UTAS Tasmanian Career Advisor Symposium	1	30
<b>Workshops</b>		
Jessie Lloyd, Mission Songs Project, Indigenous Musicians Workshop	1	10
<b>Events and Functions</b>		
Friends of the Theatre Royal AGM	1	30
Memorial Service for Graeme Paine OAM	1	220*
Hedberg Official Opening	1	150*
Hedberg Opening Night Event	1	400*
Hillsong Church Service	1	160*
Stormcrow Framework, Filming Nepalese Storytelling	1	5
Rosehaven Media Launch	1	75*
Rosehaven Series 5 Preview Screening	1	200*
Rosehaven Script Reading	1	75*
Tasmania Performs - Statewide Arts Sector Forum	1	42
Theatre Council of Tasmania Function	1	25*
TSO Growing Pains in the Arts Function	1	50
<b>Total number of Other Events and audience numbers</b>	<b>23</b>	<b>1771</b>

\* estimated attendance





# Summary of Events Cancelled Due to COVID-19

Production	Producer	No of Perf Mainstage	No of Perf Studio
Archie Roach	Play On Presents	1	
Daniel Sloss	Century Entertainment	1	
Follow Me Home	Australian Theatre for Young People	3	
Moscow Ballet - Sleeping Beauty	Grand International Concerts Pty. Ltd.	2	
Jayson Gillham	Andrew McKinnon Presentations	1	
Lamb	Critical Stages		4
Carmen	Opera Australia	3	
Imperial Russian Ballet - The Nutcracker & Don Quixote	Russian Ballet Ltd.	2	
Sydney Comedy Festival Showcase	Century Entertainment	1	
Impermanence	Sydney Dance Company	4	
Hide the Dog	Ten Days on the Island/Tasmania Performs	7	
		25	4
<b>Total cancelled productions 2021</b>			11
<b>Total cancelled performances 2021</b>			29

## REFUNDS

<b>Total number of refunded tickets</b>	<b>3,883</b>
<b>Total amount of refunded tickets</b>	<b>\$286,308.00</b>

# Summary of 2021 Events Postponed Due to COVID-19

Production	Producer	No of Perf Mainstage	No of Perf Studio
Echoes of the Jazz Age	Cinque Artist Management	1	
RANCOP Conference	Waldron Smith Management	1	
Swansong	Melbourne Creative Music Company		4
The Sweet Caroline Tour	Showtime Australia Group	1	
Tripod	Warp Magazine Pty. Ltd.	1	
Zoom	Patch Theatre Co		4
Peepshow	Circa	4	
Paul McDermot Plus One	Clare O'Connor	1	
Leaving Jackson	Jeff Carter Presents	1	
Bohemian Rhapsody	The Harbour Agency	1	
Ross Noble	A-List Entertainment	4	
Isaac Butterfield	Heckl Comedy	1	
Monica Trapaga and The Pocket Trio	Monica and the Moochers Pty. Ltd.		2
Aunt Donna	Century Entertainment	3	
		19	10
<b>Total postponed productions 2021</b>			14
<b>Total postponed performances 2021</b>			29

**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 2021, 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 2021 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 (including Independence Standards)* (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.

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 Section 10 of *Theatre Royal Management Act 1986* and for such internal control as determined 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 the Board is to be dissolved by an Act of Parliament, or management intends 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 the 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 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 represent 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.



Jeff Tongs  
**Assistant Auditor-General, Audit  
Delegate of the Auditor-General**  
Tasmanian Audit Office

24 February 2022  
Hobart



THEATRE ROYAL MANAGEMENT BOARD

# Financial Report

for the year ended 31 December 2021

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Image: Alistair Betts

# Declaration by the Board

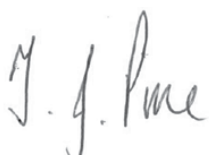
FOR THE YEAR ENDED 31 DECEMBER 2021

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 2021 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:



