



We acknowledge the traditional and original owners of the land on which we work and meet, the Muwinina people of Nipaluna/Hobart, who did not survive colonisation and the subsequent war on this land. We pay our respects to all Palawa/Pakana people of Lutruwita/Tasmania, who continue to care for this Country and share culture and knowledge so generously.

RESPECT

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2024 Snapshot

400
PERFORMANCES AND EVENTS

Theatre Royal performances	Number of productions	Number of performances	Attendance
TR presents and Co-Presents	5	25	11,360
Commercial hire	50	64	28,771
Community hire	9	36	14,631
Total Theatre Royal	64	125	54,762

Studio Theatre performances	Number of productions	Number of performances	Attendance
TR presents and Co-Presents	13	46	6,880
Commercial hire	22	25	2,941
Community hire	5	7	1,040
Total Studio Theatre	40	78	10,861

Smoking Ceremony lead by Jim Everett – puralia meenmatta with pakana kalaplila. Photo: Rosie Hastie

74,149

ATTENDEES IN TOTAL

Recital Hall	Number of productions	Number of performances	Attendance
TR presents and Co-Presents	5	9	1,245
Commercial hire	0	0	0
Community hire	1	1	142
Total Recital Hall	6	10	1,387

Other events and public programming	Number of productions	Number of activities	Attendance
Public Programs	9	25	914
Tours of the Theatre Royal	12	75	343
Functions & Events			
Commercial Functions and Events	7	7	1,147
Community Function and Events	2	2	380
UTAS Managed Events	56	71	3,964
Audience and industry development (public programs)			
RAWspace	7	7	391
Total other events	93	187	7,139

Chair's Report

The Theatre Royal continued to expand and develop its variety of programs, shows and cultural events in 2024, to meet our goal of being a cultural leader for Tasmania, increasing and deepening our audience reach and engagement.

The Board is pleased to report an improvement in our operational performance, which reflects the year's strong program and the invaluable relationships with our partners and supporters. We are disappointed, however, to be reporting a second consecutive annual deficit, which resulted from ongoing increased costs associated with our tenancy of The Hedberg. While the deficit was significantly lower than the previous year, the Board remains concerned with the unsustainable nature of our financial position. Until our financial situation is resolved, it will be challenging to fully realise our goals for the Theatre Royal.

We were delighted to welcome Vanessa Pigrum as our new CEO, replacing Simon Wellington, who I would like to thank again for his tireless efforts to evolve the theatre's offering within and beyond our new home of The Hedberg. Vanessa has brought a new energy to the Theatre Royal – something many of our supporters saw in action at last November's 2025 program launch.

The relationship between our Engagement Partner, the University of Tasmania (UTAS) and Theatre Royal, as neighbours in The Hedberg, continued to develop, with The Hedberg Sounds program encouraging more music fans to enjoy the marvellous Ian Potter Recital Hall. Our Program Partner, City of Hobart, was also instrumental in enabling us to broaden our Staycation school holiday program to offer more family-friendly, hands-on creative activities.

We are extremely grateful to all our partners: UTAS, City of Hobart; our Production Partners Hadley's Orient Hotel, Fullers Bookshop, Hit 100.9 FM, Ian Gurner Dental Care; our Business Partners the Old Woolstore Apartment Hotel, David Johnstone & Associates; our Travel Partner Spirit of Tasmania; our Media Partners 7 Tasmania and Hit 100.9FM; and our Supporters Friends of the Theatre Royal (FOTR), Moonah Arts Centre, Forty South and The Hobart Magazine.



Dr Tania Price

"The Board is pleased to report an improvement in our operational performance, which reflects the year's strong program and the invaluable relationships with our partners and supporters."

I would like to thank the Tasmanian Government as our major supporter, with particular acknowledgement of the Minister for the Arts, the Hon Madeleine Ogilvie MP, for her genuine interest in enriching the State's cultural environment, and with thanks to the staff of Arts Tasmania and the departments of State Growth and Natural Resources and Environment.

We are also thankful for the generous support of our philanthropic donors, Giving Circle patrons and the Friends of the Theatre Royal, who tirelessly fundraise year-round to support the Applause Access program, amongst other initiatives. Our deepest gratitude for your recognition of the public benefit Theatre Royal can provide.

