



CITY OF HOBART

SUPPORTING INFORMATION

COUNCIL MEETING

OPEN PORTION OF THE MEETING

MONDAY, 15 DECEMBER 2025

AT 4.00PM

VENUE: COUNCIL CHAMBER, TOWN HALL

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City of Hobart Housing Action Plan



December 2025

DRAFT

Acknowledgment of Country

In recognition of the deep history and culture of Nipaluna (Hobart), we acknowledge the Palawa (Tasmanian Aboriginal people), their elders past and present as the Traditional Custodians of the skies, land and waterways of Lutruwita (Tasmania).

We recognise that Palawa have made journeys across Lutruwita and Nipaluna for many thousands of years.

We acknowledge the determination and resilience of the Palawa people who have survived invasion and dispossession and continue to maintain their identity, culture and rights.

We acknowledge all Aboriginal and Torres Strait Islander people who live on the country of the Palawa, here in Nipaluna.

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Foreword



Like all cities around Australia, Hobart is experiencing a housing crisis.

In recent years, Hobart has seen house purchase and rental prices rising as well as significant increases in land values. Sadly, it is becoming increasingly harder for many individuals and families to find a suitable home.

The City of Hobart has a responsibility to act where it can to enable housing development that is diverse, sustainable, and meets community needs.

Our Housing Action Plan sets out a short to medium term approach to increase housing density and diversity in the Hobart local government area. We recognise that different families and individuals have different housing needs, and so a key priority is expanding the range of housing options available to meet these diverse needs.

There is also a clear need to increase housing affordability, availability and housing supply. Rental affordability and loss of long-term rental stock to short-stay visitor accommodation is a growing concern leading many to experience rental stress.

The Action Plan outlines actions to encourage residential development and investment in infrastructure through incentives, strategic land use planning reform, collaboration, and council involvement in exemplar projects.

The Plan was developed through extensive research, analysis, and builds on conversations from our Housing Forums and our regular meetings with the Greater Hobart Homelessness Alliance which have helped inform the plan.

We thank the housing sector and community representatives for their input and look forward to receiving community feedback on the Action Plan.

Cr. Anna Reynolds
Lord Mayor, City of Hobart

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Introduction

Purpose

The Hobart Housing Action Plan (the Action Plan) has been prepared by the City of Hobart (the City) to provide a clear strategy-led plan to respond to the need for more affordable housing stock for our diverse communities.

Home ownership and renting in the Hobart local government area (LGA) is not affordable for many members of our community. The cost of constructing new homes in Tasmania has increased dramatically over the past few years and there is a limited, appropriate greenfield land supply in Greater Hobart near education, employment, health services and public transport.

By fostering collaboration and innovation, we aim to empower the housing sector to deliver solutions that make home ownership and renting in the City within reach for all members of our community. Through evidence-based strategic planning and sustainable practices, we will provide a framework to meet housing needs.

Scope

The City's focus for the Action Plan is to provide a concise short to medium term plan that identifies Actions to increase the affordability and supply of housing in the Hobart LGA.

A **Background Paper** has been prepared to support this Action Plan. This paper provides information relevant to the current housing situation in the Hobart LGA, including: Demographics, the Strategic context, Drivers of Change, and the Cost of inaction.



Above: Aerial view of the City of Hobart

Project Vision

To build a future where all members of our community have access to affordable housing options in the City of Hobart.

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Introduction

Role of the City of Hobart

Local Government can help create additional housing in a few key ways. However, it's important to recognise that many factors affecting housing are outside the City's control.

The City can take on several roles in the delivery of Actions including:

Delivering actions which are within their control.

Partnering with organisations to deliver actions which they cannot achieve alone.

Advocating for actions to be undertaken by other levels of government or non-government organisations.

Timing

Timing is categorised to align with organisational timeframes such as the Capital Works Program and Strategic Plan:

- Short term: from endorsement to end financial year period 2027
- Medium term: 2027-29 financial year period
- Ongoing: Business as usual

Timeframes are only provided as a guide and will be further refined as an implementation program is developed for each action.

Who is who

The **City of Hobart**, or the City, refers to the organisation or municipal administration.

The **Hobart LGA** refers to the Hobart local government / municipal area.

The **community** refers to any individual, household, organisation, business or group that lives, works or plays in the Hobart LGA.

Control

The City is responsible for decision making across its core business and statutory responsibilities. This includes strategic land use planning, service delivery, and managing Council owned land including facilities, buildings, assets and open space.

Influence

The City has shared responsibility or partial control. For example the City can develop regulatory mechanisms within the Hobart Provisions Schedule of the Tasmanian Planning Scheme, but are unable to change the State Planning Provisions. The City enforces the National Construction Code, but this is delivered and controlled by other levels of government.

Concern

The City can create awareness or understanding on issues important to the community. It can also take on the important role of educating the community about aspects of housing including affordability, density and diversity and how homelessness affects everyone.

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Introduction

Background

The City actively works with grassroots community groups, homelessness support services, charitable organisations, and all levels of government to address homelessness in a comprehensive and collaborative manner.

Following the Homelessness Crisis Forum held in 2019 the City convened the Greater Hobart Homelessness Alliance to drive collaborative projects, addressing homelessness through short to long-term solutions.

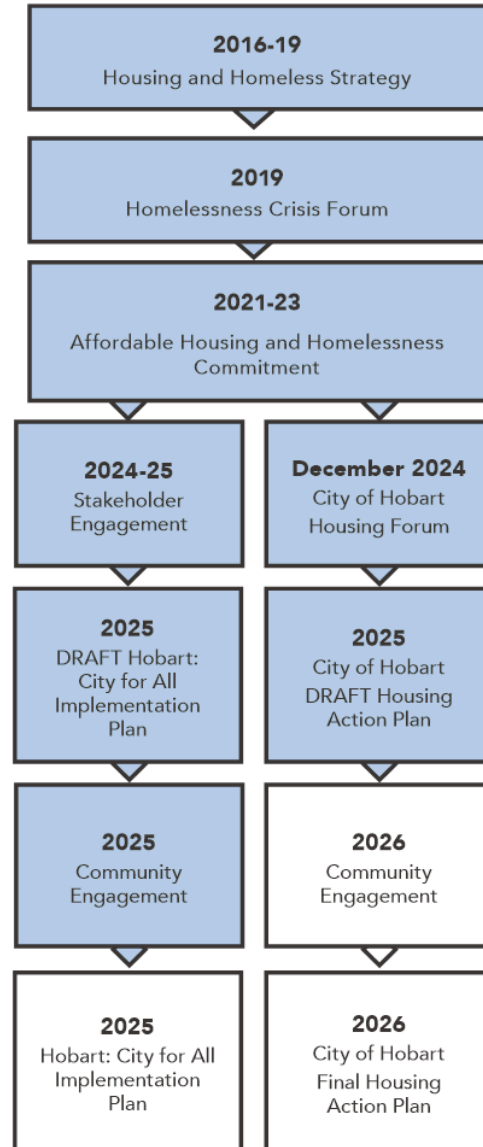
The City also established the Housing with Dignity Reference Group, providing people with lived experience of homelessness or severe housing stress a direct voice in the City's response to the issue.

The City developed a *Housing and Homelessness Strategy 2016-19*, *Affordable Housing and Homelessness Commitment 2021-23* and homelessness related Actions are now incorporated in the *Hobart: A City for All Implementation Framework 2025-28*.



Above: Image taken for the *I am somebody* 2024 project

How we developed the Plan



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Introduction

How we developed the Plan

The City has undertaken extensive research, analysis and stakeholder engagement with representatives from the housing sector to inform the Action Plan.

The data used is the most up to date information available to the City at the time of publication. The Action Plan references information from a range of sources.

Research

Research conducted by the project team has drawn on a wide range of relevant sources and strategic documents, including the:

- *Tasmanian Housing Strategy 2023-43*
- *Southern Tasmania Regional Land Use Strategy 2010-35*
- *30 Year Greater Hobart Plan*
- *State of the Housing System 2024* report by the National Housing Supply and Affordability Council.



Above: The Rox, medium density housing and visitor accommodation in Hobart designed by Core Collective Architects

Analysis

Key data sources included Community profile .id, (informed decisions) the ABS Census, and the 2024 Rental Affordability Index. Community profile .id provides up to date information and demographic resources, including their housing monitor, social atlas, population forecast, economic profile and community views.

A detailed summary of the research and data used to inform this Action Plan is included in the **Background Paper**.

Stakeholder engagement

The **Hobart Housing Forum** (the Forum), held by the City in December 2024, was a critical input for this project. The Forum identified challenges facing the housing sector, and opportunities for improved affordability and increased housing supply.

"The focus should be for the provision of good quality housing in the right locations over the long term."

The Action Plan identifies Actions developed from this research, and ideas raised during stakeholder engagement; including policies, development controls and projects to stimulate housing across the Hobart LGA.

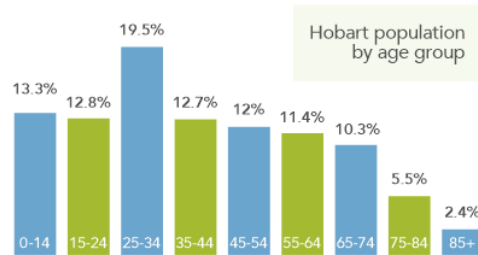
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HOBART

STATE OF HOUSING

Our people

Understanding who we are
and how we're employed



POPULATION

(Estimated Resident
Population) June 2024

59 977

Population increase
Hobart LGA – 2018 to 2024

3%
Greater Hobart
7.5%

Median Age
Hobart LGA
in 2021

42
years
Tasmania
37
years

21%

Of residents aged
65 or older in 2023

WHO WE ARE

People
born
overseas



People who
use a language
other than
English at home

29% **21%**

869

People identify
as Aboriginal or
Torres Strait
Islander

2.4



People per
household in 2021

4.6%



People with
a disability

29%

Lone person
households

23%

Couple with
children households



WHAT WE DO

Local jobs

67 492

Top 5 employing industries:

1. Health Care and Social Assistance
2. Public Administration and Safety
3. Education and Training
4. Professional, Scientific and Technical Services
5. Accommodation and Food Services



49%

People with
a university
qualification



11%

People with
a trade
qualification



HOUSING TENURE



Land area

77.78 square km

Population density

719.7 people per
square km

441

Tasmanians
experiencing
homelessness
(estimate 2021)



10.5%

of people experiencing
homelessness identify as
Aboriginal or Torres
Strait Islander

35%

of households are renting
31% are renting privately
4% are in social housing



27%

of those households
are in rental stress

26%

of households
are mortgaged

5%

of those households
are in mortgage stress

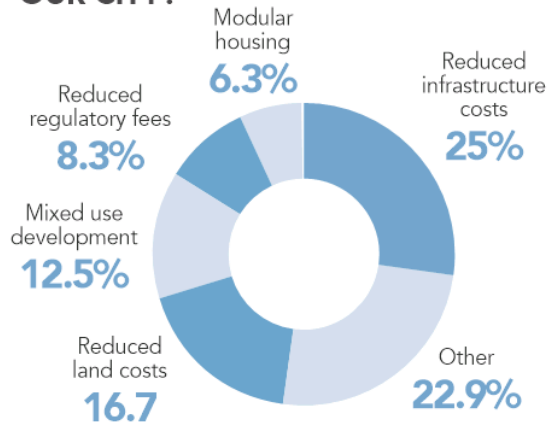
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HOBART HOUSING FORUM

LIVE POLLING FEEDBACK

WHAT'S THE ONE CHANGE THAT YOU THINK COULD MAKE HOUSING DEVELOPMENT MORE VIABLE IN OUR CITY?



WHICH BARRIERS TO DEVELOPMENT DO YOU FIND MOST CHALLENGING?



WHICH TOPIC DISCUSSED TODAY WILL YOU CONSIDER FURTHER IN YOUR DELIVERY OF HOUSING IN HOBART?



SCALE OF 1 TO 10, TO WHAT EXTENT DO YOU AGREE OR DISAGREE THAT...

9.1/10
average

There is a housing affordability and availability crisis in Hobart?

9.1/10
average

How important is it for sectors to collaborate on housing opportunities?

6.5/10
average

The City supports housing development in Central Hobart and surrounding suburbs?

BIGGEST CHALLENGE IN ONE WORD



Cost (15 responses)



NIMBYs (5 responses)



Governance (4 responses)



Vision (3 responses)

95%

of attendees would be interested in participating in further engagement activities for the City of Hobart's Housing Strategy.

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Incentives and deterrents

The City can incentivise new housing development through its fees, charges and rates.

Overview

Residential development in Hobart is often not financially viable, which has led to both fewer applications and fewer applications progressing to completion. Offering incentives may encourage developers to seek approval earlier than they otherwise would.

Incentives

Infrastructure upgrades

The cost of upgrading infrastructure, such as stormwater, water and sewer, was identified as a barrier to development in Hobart.

The City can work with service providers to minimise these costs for developers.

Fee waiver

A waiver or rebate of fees has the potential to incentivise landowners and developers to seek approval for residential development sooner, by lowering their upfront costs.

The City can incentivise residential development through short term savings for landowners in order to achieve long term benefits for the community and the City.

Rates relief

A short-term reduction in rates can encourage developers to start or finish residential construction sooner.

Alternatively rate reductions could be applied following the completion and occupancy of a residential development.

Deterrents

Visitor accommodation regulation

The City recognises the impact that the conversion of whole houses to visitor accommodation has had on rental affordability in the Hobart LGA.

It is acknowledged that visitor accommodation has some value in supporting our tourist economy. However, the ease of converting a dwelling to short term visitor accommodation has contributed to a reduction in housing supply for long term tenants, contributing to the housing crisis.

At the date of this Action Plan, 681 properties are currently used for visitor accommodation rather than providing a home for someone in Hobart. There are more than 100 additional properties which have a permit for use as visitor accommodation, with a steady stream of future applications.

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Incentives and deterrents

It is much faster and cheaper to change the use of short term visitor accommodation back to a dwelling, than it is to build a new dwelling.

The City intends to lodge a planning scheme amendment to prohibit the change of use of an entire dwelling to visitor accommodation with the Tasmanian Planning Commission in due course.

Vacant dwellings

A study in 2022 identified 563 vacant dwellings across the Hobart LGA. Utilising these dwellings would increase housing supply, potentially reducing rental costs and homelessness.

A differential rating may be considered appropriate to deter vacant dwellings.

Differential Rates

Differential rates and other rating tools allow councils to address strategic objectives for funding and service delivery and provide flexibility for local rating issues, as well as manage property value fluctuations between different categories of land. A differential rate is applied when a council deems a uniform general rate across all land to be inequitable.

Short Stay Visitor Accommodation

Differential rates apply to all rateable residential properties in the LGA used for the commercial purpose of short stay visitor accommodation with a permit from Council.

The policy objective for applying a differential rate to short term accommodation properties is to ensure housing stock is retained.

It also ensures owners of residential land used for the commercial purpose of short stay visitor accommodation contribute to the provision of council services and facilities that are associated with that commercial use. The differential rate is similar to the commercial land use rate.

The City's differential rate is set at 200%, being double the differential set for Residential land.

The City will continue to review the differential rating policy for short stay visitor accommodation and vacant residential land, and consider whether they have been effective.

Vacant Land - Residential

Differential rates apply to all rateable residential vacant land properties in the Hobart LGA. Its objective is to encourage the development of vacant land for housing and other purposes, promote the optimal use of all properties to stimulate economic growth across the LGA, discourage land banking, and ensure that owners of vacant land contribute equitably to the overall rate burden.

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Incentives and deterrents

| What the City of Hobart is doing | | |
|--|--------------------------------|-----------|
| Action | Method | Timeframe |
| 1.1 Continue to impose additional rates for land used for visitor accommodation or where land capable for development for residential use is left vacant. | Deliver | Ongoing |
| 1.2 Prioritise compliance activity towards visitor accommodation use to ensure there is no illegal use. | Deliver | Ongoing |
| What the City of Hobart will do | | |
| 1.3 Work with the Tasmanian Government, TasWater and TasNetworks to develop an incentives package for medium density residential development which results in additional dwellings in the Hobart LGA. Incentives should focus on development in appropriate locations identified for densification in endorsed structure plans. | Deliver Partner Advocate | Short |
| 1.4 Undertake a study to investigate the number of long term vacant dwellings and investigate ways to encourage property owners to use their existing vacant dwelling for long term rental. | Deliver | Medium |
| 1.5 Review a range of policies to ensure that they are not having adverse outcomes on appropriate residential development including: <ul style="list-style-type: none"> • <i>Public Open Space Contributions Policy</i> • <i>Establishment of Bushfire Hazard Management Areas in Bushland Reserves for New Development on Adjoining Property Policy.</i> | Deliver | Medium |
| 1.6 Increase fees for applications for visitor accommodation use, to better reflect the commercial nature of the use. | Deliver | Short |

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Efficient regulatory processes

The City will do all it can to ensure its processes and systems support clear and predictable pathways for efficient assessment of residential development.

Overview

Regulatory processes are often criticised as a barrier or hurdle for the creation of housing.

The regulatory framework is mandated by the State Government; the City's role is to assess applications against that framework. This includes the Tasmanian Planning Scheme.

The City is responsible for the assessment of a range of applications as part of the development assessment process, including planning, building and plumbing applications.

The City does all it can to ensure its processes and systems support clear and predictable pathways for efficient assessment of residential development.

Role of planning

Planning is vital because it guides change in communities and regions, leading to more equitable, livable, and sustainable places. It ensures that housing, infrastructure, and services are well-managed, creating environments where people can thrive. Good planning fosters strong communities by addressing needs for housing, jobs, and recreation, and by ensuring fairness and access for current and future residents.

Statutory planning is important because it manages growth, balances competing interests, and achieves community and environmental goals by establishing clear rules and regulations for land use and development. It provides certainty for developers and the community, promotes high-quality design and sustainable outcomes, ensures infrastructure aligns with development, and protects the environment and cultural heritage.

Applying for planning approval is often the first step before carrying out a development.

Planning applications can be complex and require input from a variety of experts, with applications referred to internal staff such as development engineers, stormwater officers, and heritage officers, as well as State Government agencies such as TasWater and Heritage Tasmania.

While the planning process is often criticised as preventing further housing, in Hobart, there are approximately 900 residential dwellings which currently have a planning permit issued but have not progressed to construction.

It is understood that the current high cost of construction is one of the many contributing factors to this delay in starting new projects.

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Efficient regulatory processes

Role of building and plumbing approvals

Importantly, building and plumbing applications are intended to provide protection for the person who is carrying out a development but also future owners and users of residential property. Failure to adhere to the regulatory framework can lead to safety risks or expensive repair work.

Building approvals are largely overseen by private building surveyors, with only the largest projects requiring a permit to be issued by the City based on the recommendation of a building surveyor. Building regulation ensures that the safety and quality requirements of the National Construction Code (NCC) are adhered to for all residential development.

Plumbing approvals are granted by the City based on the Australian Standard, which governs residential plumbing requirements. The City must follow the legislative procedures for these approvals, including assessing the substance of applications. There are no private plumbing surveyors involved in this process as there are for building, with the approval relying more on the City of Hobart.

Development contributions

Development contributions are payments or works (either in kind or in lieu), and facilities or services that developers provide towards infrastructure to meet future community needs.

Although Tasmania does not have a single legislative framework for development contributions, the practice is well established in other Australian states.

In Tasmania, development contributions are collected in a piecemeal, ad-hoc manner. A clear and predictable system will make development more streamlined.



Above: Queens Walk housing designed by Cumulus Architects for Housing Choices

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Efficient regulatory processes

What the City of Hobart is doing

| Action | Method | Timeframe |
|--|-----------------|-----------|
| 2.1 Continue to meet with developers and representative organisations, including through regular developer forums, to develop more efficient processes and systems within the City's development services and work towards finding solutions. | Deliver Partner | Ongoing |
| 2.2 Undertake an internal review of development services within the City of Hobart to ensure our processes and systems are efficient and implement necessary changes. | Deliver | Short |
| 2.3 Promote and continue to offer pre-application advice at no charge for residential development which results in additional dwellings. | Deliver | Ongoing |

What the City of Hobart will do

| | | |
|--|-----------------|---------|
| 2.4 Develop a process to fast track the assessment of planning applications for residential use resulting in new dwellings, and resource as required. | Deliver | Short |
| 2.5 Advocate for changes to regulatory processes by the State Government to enable efficient assessment and construction of | Advocate | Ongoing |
| 2.6 Provide a development concierge service, separate to development assessment, to support broader discussions with landowners and developers, identify potential incentives, and proactively support further housing development. | Deliver | Medium |
| 2.7 Investigate ways in which AI can be used to make the regulatory processes for the City's development services more streamlined. Identify potential State or Local Government | Deliver Partner | Medium |

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Strategic land use planning

Strategic planning is required to investigate rezoning and other mechanisms to deliver permitted pathways for appropriate higher density housing in areas close to services, education, employment and public transport.

Overview

Strategic land use planning is an integral part of the process to delivering greater housing density in well-located areas with good access to jobs, services and public transport.

Structure plans, such as the Central Hobart Plan and North Hobart Neighbourhood Plan, are instrumental to enabling higher density in Hobart by ensuring the right planning policy settings and mechanisms are in place.

Granting development rights

Strategic land use policy settings can be used to grant development rights to increase the viability of social and affordable housing. This can occur either through the rezoning of land or allowing for an increase in development potential through specific planning provisions.

Increased density, building height and a reduction in the number of car parking spaces, in specific areas close to public transport, should be considered to deliver more viable housing.

H2G urban renewal project

The Planning Institute of Australia (PIA) launched an advocacy effort for the Hobart to Glenorchy (H2G) project in 2025.

Activating the H2G corridor is a 'once in a lifetime' city-shaping opportunity to renew a transit corridor which contains the greatest concentration of underutilised sites in Tasmania, redefine housing solutions and create a vibrant, sustainable urban community supported by a fit-for-purpose transport solution.

The City's structure plans for Central Hobart and North Hobart have identified significant opportunities for development within this corridor. The implementation of these plans will require significant investment in infrastructure such as stormwater.

Important elements include:

- Medium density housing
- High-quality public spaces
- New public and active transport links
- Social infrastructure
- Vibrant activity centres
- Urban greening, open space and recreation facilities
- Responding to climate change risks
- Environmental areas to be protected.

