

Annual Report 2025

THEATRE ROYAL

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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Future Stages 2025. Photo: Rosie Hastie

Cover image: *Duck Pond*. Photo: Damien Bredberg

2025 Snapshot



Theatre Royal performances	Number of productions	Number of performances	Attendance
TR presents and Co-Presents	8	19	8,234
Commercial hire	32	46	23,259
Community hire	7	29	11,068
Total Theatre Royal	**47**	**94**	**42,561**

Studio Theatre performances	Number of productions	Number of performances	Attendance
TR presents and Co-Presents	9	26	4,207
Commercial hire	9	19	2,788
Community hire	11	19	2,334
Total Studio Theatre	**29**	**64**	**9,329**

Sydney Dance Company Q&A. Photo: Rosie Hastie



63,657

attendees in total

Recital Hall	Number of productions	Number of performances	Attendance
TR presents and Co-Presents	3	3	414
Commercial hire	-	-	-
Community hire	-	-	-
Total Recital Hall	**3**	**3**	**414**

Other events and public programming	Number of productions	Number of activities	Attendance
Public programs	9	39	1,576
Tours of the Theatre Royal	2	75	297
Functions and events			
Commercial functions and events	18	18	3,053
Community functions and events	3	3	330
UTAS managed events	68	95	5,799
Audience and industry development (public programs)	8	11	298
Total other events	**108**	**241**	**11,353**

Chair Report



Dr Tania Price

"The Friends of the Theatre Royal continue to provide extraordinary support. In 2025, they tripled their contributions, enabling expanded support for Applause Access, the Future Stages Plus 1 campaign and RAWspace."

In 2025, Theatre Royal continued to consolidate and grow its programming within The Hedberg, while advancing key strategic initiatives including Future Stages, RAWspace and our Staycation school holiday program.

Across the year, we presented 22 productions, including 10 Tasmanian works, alongside national touring productions from leading companies such as CDP Producers, A Slightly Isolated Dog, Sydney Dance Company, Brink Productions, Circa and Bell Shakespeare. A highlight of the year was *Looking for Alibrandi*, a powerful work exploring multiculturalism and belonging in Australia, which created valuable opportunities for community engagement and audience development.

We were delighted to welcome Ten Days on the Island back to our stages with the premiere of *Time Rebel*, a bold new work created by Hannah Moloney of Gardening Australia and Good Life Permiculture, featuring community choirs and diverse creative voices. Dark Mofo presented the Australian exclusive of *Void*, and Festival of Voices celebrated its 20th anniversary with a series of events across The Hedberg's stages.

Through an expanded Event Partnership with City of Hobart, we grew our Staycation program in October into a multi-venue, week-long celebration titled *Things with Wings*, with activations at the Tasmanian Museum and Art Gallery and Hobart City Hall, featuring Melbourne-based Polyglot Theatre. In our Studio Theatre, Terrapin and Second Echo Ensemble presented performances, alongside workshops and free hands-on activities.

Earlier in the year, Staycation featured the stage adaptation of *Ratburger* based on the best-selling book by David Walliams, accompanied by a "Ratfest" themed holiday program, in addition to The Listies' *110% Ready* and a suite of gaming-themed creative workshops.

Four new Tasmanian projects were supported through RAWspace in 2025. We also saw several works previously nurtured through the program reach mainstage and festival audiences, including *Wilds* by ROOKE, Rod Anderson's *Finding the Boy Beyond the Rainbow*, and Jane Longhurst's *LIFE/CYCLE*. These outcomes are testament to RAWspace's success in helping new Tasmanian work find audiences and momentum. In 2025, we piloted a revised RAWspace model, enabling participating artists to collaborate across two shared development weekends, guided by professional mentors Paige Rattray, Margi Brown Ash and Julian Larnach, culminating in a group sharing of works and feedback session. This format is designed to build pathways for further development and production outcomes both locally and nationally.