The Theatre Royal Management Board is deeply committed to ensuring the Theatre Royal, situated in its new and beautiful home of The Hedberg, realises its full potential as a leading performing arts centre within the heart of Tasmania's cultural sector. I would like to thank all the members of the Board for their contributions and support. Our longest-term and greatly valued member, Bronwyn Edinger, retired from the Board during the year and I would like to thank her for her service and counsel.

Enormous thanks as well must go to the management team, now under the leadership of Vanessa, who achieve remarkable results with limited resources, and for whom nothing is too much trouble. I am grateful to work alongside such committed and enthusiastic people.

Tania Price
Chair
27 March 2025

*Possum Pals panel discussion at TMAG with a possum from Erth's ARC.
Photo: Rosie Hastie*



Future Stages workshop with A Slightly Isolated Dog (NZ). Photo: Cassie Sullivan

Chief Executive's Report

2024 was a year of change and transition for the Theatre Royal.

Our partnership with The University of Tasmania (UTAS) matured as we collaborated on new ways to interpret and manage The Hedberg as a vital cultural precinct. Much loved programs such as Staycation, Applause, Hedberg Sounds and Hedberg Talks continued to evolve and develop new audiences, and Theatre Royal farewelled Simon Wellington as CEO in June.

I thank the Board, the team, our artists, partners and audiences for welcoming me so warmly in August. A special thanks to Simon for the impact he made and the changes he led during his three years at the helm. Our strategic direction continues along similar lines since opening up The Hedberg in 2021 – finding new ways to activate these beautiful buildings and create a sense of community through diverse and inviting programs.

In August, The Hedberg's first Smoking Ceremony took place throughout the theatres and public spaces. Led by Uncle Jim Everett – puralia meenamatta and members of the Tasmanian Aboriginal Community, all who attended were incredibly moved by this quiet ceremony creating a meaningful connection between the Theatre Royal, The Hedberg site, and the Country where we live, work, and create stories and community.

The Theatre Royal 2024 Season consolidated the audience growth of the previous year with a range of mainstage crowd pleasers and new contemporary works being presented across the Theatre Royal, Studio Theatre and the Ian Potter Recital Hall. 2024 saw the Theatre Royal present 23 productions including 11 Tasmanian works; with national touring work from Dancenorth, Opera Australia, Briefs Factory International, Moogahlin Performing Arts and Sydney Theatre Company.

The Mousetrap by Agatha Christie represented a bold entrepreneurial programming initiative for the Theatre Royal and we were delighted to see Tasmanian audiences flock to solve the world's longest running whodunnits. 6,635 people attended and pledged to keep the culprit's name secret!

First Nations programming continues to be one of our core programming commitments and in 2024 we presented Mudlark Theatre's *The Box* by Nathan Maynard and Rob Braslin, Moogahlin Performing Arts/Sydney Theatre Company's production of *The Visitors* by Jane Harrison, and contemporary dance work *Charcoal* by Keia McGrady, produced by Performing Lines TAS.



Vanessa Pigrum
Photo: Rosie Hastie

"Cultural Leadership and developing the Creative Sector in Tasmania are two of our central Strategic objectives, and we pursue these through a number of initiatives and actively participating in sector-wide dialogues in Tasmania and nationally."

Programs focussing on access to the arts for children, families and young people continued to evolve. Our *Staycation* school holiday programs included performances from award-winning companies such as Patch Theatre Company, Gravity and Other Myths, Erth Visual and Physcial Inc, Windmill Theatre Company, Terrapin and Dead Puppet Society. Alongside these theatre shows we programmed a range of workshops and free activities to keep families entertained and enriched throughout the school holidays. *Applause* programs supported complimentary, subsidised tickets and bus transport support to the theatre for 323 primary students, many of whom are attending the theatre for the very first time. At the Theatre Royal we firmly believe that regular access and participation in creative activities is an essential part of a well-rounded education, and we will continue to support schools and Tasmanian families with low-cost access to high quality arts experiences for many years to come.

2024 was the inaugural year for *Future Stages*, our year-long program for Year 10-12 students who are curious about pursuing a career in the creative sector. Workshops, access to visiting artists, technical tours and mentoring from industry professionals makes up a unique program for young people at a pivotal time in their lives. We are thrilled to see *Future Stages* attracting private and public funding support to offer it again in 2025.