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Strategic land use planning

Northern Suburbs Transit Corridor Urban Renewal project

As part of the Hobart City Deal, all levels of government are working with stakeholders to unlock the residential potential of the Northern Suburbs Transit Corridor. The goal is to make the area more “development ready” by amending the planning scheme. This initiative aims to encourage housing growth near the corridor, offering more choice and addressing the current housing shortfall. By concentrating development around urban services, it supports a more liveable, sustainable city and better integration of housing with community infrastructure.

Residential car parking reduction

Car parking spaces can add considerable cost to a residential development as their construction and the area required to build them are significant. The changing nature of car ownership and car sharing is also relevant. Therefore, a permitted pathway to enable reduced car parking numbers for residential development in suitable locations near active and public transport infrastructure requires investigation.

Gentle density and bluefield housing

Gentle density offers benefits like increased housing supply, enhanced community vibrancy, and reduced urban sprawl by optimising land use in existing neighbourhoods through infill development. It promotes affordability and preserves neighbourhood character while making better use of existing infrastructure. It has a tendency to be more acceptable to the community.

Bluefield or co-located housing integrates new additions with existing homes, looks and feels like single-family housing, but operates financially and legally like a small group of units.

Planning scheme amendments would be required to implement the co-located housing model in Hobart. This has taken place in South Australia.

Secondary residence (granny flat)

A secondary residence, (commonly known as a granny flat), provides an opportunity for members of the community to contribute to increasing housing supply.

A secondary residence can currently be built up to an area of 60m². This generally allows for a one-bedroom dwelling. However, if this size was increased this housing typology could provide housing solutions for multi-generational living or larger households.

An election promise was made by the Tasmanian Government to increase the permissible size of a secondary residence in 2025. Implementation will require changes to the definition of a secondary residence in the planning scheme.

Many properties in the Hobart LGA are large enough to build an attached or detached secondary residence through new construction or renovation of part of an existing house.

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Strategic land use planning

What the City of Hobart is doing

| Action | Method | Timeframe |
|--|--------------------------------|---------------|
| 3.1 Continue to work with State, and other local governments to undertake strategic planning to promote greater housing density in well-located areas with good access to jobs, services and transport. Consider natural hazards and disaster risk reduction. Including projects such as: <ul style="list-style-type: none"> the Southern Tasmanian Regional Land Use Strategy Tasmanian Planning Policies. | Deliver Partner Advocate | Ongoing |
| 3.2 Continue to work with State, and other local governments to deliver mechanisms to enable infill housing, and greater housing diversity and density, whilst protecting amenity. Including projects such as: <ul style="list-style-type: none"> reviews of the Tasmanian Planning Scheme Improving Residential Standards Project Northern Suburbs Transit Corridor Urban Renewal project. | Deliver Partner Advocate | Ongoing |
| 3.3 Engage with the Planning Institute of Australia (PIA) and other stakeholders on initiatives such as the H2G (Hobart to Glenorchy) urban renewal project. | Deliver Partner Advocate | Ongoing |
| 3.4 Continue to pursue opportunities to limit the growth of Short term rental visitor accommodation, including through planning scheme amendments for a Specific Area Plan to prohibit the change of use of a residential dwelling to visitor accommodation in residential zones. | Deliver | Short |
| 3.5 Implement actions set out in the City's endorsed structure plans, such as the Central Hobart Plan and North Hobart Neighbourhood Plan, including planning scheme amendments, relating to rezoning, densification and built form controls. | Deliver | Short |
| 3.6 Undertake master planning for larger strategic sites to maximise their development potential and community benefit, including the Innovation Precinct identified in the Central Hobart Plan. | Deliver | Short to long |

DRAFT

Strategic land use planning

What the City of Hobart will do

| Action | Method | Timeframe |
|--|----------|-------------------|
| 3.7 Investigate mechanisms to enable temporary and short term residential use for emergency housing solutions in appropriate locations. Temporary change of use to enable: <ul style="list-style-type: none"> • use of land to offer short term housing solutions such as demountable buildings • short term residential use of vacant buildings such as offices, hotels, and student accommodation. | Deliver | Short and ongoing |
| 3.8 Investigate the potential for a regulatory change to reduce the number of car parking spaces required for dwellings in areas where there is adequate access to active and public transport. | Deliver | Short |
| 3.9 Advocate for the State Government and large employers to consider developing key worker housing for their employees near the workplace. Work with them to identify potential appropriate locations for medium to high density housing close to large employment centres, such as the Royal Hobart Hospital and University of Tasmania. | Advocate | Medium |
| 3.10 Advocate for changes to the Tasmanian Planning Scheme to allow for gentle density through implementation of the Bluefield or co-located housing model or greater flexibility to approve a secondary residence (otherwise known as an ancillary dwelling or granny flat) with a floor area over 60m ² . | Advocate | Short |
| 3.11 Advocate for the State Government to create a clear and cohesive approval process for the different types of secondary residences, including a tiny house on wheels. | Advocate | Short |

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Underutilised land

The development of underutilised land emerged as the highest priority at the Housing Forum, with representatives from across the housing sector supportive of unlocking existing sites for infill development.

Overview

Land affordability and availability

The cost and supply of appropriate sites for development is a significant barrier to residential development.

Appropriately zoned land, suitable for affordable housing, located close to services, transport, education, and employment is required.

The cost of land in these locations is high, so the subsidisation of development costs is required to make housing viable.

Subsidisation could come in the form of government funding, landowners making appropriate land available at reduced cost, as well as collaboration with not-for-profit and faith-based organisations interested in the provision of affordable housing.

Adaptive reuse of existing buildings

Adaptive reuse means giving an existing building a new purpose. It helps preserve the site's history and makes use of the building's existing materials, which reduces environmental impact.

Adaptive reuse can be appropriate for buildings listed on the Tasmanian Heritage Register, or protected by the Local Heritage Code.

Adaptive re-use of non-residential buildings can provide opportunities for medium density housing and mixed use developments, including 'shop-top' apartment living. There are many underutilised buildings located within the Hobart LGA.

Existing buildings, no longer required for their original use or fit for their original purpose, provide opportunities for a 'change of use' to include residential dwellings.

Examples include:

- Buildings which are empty or partly occupied, including shops and cafes with a vacant first or second floor
- sites which contain a building, but have the potential for adaptive reuse for multi-storey development
- sites with large areas of underutilised land including land used for at grade car parking.

Underutilised buildings, including dwellings, that council own may be utilised for short term housing in collaboration with organisations such as Housing All Australians.

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Underutilised land

What the City of Hobart will do

| Action | Method | Timeframe |
|--|----------------------------|-----------|
| <p>4.1 Investigate a dedicated adaptive reuse program to encourage the adaptation of existing buildings to include new residential dwellings, including shop-top housing, and conversion of single dwellings into multiple dwellings. Program to include relevant research projects, fact sheets, and assisting property owners and developers with advice. Similar to the City of Adelaide's Adaptive Reuse City Housing Initiative (ARCHI), which is partly funded by the State Government.</p> | Deliver Partner | Short |
| <p>4.2 Undertake analysis of underutilised land within the Urban Growth Boundary which may have potential for alternate higher order use such as housing, including opportunities for collaboration on affordable and social housing projects. The highest and best use of land to be identified, and natural hazards and disaster risk such as floods and bushfire to be considered.</p> <p>Land analysis to include:</p> <ul style="list-style-type: none"> • Council owned land and buildings • Crown land within the City of Hobart • Church and charity owned land • Privately owned land. <p>Note: Council's Strategic Property Management Committee is currently undertaking analysis of Council owned land and buildings.</p> | Deliver, Partner, Advocate | Medium |

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Exemplar projects

High-quality, mixed-tenure, medium-density housing projects are needed to demonstrate to the market that this model can succeed in Hobart.

Overview

Experts who attended the Housing Forum agreed that exemplar projects are needed to demonstrate that high-quality, mixed-tenure, medium-density housing can benefit the community, promote sustainability and accessibility, and succeed in Hobart.

Exemplar developments can prove the viability of untested housing models locally, to investors, developers, lending institutions, and the broader community, many of whom are unfamiliar with higher density living.

Precedents

There is a lack of precedents which illustrate the viability of a mixed tenure, medium density housing model in Hobart. However, there are a range of examples across Australia which illustrate the benefits of mixed tenure, medium and high density housing models, including the Nightingale Model.

In South Australia, the Nightingale project in Bowden, is a mixed tenure development with 50% of dwellings managed as rentals by the not for profit housing provider, Housing Choices. Common Ground in Adelaide, is a supportive housing response which offers wrap-around services to residents and the community.

Whilst the City does not own a large amount of underutilised land suitable for residential development, further strategic plans could reveal opportunities for potential development and collaboration across the Hobart LGA.

The Condell Place car park was identified in the North Hobart Neighbourhood Plan as being appropriate for medium density residential development. The structure planning process recognised the potential to provide community benefit in the form of public open space, a community centre, or similar, and a lower ground car park on the site. A feasibility study is proposed to investigate these options further.

The Innovation Precinct in Hobart is identified in the Central Hobart Plan as an area with substantial potential for mixed use and residential development. This is an appropriate area for an Infrastructure Investment Plan to identify priority infrastructure upgrades and new infrastructure for a compact, resilient and liveable city and the mechanisms and partnerships to deliver these.

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Exemplar projects

| What the City of Hobart is doing | | |
|---|--------------------|-------------------|
| Action | Method | Timeframe |
| <p>5.1 Investigate opportunities to collaborate with Homes Tasmania, a not-for-profit housing provider, and/or developer to deliver housing on Council owned land.</p> <p>Feasibility studies should:</p> <ul style="list-style-type: none"> include mixed tenure with affordable and social housing, and market housing to rent or to buy consider wrap-around services for social housing facilitate provision of other community benefits, such as a community centre. | Deliver | Short and ongoing |
| <p>5.2 Undertake an Infrastructure Investment Plan for Central Hobart and North Hobart to identify priority infrastructure upgrades and new infrastructure needed for a compact, resilient and liveable city and the mechanisms and partnerships to deliver these. This action is to accord with the Long-Term Finance Plan and Strategic Asset Management Plan.</p> | Deliver Partner | Short |
| What the City of Hobart will do | | |
| <p>5.3 Identify and showcase exemplar housing developments which illustrate best practice design and development of underutilised land to the community and housing sector, property owners and developers.</p> <p>Work with Homes Tasmania, the housing sector and property owners to prepare case studies, events and open days to illustrate the benefits and opportunities of a variety of housing typologies.</p> | Partner | Short and ongoing |

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Working with the community

Working with the community to better understand their concerns regarding the housing crisis to enable more constructive conversations about residential development.

Overview

Engaging with the community to better understand their concerns regarding the housing crisis to enable more constructive conversations about residential development.

Providing information to the community may help to break down the stigma and improve public perception of particular housing typologies to promote a socially sustainable community.

Housing sector group

Many organisations are working to address the housing crisis, but there's often a lack of communication and shared understanding across the sector. This makes it harder for groups to work together effectively.

Housing experts and representatives from across the housing sector who attended the Hobart Housing Forum strongly agreed that there is a housing affordability and availability crisis in Hobart, and nearly all participants were interested in continuing discussions.

Key stakeholders include the Institute of Architects, Engineers Australia, Homes Tasmania, Housing Industry Association, Local Government Association, Master Builders Association, Property Council, Shelter Tasmania, TasTAFE, and UTas.

Housing information program

There is a need to better communicate incentives, such as the Housing Density Incentive Grant Scheme, to encourage members of the community, landowners, developers and other stakeholders in the housing sector to build more medium density affordable housing in the Hobart LGA.

The Density Incentive Grant Scheme was a Tasmanian Government initiative to help increase the supply and diversity of housing. Grants of \$10,000 per dwelling were available to incentivise developers to build medium and high-density housing developments, up to a maximum of 50 dwellings per developer. This program was paused in late September 2025.

When the City provides incentives for residential development, it will be important to provide opportunities for engagement with the housing sector to promote and monitor the effectiveness of these initiatives.

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Working with the community

| What the City of Hobart will do | | |
|--|------------------|-------------------|
| Action | Method | Timeframe |
| 6.1 Investigate ways to communicate the benefits of additional medium and higher density housing provision to the community. | Deliver | Short |
| 6.2 Develop a working group of representatives from the housing sector to: <ul style="list-style-type: none"> discuss current issues, facilitate understanding and foster a collaborative approach to achieving better housing outcomes provide feedback on the progress and effectiveness of the Housing Action Plan and monitor its implementation. | Deliver, Partner | Short and ongoing |
| 6.3 Collaborate with organisations such as the Institute of Architects and Planning Institute, to hold events to educate the community on matters relating to housing affordability and availability such as the benefits of medium density and infill housing. For example, Open House Hobart and World Planning Day. | Partner | Ongoing |

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City of Hobart Housing Action Plan Background Paper



November 2025

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Acknowledgment of Country

In recognition of the deep history and culture of Nipaluna (Hobart), we acknowledge the Palawa (Tasmanian Aboriginal people), their elders past and present as the Traditional Custodians of the skies, land and waterways of Lutruwita (Tasmania).

We recognise that Palawa have made journeys across Lutruwita and Nipaluna for many thousands of years.

We acknowledge the determination and resilience of the Palawa people who have survived invasion and dispossession and continue to maintain their identity, culture and rights.

We acknowledge all Aboriginal and Torres Strait Islander people who live on the country of the Palawa, here in Nipaluna.

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Introduction

Purpose

The Hobart Housing Action Plan (the Action Plan) has been prepared by the City of Hobart (the City) to provide a clear strategy-led plan to respond to the need for more affordable housing stock for our diverse communities.

Home ownership and renting in the Hobart local government area (LGA) is not affordable for many members of our community. The cost of constructing new homes in Tasmania has increased dramatically over the past few years and there is a limited, appropriate greenfield land supply in Greater Hobart near education, employment, health services and public transport.

By fostering collaboration and innovation, we aim to empower the housing sector to deliver solutions that make home ownership and renting in the City within reach for all members of our community. Through evidence-based strategic planning and sustainable practices, we will provide a framework to meet housing needs.

Scope

The City's focus for the Action Plan is to provide a concise short to medium term plan that identifies Actions to increase the affordability and supply of housing in the Hobart LGA.

This **Background Paper** has been prepared to support the Action Plan. This paper provides information relevant to the current housing situation in the Hobart LGA, including: demographics, the strategic context, drivers of change, and the cost of inaction.



Above: Viridian designed by Morrison Breytenbach Architects photograph by Jonathon Wherret

Project Vision

To build a future where all members of our community have access to affordable housing options in the City of Hobart.

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Introduction

Role of the City of Hobart

Local Government can help create additional housing in a few key ways. However, it's important to recognise that many factors affecting housing are outside the City's control.

The City can take on several roles in the delivery of Actions including:

Delivering actions which are within their control.

Partnering with organisations to deliver actions which they cannot achieve alone.

Advocating for actions to be undertaken by other levels of government or non-government organisations.

Timing

Timing is categorised to align with organisational timeframes such as the Capital Works Program and Strategic Plan:

- Short term: 2026-28 financial year period
- Medium term: 2028-30 financial year period
- Ongoing: Business as usual

Timeframes are only provided as a guide and will be further refined as an implementation program is developed for each action.

Who is who

The **City of Hobart**, or the City, refers to the organisation or municipal administration.

The **Hobart LGA** refers to the Hobart local government / municipal area.

The **community** refers to any individual, household, organisation, business or group that lives, works or plays in the Hobart LGA.

Control

The City is responsible for decision making across its core business and statutory responsibilities. This includes strategic land use planning, service delivery, and managing Council owned land including facilities, buildings, assets and open space.

Influence

The City has shared responsibility or partial control. For example the City can develop regulatory mechanisms within the Hobart Provisions Schedule of the Tasmanian Planning Scheme, but are unable to change the State Planning Provisions. The City enforces the National Construction Code, but this is delivered and controlled by other levels of government.

Concern

The City can create awareness or understanding on issues important to the community. It can also take on the important role of educating the community about aspects of housing including affordability, density and diversity and how homelessness affects everyone.

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Background

The City's focus for the Hobart Housing Action Plan is primarily on the affordability and supply of housing in the Hobart LGA.

The City has advocated for support for people without a home and the provision of crisis accommodation and temporary shelter for many years.

The City developed a *Housing and Homelessness Strategy 2016-19*, *Affordable Housing and Homelessness Commitment 2021-23* and homelessness related Actions are now incorporated in the *Hobart: A City for All Implementation Framework 2025-28*.



Above: Queens Walk housing designed by Cumulus Architects for Housing Choices

How we developed the Action Plan



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Background

How we developed the Action Plan

The City has undertaken extensive research, analysis and stakeholder engagement with representatives from the housing sector to inform this Background Paper to a Housing Action Plan.

The data used is the most up to date information available to the City at the time of publication. The Action Plan references information from a range of sources.

Research

Research conducted by the project team has drawn on a wide range of relevant sources and strategic documents, including the:

- *Tasmanian Housing Strategy 2023-43*
- *Southern Tasmania Regional Land Use Strategy 2010-35*
- *30 Year Greater Hobart Plan*
- *State of the Housing System 2024* report by the National Housing Supply and Affordability Council.



HousingForum speakers Ellen Witte of SGS Economics and Brian Motz, CCO Housing Choices

Analysis

Key data sources included Community profile .id (informed decisions), the ABS Census, and the 2024 Rental Affordability Index. Community profile .id provides up to date information and demographic resources, including their housing monitor, social atlas, population forecast, economic profile and community views.

Details of other relevant work referenced can be found in the Bibliography.

Stakeholder engagement

The **Hobart Housing Forum** (the Forum), held by the City in December 2024, was a critical input for this project. The Forum identified challenges facing the housing sector, and opportunities for improved affordability and increased housing supply.

“The focus should be for the provision of good quality housing in the right locations over the long term.”

The keynote speech and panel discussions are available to view online.¹ A detailed summary of the event is outlined in the Engagement Report.²

The Action Plan identifies Actions developed from this research, and ideas raised during stakeholder engagement; including policies, development controls and projects to stimulate housing across the Hobart LGA.

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Background

Demographic information

Hobart is nestled between Timtumulil minanya (River Derwent) and Kunanyi/Mt Wellington. This country was cared for and sensitively managed by the Muwinina band of the southeast nation for thousands of generations and is now known by many Aboriginal and non-Aboriginal people as Nipaluna.

Hobart is the capital city of the island state of Tasmania, covering an area of 77.78km². The 2024 Estimated Resident Population for Tasmania is **575,496**, with a population density of 8.47 persons per square km.³

As of 2025, the City has a population of 58,206.⁴

Hobart is Tasmania's Primary Activity Centre⁵, offering a wide range of services, including business, government administration, leisure, entertainment, tourism, and public transport. It is home to major employment hubs, government facilities, tertiary education institutions such as the University of Tasmania (UTAS), healthcare services and cultural spaces.

The Greater Hobart Plan aims for a 70:30 split between infill and greenfield housing development over the next 30 years, with a focus on urban consolidation. It prioritises medium-density, low-impact residential dwellings located near transport corridors and areas identified for increased density, encouraging terrace and townhouse development close to business districts.



Above: Aerial view of the City of Hobart

HOBART

STATE OF HOUSING

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Our people

Understanding who we are
and how we're employed

POPULATION

(Estimated Resident
Population) June 2024

59 977



Population increase
Hobart LGA – 2018 to 2024

3%

Greater Hobart
7.5%

Median Age
Hobart LGA
in 2021

37
years

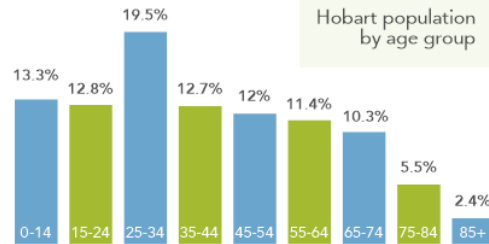


42
years
Tasmania

21%

Of residents aged
65 or older in 2023

Hobart population
by age group



WHO WE ARE

People
born
overseas



29%

People who
use a language
other than
English at home

21%

869

People identify
as Aboriginal or
Torres Strait
Islander

2.4



People per
household in 2021

4.6%

People with
a disability



29%

Lone person
households

23%

Couple with
children households



WHAT WE DO

Local jobs **67 492**

Top 5 employing industries:

1. Health Care and Social Assistance
2. Public Administration and Safety
3. Education and Training
4. Professional, Scientific and Technical Services
5. Accommodation and Food Services



49%

People with
a university
qualification



11%

People with
a trade
qualification



HOUSING TENURE



Land area

77.78 square km

Population density

719.7 people per
square km

441

Tasmanians
experiencing
homelessness
(estimate 2021)



10.5%

of people experiencing
homelessness identify as
Aboriginal or Torres
Strait Islander

35%

of households are renting
31% are renting privately
4% are in social housing



27%

of those households
are in rental stress

26%

of households
are mortgaged

5%

of those households
are in mortgage stress

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Strategic context

This Background paper and the associated **Action Plan** has been developed within the context of the City's own strategic plan, as well as a range of strategies, plans and policies developed at a state government and local government level.

Hobart: A community vision for our island home

Hobart: A community vision for our island capital articulates the kind of future Hobart that communities would like to see. The Vision sets the City's ten-year Strategic Plan and is the basis for all activities and decisions for years to come.

The City of Hobart aligns its strategies, plans, and actions with community values and aspirations. From the endorsement of this document onward, all Council initiatives are designed to fulfill the vision, ensuring that local communities shape their desired future.

Vision Statement

Hobart breathes.

Connections between nature, history, culture, businesses and each other are the heart of our city.

We are brave and caring.

We resist mediocrity and sameness.

As we grow, we remember what makes this place special.

We walk in the fresh air between all the best things in life.

Where we Live

The Identity Statements are summaries of Hobart's stories, values and special qualities.

1.1. We are an island capital on the fringe of the Southern Hemisphere, a city defined by wild weather and its place as a gateway to Antarctica.

1.2. We are deeply connected to nature and wilderness, in, around, above and below our city.

1.3. Our geography and history guide the scale of our city: kunanyi / Mt Wellington, the River Derwent and heritage buildings are our most prominent landmarks.