Theatre Royal also proudly participated in The Push Mentoring Program, a national initiative supporting the next generation of live music professionals. Through this program, Elise Bagorski undertook hands-on mentoring within our organisation, building valuable practical experience. We are delighted to have contributed to strengthening pathways into the industry.

In total, 63,657 people attended and engaged with 402 events presented and hosted by the Theatre Royal in 2025.

Despite a strong artistic offering and positive audience response, the year concluded with a significant financial loss. While the number of performances remained consistent, overall attendance declined from 2024, impacting both ticketing and bar revenue. A vacancy in the Venue Hire Coordinator role during the early months of the year resulted in fewer hire events than projected, affecting attendance and income. This is now being addressed through the implementation of an active venue hire strategy, with early indicators suggesting improved performance in 2026.

The principal contributor to our deficit remains the cost structure associated with operating within The Hedberg development. We have now recorded three consecutive annual deficits and the impact on the organisation is profound. The Board has been unable to invest in the resources required to fully realise our strategic vision for Theatre Royal or maximise The Hedberg's role within Tasmania's performing arts and cultural sector. Ongoing financial uncertainty has also constrained our ability to plan for future growth.

In 2025, the Tasmanian State Government commissioned an independent review into the impact of The Hedberg redevelopment on Theatre Royal's operating model, financial sustainability and strategic objectives. The Board welcomed this review and the opportunity to contribute to a process that we hope will unlock the full potential of The Hedberg.

I thank the Tasmanian Government for its continued support during this period, particularly the Minister for the Arts, Madeleine Ogilvie MP, and the Departments of State Growth and Natural Resources and Environment.

I also acknowledge the strength of our Engagement Partnership with the University of Tasmania, with whom we collaborate daily in activating The Hedberg as a centre for creativity, culture and ideas. In 2025, our Hedberg Sounds program featured internationally renowned artists including William Basinski (USA) and The Necks (NSW), alongside the much-loved locals Van Diemen's Band.

I also wish to thank our Program Partner, the City of Hobart, for its ongoing support of RAWspace and Staycation. We are grateful to our Production Partners, Fullers Bookshop, Triple M, Dental on Collins and The Old Woolstore Apartment Hotel along with our Business Partners, David Johnstone and Associates and The Old Woolstore Apartment Hotel, and our Media Partners, 7 Tasmania, Triple M and The Hobart Magazine.

Garry Starr Performs Everything. Photo: Aaron Walker





RAWspace 2025 Participants with mentor, Margi Brown Ash. Photo: Theatre Royal

William Basinski. Photo: Theatre Royal





ROOKE, *Wilds*. Photo: Rosie Hastie

The Friends of the Theatre Royal continue to provide extraordinary support. In 2025, they tripled their contributions, enabling expanded support for Applause Access, the Future Stages Plus 1 campaign and RAWspace. We also thank the Allport Bequest and Variety Tasmania for their support of the Applause Access program. Together with our generous donor community, your contributions enabled 345 students from 19 Greater Hobart schools to attend performances in 2025, including transport assistance for seven schools.

Our Future Stages pathway program supported 28 young people from 15 schools in Years 10–12 to explore future careers in the arts. Thanks to donor generosity, we reached our $25,000 Future Stages Plus 1 fundraising target, unlocking matched funding from Creative Australia and securing the program's delivery into 2026.

In 2025, Theatre Royal employed 15 permanent and 62 casual staff. Maintaining modest staffing levels while delivering expanded programs remains a challenge, and I extend my sincere thanks to our dedicated team and volunteers for their professionalism, resilience and commitment.

I acknowledge Vanessa Pigrum, who concluded her tenure as CEO in August, and thank her for her sincere efforts to further the aims of the Theatre Royal. Following Vanessa's resignation, the Board appointed Andrée Hurburgh as Interim General Manager until we have greater certainty regarding the structure and funding of the Theatre Royal. I thank Andrée and the management team for their leadership during this period, ensuring a strong and diverse 2026 program, with planning for 2027 already well underway.

Finally, my sincere thanks to the Board, management, staff and volunteers of the Theatre Royal. Your dedication sustains this iconic institution and ensures it continues to play a vital and meaningful role in Tasmania's cultural life.