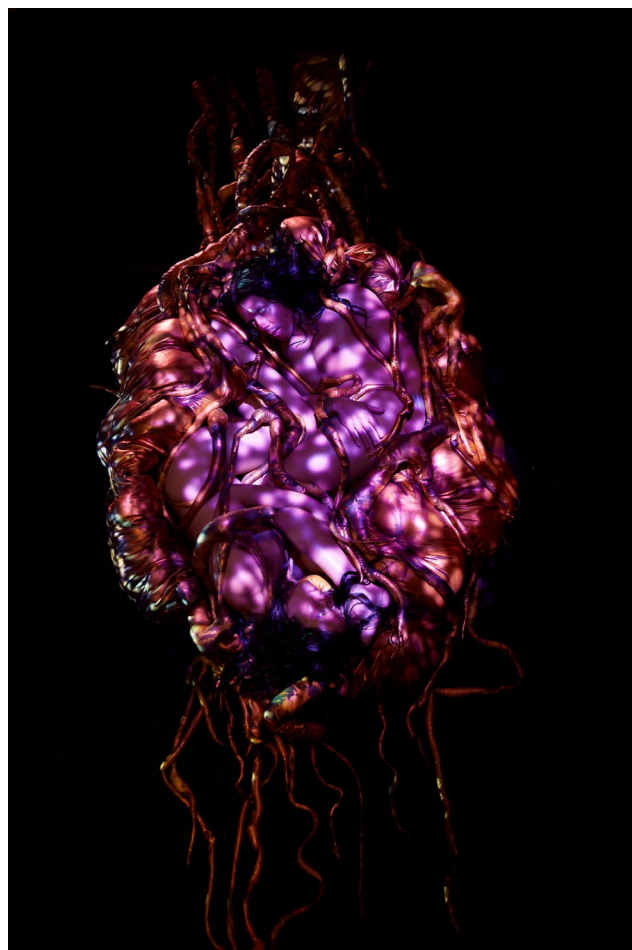
The Hedberg Talks and *The Hedberg Sounds* are two programs we produce in partnership with UTAS. In 2024 *The Hedberg Talks* featured insightful panel discussions about *The Mousetrap*, *The Visitors*, and *Body Commodity*. The *Hedberg Sounds* showcased the extraordinary acoustic environment of the Ian Potter Recital Hall with performances by Van Diemen's Band, Xyris Quartet, Australian String Quartet and The Equinox Sound Baths by local performers, Bing/Santospirito.

In total 74,149 people attended and engaged with over 400 events presented and hosted by Theatre Royal in 2024.

Cultural Leadership and developing the Creative Sector in Tasmania are two of our central Strategic objectives, and we pursue these through a number of initiatives and actively participating in sector-wide dialogues in Tasmania and nationally. Of note, we are proud to be a core member of the Tasmanian Performing Arts Centres network with our venue colleagues in Launceston, Devonport and Burnie and through the *Strategic Touring Fund* have supported 10 Tasmanian productions to tour across the island. 6 *RAWspace* projects by local artists were selected for creative development support and we look forward to several of these being presented publicly in 2025.

With an increased number of venues to operate and a growing number of aspirations and expectations for the services the Theatre Royal can provide, we now employ 14 permanent and 53 casual staff. National staff shortages in the theatre technical sector continue to be of concern, and we are keeping a close eye on national initiatives that aim to address this. Keeping staff numbers modest while delivering new programs and initiatives is a constant challenge for the organisation. Staff health, wellbeing and a positive work culture are core priorities at the Theatre Royal. My enormous thanks to the team, all of whom daily demonstrate their commitment to the theatre, to our artists, hirers and audiences.

ANITO by Justin Shoulder presented by Mona Foma. Photo: Liz Ham



The Visitors, Mooghalin and Sydney Theatre Company. Photo: Rob Hookey

Build a Bug workshop participant. Photo: Rosie Hastie



2024 has again concluded with a deficit result; albeit a decreased deficit from the previous year. The operating budget for the core theatre activities returned a surplus, however, Body Corporate costs additional to core operations contributed \$374,290 to the final 2024 deficit result of \$119,081.

Our financial statement shows a large contingent liability that reflects ongoing uncertainty around whether Body Corporate related expenses will be passed on to the Theatre Royal. Planning for the Theatre Royal's future and having the confidence to invest in strategies to grow the Theatre Royal's impact and potential as a leading Tasmanian cultural icon, is challenging under this uncertainty. We look forward to resolving our financial position as soon as possible and planning confidently for a bold and exciting future.