1.4. We can access all the important parts of life, in a walkable and rideable city where we do not spend our lives commuting.

1.5. We want to ensure more of us have access to nature, and we should not take our 'clean green' image for granted.



Above: The Rox designed by Core Collective Architects

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The Pillars

There are eight pillars representing the major parts of city life, they include:

1. Sense of place
2. Community inclusion, participation and belonging
3. Creativity and culture
4. City economies
5. Movement and connectivity
6. Natural environment
7. Built environment
8. Governance and civic involvement

Pillar 7. Built Environment is most relevant.

Pillar 7. Built Environment

We are a city that maintains our unique built and ecological character, where we all have a safe, secure and healthy place to live. We are a city where people and communities can access world-class services and infrastructure and provide for their social, cultural and economic wellbeing. We embrace change but not at the expense of our Hobart identity and character.

- 7.1 We all have access to an affordable home.
- 7.2 We protect and enhance the density, scale and character of our city.
- 7.3 Infrastructure and services support a high quality of life.
- 7.4 We balance local needs with those of visitors and investors.
- 7.5 We understand and engage on how planning issues affect our city.
- 7.6 We are deliberate in our development and plan for the future.

7.1 We all have access to an affordable home

7.1.1 Our city is our home, and we all have access to a place to live, no matter our life stage or situation.

7.1.2 We support diversity in our housing supply, acknowledging that different housing types suit different people.

7.1.3 We recognise that not all of us want or need to buy a home and ensure a supply of rental properties.

7.1.4 Housing is affordable, and none of us experiences housing stress.

7.1.5 We have housing available for those of us experiencing disadvantage. We cater for vulnerability. Social housing is part of, not separate from, the communities, services and access that are everyone's right.



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Strategic context

Southern Tasmania Regional Land Use Strategy (STRLUS) 2010-2035

The regional strategy outlines a 25-year vision for land use. It covers various themes, such as the environment, hazards, cultural values, recreation, infrastructure, economy, essential resources, and residential growth.

Hobart is the Primary Activity Centre for Tasmania, the region and the Greater Hobart metropolitan area in terms of business, government administration, leisure, entertainment and tourism services. A significant proportion of all employment opportunities within the region are currently and should continue to be focused in the City. This results in a high level of public amenity and high quality urban design.

Identified as suitable for higher density residential development, the City has the capacity to support innovative housing solutions, such as business/shop top arrangements, complemented by infill and consolidation of surrounding residential areas along integrated transit corridors.⁵ The target for residential density is 25 dwellings per hectare within 400-800m of transit corridors.

The strategy encourages urban expansion in well-connected areas with efficient transportation systems, promoting the use of public and active transport.

Since the STRLUS was first created, our region has grown and changed. A review and update of the STRLUS is currently being undertaken by the State Government.

Tasmanian Housing Strategy, 2023-2043

The Tasmanian Housing Strategy sets out a vision to end homelessness, by delivering a well-functioning housing system that provides safe, appropriate and affordable housing for all Tasmanians, with the intention to reduce demand for social housing and crisis accommodation.

The Strategy builds on existing initiatives and reinforces the Tasmanian Government's commitment to a net increase of 10,000 social and affordable homes by 2032.

The four key desired outcomes are for Tasmanians to:

- live in quality, sustainable and durable homes that meet their needs
- have access to housing regardless of their circumstances
- have access to affordable housing options, and
- have a greater choice of homes where they want to live.

People should be at the centre of housing policy considerations because housing is the platform for individuals, communities, and the economy to prosper.

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30-Year Greater Hobart Plan

The 30-Year Greater Hobart Plan was jointly endorsed in 2022 by the Tasmanian Government, the City of Hobart, and Glenorchy City, Clarence City and Kingborough Councils.

The 30-Year Greater Hobart Plan identified that population growth is best placed in areas with high amenity and good services, to maintain the key attributes that make these areas liveable and attractive.

The 30-Year Greater Hobart Plan seeks to:

- ensure growth complements the city's natural setting
- implement a coordinated land release program that ensures sufficient land supply
- promote and incentivise a more diverse and affordable housing mix
- encourage urban renewal of underutilised land for residential development
- support innovative design solutions to meet a diverse range of community needs
- prioritise urban consolidation to create a more walkable and accessible compact city
- enable well designed medium-density developments within existing neighbourhoods and higher density dwellings in appropriate locations.

Also critical will be the timely upgrading of infrastructure including public transport, open space and community facilities, and ensuring adequate utilities and services to support the growth.

2050 Vision for Greater Hobart:

We will live in the world's best small capital city, a city built for people, that is connected, friendly and safe. Greater Hobart is a thriving and inspiring place to live, where we all work together to make a positive contribution to our extraordinary environment.

Climate Ready Hobart Strategy

The Climate Ready Hobart Strategy sets out how the City of Hobart and our community can work together to respond to the climate and biodiversity emergency and prepare for the future as we move towards 2040.

The strategy reflects the City's role as a LGA organisation in supporting the health, safety and wellbeing of our community. It provides a clear direction for the City to lead by example across its core services and to help the community respond to climate change.

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Strategic context

Action on homelessness

The City actively works with grassroots community groups, homelessness support services, charitable organisations, and all levels of government to address homelessness in a comprehensive and collaborative manner.

Following the Homelessness Crisis Forum held in 2019 the City convened the Greater Hobart Homelessness Alliance to drive collaborative projects, addressing homelessness through short to long-term solutions. These efforts aim to provide vital resources for communities and organisations tackling housing insecurity, homelessness, and related issues.

Additionally, the City established the Housing with Dignity Reference Group, providing people with lived experience of homelessness or severe housing stress a direct voice in the City's response to the issue. Through initiatives like the I Am Somebody multimedia art project, the City highlights the harsh realities faced by those experiencing homelessness.



Above: Image taken for the I am somebody 2024 project

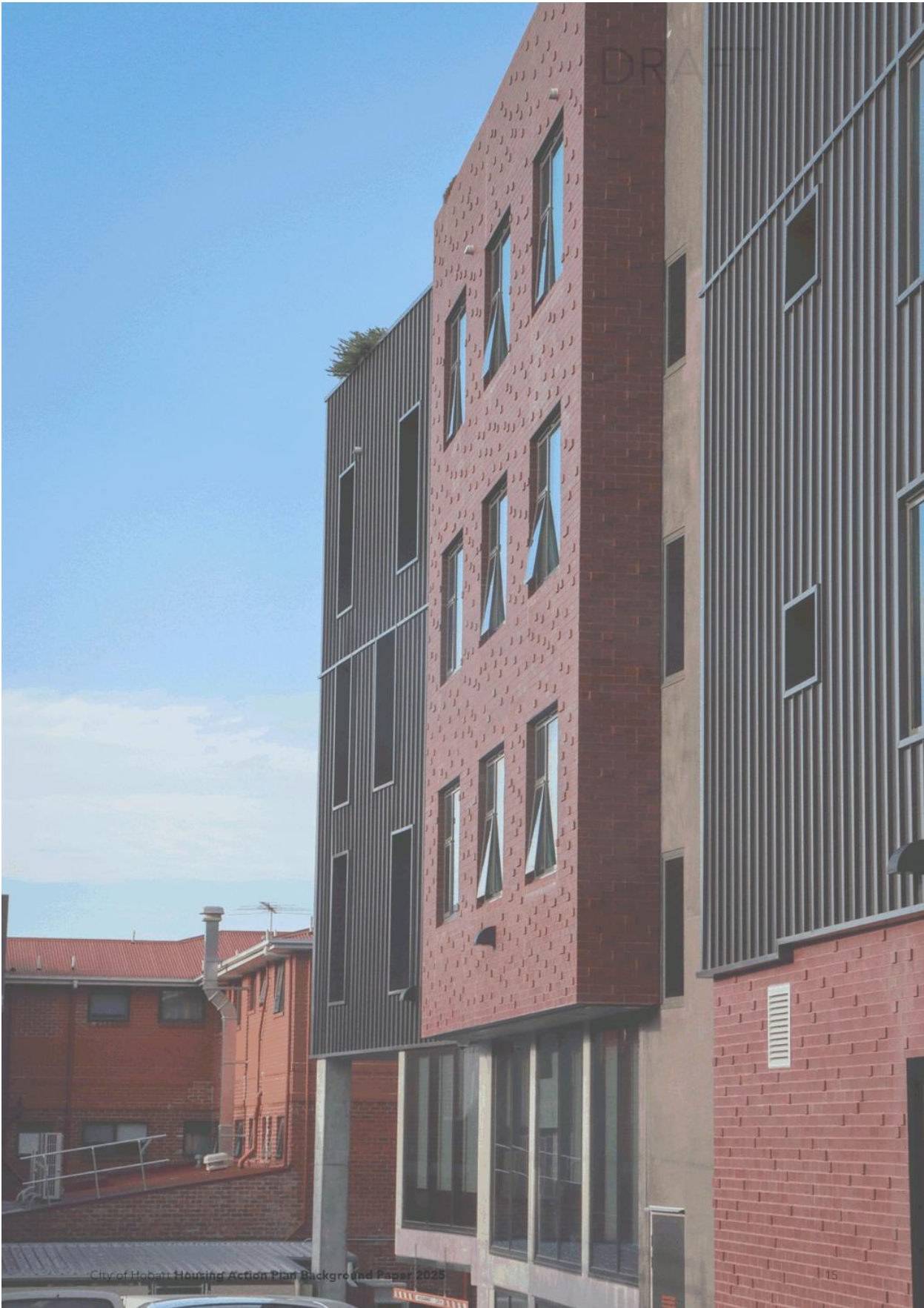
Hobart: A City for All

Hobart: A city for all is the City of Hobart's Community Inclusion and Equity Framework that outlines the City's role in creating a city for all. *The City for All Implementation Framework* details the City's actions to be delivered in relation to the following program areas:

- Homelessness
- Community Safety and Crime Prevention
- Equal Access
- LGBTIQ+
- Multicultural
- Positive Ageing
- Youth

There is also the Country, Culture, People 2025-28 Building Cultural Safety within the City of Hobart with Aboriginal People document that guides the City's actions working alongside the Palawa community.

The Implementation Framework includes homelessness actions directly related to the overarching inclusion and equity framework with a focus on collaboration and cooperation with all levels of government, as well as with the housing and homelessness sector and most importantly, with people who have a lived experience of housing stress or homelessness.



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Housing density

Housing density

A mix of housing types that achieve greater density is not only suitable for the Hobart LGA, but essential to provide adequate and affordable housing for our community.

A diverse housing mix allows residents to move within the area—whether they need a larger family home or want to downsize to an apartment—without having to look elsewhere.

While some of these housing types may be uncommon in Hobart, careful strategic planning can integrate them into the City's fabric while maintaining Hobart's unique character.

Gentle density

Gentle density, including bluefield housing, focuses on increasing the number and variety of homes within existing single-home neighbourhoods. Traditional residential patterns often feature large lots with one detached home, which can lead to underused land and infrastructure.

Gentle density introduces housing options such as redeveloping sites for multiplexes or adding infill row houses. Bluefield or co-located housing integrates new additions with existing homes. It looks and feels like single-family housing but operates financially and legally as a small group of units.



Above: Terrace housing in West Hobart designed by Morrison Breytenbach Architects

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Both models increase housing supply, improve affordability, enhance community vibrancy and reduce urban sprawl by making better use of land and infrastructure in existing neighbourhoods through infill development without significantly changing a neighbourhood's character and feel.

Gentle density is often more acceptable to the community than high-density development.

Medium density

Medium-density development includes multiple dwellings on a single site, ranging from one storey to six storeys. Housing types can include single-storey villa units, duplexes, co-joined dwellings, terrace housing, townhouses, apartment buildings up to six storeys, shop-top housing and mixed-use developments with commercial ground-floor tenancies.⁶ The diagram below illustrates these options.

Grouped house is two or more dwellings on a single lot, often single or double storey and detached.

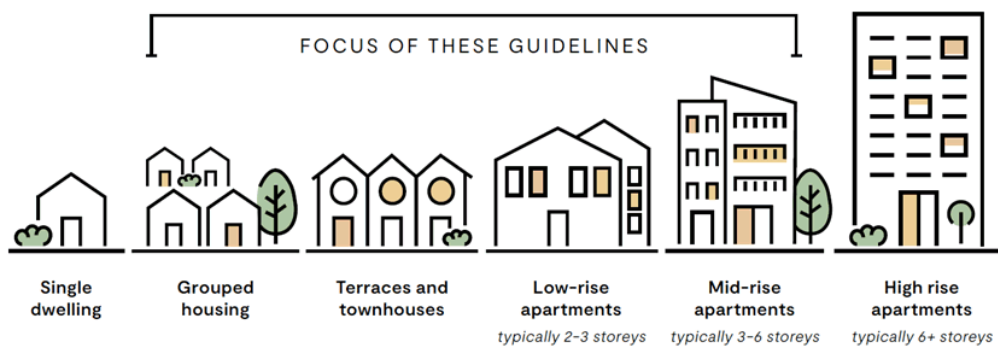
Terrace house or Townhouse is a house built as part of a continuous row in a uniform style.

Low-rise apartments are typically buildings of three storeys or less, often called garden-style or walk-up apartments, and sometimes referred to as a manor house or six-pack. These buildings are generally found in less densely populated areas and offer a more intimate, community-oriented environment compared to high-rise buildings.

Mid-rise apartments are residential buildings with three to six storeys. They provide a balance between the community feel of low-rise buildings and the convenience of high-rise living. Their efficient use of space and proximity to urban amenities is increasingly desirable

High density

High-rise apartments are typically a residential building over 6 storeys.



Above: Types of housing illustrated in the Medium Density Guidelines⁷

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Housing types

Build to rent

'Build to rent' (BTR) refers to developments where multi-unit buildings are constructed and retained for rental rather than sale. Rents may be set at market rates or, for affordable and social housing, offered at a discounted rate.

BTR property managers offer long term rental services to customers rather than acting as property owners whose main income comes from capital gains acquired when they sell the property. As 'professional landlords', BTR managers can be expected to provide long, stable leases for their tenants. This enables tenants to live in a neighbourhood for longer periods, children to go to local schools, and can long term connections to the local community to be established.⁸

A tax incentive is currently available for BTR. However it may be difficult to meet eligibility criteria in the Tasmanian context as the scale of development required to be eligible is 50 or more residential dwellings with at least 10% of the dwellings to be made affordable.

Co-operative housing

A housing co-operative is a community of people who voluntarily work together to meet their common need for affordable, sustainable housing.

Members live in separate dwellings but actively participate in the management of the housing co-operative as a whole, and enjoy the many benefits this type of housing offers.

Membership to a housing co-operative requires commitment, including attending meetings and participating in the management and everyday running of the co-operative.

Each housing co-operative is slightly different, but they all share the following features:

- their primary aim is to provide affordable and socially, economically and environmentally sustainable housing to their members
- they are managed by their members
- all members have equal rights and responsibilities in their management and operation, and
- they operate according to the principles of co-operation.

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Key worker housing

Key worker housing refers to affordable rental or purchase options for workers in essential services who often struggle to afford housing due to their income or the high cost of living in areas close to their employment.

Key workers provide crucial services that Tasmanians depend on. These include workers from the following sectors: aged care, ambulance service, cleaning, construction, early childhood education, hospitality, postal service, nursing, social and community services, and school teachers.

University key worker accommodation refers to affordable housing for essential employees in teaching, research, or administrative roles. These workers may have moderate incomes and struggle to afford housing near their workplace. University-sponsored accommodation can provide subsidised long-term rental units, allowing staff to live in areas they might otherwise not be able to afford.

37,566 or 65.1% of people who work in the City of Hobart, live outside the Hobart LGA.

Retirement village

A retirement village is a managed community for seniors, generally restricted to people who are over 55 years of age and their spouses. They include independent living units or serviced units and often share common facilities and amenities. They cater for retirees and older members of the community who can live independently. In some villages, personal care and support services can be purchased for a fee.

Retirement villages may be owned by commercial operators, charitable, religious or ethnic not-for-profit organisations.

There is a lack of suitable housing in Hobart for members of our community to be able to age in place, prior to needing to access an aged care home.



Above: Saint Canice Lifestyle Village, Sandy Bay

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Housing types

Secondary residence

A secondary residence, often called a “granny flat” or “ancillary dwelling,” is an additional dwelling on the same site as a main house, that can be part of the main house, a separate building or a tiny house.

Secondary residences are subject to specific planning rules and regulations within the Hobart Planning Scheme where it is defined as an additional residence which is self-contained and has a gross floor area not more than 60m², is belonging to a single dwelling and shares with the single dwelling access and parking, and water, sewerage, gas, electricity and telecommunications connections and meters, and may include laundry facilities.⁹

Secondary residences could provide a real opportunity for members of the community to be active in contributing to solving the housing crisis for members of their own family, as well as the wider community.

Larger secondary residences, over 60m² have the potential to offer benefits such as increased property value, additional income, and flexible living arrangements for families. They provide opportunities for multi-generational living, accommodating aging relatives or adult children while maintaining privacy.

Many properties in the Hobart LGA have a large enough site to build a secondary residence or have an existing house which is large enough to convert part into a secondary residence.

Student housing

Student housing includes a range of living options, including residential colleges, self-contained studio apartments or shared apartments with communal amenities.

The demand for student housing has fluctuated dramatically over the past 5 years with the Covid pandemic and more recently changes to student visas impacting the number of overseas students studying in Tasmania.

In 2021, 5,415 people in the City of Hobart were attending university. This represents 9.8% of the population, compared to 4.9% in Greater Hobart.¹⁰

Tiny house

Tiny houses are typically understood as smaller dwellings, whether on wheels (like a caravan or trailer) or as a permanent structure, intended for residential use. They are often seen as a more sustainable or financially attractive housing option compared to larger traditional houses.

Whether you need a planning permit to use your tiny house as a permanent residence depends on the planning zone where the site is located and any relevant codes.¹¹

Right: Student housing in Hobart designed by Terroir, photograph taken by Adam Gibson



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Why do we need a Housing Action Plan?

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Drivers of change

Drivers of change

This Background paper and associated **Action Plan** is informed by strategic drivers of change in Hobart. Each of these drivers presents specific challenges and opportunities. The drivers were identified through research, data analysis, stakeholder engagement through the Hobart Housing Forum, and previous work conducted by the City.

Population growth

The population of the Hobart LGA is 58,206 and is forecast to grow to 64,721 by 2046.¹²

Tasmania's Estimated Resident Population in 2024 is 575,496, with a population density of 8.47 people per square kilometre.¹³

Hobart's population growth has been driven by net migration, including retirees, self-employed workers, young adults and international migrants.

Hobart will continue to attract new residents who value its high level of liveability, temperate climate, natural environment and vibrant arts and cultural offerings.



Above: Image taken for the I am somebody 2024 project



Above: Aerial photograph of Hobart looking towards the river.

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Drivers of change

Community need

Diversity and inclusion are core values of the City of Hobart and our community. As the city grows, providing affordable housing is essential to maintaining its inclusivity. Housing affordability is vital for equity, social cohesion, and inclusion.

Gentrification refers to the demographic shift in an urban neighbourhood that results in lower-income households being displaced by higher-income households. It describes changes over time in income levels, education and cultural diversity within neighbourhoods.¹⁴

Analysis of ABS Census data on income and housing costs by researchers at the Australian Urban Observatory shows that the City of Hobart is becoming affordable only to the wealthiest households.

The Precarity Index for Neighbourhood and City Housing (PINCH) gentrification index categorises suburbs based on income profiles, housing costs and affordability. It tracks changes in income groups, housing values and affordability over time using ABS Census data from 2016–2021. The index identifies eight categories, ranging from low-income areas at risk of displacement to stable, exclusive neighbourhoods.

Dr Alan Both, a research fellow at RMIT University who worked on the index, said the data shows that Hobart is already dominated by gentrified areas.

Dr Both suggests the supply and demand of housing is key to explaining this. So are short-term rentals and the internal migration of people priced out of other cities – especially in Hobart.

Dr Both stated:

"You can push them to the outer suburbs, you can push them further out than that. And then eventually you have to basically push them out into their cars, because there's nowhere else for them to go."¹⁵

"The people [who] own the properties there are doing quite well, but [gentrification] is causing an adverse effect on the actual health of the city. Because the people that need to live there – to provide the services that make the city – are being priced out."¹⁶

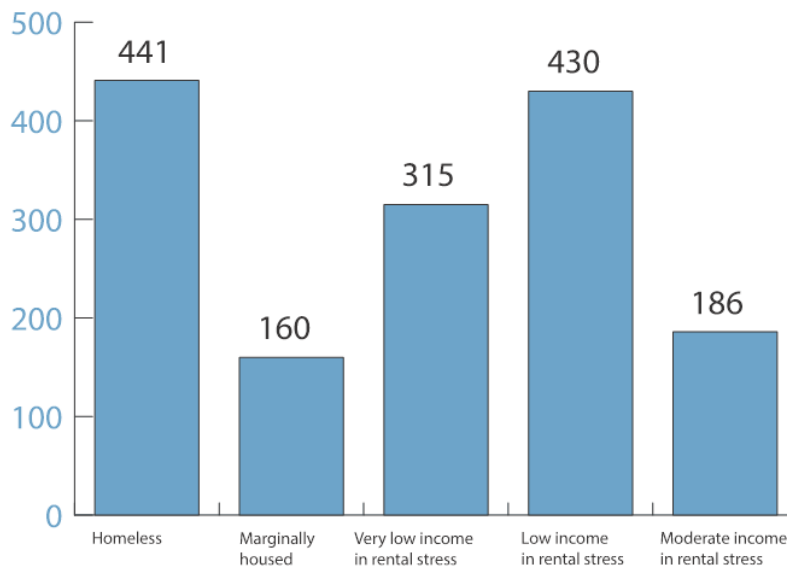
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Weekly individual income for residents of the City of Hobart

| Weekly gross income | Percentage % | Number |
|---------------------|--------------|--------|
| \$0-499 | 29% | 13,803 |
| \$500-999 | 23% | 10,956 |
| \$1,000-1,499 | 17% | 7,947 |
| \$1,500-1,999 | 11% | 5,301 |
| \$2,000-2,999 | 9% | 4,227 |
| Over \$3,000 | 6% | 2,889 |
| Not stated | 5% | 2,588 |

In the City of Hobart, 52% of the population earned an income of less than \$1,000 per week in 2021.¹⁷

1,532 households in Hobart had an unmet need for affordable housing, representing 7.1% of all households, higher than the 5.6% in Greater Hobart.¹⁸

Households unable to access market priced rental housing, 2021

Source: ABS estimating Homelessness Census and ABS Census 2021

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Drivers of change

LGAs where the people who work in the City of Hobart live

| LGA | No. of workers | % of workers |
|-------------|----------------|--------------|
| Hobart | 20,111 | 34.9 |
| Clarence | 11,693 | 20.3 |
| Glenorchy | 9,271 | 16.1 |
| Kingborough | 8,102 | 14.0 |
| Brighton | 2,289 | 4.0 |

57,677 people work in the City of Hobart.