Dr Tania Price
Chair, Theatre Royal Management Board

Polyglot *Bees*, part of Theatre Royal's Staycation school holiday program, *Things with Wings*. Photo: Rosie Hastie





Carrie McLean's 2025 RAWspace showing. Photo: Theatre Royal



2025 Future Stages participants. 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 2025, statement 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) present fairly, in all material respects, the financial position of the Board as at 31 December 2025 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.

Responsibilities of Management and the Members of the Board for the Financial Report

Management is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and the financial reporting requirements of the Section 10 *of 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:

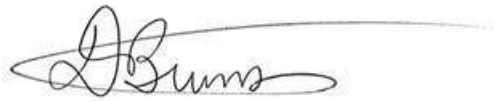
- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material 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.



Derek Burns
Assistant Auditor-General
Delegate of the Auditor-General

23 February 2026
Hobart

THEATRE ROYAL

FINANCIAL REPORT

for the year ended 31 December 2025

Declaration by the Board

for the year ended 31 December 2025

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 2025 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



A Hurburgh

(Interim General Manager)

Dated this 13th day of February 2026

Statement of Comprehensive Income

for the year ended 31 December 2025

	Notes	2025 $	2024 $
Income			
Program income		1,310,140	1,840,013
Bar income		402,418	564,187
Ticketing income		371,431	455,586
Administration income		1,243,258	1,485,638
Operations income		65,134	80,539
Business development income		36,000	12,500
Interest income		84,689	96,548
Donation income		86,750	138,055
Total income		**3,599,820**	**4,673,066**
Expenses			
Program expenses		(964,485)	(1,363,968)
Bar cost of sales		(151,923)	(208,611)
Bar expenses		(89,969)	(115,331)
Ticketing expenses		(286,855)	(307,404)
Administration expenses		(1,405,635)	(1,689,347)
Operations expenses		(972,795)	(1,005,201)
Business development expenses		(33,489)	(40,883)
Depreciation	14	(89,232)	(61,402)
Total expenses		**(3,994,383)**	**(4,792,147)**
Total comprehensive result		**(394,563)**	**(119,081)**

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

Statement of Financial Position

for the year ended 31 December 2025

	Notes	2025 $	2024 $
Assets			
Current assets			
Cash and cash equivalents	9	1,565,058	1,972,949
Trade and other receivables	10	82,820	122,178
Financial assets	11	1,286,227	1,286,227
Inventories	12	31,944	23,488
Other assets	13	108,009	41,992
Total current assets		**3,074,058**	**3,446,834**
Non-current assets			
Plant and equipment	14	739,925	221,846
Total non-current assets		**739,925**	**221,846**
Total assets		**3,813,983**	**3,668,680**
Liabilities			
Current liabilities			
Trade and other payables	15	1,525,587	1,115,328
Deferred revenue	16	122,500	100,389
Provisions	17	200,640	223,648
Other liabilities	18	755,611	636,078
Total current liabilities		**2,604,338**	**2,075,443**
Non-current liabilities			
Provisions	17	41,575	30,604
Total non-current liabilities		**41,575**	**30,604**
Total liabilities		**2,645,913**	**2,106,047**
Net assets		**1,168,070**	**1,562,633**
Equity			
Accumulated surplus		31,008	348,460
Reserves	21	1,137,062	1,214,173
Total equity		**1,168,070**	**1,562,633**