Theatre is a collaborative venture and so my deep gratitude goes to the Theatre Royal Board, the entire Theatre Royal team, our loyal audiences, donors and partners for your support and enthusiasm during my first months as CEO.

Vanessa Pigrum
Chief Executive Officer
27 March 2025



Business Events Tasmania industry familiarisation lunch. Photo: Rosie Hastie

Body Body Commodity by Tasdance and Jenni Large. Photo: Gabriel Comerford



The cast of Windmill Theatre Company's *Grug*. Photo: Theatre Royal



Zoe Rimmer talking as part of The Hedberg Talk, *The Welcome Mat*. Photo: Rosie Hastie

Audit Office Report



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 2024, 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 signed 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 2024 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 – *Simplified Disclosures*.

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.

Audit Office Report (continued)

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 the *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 has 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

Audit Office Report (continued)

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.



Martin Thompson
Auditor-General
Tasmanian Audit Office

14 February 2025
Hobart

THEATRE
ROYAL

FINANCIAL

for the year ended 31 December 2024

REPORT

Declaration by the Board

for the year ended 31 December 2024

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

The financial report and notes:

- (a) Comply with the Australian Accounting Standards – Simplified 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 2024 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



V Pigrum

Chief Executive Officer

Dated this 13th day of February 2025

Statement of Comprehensive Income

for the year ended 31 December 2024

	Notes	2024 \$	2023 \$
Income			
Program income		1,840,013	1,445,880
Bar income		564,187	460,645
Ticketing income		455,586	407,686
Administration income		1,485,638	1,132,162
Operations income		80,539	104,213
Business development income		12,500	15,626
Interest income		96,548	56,034
Donation income		138,055	50,513
Total income		4,673,066	3,672,759
Expenses			
Program expenses		(1,363,968)	(1,179,527)
Bar cost of sales		(208,611)	(165,291)
Bar expenses		(115,331)	(112,556)
Ticketing expenses		(307,404)	(292,682)
Administration expenses		(1,689,347)	(1,308,058)
Operations expenses		(1,005,201)	(1,019,412)
Business development expenses		(40,883)	(20,373)
Depreciation	13	(61,402)	(60,810)
Total expenses		(4,792,147)	(4,158,709)
Total comprehensive result		(119,081)	(485,950)

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

Statement of Financial Position

for the year ended 31 December 2024

	Notes	2024 \$	2023 \$
Assets			
Current assets			
Cash and cash equivalents	8	1,972,949	1,949,406
Trade and other receivables	9	122,178	106,509
Financial assets	10	1,286,227	1,286,227
Inventories	11	23,488	15,565
Other assets	12	41,992	40,895
Total current assets		3,446,834	3,398,602
Non-current assets			
Plant and equipment	13	221,846	238,041
Total non-current assets		221,846	238,041
Total assets		3,668,680	3,636,643
Liabilities			
Current liabilities			
Trade and other payables	14	1,115,328	679,845
Deferred revenue	15	100,389	417,092
Provisions	16	223,648	214,985
Other liabilities	17	636,078	618,557
Total current liabilities		2,075,443	1,930,479
Non-current liabilities			
Provisions	16	30,604	24,450
Total non-current liabilities		30,604	24,450
Total liabilities		2,106,047	1,954,929
Net assets		1,562,633	1,681,714
Equity			
Accumulated surplus		348,460	319,804
Reserves	20	1,214,173	1,361,910
Total equity		1,562,633	1,681,714

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

Statement of Cash Flows

for the year ended 31 December 2024

	Notes	2024 Inflows/ (Outflows) \$	2023 Inflows/ (Outflows) \$
Cash flows from operating activities			
Receipts from customers (inclusive of GST)		3,065,420	2,351,429
Payments to suppliers (inclusive of GST)		(2,279,679)	(1,758,462)
Payment to employees		(2,096,678)	(2,074,598)
Grants received		1,171,146	1,195,346
Interest received		84,386	74,884
Donation income received		138,055	50,513
Net cash provided by (used in) operating activities		82,650	(160,888)
Cash flows from investing activities			
Payments for plant and equipment		(59,107)	(72,260)
Deposits to investments		(3,286,227)	(1,786,226)
Withdrawal from investments		3,286,227	2,081,709
Net cash provided by (used in) operating activities		(59,107)	223,223
Net increase (decrease) in cash and cash equivalents			
		23,543	62,335
Cash and cash equivalents at the beginning of the financial year		1,949,406	1,887,071
Cash and cash equivalents at the end of the financial year	8	1,972,949	1,949,406