20,111 or 34.9% work in the City of Hobart and live in the area.¹⁹

37,566 or 65.1% work in the City of Hobart, but live outside the LGA.²⁰

7,703 (26.8%) working residents of the City of Hobart travelled outside the area to work.²¹

In 2021, 5,415 people living in the City of Hobart were attending university.²²

Approximately 10,000 students are enrolled at the University of Tasmania's southern campuses, which include the Sandy Bay and other Hobart facilities.

Ageing Population

Tasmania's population is ageing, with around **21%** of residents aged **65 or older** in 2023.

Despite recent population growth in the 20-34 age group, Tasmania remains the oldest state in Australia, with a **median age of 42** in 2021, four years above the national average.

Households are shrinking, with an average of **2.4 people per household in 2021**, down from 3.4 in 1971.

In Hobart, **older couples without children make up 10.4%** of households, while **older lone persons without children account for 12.2%**.

The most common household types in Tasmania are couples without children and one-parent families.

As Hobart's population ages, demand for affordable housing and smaller, attached dwellings will increase. Residential supply will rely more on medium-density infill development, particularly in the city centre and surrounding areas.²³



Above: Image taken for the I am somebody 2024 project

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Housing diversity and size

Smaller houses can come in a variety of types including apartments, terrace houses or manor houses, as well as a stand-alone house. Each of these housing types should be affordable and available for members of our community to rent or to buy in the City of Hobart.

Future land use planning mechanisms should provide for a range of housing to suit differing household types, including people living by themselves, single parents, couples with and without children, and group households.

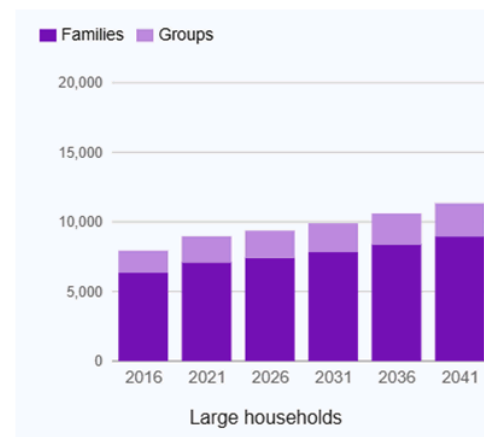
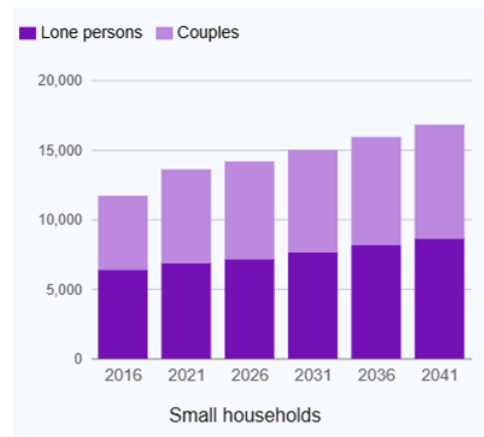
21% of Tasmania's residents were aged 65 or older in 2023.

There is a shortage of smaller houses including one and two bedroom houses in the City of Hobart.

How are households forecast to change?

These charts show the future distribution of household types, based on forecasts provided by .id (informed decisions).²⁴

There is a shortage of smaller houses including one and two bedroom houses in the City of Hobart.



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Drivers of change

Who lives in what type of housing?

52.4 per cent of lone-person households and **72.2** per cent of couples live in separate houses in the Hobart LGA. This is not surprising, as three-bedroom houses make up most of the housing stock. While this may reflect individual preference, it may also be due to a lack of medium-density housing in high-amenity areas or housing built to the standard people want.

There is also a shortage of smaller homes suitable for people with a disability or older members of our community who wish to age in place and require better building access.²⁵

The need for smaller homes in the social and affordable housing categories is identified in the *Tasmanian Housing Strategy 2023-43*. As of September 2023, the number of applicants on the Homes Tasmania Housing Register for social housing was 4,634 including:

- 2,473 entitled to a one-bedroom home
- 1,330 entitled to a two-bedroom home
- 575 entitled to three bedrooms and
- 256 eligible for four or more bedrooms.²⁶

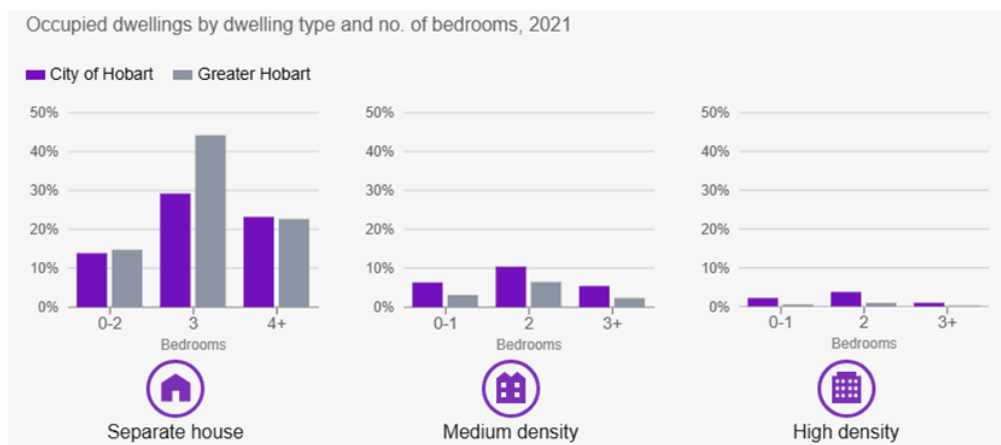
The number of applicants waiting for social housing as of June 2025 is 5,163.²⁷



Above: The Commons mixed use development in Hobart designed by Core Collective Architects

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What is the mix of housing?



This chart compares the housing diversity in the City of Hobart to Greater Hobart. It is clear that **3 bedroom, separate houses make up the majority of the housing stock**, despite the fact that most households in the City consist of couples and lone persons.²⁸

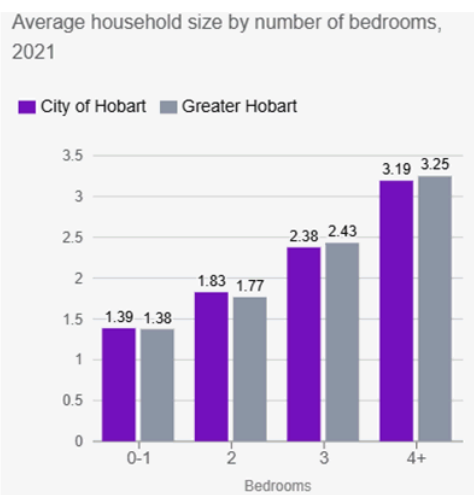
What is the rate of occupancy by size?

Occupancy rate, or Average Household Size, is a measure of the number of people in each dwelling.

Smaller (or larger but declining) household sizes in a larger dwelling can indicate an area where children have left home and empty nesters are remaining in family homes.

Conversely, higher occupancy in smaller dwellings can indicate affordability or availability issues. This may occur when people move in together, stay with children in small units, or take on boarders to offset the high cost of housing.

This chart breaks down household size by number of bedrooms, which relates to the consumption of housing.



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Drivers of change

How affordable is housing to buy

The table outlines the property purchase price that would be affordable to first home buyers with a 20% deposit, on very low, low and moderate incomes, in comparison to the entry-level (25th percentile) and median house and unit prices in the 12 months leading up to June 2024. This indicates that purchasing a property in the City of Hobart LGA is not affordable for many households.²⁹

| Household type | Income level | Max. house price they can afford to buy | Entry level unit \$500,000 | Median unit \$620,000 | Entry level house \$775,000 | Median house \$950,000 |
|-----------------------------|--------------|---|----------------------------|-----------------------|-----------------------------|------------------------|
| Lone Person | Very low | \$101,540 | X | X | X | X |
| | Low | \$162,472 | X | X | X | X |
| | Moderate | \$243,705 | X | X | X | X |
| Single parent with children | Very low | \$185,361 | X | X | X | X |
| | Low | \$296,577 | X | X | X | X |
| | Moderate | \$444,865 | ✓ | ✓ | X | X |
| Couple no children | Very low | \$259,725 | X | X | X | X |
| | Low | \$415,566 | X | X | X | X |
| | Moderate | \$623,351 | ✓ | X | X | X |
| Couple with children | Very low | \$395,564 | X | X | X | X |
| | Low | \$632,903 | ✓ | ✓ | X | X |
| | Moderate | \$949,352 | ✓ | ✓ | ✓ | ✓ |
| Group household | Very low | \$275,654 | X | X | X | X |
| | Low | \$441,052 | X | X | X | X |
| | Moderate | \$661,576 | ✓ | ✓ | X | X |

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How much affordable housing is available to buy

The table below looks at how many sales in the City of Hobart LGA, in the 12 month period leading up to December 2024, fall below the affordability (30% of gross income) threshold for each income level, based on assumptions for a first home buyer (deposit and interest rates, as well as loan term). The number of bedrooms for each affordable sale is identified, as an indicator of 'appropriateness' – analysed by household type.³⁰

| Household type | Income level | Max. house price they can afford to buy | 1 bedroom dwelling | 2 bedroom dwelling | 3 bedroom dwelling | Total no. dwelling |
|-----------------------------|--------------|---|--------------------|--------------------|--------------------|--------------------|
| Lone Person | Very low | \$101,540 | 0 | 1 | 0 | 1 |
| | Low | \$162,472 | 0 | 1 | 1 | 2 |
| | Moderate | \$243,705 | 0 | 2 | 2 | 4 |
| Single parent with children | Very low | \$185,361 | 0 | 1 | 1 | 2 |
| | Low | \$296,577 | 1 | 2 | 2 | 5 |
| | Moderate | \$444,865 | 26 | 24 | 7 | 59 |
| Couple no children | Very low | \$259,725 | 0 | 2 | 2 | 4 |
| | Low | \$415,566 | 19 | 18 | 6 | 44 |
| | Moderate | \$623,351 | 48 | 107 | 35 | 198 |
| Couple with children | Very low | \$395,564 | 12 | 14 | 4 | 31 |
| | Low | \$632,903 | 48 | 108 | 38 | 202 |
| | Moderate | \$949,352 | 52 | 199 | 261 | 522 |
| Group household | Very low | \$275,654 | 0 | 2 | 2 | 4 |
| | Low | \$441,052 | 26 | 24 | 7 | 59 |
| | Moderate | \$661,576 | 48 | 116 | 48 | 220 |

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Drivers of change

How affordable is housing to rent

The table indicates rental affordability for households on very low, low and moderate incomes in the Hobart LGA in comparison to the entry level (25th percentile) and median house and unit rental prices in the year leading up to December 2024.³¹

*Affordability threshold: 30% of gross household income by income group.

| Household type | Income level | Max. rent they can afford pw | Entry level unit \$400 pw | Median unit \$475 pw | Entry level house \$550 pw | Median house \$610 pw |
|-----------------------------|--------------|------------------------------|---------------------------|----------------------|----------------------------|-----------------------|
| Lone Person | Very low | \$115 pw | X | X | X | X |
| | Low | \$184 pw | X | X | X | X |
| | Moderate | \$276 pw | X | X | X | X |
| Single parent with children | Very low | \$210 pw | X | X | X | X |
| | Low | \$335 pw | X | X | X | X |
| | Moderate | \$503 pw | ✓ | ✓ | X | X |
| Couple no children | Very low | \$294 pw | X | X | X | X |
| | Low | \$470 pw | ✓ | X | X | X |
| | Moderate | \$705 pw | ✓ | ✓ | ✓ | ✓ |
| Couple with children | Very low | \$447 pw | ✓ | X | X | X |
| | Low | \$716 pw | ✓ | ✓ | ✓ | ✓ |
| | Moderate | \$1,073 pw | ✓ | ✓ | ✓ | ✓ |
| Group household | Very low | \$312 pw | X | X | X | X |
| | Low | \$499 pw | ✓ | ✓ | X | X |
| | Moderate | \$748 pw | ✓ | ✓ | ✓ | ✓ |

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How much affordable housing is available to rent

The table below looks at how many rental listings are available in the City of Hobart LGA over the 12 month period to December 2024 are affordable (less than 30% of gross income) for households on each income level.³²

| Household type | Income level | Max. rent they can afford pw | 1 bedroom dwelling | 2 bedroom dwelling | 3 bedroom dwelling | Total no. dwelling |
|-----------------------------|--------------|------------------------------|--------------------|--------------------|--------------------|--------------------|
| Lone Person | Very low | \$115 pw | 0 | 0 | 0 | 0 |
| | Low | \$184 pw | 0 | 0 | 1 | 1 |
| | Moderate | \$276 pw | 22 | 0 | 3 | 25 |
| Single parent with children | Very low | \$210 pw | 3 | 0 | 1 | 4 |
| | Low | \$335 pw | 76 | 0 | 3 | 79 |
| | Moderate | \$503 pw | 363 | 376 | 56 | 797 |
| Couple no children | Very low | \$294 pw | 31 | 0 | 3 | 34 |
| | Low | \$470 pw | 329 | 231 | 19 | 580 |
| | Moderate | \$705 pw | 395 | 701 | 456 | 1,554 |
| Couple with children | Very low | \$447 pw | 296 | 145 | 12 | 454 |
| | Low | \$716 pw | 395 | 702 | 460 | 1,559 |
| | Moderate | \$1,073 pw | 395 | 726 | 657 | 1,781 |
| Group household | Very low | \$312 pw | 51 | 0 | 3 | 54 |
| | Low | \$499 pw | 358 | 339 | 38 | 737 |
| | Moderate | \$748 pw | 396 | 708 | 496 | 1,602 |

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Drivers of change

Rental affordability index

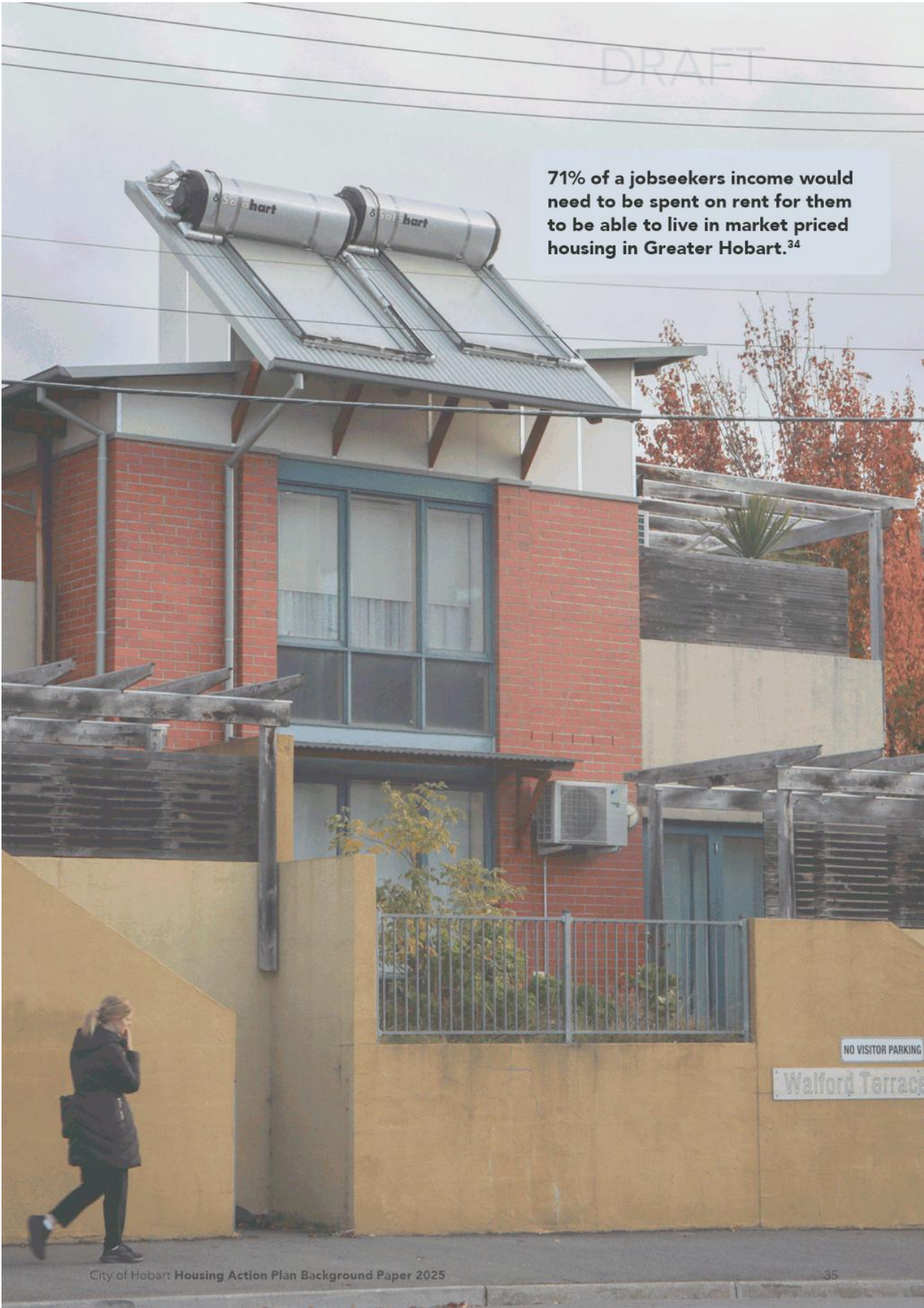
Rental unaffordability forces individuals and families out of Hobart, disconnecting them from support networks, education, employment, and healthcare, further exacerbating the crisis.

In Greater Hobart, median rents are moderately unaffordable for the average renter, severely unaffordable for single pensioners, and extremely unaffordable for Jobseeker recipients.

| Household | RAI score | Share of Income spent on rent % | Relative unaffordability |
|--|-----------|---------------------------------|--------------------------|
| Single person on benefits | 43 | 71 | Extremely unaffordable |
| Single pensioner | 68 | 44 | Severely unaffordable |
| Pensioner couple | 80 | 38 | Severely unaffordable |
| Single part-time worker parent on benefits | 57 | 53 | Extremely unaffordable |
| Single working parent | 132 | 23 | Acceptable |
| Couple on single income with children | 109 | 28 | Moderately unaffordable |
| Dual income couple with children | 218 | 14 | Very affordable |
| Student share house | 103 | 29 | Moderately unaffordable |
| Couple on min. wage | 119 | 25 | Moderately unaffordable |
| Hospitality worker | 124 | 24 | Acceptable |

The **Rental Affordability Index** (RAI) for Greater Hobart, released by SGS Economics and National Shelter in November 2025, highlights Australia’s worsening rental crisis, pushing more households into financial hardship. The index measures rental affordability relative to household incomes, revealing how it affects various areas and household types. The RAI defines a score of 100 for households spending 30% of their income on rent, marking the critical threshold for housing stress. A score below 100 indicates that households are spending more than 30% of their income on rent, placing them at risk of housing stress.³³

Right: Terrace housing designed by Morrison Breytenbach Architects



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Drivers of change

Sustainability

The City of Hobart are looking to build a climate ready community by implementing actions which will build community resilience and reduce greenhouse gas emissions.

Building resilience and adapting to climate change by planning for disasters such as fire, floods and urban heat, will continue to be a priority for the City.

Medium density, infill housing and adaptive re-use of existing buildings will help to build an affordable, compact and well-designed city where people choose walking, riding and public transport as their preferred way to move around.

Adaptive re-use

Adaptive reuse is the process of repurposing an existing building for a new use. This approach preserves the history of a site and makes use of the building's existing carbon investment, reducing embodied carbon.

Adaptive reuse can be suitable for buildings listed on the Tasmanian Heritage Register, protected under the Local Heritage Code, or for unlisted buildings.

Repurposing non-residential buildings can create opportunities for medium density housing and mixed use developments, including 'shop-top' apartment living.



Above: Student housing designed by Morrison Breytenbach Architects

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Urban sprawl

Urban sprawl refers to the rapid expansion of cities and towns, often characterised by low-density housing, single-use zoning and increased reliance on private vehicles for transport.

The STRLUS and the 30-Year Greater Hobart Plan both highlight the need to minimise urban sprawl to reduce pressure on the urban and natural environment.

Pressures on the urban environment include:

- the need for new infrastructure;
- reduced access to local services and jobs; and
- conflicts with food production.

Pressures on the natural environment as a result of urban sprawl include:

- land clearing
- biodiversity loss
- erosion and salinity
- reduced water quality
- increased impact of drought and
- contributions to greenhouse gas emissions
- less greenspace and tree canopy cover
- greater heat in these areas which reduced rates of walking and cycling for residents
- fewer gardens and thus biodiversity.
- greater pressure on our coasts and waterways.³⁵

As urban areas grow and become more complex, people often need to travel further and to multiple destinations, increasing reliance on less sustainable transport options such as private cars. This growing need to travel impacts the environment through pollution and affects wellbeing through longer travel times, which can influence physical and mental health. It also places greater pressure on road infrastructure, increasing congestion and demand for new infrastructure.

Disaster resilience

The City is defined by its coastal location at the vegetated foothills of Kunanyi/ Mt Wellington and by a range of natural features that provide both benefits and constraints.

To build climate resilience, the City must understand possible future scenarios and plan and prepare for extreme weather events.