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

Statement of Cash Flows

for the year ended 31 December 2025

	Notes	2025 Inflows/ (Outflows) $	2024 Inflows/ (Outflows) $
Cash flows from operating activities			
Receipts from customers (inclusive of GST)		2,748,677	3,065,420
Payments to suppliers (inclusive of GST)		(2,095,500)	(2,279,679)
Payment to employees		(1,978,499)	(2,096,678)
Grants received		1,359,600	1,171,146
Interest received		78,391	84,386
Donation income received		86,750	138,055
Net cash provided by (used in) operating activities		**199,419**	**82,650**
Cash flows from investing activities			
Payments for plant and equipment		(607,310)	(59,107)
Deposits to financial assets		(2,572,453)	(3,286,227)
Withdrawal from financial assets		2,572,453	3,286,227
Net cash provided by (used In) Investing activities		**(607,310)**	**(59,107)**
Net increase (decrease) in cash and cash equivalents		(407,891)	23,543
Cash and cash equivalents at the beginning of the financial year		1,972,949	1,949,406
Cash and cash equivalents at the end of the financial year	9	**1,565,058**	**1,972,949**

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

Statement of Changes in Equity

for the year ended 31 December 2025

		Accumulated Reserves 2025 $	Accumulated Surplus 2025 $	Total Equity 2025 $
2025				
Balance at beginning of the financial year		1,214,173	348,460	1,562,633
Surplus/ (deficit) for the year		–	(394,563)	(394,563)
Transfer to Reserves	21	(77,111)	77,111	–
Balance at end of the financial year		**1,137,062**	**31,008**	**1,168,070**

	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**

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:

a. enable the provision to the community of culturally enriching performing arts;

b. provide entertaining, educational, or thought-provoking live performances;

c. promote the profile of the Theatre Royal as a contemporary and historic performing arts venue;

d. assist the development of local technical, production and performance skills;

e. operate the Theatre Royal as a venue for hire;

f. 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 – AASB 1060 General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities 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 Asesssment of Financial Sustainability

The Board is aware that the Theatre currently has accumulated deficits since the 2023 financial year and the impact this is having on the financial position of the organisation

The Theatre maintains adequate reserves to meet its obligations, and current cash flow, together with expected revenue, supports the conclusion that the Theatre can continue as a going concern. The Board has reviewed financial forecasts and is actively implementing measures to manage expenses and improve the financial position.

Note 4 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 17.

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 14.

Note 5 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 6 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 6 Revenue and other income (continued)

	2025 $	2024 $
Grant and subsidy income		
Grants were received in respect of the following:		
Grant Income included in Program Income		
City of Hobart Grant	84,913	35,000
Total Grant Income included in Program	**84,913**	**35,000**
Grant Income included in Administration Income		
State funded grant – Annual Administration funding	1,061,000	1,040,000
Strategic Touring Fund – Administration funding	105,778	24,643
Playking Foundation – Australia Asia cultural engagement	10,000	–
Total Grant income included in Administration income	**1,176,778**	**1,064,643**
Timing of Revenue Recognition		
Income recognised over time	246,691	439,314
Income recognised at a point in time	3,353,129	4,233,752
Total Income	**3,599,820**	**4,673,066**

ACCOUNTING POLICY

Administration grant funding received from the State Government is recognised as income upon receipt. Funding from the Hobart City Council, Arts Tasmania and the Playking Foundation 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 7 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 8 Other expenses

	2025 $	2024 $
External Auditors' remuneration (Tasmanian Audit Office)	**30,000**	**20,000**

Note 9 Cash and cash equivalents

	2025 $	2024 $
Cash on hand	3,085	3,085
Cash at bank	1,561,973	1,969,864
Total cash and cash equivalents	**1,565,058**	**1,972,949**

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 10 Trade and other receivables

	2025 $	2024 $
Trade debtors	26,946	18,138
Instalment payment debtors	–	21,374
Other debtors	57,592	83,525
Gross trade and other receivables	**84,538**	**123,037**
Less : Provision for doubtful debts	(1,718)	(859)
Total trade and other receivables	**82,820**	**122,178**

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

	2025 $	2024 $
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 12 Inventories

	2025 $	2024 $
Inventories	31,944	23,488
Total inventories	**31,944**	**23,488**

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

	2025 $	2024 $
Prepayment settlement fees	73,543	10,955
Prepaid insurance	17,619	16,416
Other prepayments	16,847	14,621
Total other assets	**108,009**	**41,992**