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

Statement of Changes in Equity

for the year ended 31 December 2024

	Accumulated Reserves 2024 \$	Accumulated Surplus 2024 \$	Total Equity 2024 \$
2024			
Balance at beginning of the financial year	1,361,910	319,804	1,681,714
Surplus/ (deficit) for the year	-	(119,081)	(119,081)
Transfer to Reserves	(147,737)	147,737	-
Balance at end of the financial year	1,214,173	348,460	1,562,633

	Accumulated Reserves 2023 \$	Accumulated Surplus 2023 \$	Total Equity 2023 \$
2023			
Balance at beginning of the financial year	1,225,796	941,868	2,167,664
Surplus/ (deficit) for the year	-	(485,950)	(485,950)
Transfer to Reserves	136,114	(136,114)	-
Balance at end of the financial year	1,361,910	319,804	1,681,714

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

Notes to the Financial Report

Note 1 Reporting entity

- (a) The Theatre Royal Management Board was established on 17th April 1986 and is a body corporate with perpetual succession and a common seal. The Board is a statutory authority established under *Theatre Royal Management Act 1986*.
- The Theatre Royal Management Board's main office is located at 29 Campbell Street, Hobart Tasmania.
- (b) The purpose of the Board as defined by the *Theatre Royal Management Act 1986* is to:
- enable the provision to the community of culturally enriching performing arts;
 - provide entertaining, educational, or thought-provoking live performances;
 - promote the profile of the Theatre Royal as a contemporary and historic performing arts venue;
 - assist the development of local technical, production and performance skills;
 - operate the Theatre Royal as a venue for hire;
 - assist to define the strategic asset maintenance needs of the Theatre Royal in keeping with its heritage values.

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 -Simplified Disclosures 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 Board's employee entitlement provisions. These assumptions are discussed in Note 16.

PLANT & EQUIPMENT

Assumptions and judgements are utilised in determining the fair value of the Board's plant and equipment including useful lives and depreciation rates. These assumptions are discussed in Note 13.

Note 4 Income tax

No provision for income tax has been raised as the 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.

Notes to the Financial Report (continued)

Note 5 Revenue and other income (continued)

	2024 \$	2023 \$
Grant and subsidy income		
Grants were received in respect of the following:		
Grant Income included in Program Income		
City of Hobart Grant	35,000	28,700
Arts Tasmania – NAIDOC youth activity	–	37,978
Total Grant Income included in Program	35,000	66,678
Grant Income included in Administration Income		
State funded grant – Annual Administration funding	1,040,000	1,020,000
Strategic Touring Fund – Administration funding	24,643	357
Total Grant income included in Administration income	1,064,643	1,020,000

ACCOUNTING POLICY

Administration grant funding received from the State Government is recognised as income upon receipt.

Funding from the Hobart City Council and Arts Tasmania are program specific and recognised as income once the performance obligations for the funded project are completed.

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 Other expenses

	2024 \$	2023 \$
External Auditors' remuneration (Tasmanian Audit Office)	20,000	20,000

Note 8 Cash and cash equivalents

	2024 \$	2023 \$
Cash on hand	3,085	3,325
Cash at bank	1,969,864	1,946,081
Total cash and cash equivalents	1,972,949	1,949,406

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.

Notes to the Financial Report (continued)

Note 9 Trade and other receivables

	2024 \$	2023 \$
Trade debtors	17,279	36,297
Instalment payment debtors	21,374	16,176
Other debtors	83,525	54,036
Total trade and other receivables	122,178	106,509

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 10 Financial assets

	2024 \$	2023 \$
Term Deposit	1,286,227	1,286,227
Total financial assets	1,286,227	1,286,227

ACCOUNTING POLICY

Term deposits are valued at fair value, being market value, at balance date. In accordance with the conditions of the Board's merchant facility, it is mandatory for the Board to maintain a term deposit, with a minimum value of \$276,502, as collateral as security against any chargebacks arising from the use of our merchant facility. This precaution is implemented to address situations where refunds exceed the available cash balance of the Board. While the Board maintains cash in trust for such scenarios, the provision of this security is a stipulated requirement by the bank.