The following hazards in the Hobart Local Provisions Schedule of the Tasmanian Planning Scheme require consideration for any future development:

- Coastal Erosion Hazard Code
- Coastal Inundation Hazard Code
- Flood-Prone Areas Hazard Code
- Bushfire-Prone Areas Code
- Landslip Hazard Code

Protection of endangered flora and fauna species should also be considered to support biodiversity.

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Drivers of change

Visitor accommodation

The City recognises the impact that the conversion of whole houses to visitor accommodation has had on the rental affordability on the City of Hobart and beyond.

Monitoring the Impact of Short-Term Rentals on Tasmanian Housing Markets, was commissioned by Shelter Tasmania to assess the impact of short-term rentals (STRs) on housing availability.

Professor Phibbs, the study's author, notes that platforms like Airbnb have disrupted housing markets globally, with tourist destinations like Hobart being particularly affected due to the higher profitability of short-term rentals over long-term leases.³⁶

The Baseline Report made several initial findings and recommendations about the current STR market and its implications for the Tasmanian housing market. In 2023, the total number of STRs in the City grew by 16 per cent.

Professor Phibbs suggests a range of mechanisms to address the housing crisis including:

- An annual charge for STR to cover ongoing costs of monitoring and enforcement.
- An increase in the provision of student accommodation.
- Initiatives to expand the size of the private rental market.
- Limiting the growth of STRs.
- Improved Consumer, Building and Occupational Services data reporting.
- Tax on STRs.

| Quarter and year | Total Short-term Rentals | Non-primary Residence STRs |
|------------------|--------------------------|----------------------------|
| Q2 2020 | 1023 | 343 |
| Q3 2020 | 1030 | 350 |
| Q4 2020 | 974 | 350 |
| Q1 2021 | 1084 | 375 |
| Q2 2021 | 1105 | 410 |
| Q3 2021 | 1128 | 420 |
| Q4 2021 | 1157 | 430 |
| Q1 2022 | 1179 | 436 |
| Q2 2022 | 1229 | 449 |
| Q3 2022 | 1258 | 462 |
| Q4 2022 | 1333 | 485 |
| Q1 2023 | 1372 | 497 |
| Q2 2023 | 1415 | 486 |
| Q3 2023 | 1458 | 510 |
| Q4 2023 | 1548 | 629 |
| Q1 2024 | 1596 | 563 |

Non-primary residence STRs, experienced significant growth of 13% in the City of Hobart LGA in the last 12 months.³⁷

Right: The Rox, medium density housing and visitor accommodation in Hobart designed by Core Collective Architects



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Cost of inaction

Tasmania faces a chronic shortage of affordable housing, contributing to homelessness and housing stress.

Homelessness

Tasmania faces a chronic shortage of affordable housing, contributing to homelessness and making it difficult for low- and moderate-income residents to find secure housing.

Homelessness can result from factors like job loss, end of lease, rent increases, interest rate increases, reduced work hours, family breakdown, domestic violence, or poor health. While temporary for some, it can last much longer for others. Homelessness has significant social and economic impacts, leaving people vulnerable to chronic unemployment, poor health and social exclusion.

The ABS 2021 census data shows that the total number of people experiencing homelessness was 2,350. This was a 45% increase from the previous census in 2016.

The regional breakdown shows greater Hobart and South East Tasmania had the

highest proportion at 51%.

Most homelessness Tasmanians were aged under 35 years old.

- 25% aged 12 to 24
- 14% under the age of 12
- 30% were living in severely crowded dwellings
- 25% staying temporarily with other households
- 23% in supported accommodation
- 11% in boarding houses and 10% rough sleeping, in improvised dwellings, tents or sleeping out.

Homelessness in Tasmania increased by 45% between 2016 and 2021.

10.5% (247) of all Tasmanians experiencing homelessness identified as Aboriginal and/or Torres Strait Islander.³⁸



Above: Emergency housing in shipping containers

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Housing stress

The Australian Housing and Urban Research Institute, defines housing stress as a situation where a household in the bottom 40% of the income distribution pays more than 30% of its income on housing costs.

2,148 (9.6%) of 22,434 households in the City of Hobart were reported as being in housing stress in 2021.

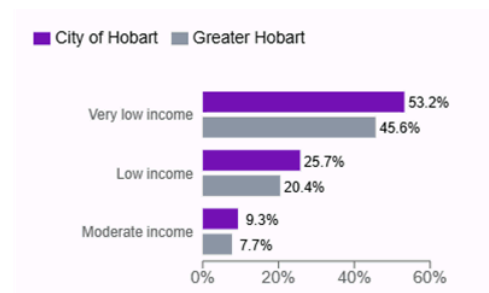
Mortgage Stress

According to housing.id of the 5,784 households with a mortgage in the City of Hobart, **288 (5%) were in mortgage stress** at the time of the ABS Census in 2021.

Mortgage Stress measures the number of households who have a mortgage and are paying more than 30% of gross household income on mortgage payments, who are in the Very low, Low or Moderate income ranges.

Households with a mortgage in housing stress by income band

Source housing.id and ABS 2021



Rental Stress

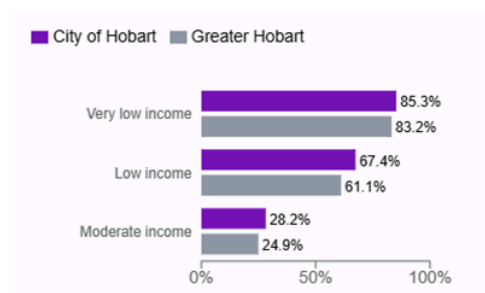
Of the 6,862 households in private rentals in the City of Hobart, **1,860 (27.1%) were in rental stress** at the time of the ABS Census in 2021.

Rental Stress measures the number of households renting in the private market who pay more than 30% of their gross household income on rent payments, and fall within the Very Low, Low or Moderate income ranges. Most renters are in the lower to moderate income brackets.

Rental stress can indicate that housing in an area is unaffordable to rent. When buying a home is not an option, renting may be the alternative. However, large numbers of people priced out of home ownership can create a bigger pool of renters competing for limited supply, pushing prices up and forcing households into rental stress.

Households renting in housing stress by income band

Source housing.id and ABS 2021



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Hobart Housing Forum

Unlocking underutilised land, reducing financial barriers, and piloting medium-density housing projects were identified as key priorities to tackle Hobart's housing crisis.

Overview

The Hobart Housing Forum (the Forum) was held on 2 December 2024. The Forum provided an opportunity for representatives from State and Local Government, industry leaders, developers and housing providers to exchange ideas and views on how we can improve housing affordability and supply in Hobart.

The purpose of the Forum was to:

- Strengthen the City's advocacy position to State and Federal Government to achieve effective policy reform and increase investment.
- Identify opportunities for collaboration across the housing sector.
- Strengthen the City's relationships with key stakeholders within the housing sector such as industry representative bodies and not for profit housing providers to enable greater understanding.
- Identify Actions that the City of Hobart can deliver to support mechanisms for the delivery of appropriate housing.

The Forum's engagement report highlights several key priorities:

- **Development of underutilised land:** Maximising the use of vacant and underdeveloped sites emerged as a top priority to increase housing supply.
- **Pilot projects** for higher-density housing: There was strong support for showcasing mixed-tenure, medium-density developments to build community and investor confidence in new housing models.
- **Reducing financial barriers:** Land and infrastructure costs were identified as major obstacles, with calls for targeted incentives and subsidies to make housing more viable.
- **Strategic land use planning projects:** Attendees emphasised the need to investigate zoning to deliver permitted pathways for appropriate higher density housing.
- **Workforce development:** Concerns were raised about a declining construction workforce, highlighting the need for training and apprenticeship programs to sustain future housing projects.

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Expert opinions

Key insights from the keynote speaker, Ellen Witte from SGS Economics, other expert panellists, and representatives from across the housing sector who participated in the roundtable discussions included:

- The need for a government owned **land development corporation**, which could help to de-risk development by addressing fragmented land ownership.
- **Government funding certainty** to enable long term residential supply.
- **Encourage increased government involvement and incentives** to support housing initiatives and ensure that they are effectively communicated and utilised by stakeholders.
- **Maximise use of available land** through the development of strategic plans that identify underutilised land.
- **Subsidisation of land costs** to improve viability of housing. Collaborate with faith based organisations, and state and local government to investigate opportunities to use their land for affordable and social housing.
- **Transit oriented development** to provides social and environmental benefits, including a reduced requirement for car parking spaces, which would significantly reduce the cost of housing.
- **Inclusionary zoning** to deliver sufficient social and affordable housing. See Nightingale model for voluntary inclusion.³⁹
- **Engage with community groups** early in the process, aim to understand their concerns and build trust. Identify balanced solutions that address development and community needs.
- **Combat stigma and negative public perception**, launch public awareness campaigns to improve public perception of diverse housing options. Highlight community and social benefits of housing projects to garner public support and engagement.
- **Host quarterly meetings** to provide an opportunity for the housing sector to connect, build and support innovative partnerships and collaborations and drive creative solutions.
- **Advocate for regulatory and policy changes** that support housing development and affordability.
- **The social cost of poor housing is underestimated.** There are significant impacts on health due to houses with poor insulation and heating.

The focus should be for the provision of good quality housing in the right locations over the long term.

The keynote speech and panel discussions are available to [view online](#).⁴⁰

A detailed summary of the event is outlined in the [Engagement Report](#).⁴¹

HOBART HOUSING FORUM

LIVE POLLING ACTIVITY

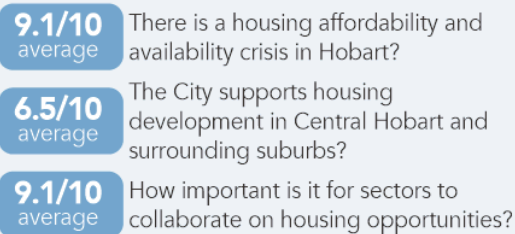


We utilised the Menti Meter for a live polling activity to engage participants and gather real-time insights at the Forum. The live polling activity was used to establish a baseline understanding of participants sentiments, help guide conversations and foster a collaborative and inclusive environment.

48 PARTICIPANTS



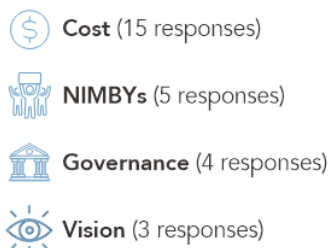
SCALE OF 1 TO 10, TO WHAT EXTENT DO YOU AGREE OR DISAGREE THAT...



WHICH BARRIERS TO DEVELOPMENT DO YOU FIND MOST CHALLENGING?



BIGGEST CHALLENGE IN ONE WORD



WHICH TOPIC DISCUSSED TODAY WILL YOU CONSIDER FURTHER IN YOUR DELIVERY OF HOUSING IN HOBART?

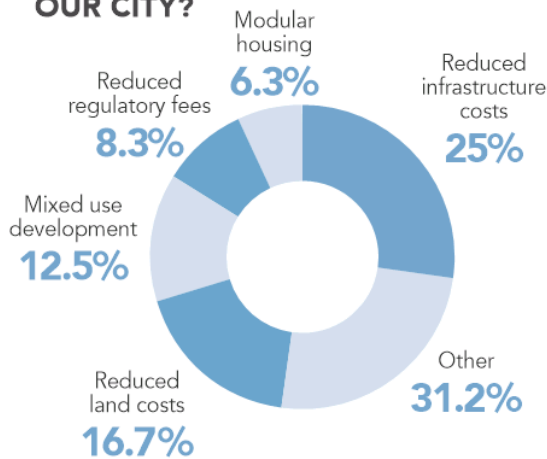


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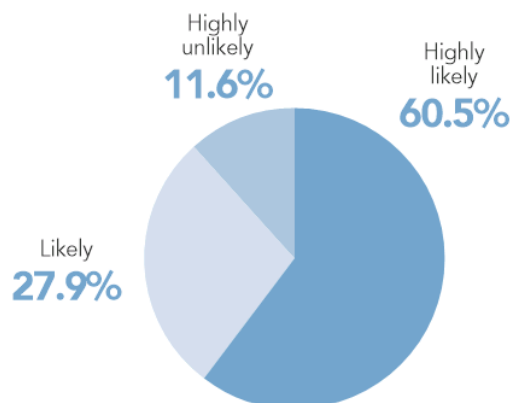
95%

of attendees would be interested in participating in further engagement activities for the City of Hobart's Housing Strategy.

WHAT'S THE ONE CHANGE THAT YOU THINK COULD MAKE HOUSING DEVELOPMENT MORE VIABLE IN OUR CITY?



HOW LIKELY ARE YOU TO CONTINUE TO ENGAGE IN DISCUSSIONS AROUND HOUSING SOLUTIONS?



WHAT IDEAS HAVE THE GREATEST POTENTIAL TO IMPROVE HOUSING AFFORDABILITY AND AVAILABILITY?

-  Collaboration and partnerships
-  Education and changing mindsets
-  Inclusionary zoning and regulatory changes
-  Developing agencies and governance
-  Planning and delivery
-  Parking and transport
-  Pilot projects and innovation
-  Incentives and policy changes
-  Housing diversity and affordability



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Glossary

Adaptive reuse

Adaptive reuse is the process of repurposing an existing building for a new function. This not only preserves the history of a site but also makes use of a previous carbon investment in the building stock, thereby reducing embodied carbon. Adaptive reuse can be appropriate for buildings protected by the Tasmanian Planning Scheme's Heritage Code or listed on the Tasmanian Heritage Register, as well as unlisted buildings with heritage values.

Affordable housing

Affordable housing refers to housing for purchase and rental, including social housing, that is appropriate for the needs of very low to moderate-income households. This is generally understood to mean housing that costs no more than 30 per cent of a household's gross income.⁴²

Affordable rental housing

Affordable rental housing refers to properties that are made available at rents below market rates and are affordable for low to moderate income households. Typically, this means rents are set at or below 80 per cent of market rates and not more than 30 per cent of a household's gross income. This includes key worker housing and social housing.

Bluefield

'Bluefield Housing' is a land definition and an accompanying urban infill housing model which describes co-located housing that integrates new additions with existing homes, looks and feels like single-family housing, but operates financially and legally like a small group of units.

Brownfield

Brownfield is land that has been previously developed, often for industrial, commercial, or agricultural purposes, and is now disused, underutilised, or potentially contaminated. These sites frequently require decontamination and remediation before redevelopment, bringing them back into beneficial use as residential properties, community facilities, or new commercial ventures.

Build to rent

'Build to rent' (BTR) is the process whereby developers and their financiers build multi-unit buildings and, instead of selling the units, retain them to rent. Rents may be set at market rent or, for affordable and social housing, at an appropriate discount to market rents.

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Co-located housing

The South Australian government's definition of 'co-located housing' means a group of two or more self-contained dwellings contained on land within the Co-located Housing Overlay that meet the following criteria:

- they each occupy an allotment created under the *Community Titles Act 1996*;
- they comprise at least one or more established dwellings facing a primary street that may be sensitively altered and / or extended as part of the co-located housing development to accommodate additional dwellings; and
- they incorporate communal open space that is accessible to all dwellings; and
- they may also comprise other common areas and / or facilities for shared use by all occupants, including:
 - a common building that includes facilities such as a shared kitchen, dining and / or living facilities
 - shared laundry facilities
 - shared carparking.

Co-operative housing

A housing co-operative is a community where members live independently and collectively manage affordable, sustainable housing.

Development contributions

Development contributions are monetary or in-kind contributions taken as part of a planning approval and are used to fund public infrastructure. They are used across many Australian jurisdictions to invest in or co-fund public infrastructure.

Greenfield

Greenfield land is undeveloped or previously unbuilt-on land, typically found on the outer edges of urban areas, that is available for development without the need to demolish existing structures. This land is considered a new area for urban growth and housing.

Significant investment in new infrastructure (roads, water, electricity) is required to support development. There are concerns about extending urban sprawl into agricultural land and the associated costs and environmental impacts, such as increased flood risk and the destruction of natural habitats and green spaces.

Greyfield

'Greyfield' suburbs feature 'under-utilised property assets such as privately owned and occupied residential building stock, usually built between the late 1940s and the 1970s, that is failing physically, technologically and environmentally. Typically these suburbs contain energy, water and communications infrastructure in need of regeneration' together with older, physically run-down community assets, such as tennis and bowling clubs.

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Glossary

High density housing

Multiple dwellings on a site that are over six storeys in height. Typical typologies include residential apartment buildings and mixed-use residential developments with commercial tenancies.

High-rise apartments

High-rise apartments are typically a residential building over 6 storeys.

Homelessness

The most commonly accepted definition of homelessness comprises of three categories.

Primary homelessness is experienced by people without conventional accommodation (e.g. sleeping rough or in improvised dwellings, including tents).

Secondary homelessness is experienced by people who frequently move from one temporary shelter to another (e.g. emergency accommodation, youth refuge/shelter, "couch-surfing").

Tertiary homelessness is experienced by people staying in accommodation that falls below minimum community standards (e.g. boarding houses and caravan parks).⁴³

Group household

A household consisting of two or more unrelated people, where all persons are aged 15 years and over. There are no reported couple relationships, parent-child relationships or other blood relationships in these households.

Inclusionary zoning

Inclusionary zoning is a land use planning intervention by government that either mandates, or creates incentives, so that a proportion of a residential development includes a percentage of social or affordable dwellings.

Inclusionary zoning supports the development of affordable and social housing in appropriate locations.

Mandatory inclusion requires a percentage of affordable homes to be included in developments as a condition of planning approval.

Voluntary inclusion is where new affordable housing is encouraged by reducing costs and/or granting additional development potential for developers.

Key worker

People who provide essential services to the community and are generally unable to work from home, including, but not limited to, teachers, nurses, social workers, police, fire and emergency service personnel, child care and aged care workers, cleaners and hospitality and retail workers.

Key worker housing

Key worker housing refers to affordable rental or purchase options for workers in essential services who often struggle to afford housing due to their income or the high cost of living in areas close to their employment.

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Liveability

The degree to which a place is suitable or good for living in, based on measures related to accessing basic social infrastructure, walkability, public transport, public open spaces, housing affordability, and employment.

Lived experience

Lived experience refers to expertise gained from having a specific life experience and knowledge that cannot be taught. Lived experience is a depiction of a person's experiences and decisions, as well as the knowledge gained from these experiences and choices.

Low income

Receiving income below the median average.

Medium density housing

Typologies include single-storey villa developments, duplexes and co-joined dwellings, terrace housing, townhouses, apartment buildings up to six storeys, shop top housing and mixed-use residential developments with commercial tenancies.

Grouped house is two or more dwellings on a single lot, often single or double storey and detached.

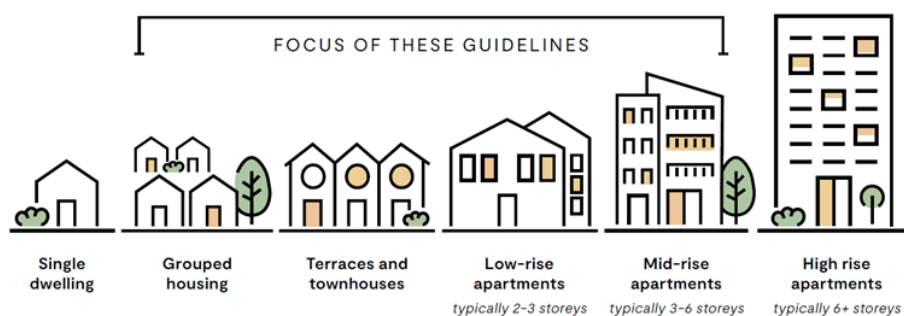
Terrace house or Townhouse is a house built as part of a continuous row in a uniform style.

Low-rise apartments are typically a building of three stories or less, often referred to as a garden-style apartment or walk-up apartment, and sometimes a manor house, or six pack. These buildings are generally found in less densely populated areas and offer a more intimate, community-oriented environment compared to high-rise buildings.

Mid-rise apartments are typically a residential building with 3 to 6 storeys, offering a balance between the community feel of low-rise buildings and the convenience of high-rise. Their efficient use of space and accessibility to urban conveniences is increasingly desirable.

See diagram below.

Below: Types of housing illustrated in the Medium Density Guidelines



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Glossary

Missing middle

Refers to medium-density housing that is on the building spectrum (or “in the middle”) between single-family homes and high-density. Examples of the ‘missing middle’ may include townhouses or buildings that contain multiple apartments.

Mixed-use renewal

Mixed-use renewal means the redevelopment of land that blends multiple uses, either within buildings and/or across multiple buildings on larger sites. Uses can include, housing, retail, hospitality, office, community or cultural uses.

NatHERS

NatHERS stands for the Nationwide Housing Energy Rating Scheme. It is an Australian star rating system used to determine the energy efficiency of a home.

NIMBY / NIMBYism

An acronym for the phrase, “Not In My Back Yard”, which reflects an attitude of negativity by residents to proposed developments.

Overcrowding

Overcrowding is defined as a situation in which one or more additional bedrooms would be required to adequately house all household members, given their number, age, sex and relationships.

Planning scheme

Set out policies and requirements for the use, development, protection and conservation of land in the LGA. Planning schemes include, among other matters, zones and overlays.

Public infrastructure

Facilities, systems, and structures that are developed, owned, and operated by the government.

Quality

Quality in reference to housing encompasses the various characteristics, features, and conditions that make a dwelling suitable, safe, comfortable, and conducive to the well-being of its occupants. This includes structural integrity, thermal comfort, energy-efficiency and safety of the dwelling.

Retirement village

A retirement village is a community for people aged 55 and over, offering independent or serviced living with shared amenities. Some provide optional care services and may be run by private, charitable, or not-for-profit organisations.

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Secondary residence

A secondary residence, often called a “granny flat” or “ancillary dwelling,” is an additional dwelling on the same site as a main house.

It must be self-contained, have a gross floor area not more than 60m², belong to a single dwelling, and share access, parking, and water, sewerage, gas, electricity and telecommunications connections and meters.⁴⁴

Secondary residences are subject to specific planning rules and regulations within the Hobart Planning Scheme.

‘Shop top’ apartment

Refers to a dwelling that are located above ground floor retail or commercial uses.

Sleeping rough

State of sleeping with no shelter on the street, in a park, in the open, or in a motor vehicle. See also homelessness.