Note 14 Plant and equipment

	2025 $	2024 $
Plant and equipment		
at cost	927,549	408,352
Less accumulated depreciation	(323,171)	(242,101)
	604,378	**166,251**
Leasehold Improvements		
at cost	284,633	196,517
Less accumulated depreciation	(149,086)	(140,922)
	135,547	**55,595**
Total plant and equipment	**739,925**	**221,846**

Note 14 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 $
2025			
At 1 January 2025	166,250	55,596	221,846
Additions	519,195	88,116	607,311
Disposals	–	–	–
Depreciation charge for the year	(81,068}	(8,164)	(89,232)
Depreciation written back on disposal	–	–	–
At 31 December 2025 Net of accumulated depreciation	**604,376**	**135,548**	**739,925**
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**

ACCOUNTING POLICY

Recognition and measurement of assets

Plant and equipment and leasehold improvements are measured at the cost of the asset, less deprecation 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 draft lease agreement exists for the Theatre Royal between the Board and the Crown at a nominal rent. This lease is classified as a short term 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 15 Trade and other payables

	2025 $	2024 $
Trade payables	81,936	70,644
GST payable	46,870	71,188
Accrued expenses	1,311,995	909,856
Payroll liabilities	84,786	63,640
Total trade and other payables	**1,525,587**	**1,115,328**

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 16 Deferred revenue

	2025 $	2024 $
Program support	47,500	94,611
Strategic Touring Fund support	–	5,778
Youth Funding	75,000	–
Total deferred revenue	**122,500**	**100,389**

ACCOUNTING POLICY

Recognition and Measurement

Program support has been received from the Hobart City Council to support the Theatre Royal's Staycation and RAWspace programs through payment of artist fees and production costs in 2026.

Funds are recognised as income at the time of the production. 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 2023-2026.

Funds have been received from Creative Australia to support the Theatre Royals Future Stages program to the 30th June 2026.

Funds have been received from Arts Tasmania to support the Tasmanian Performing Arts Centres Consortium (TPAC) in piloting an initiative aimed at strengthening technical and back-of-house skills among young and emerging arts workers. The program is designed to address the current skills shortage in the performing arts sector throughout 2025 and 2026.

Revenue will be recognised once program expenditure commences, with the grant period running from 15 June 2025 to 30 December 2026.

Note 17 Provisions

	2025 $	2024 $
(a) Employee benefits		
(i) Current		
Annual leave	99,686	105,122
Long service leave	100,954	118,526
	200,640	**223,648**
(ii) Non-current		
Long service leave	41,575	30,604
	41,575	**30,604**
Total Provisions	**242,215**	**254,252**

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 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.

Notes to the Financial Report (continued)

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 11.5% (12% from July 2025) 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 2025.

Note 18 Other liabilities

	2025 $	2024 $
Current		
Advanced ticket sales	643,778	518,568
Gift vouchers	68,698	86,624
Deposits collected	36,000	25,500
Tunapri kani professional development Fund	7,135	5,330
Sundry	–	56
Total Other liabilities – Current	**755,611**	**636,078**

Note 19 Capital commitments and Contingent Liabilities

The Board did not have any capital expenditure commitments at balance date (2024: NIL).

The Board did not have any contingent liabilities at balance date (2024: NIL).

Note 20 Operating leases

	2025 $	2024 $
Operating Lease Commitments		
Non-Cancellable operating leases contracted for but not payable – minimum lease payments:		
— not later than 12 months	2,616	–
— between 12 months and 3 years	10,028	–
	12,644	**–**

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 on the 25th September 2025 and expires 25th September 2028.

Note 21 Reserves

	2025 $	2024 $
Reserves		
Minimum Reserves	1,137,062	1,214,173
Committed Reserves	–	–
Total Reserves	**1,137,062**	**1,214,173**

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 (2024: 6 months of obligatory expenditure). The following table presents both the adopted balance and the alternative calculation.