Note 11 Inventories

	2024 \$	2023 \$
Inventories	23,488	15,565
Total inventories	23,488	15,565

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 12 Other assets

	2024 \$	2023 \$
Prepayment settlement fees	10,955	9,996
Prepaid insurance	16,416	14,063
Other prepayments	14,621	16,836
Total other assets	41,992	40,895

Note 13 Plant and equipment

	2024 \$	2023 \$
Plant and equipment		
at cost	408,352	377,658
Less accumulated depreciation	(242,101)	(203,837)
	166,251	173,819
Leasehold Improvements		
at cost	196,517	189,038
Work-in-progress	–	10,900
Less accumulated depreciation	(140,922)	(135,716)
	55,595	64,222
Total plant and equipment	221,846	238,041

Notes to the Financial Report (continued)

Note 13 Plant and equipment (continued)

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

	Plant and equipment \$	Leasehold improvements \$	Total \$
2024			
At 1 January 2024	173,819	64,222	238,041
Additions	48,074	11,033	59,107
Disposals	(17,379)	(14,454)	(31,833)
Depreciation charge for the year	(55,643)	(5,759)	(61,402)
Depreciation written back on disposal	17,379	554	17,933
At 31 December 2024 Net of accumulated depreciation	166,250	55,596	221,846

2023			
At 1 January 2023	173,033	53,559	226,592
Additions	52,020	20,239	72,259
Disposals	(5,213)	-	(5,213)
Depreciation charge for the year	(51,234)	(9,576)	(60,810)
Depreciation written back on disposal	5,213	-	5,213
At 31 December 2023 Net of accumulated depreciation	173,819	64,222	238,041

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.

Theatre Royal and Hedberg Lease Arrangements

Under a new Hedberg Strata Title, the Theatre Royal is identified as Lot 1 and the Studio Theatre is identified as Lot 3.

With regard to Lot 1, a lease agreement exists for the Theatre Royal between the Board and the Crown at a nominal rent. This lease is classified as an operating lease and as such the Board does not recognise it in the Statement of Financial Position in this report.

With regard to Lot 3, a Sublease with the Crown, subject to a Head Lease with the University of Tasmania, is in draft form, subject to execution by all parties.

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 (continued)

Note 14 Trade and other payables

	2024 \$	2023 \$
Trade payables	70,644	88,898
GST payable	71,188	43,753
Accrued expenses	909,856	496,153
Payroll liabilities	63,640	51,041
Total trade and other payables	1,115,328	679,845

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.

The notable increase in trade and other payables can be linked to the additional expenses incurred by The Hedberg Body Corporate, still to be invoiced to owners of occupants of the relevant Lots.

Specifically, the considerable rise in payables relates to strata insurance and rates, including the necessary back payment of rates to 2021.

Note 15 Deferred revenue

	2024 \$	2023 \$
Program support	94,611	45,000
Strategic Touring Fund support	5,778	372,092
Total deferred revenue	100,389	417,092

ACCOUNTING POLICY

Recognition and Measurement

Program support has been received from the Hobart City Council, and Blue Cow Theatre Company to support the Theatre Royal's program through payment of artist fees and production costs in 2025 for the Staycation program and for RAWSpace respectively. Funds will be recognised as income at the time of the production. The Hobart City Council has additionally provided an Event Partnership Grant to the Theatre Royal to support the presentation of Polyglot Theatre's *Paper Planet* and *Bees* in a collaboration between Theatre Royal's Staycation program and TMAG's "Lift Off". Funds have been received from Arts Tasmania to enable the Theatre Royal to collaborate with the Tasmanian Performing Arts Centres to develop, implement and manage the Strategic Touring Fund for the period 2023-2025.

Note 16 Provisions

	2024 \$	2023 \$
(a) Employee benefits		
(i) Current		
Annual leave	105,122	97,290
Long service leave	118,526	117,695
	223,648	214,985
(ii) Non-current		
Long service leave	30,604	24,450
	30,604	24,450
Total Provisions	254,252	239,435

ACCOUNTING POLICY

Provisions are recognised when the Board has a legal or constructive obligation, as a result of past events, for which it is probable 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 Board's liability for employee benefits arising from services rendered by the employee to the end of the reporting period.

i) Short term obligations

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

ii) Other long term employee benefit obligations

Employee benefits payable later than one year have been measured at present value of the estimated future cash outflows to be made for those benefits. In determining the liability, consideration is given to employee wage increases and the probability that the employee may satisfy vesting requirements. Eligible casualties 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 11.00% (11.5% from July 2024) of employee's gross income to their nominated superannuation funds as it accrues. The Board pays superannuation monthly with December superannuation payable included in payroll liabilities as at 31st December 2024.