Specific Area Plans (SAP)

A SAP enable provisions for a particular area of land to be included in a LPS that provide for use or development with significant social, economic or environmental benefit to the State, a region or a LGA [section 32(4)(a) of the Act]. A SAP can also include provisions where a particular area of land has unique environmental, economic, social, or spatial qualities [section 32(4)(b) of the Act].

Structure plan

A structure plan sets out a framework to help manage, influence and facilitate change in an area over a period of time, in a way that aligns with a community’s vision. It guides development, investment and infrastructure, and gives effect to state and local planning policy, integrating land use, built form, transport, open space, streetscapes and infrastructure. It considers the economic, social and environmental context. Recommendations are made for policies, planning scheme controls and projects to bring the vision to life.

Social housing

Social housing is affordable housing provided by the government and community sectors to assist people who are unable to afford or access suitable accommodation in the private rental market. It includes public housing, state owned and managed Indigenous housing and community housing. Rents are set as a proportion of household income.⁴⁵

Student housing

Student housing includes a range of living options, including residential colleges, self-contained studio apartments or shared apartments with communal amenities.

Supported accommodation

Housing combined with a support service. This type of housing provides higher-level care, support or supervision for vulnerable people with particular needs.

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Glossary

Temporary housing

Temporary housing means residential use or development for a period of not more than 12 months commencing from the date on which an occupancy permit or temporary occupancy permit is issued in accordance with Part 17 of the *Building Act 2016*.

Tenure

The legal and social arrangements that determine how individuals or households occupy and use a dwelling or piece of land. Tenure arrangements dictate the rights and responsibilities of occupants and owners and may influence the stability and security of housing. Tenure in Australia is primarily through ownership or renting, but there are many subcategories of both.

Tiny house

Tiny houses are typically understood as smaller dwellings, whether on wheels (like a caravan or trailer) or as a permanent structure, intended for residential use. They are often seen as a more sustainable or financially attractive housing option compared to larger traditional houses.

YIMBY / YIMBYism

An acronym for the phrase, "Yes In My Back Yard", which reflects an attitude of support by residents to proposed developments.

Right: Student housing in Hobart designed by Terroir, photograph taken by Adam Gibson



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21st October 2025

Your invitation to be part of an historic Tasmanian celebration in 2027.

Mr Michael Stretton
CEO
City of Hobart

Dear Michael,

You will recall when we met in February last year, I spoke about Salamanca Arts Centre's plan to mark and celebrate its 50th Anniversary, and I am writing to invite your support for one very special part of that, in particular.

The story of Salamanca Arts Centre began in November 1976 when the State Government, led by the visionary Premier, Bill Neilson, purchased the seven historic sandstone warehouses in Hobart's Salamanca Place, to be established as a Community Arts Centre for the people of Tasmania. Since its incorporation in 1977, thousands of artists have made Salamanca Arts Centre their home, whether that be in a studio, or office, or one of the retail spaces where they made and sold their work, or in the theatre, or in one of the galleries where they returned time and again to share their creativity with audiences. There would be thousands more for whom Salamanca Arts Centre was the venue where they premiered their new creative works, or performed as actor, singer, musician for the very first time in front of an audience.

In 2024 more than 93,000 people experienced ticketed and free performances, exhibitions, festivals, events and other cultural and community activities throughout the Arts Centre, and each year, in total, about 300,000 visit the Arts Centre's retail and other spaces.

From November 2026 and throughout 2027 Salamanca Arts Centre will deliver a comprehensive and ambitious arts and public program to focus attention on these wonderful iconic heritage sandstone buildings, and to honour the people whose vision and determination has left such a profound legacy, all commencing in November 2026 with a free, community birthday party out the front of and throughout the Arts Centre.

To help celebrate the wonderful fact that Salamanca Arts Centre still exists 50 years after it was established, and to mark a point in time to begin the next fifty years, we have invited artists to work with us on the creation of various new artworks. Our brief is simple; to create works of wonder, of profound beauty and power, that come into being in response to the buildings; the materials used in their construction, their scale, and their various uses since their construction.

Those featured artists who have been invited to create special projects to celebrate the 50th anniversary include:

~ Visual Artist / Photographer / Designer: **Nicole Robson**, who will open up the building and visually express its creative energy and vibrance by creating a large-scale model '*Doll's House*' of the iconic building that is 77 Salamanca Place.

~ **Brendan Walls** a well-respected composer and sound-designer, will compose a site-specific sound work, a '*Concerto for Arts Centre*' as it were, that leads audiences within and throughout the Arts Centre. Inspired by and drawing on the buildings themselves; stone, metal and wood; the materials inherent in the construction of the Arts Centre, Brendan proposes a new composition, "*Resonant Histories*", a major new sonic composition that treats the Arts Centre itself not just as a venue, but as the instrument. "*Resonant Histories*" will map and activate the *hidden frequencies* of SAC. Through site-specific measurement of the building's resonant tones, Walls will compose a suite for strings and voice - a spectral fugue across the structure's various chambers, hallways, and forgotten corners.

~ Visual Artist / Performance Arts; **Laura Purcell** proposes *Wild Imaginings*, a symbolic acknowledgement to the creative energies and narratives that have passed through the Salamanca Arts Centre over the past 50 years. Drawing on her own history as a performer and visual artist working within Salamanca Arts Centre's spaces, Laura's time at SAC has always centred on imagination, collaboration and the development of fantastic ideas to inspire others. Invoking latent creative energies and elemental stories; nature-spirits that inhabit spaces and slide and bend between cracks and crevasses of timber floors, walls, and stonework, will physically emerge and interact, creating new memories and new folkloric tales within the Arts Centre for the next fifty years.

~ '*I did not age, but rather watched, as the furniture aged before me*' is a new project by Tasmanian animation artist **Milly Yencken** who will use the historic outdoor areas at Salamanca Arts Centre; Kelly's Lane, Kelly's Garden, and Kelly's Steps, and apply a combination of traditional handmade animation and projection mapping to show a series of short animated clips, curated to fit into different surfaces around Kelly's places. Using animation as a tool, Milly will tell stories created in direct response to, and which form relationships with the surfaces they are projected upon. In this project Milly will blend the ephemeral realms animation can access with the physical space that grounds it back in reality. The idea is a series of short loops that share the same concept, but which is framed inside different textures; the sandstone bricks of the walls, the concrete of the steps, the old pipes, the rusted metal of the roof, aging wood of the buildings; places you must peer through, look up at, and deeper into.

In addition to those projects, Salamanca Arts Centre is also exploring the concept for a comprehensive site-specific digital audio-visual installation that will be developed by ROAR FILM, and this is where I am seeking the support of the City of Hobart.

Salamanca Arts Centre will be submitting a grant application to Creative Australia's [Creative Futures Fund](#) for Stage One of what will be significant audience attraction and experience. Whilst it will be launched in 2027 to mark our 50th anniversary, this project be on-going, and we expect it will become one of the most engaging tourist attractions in Hobart.

The concept is to create and install a number of portals that are triggered by human presence and tell the various stories of the histories of Salamanca Arts Centre, from the very beginnings of the site and buildings.

With the working title, '*The Land on which we Stand*', this will be an interactive, digital story-telling experience created by ROAR FILM, and which will draw on archival material that includes the early colonial history of the site; with Tasmanian Aboriginal perspectives from before the time of the buildings, through the buildings' construction and who built them, to the many and varied artists and others whose presence over time, adds to the layers and breadth of what has enabled Salamanca Arts Centre to continue to grow over the past 50 years and to become such an arts and heritage icon.

*“The Home of the Arts in Hobart”***Project Outlines:****1. ENHANCED AUGMENTED REALITY**

This project will deliver a web-app activated by a simple QR code plus a series of installations activated by using the app to match silhouettes with larger than life, graphic, wall posters featuring characters. Activation will allow viewers to interact with a wide range of content such as 3D panoramas, archival video compilations, podcasts, talking portraits and other animations. This type of project uses elements of a ‘treasure hunt’ as it requires people to match shapes in order to unlock content. It will appeal to audiences of all ages but especially younger people and has the benefit of not requiring a large capital investment in screens and equipment.

The content could present stories curated over the history of Salamanca Arts Centre, including stories of individual artists and organisations plus significant events. This technique has the advantage that it creates striking, physical images that can be enjoyed without accessing the augmented reality, as well as showcasing really engaging stories and characters presented creatively. The images could be used on both the interior and exterior walls of the Arts Centre buildings. A series in both the Courtyard and the external area adjacent to the Chessboard in Salamanca Square would also work well. This technique has been pioneered in Australia by the Queens Theatre Trust in Adelaide, but we would creatively extend the concept further.

2. PORTALS TO THE PAST (AND FUTURE?)

This project involves creating a series of circular LED screen installations (portals), on the interior walls of the Arts Centre. They will be motion-activated and feature parabolic speakers. The idea is that they will feature video content, archival if possible, that relates to the specific area where the portal is situated ie: a portal on the wall outside the Peacock Theatre might give us access to a series of short archival films of theatre productions and/or interviews with former actors and directors like Richard Davey, Kate Gaul, Guy Dow Sainter, Ian Pidd; a portal in the studio areas might give us access to a series of archival interviews with well-known artists who had studios or exhibited at the Arts Centre – people like Geoff Dyer, Megan Walsh, Barbie Kjar, Patrick Grieve, plus many more.

Our grant application to [Creative Futures Fund](#) is due on 11th November, but we expect to have the draft application ready by Friday 7th November.

Both Roar Film and Salamanca Arts Centre are confident that this new audience experience based at Salamanca Arts Centre, but which will also tell the stories of our neighbours around Hobart’s Waterfront Precinct, including CSIRO, UTAS, Henry Jones IXL Art Hotel, Sullivan’s Cove, MACq01 Story Hotel, and more, will have a very strong appeal to those visitors and other audiences that Hobart attracts. *‘The Land on Which We Stand’* will not compete with but rather compliment other festivals, activities and events, giving visitors more reasons to stay longer in Hobart to explore additional offerings.

We believe that *‘The Land on Which We Stand’* will benefit the City of Hobart, and therefore the City of Hobart should have an interest in supporting this ambitious project. This is exactly the type of project that the Creative Futures Fund wants to know about.

Securing the interest and support of the City of Hobart will add great weight to our case that *‘The Land of Which We Stand’* is something that traverses and links visitor and audience demographics.

The recent good news story in The Mercury that Hobart has been voted one of the best small cities is a timely reminder of what matters most to travelers when they are deciding where to go, and why.

We are confident that *‘The Land of Which We Stand’* will continue as an enduring attraction; to visitors and

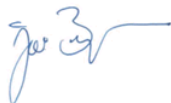
locals alike, as they seek to explore more about Hobart's Waterfront Precinct, and discover more about Salamanca Arts Centre's histories and the stories of the land on which it stands.

Salamanca Arts Centre has been in discussion with Roar Film about this project for some months now. They are about to commence initial development work on the concept and have estimated that Stage One of the Project will cost ca \$200,000. In our application to Creative Futures, we will be applying for \$160,000 and we invite the City of Hobart to be a major partner in this project and allocate \$40,000 as a demonstration of the importance of such a project and in consideration of the economic, social and cultural benefits that will accrue to both Hobartians and to visitors to Hobart.

I appreciate that the 11th of November is not too far away, but the natural alignment of this project and the aims of the Creative Futures Fund is too good to miss this funding application date.

If you have any questions at all, please don't hesitate to contact me.

Yours sincerely,

A handwritten signature in blue ink, appearing to read 'Joe Bugden', with a stylized flourish extending to the right.

Joe Bugden
CEO
Salamanca Arts Centre

The logo for SAC50 Spectrum, with 'SAC50' in a bold, sans-serif font and 'Spectrum' in a stylized, lowercase font below it.

The Land on Which We Stand

“ We thought we would have an open cafe and drinks in the courtyard and intercourse with the people. Not very different to what happened at Renaissance time when the Botteghe were in the Piazza and everybody saw what they were doing, the way they were working, they asked questions, they criticised.

Claudio Alcorso – Arts Visionary

The logo for ROAR, featuring a stylized sunburst or fan shape above the word 'ROAR' in a bold, sans-serif font.SAC50 - SPECTRUM
Interpretation Proposal - V4 - 2025-11-10Steve Thomas +61 419 516 937
steve@roarfilm.com.au

PROJECT

BACKGROUND

Salamanca Arts Centre (SAC) in Hobart, Tasmania, stands as a remarkable example of community-led heritage preservation and creative transformation.

Located on land long inhabited by the Mouheneener people, archaeological evidence including 5,000-year-old shell middens testifies to their deep connection with the shoreline before their displacement following European settlement in 1803.

In the 1830s, convict labour quarried sandstone from nearby cliffs to build the New Wharf warehouses, which stored whale oil, wool, and imported goods during Hobart's whaling boom. As the industry declined in the late 19th century, the buildings were repurposed for fruit processing and jam production, industries that earned Tasmania its "Apple Isle" nickname. Hundreds of local workers, especially women, powered this vibrant phase of industrial life until economic shifts in the 1960s led to closure and neglect.

By the 1970s, the warehouses had fallen into disrepair, but a group of visionaries led by arts advocate Claudio Alcorso recognised their potential. Their 1974 campaign to save the site convinced the Tasmanian Government to purchase it for public use. Volunteers cleared debris, repaired damage, and revived the space, leading to the official opening of the Salamanca Arts Centre in 1976.

From its opening, Salamanca Arts Centre became a focal point for Tasmania's creative life. Artists, ensembles, companies and arts organisations moved into the restored sandstone warehouses giving the precinct a purpose-built home. Over the ensuing decades SAC has hosted an impressive array of exhibitions, performances, festivals, and artist residencies, becoming a staging ground for both local and touring work.

Today, about 300,000 people visit SAC's seven restored heritage buildings each year. It stands as a cornerstone of Tasmanian culture, hosting a thriving community of artists, performers, and organisations within its galleries, studios, and venues such as the Long Gallery, Peacock Theatre, and Kelly's Garden, continuing its founding spirit of creativity and collaboration.

In 2027, it will be 50 years since a bold community vision transformed derelict wharf warehouses into a thriving cultural precinct. The anniversary offers an opportunity to honour the artists, activists, and dreamers who shaped its legacy, while re-imagining its future through new works, large-scale projections, installations, performances, and digital storytelling that connect past and present. The celebrations will highlight SAC's enduring spirit of collaboration, innovation, and inclusion paying tribute to its origins in community action and to the thousands of artists who have made it a home for experimentation, and cultural exchange.





The Land on Which We Stand



The SAC50 Spectrum Project celebrates fifty years of the Salamanca Arts Centre by transforming its historic precinct into a living laboratory of digital and performative art.

Spectrum will connect the creative community that has grown around Salamanca since 1976 with a new generation of artists working at the intersection of art, technology, and place.

Developed by Salamanca Arts Centre in conjunction with Roar and Milangkani Projects, and partnering with Terrapin Puppet Theatre, Festival of Voices and the Australian Wooden Boat Festival, Spectrum is both a creative development program and a public experiment in creative storytelling. Over the development period, Tasmanian artists, designers, and technologists will collaborate on a series of interactive installations from augmented reality experiences to projection, sound, and screen-based installations each responding to the centre's architecture, history and community.

Spectrum is designed as an inclusive project built on participation and skill-sharing. Workshops and mentorships will upskill local artists in areas such as animation, AR, and digital interpretation, while ensuring opportunities for early-career and underrepresented practitioners. First Nations leadership, enabled through collaboration with Milangkani, will embed cultural knowledge and respect for Country at the project's heart.

The project will result in a series of installations across Salamanca Place, culminating in a major digital and arts program for SAC's 50th anniversary in 2027. These works will demonstrate the creative potential of technology to reinterpret heritage spaces, expand accessibility and engage significant and diverse audiences.

By fostering innovation and collaboration between artists, festivals and cultural organisations, the SAC50 Spectrum Project aims to create a sustainable model, one that honours the past, celebrates the present and imagines a connected, creative future for Salamanca and beyond.

Archival Research

A significant archival research component underpins this project. This work will draw on:

- SAC archives, tenant records, and exhibition histories
- Local and national media coverage
- Private and Government collections, photography, posters, and oral histories.

The State Library and Archives have a collection of Salamanca Arts Centre material and will be a partner in Spectrum.

This research will build an evolving digital repository to support the AR, Portal and Projection projects also to create a permanent collection based at SAC into the future.

01

istoria

The SAC50 Augmented Reality Experience

A web-app-based augmented reality (AR) platform will transform the SAC precinct into a living gallery. Rather than scan QR codes visitors will scan wall mounted, large-scale, poster images. These require relatively low capital outlay or heavy infrastructure.

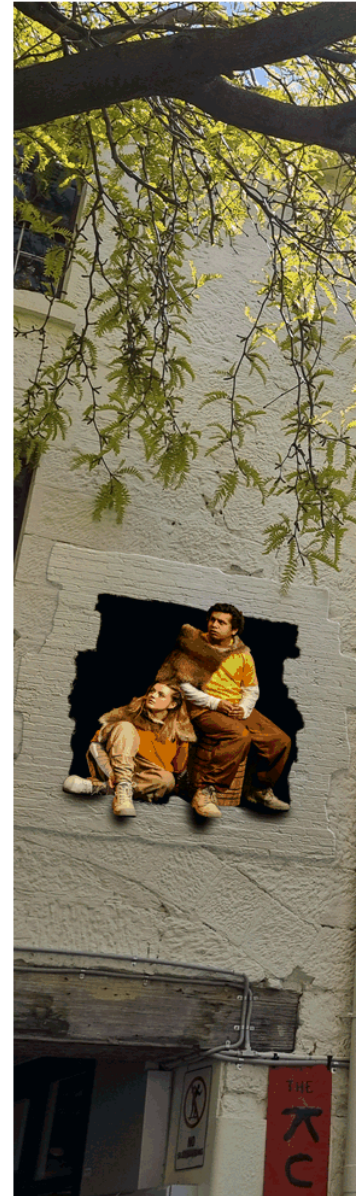
- The poster images will have strong visual impact even without app activation, ensuring accessibility for all audiences.
- Activation unlocks rich multimedia content creating an interactive “treasure hunt” that encourages exploration across both courtyards, laneways and internal passages.
- This concept extends pioneering Australian AR techniques developed for heritage settings, offering SAC a distinctive, youth-friendly, and sustainable digital installation.

The SAC50 – ISTORIA series will present 40 distinct pieces of Augmented Reality content based on:

- Tasmanian Aboriginal stories connecting place and community.
- Stories of the convicts who built the Salamanca warehouses and docks.
- Stories of the warehouses and people who worked within; the whaling companies, jam manufacturers, dock-workers etc.
- Stories of the artists, exhibitions, and performances across five decades of SAC operation.

The content will be curated by Salamanca Arts Centre and Milangkani Projects with production supervised and co-ordinated by Roar. Works will feature artists, storytellers and groups who have, or have had, a strong association with SAC.

Consistent with Creative Australia’s Cultural Policy and Priorities of First Nations First, Milangkani Projects will curate a series of works by Tasmanian Aboriginal artists and writers such as Julie Gough, Nathan Maynard and Greg Lehman. We would also create a short documentary which looks at the play, *We Are Survivors*, created by legendary Aboriginal Elder, Jim Everett, and performed at the Peacock Theatre in the early 1990s.



01

istoria



The AR would also unlock a series of 2-minute documentaries about the convicts who constructed the buildings of Salamanca Place as well as the whalers, dockworkers and jam-makers who worked in the buildings. These documentaries would feature historians such as Hamish Maxwell Stewart, Lucy Frost, Pete Hay and Chris Tassell.

Other AR installations would feature 360-degree visualisations; 'now and then' image stacks and archival stories, plus profiles on notable creatives from across the years, including emerging creatives of today.

AR would also profile companies who have worked and created in the Arts Centre. These could comprise archival documentaries, contemporary interviews, animations, 3D visualisations of spaces and examples of work.

Subjects could include the late playwright and director Richard Davey, actors such as Ian Lang, Sue Giles, Les Winspear, Guy Dow Sinter and Ian Pidd; directors and producers like Kate Gaul, Deb Pollard, Jamie and Richard Bladel and Robert Jarman. There would also be commissioned works including an animated series featuring puppetry and performance from Terrapin and performance from Festival of Voices.

Although this project is being designed to celebrate SAC50 birthday, this part of the project will live on. It can be adapted, scaled up and will have applicability far beyond the 12-month celebrations.

02 the sandstone chronicles



This part of the project will comprise a series of circular shaped, LED installations, motion-activated “portals” fitted with parabolic speakers would be embedded at strategic locations on interior (and selected exterior) arts centre walls. Each portal offers an intimate “sliver” of time, combining archive, filmed material, text, and sound. The concept is scalable, high-impact, and flexible, suitable for themed curation over several years. It builds on and extends the reach of the Augmented Reality project. As this content is being viewed internally, we intend keeping most content under 90 seconds duration.

Each portal will combine historically grounded narratives with contemporary creative interpretation. Using archival imagery, animated 360-degree reconstructions, layered sound design, and filmed re-enactments, the content will bring to life different eras of Salamanca’s transformation — from the convict-built wharf and early jam factories to the artistic renaissance of the 1970s and beyond. Motion-triggered interactivity will allow viewers to encounter brief, evocative moments: a stonemason’s echoing hammer, the hum of factory machinery, a market stallholder’s call, or the voice of a contemporary artist recalling their studio life. The result will be an immersive mosaic of memory and imagination that connects past, present, and future within the walls of the Arts Centre.

Subjects would include:

- Tasmanian Aboriginal stories and visualisations of the land prior to and since European settlement in 1803.
- Convict and colonial histories that explore the activities of the people who built and worked in the bond stores of Salamanca Place.
- Interview grabs or curated compilations from artists, writers, tenants, creative collectives who have worked in the centre over the years.
- Political and civic milestones: Salamanca Market, gay rights, urban change, and the growth of the arts.

Together, the portals create a living time machine within SAC, an evolving story-scape celebrating its heritage while inviting future visions.

Motion-Activated ‘Portals’



Similar to the AR project, this part of the project’s life will extend beyond the 12-month period.

03

phantasmagoria



Complementing the intimate Augmented Reality and Portal presentations, there would be a program of high profile, bold, large-scale projections over a 2-week period. These would transform the Arts Centre itself into a large screen. Surfaces might include the front and rear façade, courtyard walls, laneways, and Kelly's Steps, creating Tasmania's most significant projection 'canvas'.