**T Price**

Chair of the Board



**S Wellington**

Chief Executive Officer

Dated this 23rd Day of February 2022



# Statement of Comprehensive Income

FOR THE YEAR ENDED 31 DECEMBER 2021

	Note	2021 \$	2020 \$
<b>Income</b>			
Program income		959,102	288,986
Bar income		455,278	95,088
Box office income		356,624	84,677
Administration income	8	1,078,677	883,173
Subsidy income	8	116,600	809,200
Operations income		92,929	51,938
Business development income		11,523	-
Interest income		13,858	30,824
<b>Total income</b>		<b>3,084,591</b>	<b>2,243,886</b>
<b>Expenses</b>			
Program expenses		(679,838)	(282,865)
Bar cost of sales		(178,933)	(41,636)
Bar expenses		(94,491)	(36,748)
Box office expenses		(257,022)	(187,062)
Administration expenses		(1,257,838)	(1,039,782)
Operations expenses		(449,524)	(356,228)
Business development expenses		(12,723)	(891)
Depreciation	14	(32,002)	(29,008)
Development project expenses	7	-	(108,646)
<b>Total expenses</b>		<b>(2,962,371)</b>	<b>(2,082,866)</b>
<b>Total Comprehensive result</b>		<b>122,220</b>	<b>161,020</b>

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

# Statement of Financial Position

FOR THE YEAR ENDED 31 DECEMBER 2021

	Note	2021 \$	2020 \$
<b>Assets</b>			
<b>Current assets</b>			
Cash and cash equivalents	9	1,269,825	1,355,484
Trade and other receivables	10	154,384	110,366
Financial assets	11	2,188,153	1,902,698
Inventories	12	20,736	8,294
Other assets	13	79,126	82,094
<b>Total current assets</b>		<b>3,712,224</b>	<b>3,458,936</b>
<b>Non-current assets</b>			
Plant and equipment	14	155,710	129,603
<b>Total non-current assets</b>		<b>155,710</b>	<b>129,603</b>
<b>Total assets</b>		<b>3,867,934</b>	<b>3,588,539</b>
<b>Liabilities</b>			
<b>Current Liabilities</b>			
Trade and other payables	15	335,563	119,471
Deferred revenue	16	54,775	9,250
Provisions	17	137,059	213,659
Other liabilities	18	1,056,779	902,036
<b>Total current liabilities</b>		<b>1,584,176</b>	<b>1,244,416</b>
<b>Non-current liabilities</b>			
Provisions	17	37,470	36,055
Other liabilities	18	91,942	275,942
<b>Total non-current liabilities</b>		<b>129,412</b>	<b>311,997</b>
<b>Total liabilities</b>		<b>1,713,588</b>	<b>1,556,413</b>
<b>Net Assets</b>		<b>2,154,346</b>	<b>2,032,126</b>
<b>Equity</b>			
Accumulated surplus		2,154,346	2,032,126
<b>Total Equity</b>		<b>2,154,346</b>	<b>2,032,126</b>

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



# Statement of Cash Flows

FOR THE YEAR ENDED 31 DECEMBER 2021

	Note	2021 Inflows/ (Outflows) \$	2020 Inflows/ (Outflows) \$
<b>Cash flows from operating activities</b>			
Receipts from customers (inclusive of GST)		2,516,402	601,225
Payments to suppliers (inclusive of GST) and employees		(3,454,612)	(2,098,893)
Grants received		1,181,660	969,870
Interest received		14,455	33,130
<b>Net cash provided by (used in) operating activities</b>		257,905	(494,668)
<b>Cash flows from investing activities</b>			
Payments for plant and equipment		(58,109)	(29,632)
Deposits to investments		(1,108,953)	(4,013,077)
Withdrawal from investments		823,498	5,612,624
<b>Net cash provided by (used in) investing activities</b>		(343,564)	1,569,915
Net increase (decrease) in cash and cash equivalents		(85,659)	1,075,248
Cash and cash equivalents at the beginning of the financial year		1,355,484	280,236
<b>Cash and cash equivalents at the end of the financial year</b>	9	1,269,825	1,355,484

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

# Statement of Changes in Equity

FOR THE YEAR ENDED 31 DECEMBER 2021

	Total 2021 \$	Accumulated Surplus 2021 \$
<b>2021</b>		
Balance at beginning of the financial year	2,032,126	2,032,126
Surplus / (deficit) for the year	122,220	122,220
<b>Balance at end of the financial year</b>	2,154,346	2,154,346
	Total 2020 \$	Accumulated Surplus 2020 \$
<b>2020</b>		
Balance at beginning of the financial year	1,871,106	1,871,106
Surplus / (deficit) for the year	161,020	161,020
<b>Balance at end of the financial year</b>	2,032,126	2,032,126

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

# Notes to the Financial Report

FOR THE YEAR ENDED 31 DECEMBER 2021

## 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 the Statements of Comprehensive Income, Financial Position, Changes in Equity and Cash Flows, 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 Board is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

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 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. Subsidy Income includes Federally funded Job Keeper and Cash Flow Boost payments received during 2020 and 2021. Job Keeper is recognised when employees meet the criteria to be eligible employees for the relevant period and Cash Flow Boost is recognised on receipt.