Notes to the Financial Report (continued)

Note 17 Other liabilities

	2024 \$	2023 \$
Current		
Advanced ticket sales	518,568	458,071
Gift vouchers	86,624,	123,038
Student subscriptions	–	1,050
Deposits collected	25,500	31,500
Ticketek clearing	–	1,464
Tunapri kani professional development Fund	5,330	2,640
Sundry	56	794
Total Other liabilities – Current	636,078	618,557

Note 18 Capital commitments

The Board did not have any capital expenditure commitments at balance date (2023: NIL).

Note 19 Operating leases

	2024 \$	2023 \$
Operating Lease Commitments		
Non-Cancellable operating leases contracted for but not payable – minimum lease payments:		
— not later than 12 months	–	2,020
— between 12 months and 3 years	–	–
	–	2,020

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. The lease agreement was entered into for a period of 3 years and expired on the 28th October 2024. A new lease has not yet been negotiated.

Note 20 Reserves

	2024 \$	2023 \$
Reserves		
Minimum Reserves	1,214,173	1,281,910
Committed Reserves	–	80,000
Total Reserves	1,214,173	1,361,910

ACCOUNTING POLICY

A minimum reserve balance has been established in 2022 to isolate funds that the Board deems are necessary to ensure the ongoing sustainability of the organisation. Reserves are the accumulation of prior years' budget surpluses with the minimum reserve balance calculated based on the Theatre Royal's Reserves Policy. The policy, which is based on international industry standards and the organisation's experience of COVID-19, allows for a minimum reserve balance equal to the greater of 3 months of budgeted operating costs, or 6 months of obligatory expenditure were the organisation winding up. For the current year, the balance has been calculated as 6 months of obligatory expenditure (2022: 6 months of obligatory expenditure).

Committed Reserves in 2023 refer to the Board approved use of prior year surpluses in order to fund a foyer decoration and interpretation project. This project has been discontinued.

Notes to the Financial Report (continued)

Note 21 Related party transactions

i) Responsible Persons

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

Board	2024	2023
Chair	Tania Price	Tania Price
Directors	Anthea Pritchard Ann Cunningham Craig Limkin Anthony Bonney Benjamin Avanzi Bronwyn Edinger, Resigned 30th July 2024	Bronwyn Edinger Anthea Pritchard Ann Cunningham Craig Limkin Anthony Bonney Benjamin Avanzi (from 1 February 2023)
Chief Executive Officer	Simon Wellington (until 4th June 2024) Vanessa Pigrum from 29th July 2024	Simon Wellington

(ii) Director Remuneration

	Directors Fees ¹ \$	Superannuation ² \$	Total \$
2024			
Chair	7,753	872	8,625
Directors	23,691	2,660	26,351
Total	31,444	3,532	34,976
2023			
Chair	7,753	833	8,586
Directors	25,414	2,734	28,148
Total	33,167	3,567	36,734

1 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.

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

(iii) Key Management Personnel Remuneration

Position	Remuneration band	Number of employees	Salary ¹ \$	Superannuation ² \$	Termination benefits ³ \$	Non-monetary benefits ⁴ \$	Total \$
2024							
Chief Executive	\$80,000 – \$100,000	2	147,864	17,143	4,656	876	170,539
	Total	2	147,864	17,143	4,656	876	170,539
2023							
Chief Executive	\$180,000 – \$200,000	1	173,255	18,635	–	(117)	191,773
	Total	1	173,255	18,635	–	(117)	191,773

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 Termination Benefits include all forms of benefits paid or accrued as a consequence of termination

4 Non-monetary benefits include annual and long service leave movements.

Notes to the Financial Report (continued)

Note 21 Related party transactions (continued)

(iv) Remuneration Principles

Directors

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

Executives

Remuneration levels for key management personnel are set by the 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

During the year the Board made no sales of goods and services (2023: \$4,400) to a related party. All other transactions between related parties are on normal commercial terms and conditions no more favourable than those available to other parties.

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

OPERATIONAL COSTS

The operational costs of the Board have experienced a notable rise compared to the previous year, primarily due to additional costs and expenses incurred by The Hedberg Body Corporate, for which contributions are sought from Lot owners and occupants under The Hedberg By-laws. Specifically, the substantial increase in costs is largely attributed to strata insurance and rates, including the necessary back payment of rates to 2021.