Co-ordinated by Roar and SAC, the projections would include works from Tasmanian Aboriginal visual artists, convict and colonial themed projections plus a program of visual art projection and a performance-based projections.

One installation would project the name of every person who worked and created in the buildings over its fifty years. If we include actors in productions, group exhibitions, regular events such as Rektango, the numbers would be in the many thousands. This would create an amazing treasure hunt for spectators. There's no doubt we would miss some people but, in real time, we could update the projection with new names creating an evolving dedication to the denizens of SAC over fifty years.

With input from Unshackled's Professor Hamish Maxwell Stewart and Robert Morris Nunn, we would create an installation of the convict memorial which would feature names and records of convicts who worked on the construction and early operations of the centre. This would include AI visualisations of selected convicts based on their actual description records.

Our aim here is to create a 'must see' opening month for SAC50. Bold visuals and soundscapes will attract strong audiences over the opening month setting up the 12-month celebrations, in particular the Augmented Reality and Portals.

Large-scale Projections onto SAC Buildings

THE TEAM

SAC

Lead Organisation – Salamanca Arts Centre

Salamanca Arts Centre is Tasmania's leading multi-arts precinct, located within Hobart's historic sandstone warehouses on the lands of the Mouheneener people. Established in late 1976, SAC provides studios, galleries, performance spaces, and creative programs that support hundreds of artists and cultural organisations each year. It champions experimentation, collaboration, and community engagement across artforms—from visual arts and music to theatre, design, and digital media. A vital part of Tasmania's cultural life, SAC continues to nurture local creativity while connecting audiences to diverse and contemporary artistic practice.

Joe Bugden – CEO

Allana Blizzard – Venues Manager

Grace McCallum – SAC50 Project Manager

Stephanie Francis –

Sheridan Legg – Operations Manager

SAC50 Production Coordinator

David Hughes – Building & Facilities Manager

Eric Jaques – Technical Manager

**Principal Collaborator – Roar**

Roar is an award-winning Tasmanian production company and creative consultancy with over 25 years' experience across film, television, immersive exhibitions, and digital storytelling. Based in Hobart, Roar works nationally and internationally at the intersection of heritage, education, and innovation. Its projects span documentary series, museum interpretation, and augmented-reality experiences for partners such as SBS, NITV, TMAG, and Monash University. Roar is recognised for combining cinematic craft with cutting-edge technology to tell powerful Australian stories that connect audiences with history, identity, and place.

Craig Dow Sainter – Project manager

Matt Daniels – Creative Technologist

Kath Symmons – Producer

David Young – Historian

Steve Thomas – Creative Director & Writer

Vivien Mason – Animator

Aaron Wilson – Designer, Cinematographer, Editor

Liam Johnson – Animator

**Principal Collaborator – Milangkani Projects**

Milangkani Projects is a Tasmanian Aboriginal-led organisation founded by Theresa Sainty and Dr Zoe Rimmer. It is dedicated to strengthening and sharing Tasmanian Aboriginal knowledge, language, and culture through storytelling, education, and community collaboration. Milangkani works across heritage interpretation, exhibition development, and creative production, embedding First Nations perspectives in cultural and environmental projects across Tasmania. Guided by deep respect for Country and Ancestors, the organisation connects communities, institutions, and artists to create spaces for learning, dialogue, and cultural continuity. Through its work, Milangkani Projects ensures Aboriginal voices, histories, and worldviews are central to Tasmania's creative and interpretive landscape.

Theresa Sainty – Director

Zoe Rimmer – Director

COLLABORATORS

Terrapin Puppet Theatre

Terrapin Puppet Theatre is Tasmania's flagship company for contemporary puppetry and visual theatre. Based in Hobart, Terrapin creates original works that combine puppetry, design, and digital innovation for audiences of all ages. Its productions tour nationally and internationally, captivating viewers with imaginative storytelling and world-class craft. Terrapin also runs extensive education and community programs, nurturing creativity, collaboration, and confidence in young people while showcasing Tasmania's distinctive artistic voice on the global stage.

Terrapin will be commissioned to create a series of short works based on existing puppetry which will be filmed and presented in the web app and portals.

Festival of Voices

Festival of Voices is Australia's premier celebration of singing and the power of the human voice. Founded in 2004, the Hobart-based festival transforms Tasmania each winter into a hub of choral and contemporary vocal performance. It attracts thousands of participants and audiences from around the world for concerts, workshops, and pop-up events. Festival of Voices champions community connection, cultural diversity, and artistic excellence, inspiring people to come together through song and shared creative expression.

Festival of Voices will be commissioned to curate a series of short 'voice' works which will be filmed and presented in the web app and portals.

Wooden Boat Festival

The Australian Wooden Boat Festival is a world-renowned maritime celebration held biennially on Hobart's waterfront. It brings together hundreds of wooden vessels, craftspeople, and enthusiasts for four days of exhibitions, sailing displays, and storytelling. The festival honours Tasmania's rich maritime heritage while promoting contemporary boatbuilding, craftsmanship, and environmental sustainability. With its dynamic mix of heritage, culture, and community spirit, the Australian Wooden Boat Festival is one of the state's most significant and beloved public events.

The Wooden Boat Festival will work with Roar to create a short documentary and series of podcasts to be delivered as part of the AR web-app.

Unshackled

Unshackled is a brand and knowledge hub anchored in scholarship, powered by creative innovation, and future-focused in its mission to tell convict stories that shape ideas of justice, identity and democracy today. Unshackled brings together deep expertise in interpretation planning, heritage integration, experiential design, production, and digital expression. Our work extends across the creation of both digital and physical experiences, ensuring that stories are not only preserved but brought vividly to life. We combine rigorous research with innovative, people-centred design to craft experiences that engage audiences emotionally, intellectually, and physically.

Unshackled will oversee creation of all convict content for the project.

Director: Professor Hamish Maxwell Stewart

Director: Adjunct Professor – Robert Morris Nunn

PARTNERS

Dark Mofo

Dark Mofo is Hobart’s midwinter festival by MONA, celebrating darkness, light, ritual, and transformation through provocative art, performance, music, and community events marking the winter solstice.

State Library and Archives Tasmania

SLAT preserves Tasmania’s cultural memory, uniting the State Library and Archives to provide access to historic records, exhibitions, and research resources connecting people to the state’s stories and identity.

Macq 01 Hotel

Macq 01 is a luxury storytelling hotel on Hobart’s waterfront, blending heritage architecture with contemporary design and immersive narratives celebrating Tasmania’s colourful characters, from convicts to visionaries.

Hobart City Council

Hobart City Council supports sustainable growth, culture, and heritage, fostering creativity, inclusivity, and community wellbeing while preserving the city’s natural beauty and historic character.

University of Tasmania

The University of Tasmania is a globally connected institution advancing research, innovation and education, deeply embedded in the island’s culture, environment and creative and scientific communities.

Hobart Maritime Museum

Explores Tasmania’s rich maritime heritage through exhibitions, ship models, and stories of exploration, trade, and seafaring life on the Southern Ocean.

10 Days on the Island

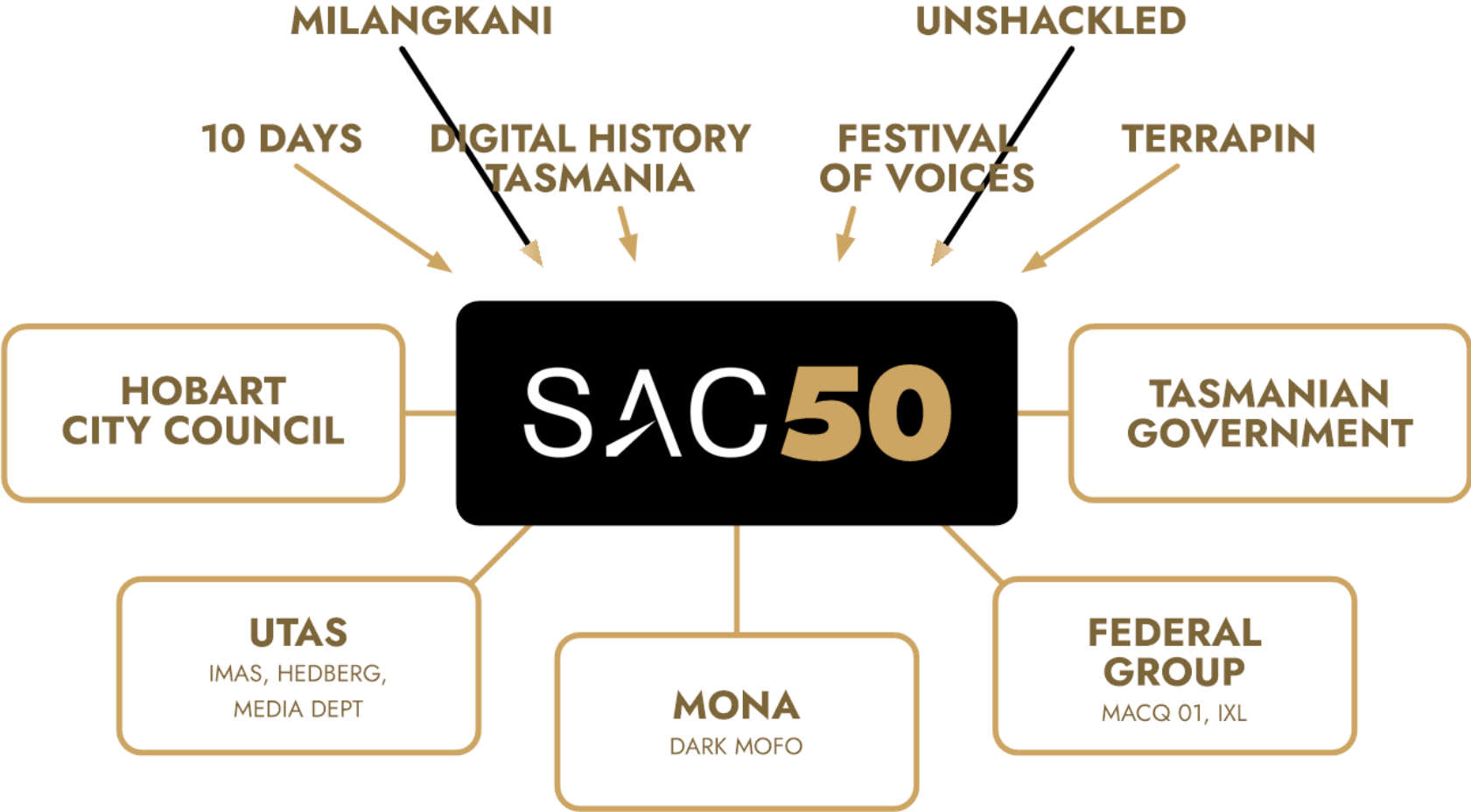
Tasmania’s statewide arts festival celebrating local and international creativity through performance, music, visual art, and storytelling in extraordinary island settings.

Tasmanian Symphony Orchestra (TSO)

One of Australia’s finest orchestras, the TSO presents world-class performances, recordings, and community programs showcasing Tasmanian and international musical excellence.

Proposed Participants

| Current SAC Artists | Past Arts Centre Companies | Past SAC Artists | |
|---------------------|-----------------------------|---------------------|--------------|
| Brendan Walls | Zootango Theatre Company | Jim Everett | Greg Methe |
| Milly Yencken | Salamanca Theatre Company | Nathan Maynard | Ruth Hadlow |
| Nicole Robson | Round Earth Theatre Company | Charlie Parkinson | Ryk Goddard |
| Laura Purcell | Tasmanian Theatre Company | Richard Davey (Dec) | Ian Lang |
| John Kudelka | Aspect Design | Kate Gaul | Les Winspear |
| Katherine Cooper | Music Tasmania | Guy Dow Sainter | |
| Richard Wastell | Salamanca Writers’ Festival | Richard Bladel | |
| Matt Daniels | Tasmanian Writers’ Centre | Jamie Bladel | |
| Hannah Blackmore | Kickstart Arts | Robert Jarman | |
| Julie Payne | Wide Angle Tasmania | Deb Pollard | |
| Julien Scheffer | | | |





Enquiries to: Justyne Wilson
☎: 03 6238 2839
✉: justyne.wilson@hobartcity.com.au

7 November 2025

Creative Futures Fund
Development Investment
Creative Australia
Level 5, 60 Union Street
PYRMONT NSW 2009

Via Email: creativefuturesfund@creative.gov.au

Dear Peer Assessors of Creative Australia,

**LETTER OF SUPPORT – SALAMANCA ARTS CENTRE – STAGE
ONE CREATIVE DEVELOPMENT OF *THE LAND ON WHICH WE
STAND***

I write to advise of the City of Hobart's support of the creative development of *The Land on which we Stand* as a new development and investment to celebrate 50 years of the Salamanca Art Centre (SAC) in 2027.

Uniquely positioned within Salamanca Place, the SAC has acted as an arts hub since its incorporation in 1977, fostering creative innovation through a multitude of artists and artforms. Hosted within one of the seven historic sandstone warehouses in the precinct, the SAC continues to foster this legacy with plans to mark its anniversary through the creation of a new comprehensive site-specific digital audio-visual installation developed by Roar Film.

The Land on which we Stand immersive site-specific work will showcase technology such as enhanced augmented reality, portals to the past through circular LED screen installations, and video content. Works from featured artists Nicole Robson, Brendan Walls, Laura Purcell and Milly Yencken will link stories to Hobart's waterfront.

Hobart Town Hall
50 Macquarie Street
Hobart TAS 7000

Hobart Council Centre
16 Elizabeth Street
Hobart TAS 7000

City of Hobart
GPO Box 503
Hobart TAS 7001

T 03 6238 2711
F 03 6234 7109
E coh@hobartcity.com.au
W hobartcity.com.au

CityofHobartOfficial
ABN 39 055 343 428
Hobart City Council

This work is vital in creating new opportunities for audience attraction and experiences and aligns with the City of Hobart's tourism objectives. As a distinctive experience, the inclusion of colonial narratives, Tasmanian Aboriginal perspectives, building construction, and other stories will demonstrate a uniquely Hobartian outlook. It is as consistent with a number of pillars in the City of Hobart's [Community Vision](#), including Creativity and Culture and City Economies.

The City has supported SAC and associated artists and organisations through its grants program, and continues to champion activities within the venue that invest in artist opportunities to deepen community connections to the arts.

The City of Hobart is considering a financial contribution of \$40,000 in support towards Stage 1 of *The Land on which we Stand*. This financial contribution is subject to both successful funding from the Creative Futures Fund from Creative Australia together with a Council resolution.

City officers intend to present the proposal to Council for its consideration of a financial contribution by the City of Hobart of \$40,000, contingent on receipt of funding from the Creative Futures Fund.

If approved by the Council, the City would provide project leadership through the SAC50 Project team, alongside other major partners.

I wish the Salamanca Arts Centre all the success in the creative development of *The Land on which we Stand*, and hope that the City of Hobart's proposed support contributes to its success.

If you require further assistance, please do not hesitate to contact the City of Hobart's Manager Creative City, Justyne Wilson, using the details provided in this letter.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Michael Stretton', with a stylized, cursive script.

Michael Stretton
CHIEF EXECUTIVE OFFICER



Salamanca Arts Centre “Home of the Arts in Hobart”

Salamanca Arts Centre's Purpose & Aims

Established as a Community Arts Centre almost five decades ago, Salamanca Arts Centre's purpose and aims are to enable artists to create new works of national significance, to enable artistic entrepreneurship, to manage our buildings responsibly and ethically, and, through respect, guidance, and inspiration, to foster connections between artists, audiences, and their respective communities.

What SAC is and what it does

Salamanca Arts Centre is a not-for-profit Arts Centre, originally formed in 1975 as an incorporated association and established in November 1976 in buildings owned by the Government of Tasmania and leased to SAC to manage on behalf of the people of Tasmania.

Located on Hobart's iconic Waterfront precinct, Salamanca Arts Centre comprises seven 1830's sandstone warehouses that are of national historic and cultural significance. It is estimated that 300,000 people, a large majority of whom are interstate or international visitors, visit the Arts Centre each year.

Salamanca Arts Centre is home to 18 artisan designer-maker / retailers and commercial galleries for contemporary art and craft, nine arts presentation spaces, six resident creative industry companies working across the visual and performing arts, festivals & events, literature, writing & film, 32 art-making spaces and studios, abundant corridors, laneways, cafes and bars, and an 1830's heritage-listed artist-in-residence cottage accommodation.

SAC also manages a suite of arts venues including the Peacock Theatre, Long Gallery, Founders' Room, Sidespace Gallery, Kelly's Garden, Courtyard, Top Gallery, Lightbox Gallery and SOCIAL Gallery. Our venues showcase SAC's curated and programmed events as well as our Access Program's community and independent performances, exhibitions and other arts events and projects.

Beyond this complex, we manage arts activities in three outdoor spaces, totalling 800m2. These spaces are encircled by monolithic sandstone walls and a bluestone quarry face.

Operating parallel to the management of the buildings and venues, SAC supports local, interstate, and international artists, working across all art forms, to conceive and develop new works, and to present those works to local and visiting audiences.

As a business, we are aware of our obligations to honour, manage and care for the Arts Centre, and we act as the custodian, conservator, caretaker of the buildings as a place in which art, artists and audiences can thrive. **This is our core business, and we do not deviate from it.**

Our Mission is to connect, celebrate and champion the Arts in Tasmania, and we work to nurture and grow the Arts in a unique environment for all Tasmanians and visitors to the State.

We aim to be 'The Home of the Arts' in Hobart.

Strategic Priorities

Salamanca Arts Centre's Strategic Priorities arise from and are inextricably connected with three essential elements: our support of Art and Artists; the Buildings and How we Use Them; and Our Capacity to Connect with Communities.

Objectives

Our purpose is described in our objectives to: Support artists with resources, guidance, and opportunities to make new work of national significance, and to engage with other artists and share their creativity with the world.

Enliven our spaces with activities of creating and connecting, to articulate the relevance and value of these nationally significant warehouses and the land on which they stand.

Enable communities of artists, producers, audiences, visitors, and supporters to meet and interact with the arts and each other in ways that inspire them and, hopefully, enrich their lives.

The staff at SAC are a team of dedicated, passionate and committed arts administrators, whose collective skills, qualifications and experience are invested into supporting artists to realise their creative endeavours and to generate a livelihood from their art.

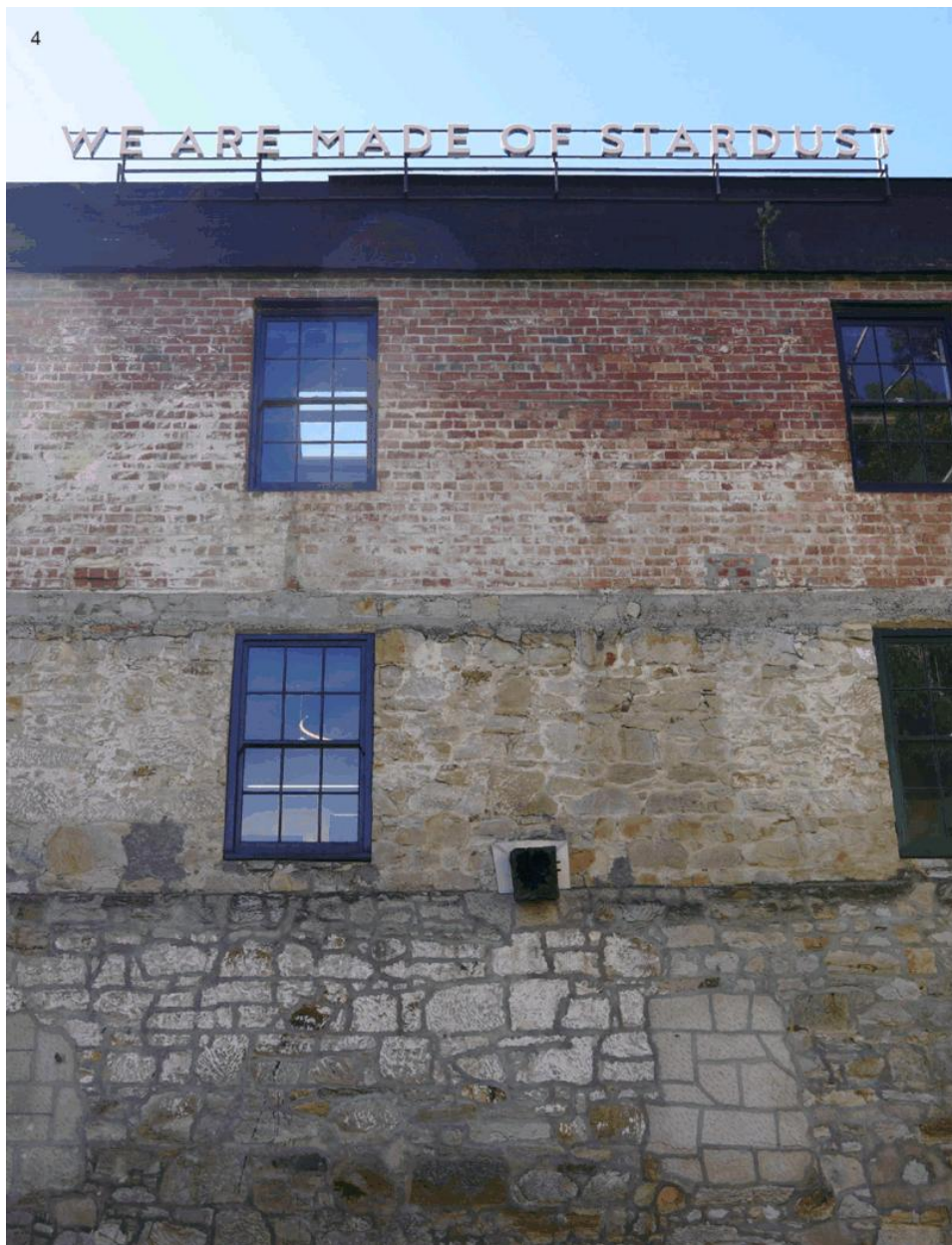
SAC is a Company Limited by Guarantee, managed by a Board of elected, appointed, and co-opted Board Directors.