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 Board's involvement in the development of the cultural and performance precinct in Hobart being constructed adjacent to the Theatre Royal. The expense includes an allowance for salary and other costs incurred by the Board relating to our assistance with the project design and management.



# Notes to the Financial Report

FOR THE YEAR ENDED 31 DECEMBER 2021

## NOTE 8 - GRANT AND SUBSIDY INCOME

Grants were received in respect of the following:

### *Grant Income included in Program Income*

City of Hobart Grant

### *Grant Income included in Administration Income*

State funded grant – Administration Grant

Commonwealth Funding Grant, Restart Investment to Sustain and Expand (RISE)

### **Total Grant income included in Administration income**

### *Subsidy Income*

Federal funded subsidy – Job Keeper Subsidy

State Government subsidy – Snap Lock Down Support

Federal funded subsidy – Cash Flow Boost

### **Total subsidy income received**

### **Total grant and subsidy income**

	2021	2020
	\$	\$
	15,000	-
	898,600	881,700
	180,000	-
	1,078,600	881,700
	115,600	709,200
	1,000	-
	-	100,00
	116,600	809,200
	1,210,200	1,690,900

### **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**

	\$	\$
	2,970	3,670
	1,266,855	1,351,814
	1,269,825	1,355,484

### **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. Cash at bank includes cash held in trust for consumers until the event is held.

## NOTE 10 - TRADE AND OTHER RECEIVABLES

Trade debtors

Instalment payment debtors

Job Keeper Receivable

Other debtors

### **Total trade and other receivables**

	\$	\$
	80,920	11,821
	33,342	1,851
	-	77,700
	40,122	18,994
	154,384	110,366

### **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**

	\$	\$
	1,606,651	997,698
	581,502	905,000
	2,188,153	1,902,698

# Notes to the Financial Report

FOR THE YEAR ENDED 31 DECEMBER 2021

## Accounting policy

Term deposits are valued at fair value, being market value, at balance date. There is a letter of set off over a term deposit to the value of \$276,502 held with the Board merchant facilities provider for potential chargebacks, however this is covered by cash at bank held in trust for customers until events are held.

## NOTE 12 - INVENTORIES

Inventories

### Total inventories

2021	2020
\$	\$
20,736	8,294
20,736	8,294

## Accounting policy

Inventories are measured at the lower of cost and net realisable value. Inventories include food and beverage items for sale at the Theatre Royal bar.

## NOTE 13 - OTHER ASSETS

Prepayment settlement fees

Prepaid insurance

Other prepayments

### Total other assets

\$	\$
41,045	52,439
15,974	15,571
22,107	14,084
79,126	82,094

## NOTE 14 - PLANT AND EQUIPMENT

### Plant and equipment

at cost

Less accumulated depreciation

\$	\$
223,046	181,075
(124,056)	(119,127)
98,990	61,948

### Leasehold Improvements

at cost

Less accumulated depreciation

172,017	172,017
(115,297)	(104,362)
56,720	67,655

### Total plant and equipment

155,710	129,603
---------	---------

The reconciliation of the carrying amount of plant and equipment on 31 December is as follows:

	Plant and Equipment \$	Leasehold Improvement \$	Total \$
<b>2021</b>			
At 1 January 2021	61,948	67,655	129,603
Additions	58,109	-	58,109
Depreciation charge for the year	(21,067)	(10,935)	(32,002)
<b>At 31 December 2021 Net of accumulated depreciation</b>	<b>98,990</b>	<b>56,720</b>	<b>155,710</b>
<b>2020</b>			
At 1 January 2020	50,389	78,590	128,979
Additions	29,632	-	29,632
Depreciation charge for the year	(18,073)	(10,935)	(29,008)
<b>At 31 December 2020 Net of accumulated depreciation</b>	<b>61,948</b>	<b>67,655</b>	<b>129,603</b>