	2025 $	2024 $
Calculation		
3 months of operating costs	1,081,481	1,106,167
6 months of obligatory expenditure if winding up	1,137,062	1,214,173

Notes to the Financial Report (continued)

Note 22 Related party transactions

i) Responsible Persons

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

Board	2025	2024
Chair	Tania Price	Tania Price
Directors	Anthea Pritchard Ann Cunningham (until 31st March 2025) Craig Limkin Anthony Bonney Benjamin Avanzi	Anthea Pritchard Ann Cunningham Craig Limkin Anthony Bonney Benjamin Avanzi Bronwyn Edinger, Resigned 30th July 2024
Chief Executive Officer	Vanessa Pigrum (until 29th August 2025) Andrée Hurburgh – Acting General Manager from 29th August 2025	Simon Wellington (until 4th June 2024) Vanessa Pigrum from 29th July 2024

(ii) Director Remuneration

	Directors Fees[1] $	Superannuation[2] $	Total $
2025			
Chair	7,753	872	8,625
Directors	16,799	2,010	18,809
Total	**24,552**	**2,882**	**27,434**
2024			
Chair	7,753	872	8,625
Directors	23,691	2,660	26,351
Total	**31,444**	**3,532**	**34,976**

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	1	112,462	13,172	11,718	(5,532)	131,819
	Total		**112,462**	**13,172**	**11,718**	**(5,532)**	**131,819**
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**

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.

During the 2025 reporting period, an interim General Manager was appointed from within existing staff. Higher duties remuneration was paid in connection with this interim role; however, as the appointment was temporary and did not constitute a substantive change to key management personnel, the related amounts are not included in the Key Management Personnel remuneration table above.

Notes to the Financial Report (continued)

Note 22 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 (2024: $NIL) 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 23 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 24 Events occurring after balance date

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

Note 25 Other significant accounting policies and pending accounting standards

OPERATIONAL COSTS

The operational costs of the Board have experienced a notable rise since 2023, 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. There remains ongoing discussion regarding responsibility for the additional operational costs. As a prudent measure, these amounts have been recorded as expenditure since 2023; however, this reflects a conservative accounting approach rather than recognition of a confirmed liability (note 15). At this stage, it is not known whether the Theatre Royal will ultimately be liable for these costs.

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 201*6, 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.

THEATRE ROYAL REVIEW

In December 2024, the Department of State Growth commissioned an independent review of the Theatre Royal's current operating model, the impact of the Hedberg redevelopment and its overall role in the Tasmanian performing arts centre. There remains uncertainty around its outcomes.

Our concerns regarding operational costs have been communicated as part of the Review process, but the final outcomes are still pending.

The Review may impact operational costs, but it is currently uncertain what changes, if any, will result from its recommendations.

Our Partners

The Theatre Royal thanks all our partners for their support in 2025.

Government partner

Tasmanian Government

Program partner

CREATIVE HOBART

AN INITIATIVE OF City of HOBART

Engagement partner

UNIVERSITY of TASMANIA

Production partners

FULLERS BOOKSHOP

THE OLD WOOLSTORE APARTMENT HOTEL

TRIPLE M

DOC Dental on Collins

Business partners

THE OLD WOOLSTORE APARTMENT HOTEL

DAVID JOHNSTONE & ASSOCIATES PTY LTD
TASMANIAN WINE BEER SPIRITS CIDER MERCHANTS

Media partners

7 TASMANIA

TRIPLE M

THE HOBART

Supporters

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Our Donors

Theatre Royal thanks all our generous donors in 2025.

Ovation ($5,000+)

Friends of the Theatre Royal

Ms Jane Coatman

Lou-anne and Lucienne Folder, The Chrysanthemum Foundation

Belinda Kendall-White

Mrs Michelle Warren

Variety Tasmania

RAWspace Giving Circle

Founding Patron: Belinda Kendall-White

David and Michelle Warren

Jane Coatman

Future Stages Giving Circle

Founding Patron: The Chrysanthemum Foundation

David and Michelle Warren

Jane Coatman

Bravo ($500+)

Allport Bequest

Suzanne and Martin Betts

Kim Boyer

Sandy Gumley

Harman Dispute Resolution

Alison Parsons

Chris Spiegel

Tony Stacey AM and Jeanette Stacey

Applause ($100+)