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 a new Hedberg Strata Title, the Theatre Royal is identified as Lot 1 and the Studio Theatre is identified as Lot 3.

As per the terms of the Board's lease for the Theatre Royal with the Crown, following registration of The Hedberg Strata Plan on 24 October 2023, the lease is now in a hold over period, while a new lease is negotiated with the Crown through the Tasmanian Department of Natural Resources and Environment (NRE).

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.

With regard to Lot 3, a Sublease with the Crown, subject to a Head Lease with the University of Tasmania, is in draft form, subject to execution by all parties.

Resolution of the agreements with the premises also include clarification of previous water utility charges with NRE.

Our Partners

The Theatre Royal thanks all our partners for their support in 2024.

Government partner



Program partner



Engagement partner



Production partners



Business partners



Media partners



Supporters



Our Donors

Theatre Royal thanks all our generous donors in 2024.

Ovation (\$5,000+)

Friends of the Theatre Royal
Jane Coatman in memory of Mary Coatman
Pademelon Fund

RAWspace Giving Circle (\$2,500+)

Founding Patron: Belinda Kendall-White
David and Michelle Warren

Future Stages Giving Circle (\$2,500+)

Founding Patron: The Chrysanthemum Foundation
David and Michelle Warren

Bravo (\$500+)

Suzanne and Martin Betts	The Halifax Foundation	Jacqui Allen and Tony Bonney	Chris Spiegel
Kim Boyer	Tony Stacey AM and Jeanette Stacey	Jenny Gale	Lynne Hanlon
Julia Farrell			

Applause (\$50-\$499)

Louise Alderson	Antonietta Di Saia	Ali Julius	Alison Parsons	Lesley Somerville
Jim Anderson	Barb Dunford on behalf of Helen Dunford	Michael Kregor	Annette Psereckis	Therese Taylor
Annette Anderson		Sue Kremer	Lindsay Pender	Bec Thomas
Sharron Baird	Ruth Forrest	Sandra and William Lo	Anthea Pritchard	Jan Timmins
Patricia Berry	David Hardy	Delphine Luff	Jennifer Reid	Fay Wellington
Geoffrey Bradshaw	Sian Harris	Judith Longhurst	Alicia Richardson	Margaret Whiteside
The Hon David Byrne	Sue Hayes	Carryl Mellor	Clare Roberts	Sze Yen Yap
Susan Cole	Judith Holmes	Sarah Morrisby	Ian Roberts	Anna Yeatman
Marjorie Cook	Simon Hughes	Therese Mulford	Julie Schmidt	Dr Rosemary Young
Elizabeth E Cooper	Andrée Hurburgh	Heather Nash	Dr Caroline Schwerkolt	Margaret Zantuck
Ann Cunningham	Kim Jaeger	Daniel Panek	Helen Semler	Anonymous x 4
De Deegan	Rachel Jones			

2024 Team

THEATRE ROYAL MANAGEMENT BOARD

Tania Price
Anthony Bonney
Ann Cunningham
Bronwyn Edinger
(until 30 July)
Craig Limkin
Anthea Pritchard
Benjamin Avanzi

CHIEF EXECUTIVE OFFICER

Simon Wellington
(until 4 July)
Vanessa Pigrum
(from 29 July)

FINANCE MANAGER

Jo Macgill

FINANCE OFFICER

Paula Franklin

BUSINESS DEVELOPMENT AND BRAND MANAGER

Andrée Hurburgh

MARKETING AND COMMUNICATIONS MANAGER

Kim Jaeger

MARKETING AND BUSINESS DEVELOPMENT COORDINATOR

Sophia Di Venuto

PROGRAM MANAGER

Steve Mayhew

VENUE AND EVENTS COORDINATOR

Mark Brooks

OPERATIONS MANAGER

Reuben Hopkins

TECHNICAL COORDINATOR

Aron Webb

SENIOR TECHNICIANS

Chris McBride
Ian Wollstein

CUSTOMER SERVICES MANAGER

Nicole Winspear

CUSTOMER SERVICES COORDINATOR

Erica Campbell-
Graham

TICKETING MANAGER

Meyrick Harris

BOX OFFICE SUPERVISORS

Matt Coyle
Alice Moss
(until 9 August)

CREATIVE LEARNING AND PARTICIPATION COORDINATOR

Rosemary Cann



Build a Bug, Staycation workshop. Photo: Rosie Hastie

THEATRE ROYAL

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