# Notes to the Financial Report

FOR THE YEAR ENDED 31 DECEMBER 2021

## 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 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 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 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

Plant and equipment and leasehold improvements 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 2021

## NOTE 15 - TRADE AND OTHER PAYABLES

Trade payables  
GST payable  
Accrued expenses  
Payroll liabilities

### Total trade and other payables

2021	2020
\$	\$
186,995	56,074
98,168	16,094
23,255	16,374
27,145	30,929
335,563	119,471

### 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

Partner Support Income  
Program Support  
Pre-paid settlement income

### Total deferred revenue

2021	2020
\$	\$
-	9,250
35,000	-
19,775	-
54,775	9,250

### Accounting Policy

#### Recognition and Measurement

Funds have been received from the Hobart City Council to support the Theatre Royals program through payment of artist fees and production costs in 2022 for Raw Space. Funds will be recognised as income at the time of the production.

## NOTE 17 - PROVISIONS

### (a) Employee benefits

#### (i) Current

Annual leave  
Long service leave

#### (ii) Non-current

Long Service Leave

### Total Provisions

2021	2020
\$	\$
59,365	44,998
77,694	168,661
137,059	213,659
37,470	36,055
37,470	36,055
174,529	249,714

### Accounting policy

Provisions are recognised when the 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.

# Notes to the Financial Report

FOR THE YEAR ENDED 31 DECEMBER 2021

## NOTE 17 - PROVISIONS (CONTINUED)

### 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% (10% from July 2021) 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.

## NOTE 18 - OTHER LIABILITIES

### Current

	2021 \$	2020 \$
Advanced ticket sales	637,612	405,098
Payable to State Government	184,000	276,000
Applause donation clearing	38,260	18,065
Gift vouchers	149,173	172,200
Student subscriptions	270	1,080
Deposits collected	46,000	29,500
Ticketek clearing	1,464	-
Union Fees Payable	-	93
<b>Total Other liabilities – Current</b>	<b>1,056,779</b>	<b>902,036</b>

### Non-Current

	2021 \$	2020 \$
Payable to State Government	91,942	275,942
<b>Total Other liabilities – Non Current</b>	<b>91,942</b>	<b>275,942</b>
<b>Total Other liabilities</b>	<b>1,148,721</b>	<b>1,177,978</b>

## NOTE 19 - CAPITAL COMMITMENTS

The Board did not have any capital expenditure commitments at balance date (2021: \$41,640).



# Notes to the Financial Report

FOR THE YEAR ENDED 31 DECEMBER 2021

## 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.

2021	2010
\$	\$
2,424	2,016
4,444	-
6,868	2,016

### 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 for a period of 3 years on the 28th October 2021.

## NOTE 21 - RELATED PARTY TRANSACTIONS

### (i) Responsible Persons

Names of persons holding the position of a Director of the Board are:

Board	2021	2020
<b>Chair</b>	Craig Stephens (resigned 31st July 2021) Tania Price (from 31st July 2021)	Craig Stephens
<b>Directors</b>	Bronwyn Edinger Anthea Pritchard Ann Cunningham Craig Limkin Anthony Bonney Tania Price (until 31st July, then appointed Chair of the Board)	Bronwyn Edinger Anthea Pritchard Ann Cunningham Craig Limkin (commenced 17th February 2020) Tania Price (commenced 1st April 2020) Anthony Bonney (commenced 17th August 2020) Kim Evans (resigned 17th February 2020) Jane Haley (resigned 24th June 2020)
<b>Chief Executive Officer</b>	Simon Wellington (commenced 23rd August 2021) Tim Munro (resigned 31st August 2021)	Tim Munro

### (ii) Director Remuneration

	Directors Fees <sup>1</sup>	Super-annuations <sup>2</sup>	Total <sup>3</sup>
	\$	\$	\$
<b>2021</b>			
Chairman	7,412	723	8,135
Directors	22,445	-	22,445
Total	29,857	723	30,580

# Notes to the Financial Report

FOR THE YEAR ENDED 31 DECEMBER 2021

## NOTE 21 - RELATED PARTY TRANSACTIONS CONTINUED

	Directors Fees <sup>1</sup> \$	Super-annuations <sup>2</sup> \$	Total <sup>3</sup> \$
<b>2020</b>			
Chairman	7,412	704	8,116
Directors	23,063	-	23,063
Total	30,475	704	31,179

<sup>1</sup> Directors fees includes all forms of consideration paid and payable for services rendered, compensated absences during the period and salary sacrifice arrangements. As a representative of the Crown/Department of Premier and Cabinet, Craig Limkin does not receive remuneration.