Lousie Alderson

Mr Jim Anderson

Ms Jenny Bourne

Shane Brennan

Ms Antonietta Di Saia

Ms Barb Dunford

Mrs Sue Kremer

Mrs Sandra Lo

Ms Marilla Lowe

Ms Lesley Somerville

Ms Therese Taylor

Mr Christopher Waterhouse

Future Stages Plus1 Campaign ($4,000+)

Friends of the Theatre Royal

Pademelon Fund

Bellendena Foundation

My Foodlink Pty Ltd

($300+)

The Halifax Foundation

Mr Roderick Anderson

Benjamin Avanzi

Mr Tony Bonney and Jacqui Allen

Lynne Hanlon and Rob Bushby

Ms Jane Coatman

Harman Dispute Resolution

Steve Mayhew

Mr Robert Pitt

Mr Chris Spiegel

Tania Price

Anthea Pritchard

($50+)

Jim Anderson

Peta Cook

Chris Cunningham

Chantel De Brauwere

Antonietta Di Saia

Barb Dunford

Christine Edwards

Gary Files

Roald & Elizabeth Fullerton

Rebecca Hill

Simon Hughes

Andrée Hurburgh

Kim Jaeger

Marie Keane

Michael Kregor

Magdelana Lane

Sandra Lo

Judith Longhurst

Marilla Lowe

Sarah Morrisby

Debra Nowell

John Parr

Sandra Pullen

David Richardson

Ian Roberts

Clare Roberts

Helen Ross

Graham Rowbottom

Julie Schmidt

Thomas Spence-King

Lisa Turner

Erin Van Maanen

Pamela Whelan

Christine Wilson

Rosemary Young

Margaret Zantuck

2025 Team

THEATRE ROYAL MANAGEMENT BOARD
Tania Price
Anthony Bonney
Craig Limkin
Anthea Pritchard
Benjamin Avanzi

CHIEF EXECUTIVE OFFICER
Vanessa Pigrum
(until 31 Aug 2025)

FINANCE MANAGER
Jo Macgill

FINANCE OFFICER
Paula Franklin

INTERIM GENERAL MANAGER
Andrée Hurburgh
(from 1 Sep 2025)

MARKETING AND COMMUNICATIONS MANAGER
Kim Jaeger

DIGITAL MARKETING AND EVENTS COORDINATOR
Sophia Di Venuto

PROGRAM MANAGER
Steve Mayhew

ADMINISTRATION COORDINATOR
Miller Stolp
(from 9 April 2025)

VENUE AND EVENTS COORDINATOR
Alison St Ledger
(from 13 Mar 2025)

BUSINESS DEVELOPMENT MANAGER
Andrée Hurburgh

OPERATIONS MANAGER
Reuben Hopkins

TECHNICAL COORDINATOR
Aron Webb

SENIOR TECHNICIAN
James Davidson
(from 19 Dec 2024)
Ian Wollstein

CUSTOMER SERVICES MANAGER
Nicole Winspear
(until 2 May 2025)

ACTING CUSTOMER SERVICES MANAGER
Erica Campbell-Graham (from 3 May 2025 then permanent from 9 Dec 2025)

ACTING CUSTOMER SERVICES COODINATOR
Alexandra Chatwin-Dalgleish
(from 12 May 2025)

TICKETING MANAGER
Meyrick Harris

BOX OFFICE SUPERVISORS
Matt Coyle
Margaret Thalmann
(from 6 Mar 2025)

CREATIVE LEARNING AND PARTICIPATION COORDINATOR
Rosemary Cann



PolyglotTheatre – *Paper Planet*. Photo: Cassie Sullivan



Polyglot Theatre, *Paper Planet*, part of Theatre Royal's Staycation school holiday program, *Things with Wings*. Photo: Cassie Sullivan



THEATRE ROYAL

The Hedberg
Corner of Campbell & Collins Streets, Nipaluna/Hobart

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