<sup>2</sup> Superannuation means the contribution to the superannuation fund of the individual.

<sup>3</sup> The table is presented to meet the disclosure requirements of AASB 124 *Related Party Disclosures*

### (iii) Key Management Personnel Remuneration

2021		No of Employees	Salary <sup>1</sup> \$	Superannuation <sup>2</sup> \$	Termination Benefits <sup>3</sup> \$	Non Monetary Benefits <sup>4</sup> \$	Total \$
Position	Remuneration Band						
Chief Executive - from 23rd August	\$60 001 - \$80 000	1	58,383	5,838	-	4,491	68,712
Chief Executive - to 31st August	\$120 001 - \$140 000	1	92,018	9,472	106,908	(68,535)	139,863
<b>Total</b>		<b>2</b>	<b>150,401</b>	<b>15,310</b>	<b>106,908</b>	<b>(64,044)</b>	<b>208,575</b>

2020		No of Employees	Salary <sup>1</sup> \$	Superannuation <sup>2</sup> \$	Termination Benefits <sup>3</sup> \$	Non Monetary Benefits <sup>4</sup> \$	Total \$
Position	Remuneration Band						
Chief Executive - full year	\$140 001 - \$160 000	1	140,891	13,378	-	1,248	155,517
<b>Total</b>		<b>1</b>	<b>140,891</b>	<b>13,378</b>	<b>-</b>	<b>1,248</b>	<b>155,517</b>

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

<sup>2</sup> Superannuation means the contribution to the superannuation fund of the individual.

<sup>3</sup> Termination Benefits include all forms of benefits paid or accrued as a consequence of termination

<sup>4</sup> Non-monetary benefits include annual and long service leave movements.

# Notes to the Financial Report

FOR THE YEAR ENDED 31 DECEMBER 2021

## **(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 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 Board's operations have been assisted through funding received from the Minister for the Arts. As at the date of this report, the 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**

### **Lease of Property**

The 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 determined by the Minister, rent of \$1 is payable annually in advance. In accordance with accounting standards, the Board has elected to record the lease of property from the Crown at cost.

### **Pending Accounting Standards**

Certain new accounting standards and interpretations have been published that are not mandatory for the 31 December 2021 reporting period. The Board's assessment of the impact of the relevant new standards and interpretations is set out below.

a) AASB 1060 – General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities – applicable for annual reporting periods on or after 1 July 2021

The Board do not expect the change in the basis of preparation to have any impact on the recognition and measurement of amounts in the financial report.



# Our Partners

The Theatre Royal thanks our partners for their support in 2021



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 2021

## Theatre Royal Management Board

Craig Stephens (Chair until July)

Tania Price (Chair from July)

Tony Bonney

Ann Cunningham

Bronwyn Edinger

Craig Limkin

Anthea Pritchard

## Chief Executive Officer

Tim Munro (until August)

Simon Wellington (from August)

## Finance Manager

Jo Macgill

## Finance Officer

Margaret Wood (until February)

Dominique Hurley (until October)

Paula Franklin (from November)

## Marketing and Business Development Manager

Tom Schoon (until February)

Dale Tresidder (from February)

## Marketing and Business Development Coordinator

Georgina Davis (from May)

## Program Manager

Don Hopkins

## Project Manager

Greg Thompson (until October)

## Operations Manager

Nick Toll (from May)

## Technical Manager

Sandy Campbell

## Senior Technician

Aron Webb (from June)

## Customer Services Manager

Nicole Winspear

## Box Office Manager

Meyrick Harris

## Box Office Supervisor

Matt Coyle

Alice Moss (from June)

## Executive Support Officer

Sami Sharp



# THEATRE ROYAL

27-29 Campbell Street, nipaluna/  
Hobart, lutruwita/Tasmania,  
Australia 7000

**Box Office:**

(03) 6146 3300

Open Monday to Friday 9am – 5pm

**Email:**

[boxoffice@theatreroyal.com.au](mailto:boxoffice@theatreroyal.com.au)

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