SALAMANCA ARTS CENTRE ANNUAL REPORT 2024

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CHAIR'S REPORT

MARGARET REYNOLDS

Following a period of carefully controlled expenditure throughout 2023 in order to rebuild our cash reserves, 2024 was again a year in which Salamanca Arts Centre was able to support our resident artists, retailers and others, and invest in a number of programs that we know connect with our audiences.

Our partnership with the Hadley's Art Prize and QVMAG continued, with Melbourne-based visual artist Melissa Kenihan, taking up her studio residency at Salamanca Arts Centre in April 2024 as recipient of the Hadley's Art Residency Prize, and with ArtRage, which is one of the most popular and important programs that Salamanca Arts Centre supports, and which again saw an engaging and impressive selection of some of the best works by Years 11 and 12 students from across Tasmanian High Schools and Colleges on show in the Long Gallery.

2024 was also marked by a protracted period during which the Courtyard Lift was not operating, after its having failed in December 2023. The Board and Staff of Salamanca Arts Centre cannot understate how aware we are that the breakdown adversely affected so many people; those who work within the Arts Centre and those others, of course, who were unable to attend an event or activity that took place on levels one or two of the Arts Centre during the period that the Lift was not working. We know that the Dept of NRE, working with the Lift contractors also shared the frustration with how long it ultimately took to properly diagnose and then repair the faults, and we shared the joy and relief when the Lift was finally operating again from late July 2024. The Lift, which was installed in 2007 is nearing the end of its operational life, and we are pleased that NRE has given an undertaking to procure a new Lift which will replace the existing at some point in 2026. We are working with NRE to establish an agreed date for the work to be undertaken in the Courtyard in 2026 so as to minimise the disruption that such necessary work will inevitably cause.

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But now, on behalf of the Board, I express, to all those who were adversely affected by the Lift being out of action for so long, our appreciation for your patience and understanding during that time, and we acknowledge Minister Ogilvie's initial interest in seeking assistance for a number of first and second floor tenants whose businesses were considerably impacted by the Lift failure over several months. Whilst we have since received correspondence from the Office of the Minister for Small Business denying all Government responsibility for the Lift, and therefore denying any responsibility for the implications and consequences that arose from its failure in 2023 and into 2024, we will continue negotiating with the Government towards ensuring that everyone has fair and reasonable access to Salamanca Arts Centre.

Towards the end of 2024 a new international partnership was established with the La Baldi Foundation in Tuscany, Italy, and via this new program – and with the marvellous support of an anonymous Tasmanian donor – Salamanca Arts Centre will be sending a Tasmanian artist to be in residence as part of the La Baldi Foundation's Cultivate Program for the next six years. Tasmania is a very long way from the rest of the world, and an opportunity to help establish global professional connections on behalf of Tasmanian artists is something that Salamanca Arts Centre is particularly interested in exploring. We hope that this is the first of a number of international professional development opportunities that Salamanca Arts Centre embarks upon on behalf of Tasmanian artists.

In November 2024 Salamanca Arts Centre undertook a review of its Strategic Plan, which identified challenges and opportunities for us over the next four years. One of the most exciting opportunities to arise is the marking of Salamanca Arts Centre 50th Anniversary Celebrations throughout 2027. There is no doubt that any arts or community organisation that continues to operate and grow after fifty years is worthy of celebrating. And this will be an opportunity to invite those who have played a role in Salamanca Arts Centre's life, from its establishment in 1976 and over these past five decades, to be part of the activities that will take place as part of those celebrations.

As the Board, we are indebted to our staff for their ongoing hard work and commitment to Salamanca Arts Centre. The Board of Salamanca Arts Centre also looks forward to working with the State Government and relevant Ministers, so that together we continue to develop new opportunities that strengthen the presence and reach of Salamanca Arts Centre, to enable it to be the 'Home of the Arts', to support its artists and arts enterprises, and to do justice to the Arts Centre as a heritage and cultural icon of Tasmania.



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CEO'S REPORT

JOE BUGDEN

2024 began with Salamanca Arts Centre having achieved my clear and stated priority for 2023; to rebuild our cash reserves after the previous year's deficit result. With a stronger balance sheet to start the new year, and with so many local and visiting artists and arts groups bringing their creative projects to us, in 2024 Salamanca Arts Centre embarked on one of the busiest years for the Arts Centre.

Salamanca Arts Centre also began the year with the Courtyard Lift having failed just a couple of weeks before the new year. This resulted in a profound challenge to many people, including some who were unable to attend their workplace within the Arts Centre, and members of the public who relied on a functioning Lift to access levels one and two of the Arts Centre. Finally, after what seemed to be far too long, the Lift was repaired in late July 2024. Salamanca Arts Centre now has a new Service Agreement in place and we will continue to liaise with the Department of NRE, the Government Department which is responsible for the Government-owned buildings, on a proper and expeditious procurement process for a new Lift to be installed sometime during 2026.

Despite 2024 being the first year in many that we received zero dollars from the City of Hobart, Arts Tasmania, or the Federal Government's various arts funding agencies, we remained determined to manage our earned revenue carefully enough to enable Salamanca Arts Centre to invest more than \$56,000 into our Arts & Public Programs, as well as an additional \$11,000 as professional fees that we paid to Tasmanian musicians for their performances during the year. The absence of any arts funding in 2024 was exacerbated by the sudden decision within the State Department of Natural Resources and Environment in 2023 to terminate the Agreement that had been in place since 2004 which had provided \$50,000 pa to Salamanca Arts Centre towards the essential maintenance and capital improvements of the Arts Centre's buildings. Despite undertakings by NRE to attend to their obligations to repair certain parts of the buildings, 2024 ended with those repairs still being outstanding, and this will continue to pose significant challenges to the proper preservation of the fabric of the iconic heritage buildings that comprise the Salamanca Arts Centre, as well as risking business continuity under certain circumstances.

In April 2024, as part of our ongoing partnership with the Hadley's Art Prize, Salamanca Arts Centre hosted our third interstate recipient of the HAP artist's residency, when Melissa Kenihan from Victoria took up her one-month residency in our Short-Term Studio within the Arts Centre.

Our regular Salamanca Jazz concerts continued to provide music lovers with an array of the most talented and accomplished Tasmanian Jazz musicians, who, in turn, were provided with paid gigs in front of appreciative audiences. Throughout 2024 we attracted more than 700 people to our Salamanca Jazz concerts.

During 2024 our venues, comprising the Peacock Theatre, the Long Gallery, the Sidespace Gallery, the Top Gallery, and the LightBox Gallery continued to be activated almost all year; certainly the Top Gallery, which is dedicated to showcasing the works of emerging arts, and the Sidespace Gallery, which is usually full of works by mid-career visual artists, were occupied every week of the year. In 2024 Handmark Gallery presented a solo exhibition by Tasmanian artist Clifford How, which again showcased the beauty of both Tasmanian's landscape paintings, as well as the Long Gallery as the perfect venue for such impressive and large-scale works.

Continuing its trajectory of increasing popularity with local and visiting audiences in 2024, our street-front exhibition space, SOCIAL GALLERY forged a deeper mark, with artists activating that Gallery all year round. The absolute street front position of SOCIAL Gallery on Salamanca Place has resulted in many artists' enjoying sell-out shows.

Salamanca Arts Centre's audiences to our theatre, galleries, and other performance and public event spaces grew from just over 71,000 in 2023 to more than 93,000 in 2024.

In 2024 Salamanca Arts Centre completed works to improve disability access to the Peacock Theatre's dressing rooms and toilets by raising the level of the dressing room floors so that they are wheel-chair accessible from the stage. Over the three years of the project, the total cost of these improvements to disability access totalled \$85,370 of which \$26,000 was a 2022 grant from the Tasmanian Community Fund.

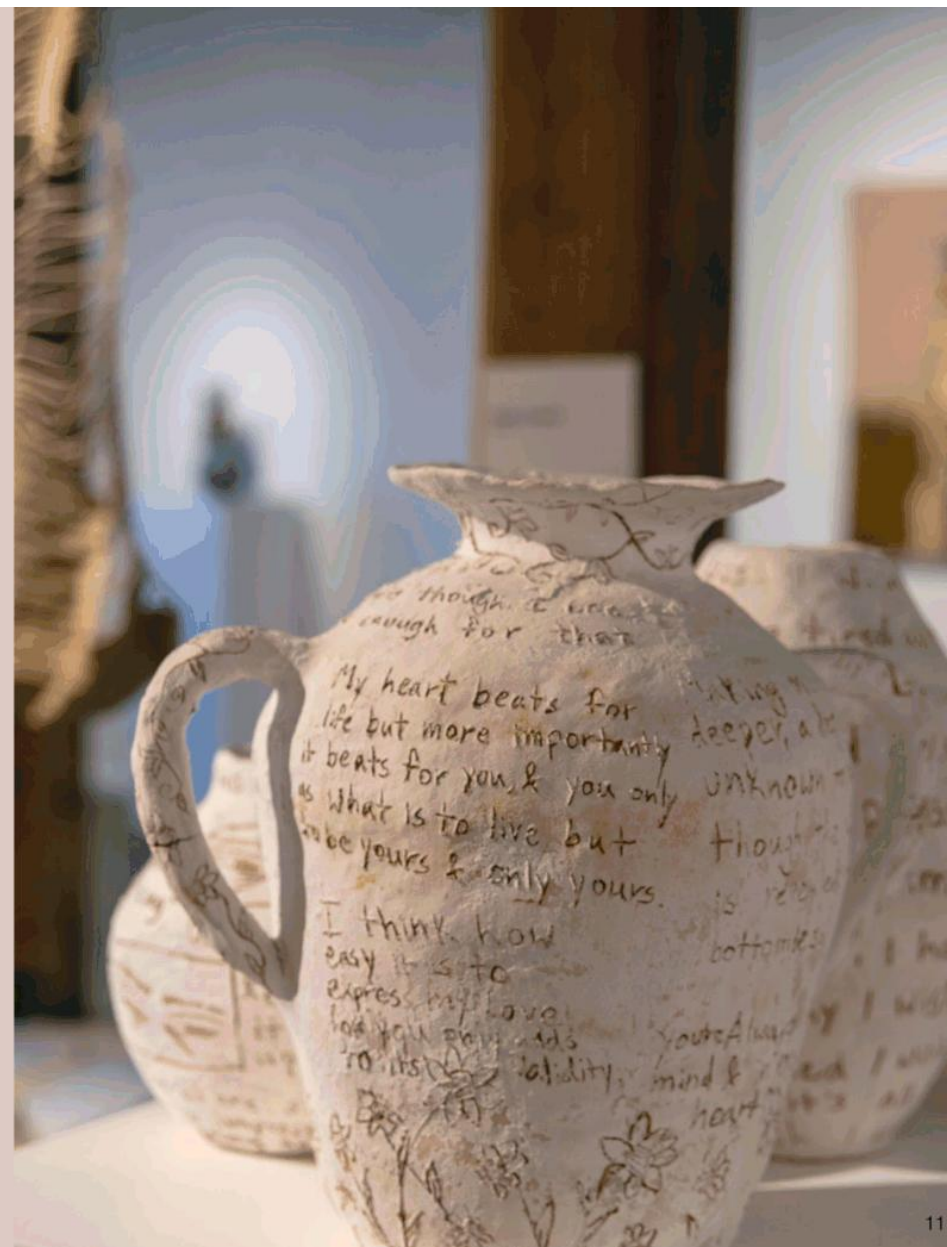
In 2024 our visiting artists' program, whereby interstate and international artists take up residency in our Kelly Street Artists Cottage, continued its strong trajectory, with visiting artists from just about every state and territory being in residence throughout the year.

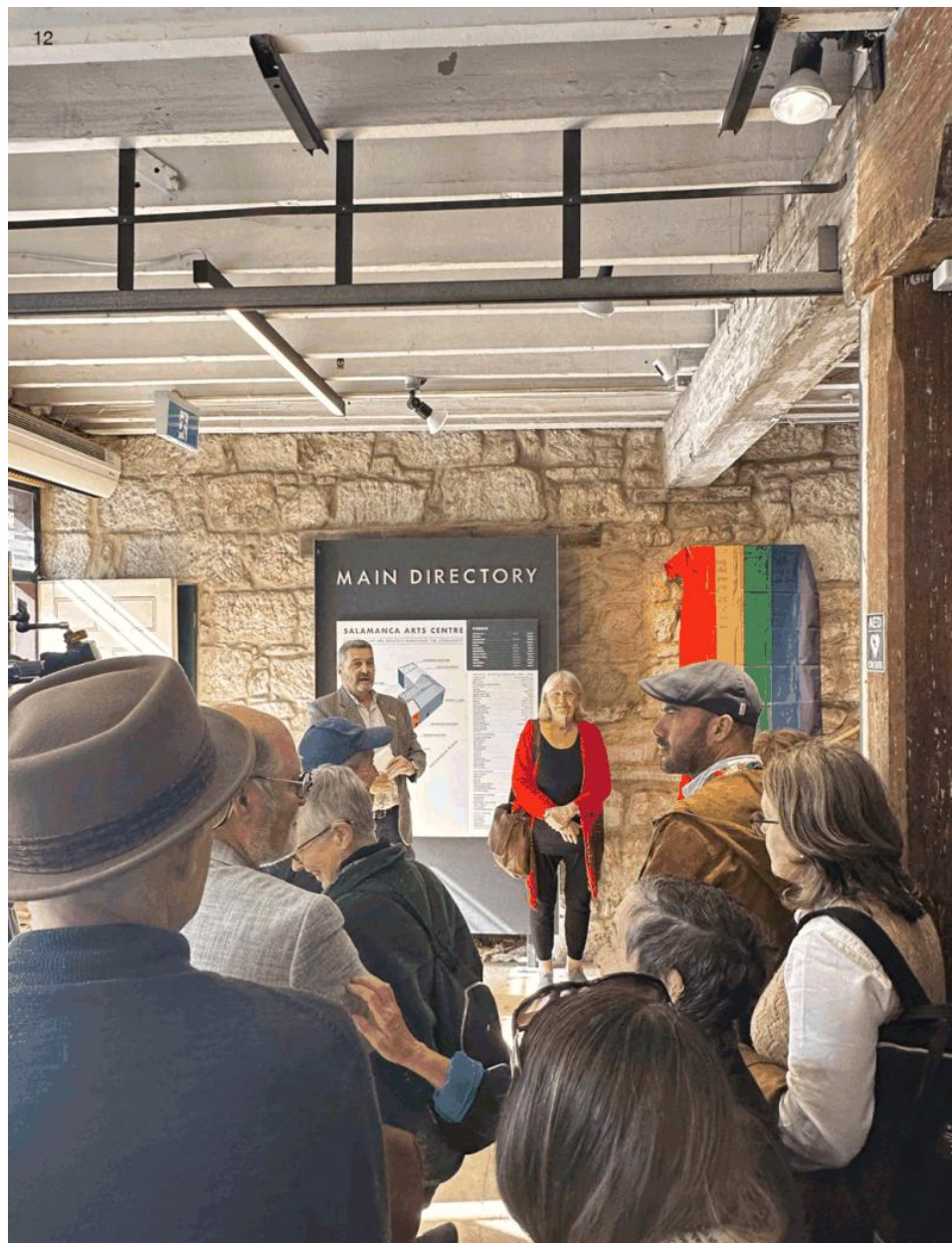
In all that Salamanca Arts Centre was able to support and present in 2024, we were able to achieve a modest operating surplus of \$85,000, but taking into account, non-cash expenses, such as depreciation of assets, our overall company result is a deficit of \$35,000.

Salamanca Arts Centre's simple rationale continues to be to support artists in ways that facilitate the strongest and deepest connections between art and audience; ways that enable artists to explore and articulate what it is to be a human, and to help artists tell those stories to other humans. In all we do, SAC respects an individual artist's right to express his or her own artistic approach, form, and content, without interference, in investigating their personal concerns and exploring and questioning the world in which we all live.

One of the most important markers of how successfully Salamanca Arts Centre fulfils its role of supporting artists, is how effectively we attend to delivering high-quality customer service. I am regularly reminded, by the positive feedback we receive from artists and others, of the wonderful job that the staff at Salamanca Arts Centre do in providing such positive experiences to all those who entrust us with their creative ideas and projects.

Thank you to those whose hard work and commitment helps Salamanca Arts Centre move towards its aim of being 'the Home of the Arts in Hobart'. Thank you to the staff, including David, Allana, Eric, Shane, Sheridan, Steph and Grace, and of course to the Board of Salamanca Arts Centre, who give their time and guidance and who support me in my role, and to all those other organisations and individuals who continued to support Salamanca Arts Centre in 2024, including a most wonderful (anonymous) private individual who made a personal donation of \$30,000 to Salamanca Arts Centre. This significant and generous gesture will be invested to support one Tasmanian artist to travel, each year for the next six years, to be in artist in residence as part of the La Baldi Foundation's Cultivate Residency Program in the Monte Amiata region of Tuscany, Italy.





MARKETING AND COMMUNICATIONS REPORT

GRACE MCCALLUM

During 2024, my focus was on deepening Salamanca Arts Centre's organic reach across digital platforms, refining how we present artists and events, and keeping our messaging clear, consistent and community-focused. While we didn't make major platform changes, we built steadily on the momentum of 2023, with strong growth across every key channel.

Website and SEO

Our website continues to be a central source of information and bookings. In 2024 we recorded 145,000 total views, which is a 73.7 percent increase on the previous year. This growth reflects consistent updates, improved search visibility, and better link integration across social channels and newsletters.

Mailing List

Email remains one of our most valuable tools for staying connected with our community. Between March 2023 and the end of 2024, we saw a net subscriber growth of 480, bringing our total audience to 4,266 contacts, including 2,988 active subscribers. Our fortnightly newsletter continues to perform well, particularly around open calls, residencies and event listings.

Facebook

Our Facebook audience grew by 13.6 percent, bringing us to just over 8,300 followers. Organic reach and engagement both doubled, with strong performance across reels, multi-image posts and event content. Key spikes in activity aligned with our spring programming and open studios. We published 67 posts in the final quarter alone, which places us well above the sector average for similar organisations.

Instagram

Instagram remained our most dynamic platform for audience growth and engagement. We posted 511 times throughout the year, a 69.7 percent increase from 2023, and saw a 43.4 percent rise in followers, to 6577. Reels, stories, and behind-the-scenes content were particularly effective, and profile visits more than doubled, while we did use some paid advertising this year, more than in 2023, it was still well below previous levels. Most of our engagement came from organic reach, which increased by 100 percent across both platforms.

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Design, Print and Visibility

We continued to evolve SAC's visual identity through consistent poster design, prioritising large-format imagery and clear, contemporary fonts that put artists' work front and centre. Our internal digital poster system was used more widely this year and remains a popular feature with both artists and visitors.

We also produced a new retail-focused brochure promoting our arts retailers housed within the Arts Centre. These brochures were placed in key tourism information offices across Tasmania. In addition, we took out advertising space in *This Week in Tasmania*, the state's most comprehensively distributed visitor guide. With 150,000 copies printed annually, the publication reaches 400,000 international visitors. This placement has helped ensure Salamanca Arts Centre is visible to a broad and diverse travel audience.

Media, Storytelling and New Initiatives

Our digital presence and programming helped secure media coverage throughout the year, including mentions in *The Mercury*, *ArtsHub* and ABC Hobart.

In late 2024, I also began conversations with Hype TV about producing various short-form video content to help reintroduce audiences to the people, stories and spaces that shape Salamanca Arts Centre. These videos will be designed for multi-platform use, offering content we can share online, embed on our website, and play in the building itself.

Looking ahead, we'll keep refining how we tell our stories, strengthening the consistency of our platforms, and celebrating the work of the artists and communities who bring this place to life.



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The Salamanca Arts Centre Courtyard Lift, which was installed in 2007 following a successful application to the Tasmanian Government for funding, has been a lynchpin in SAC's accessibility strategy, while also enabling safer and more efficient delivery of goods and equipment into the Arts Centre. Since that time, public expectations of an all-access environment became a given, as opposed to a hope. In December 2023 the Lift failed, prompting several unsuccessful repair attempts by the Lift maintenance contractor, interspersed with the installation of various electronic parts that also failed to reactivate the Lift's drive system.

As the interruption to Lift service extended into its sixth month SAC's landlord, the Minister responsible, Nick Duigan, visited SAC on 7 May 2024, and listened to the grievances of those tenants whose own access, as well as customer and other public access to their small business enterprises had been denied by the Lift failure. That following Saturday there was an independently organised community rally held in the Courtyard, where members of the public aired their grievances and concerns regarding the length of time the Lift had been out of service.

The Department of Natural Resources and Environment (NRE), the State Government Department, who, on behalf of the responsible Minister, administers the Head Lease obligations for the Arts Centre, eventually commissioned an engineering report on the condition of the Lift, and invited consultants to return the SAC Lift to service, which was achieved on 29 July 2024. Despite denying all responsibility for the Lift and its maintenance and repair as of October 2024, the Dept. of NRE has undertaken to replace the existing Lift car and machinery in 2026, within the existing Lift enclosure which was fitted with new weather seals in November. Since October 2024 Salamanca Arts Centre has had to maintain a Maintenance Agreement directly with a new Lift Service Contractor to ensure, in the absence of the State Government taking any responsibility for disability access into the Arts Centre buildings, that users of wheel-chairs and others who are not able to use the stairs, are still able to enjoy all the public activities that happen within and throughout the Arts Centre.

In February 2024 NRE informed Salamanca Arts Centre that the State Department's insurer, Zurich Insurance, had advised the Department that it was necessary to undertake risk assessments on all the Department's building stock with a view to reduce or control the levels of risk. Accordingly, a risk assessor from Zurich Insurance undertook a preliminary inspection of the SAC site in February. The first item that the assessor was invited to inspect was the heritage coal chute that SAC had identified as needing attention. It was subsequently determined that the wall supporting the chute had degraded and the chute would have to be removed to maintain public safety.

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The coal chute had been used for deliveries of coal that was burnt in a boiler formally located in a structure between the base of the chute and the bluestone Stanmore building (at the back of Mezethes Restaurant). The steam that was generated powered the machinery required for the fruit processing factory of former building owner WD Peacock & Co until the late 1960s. The coal chute was surveyed with 3D resolution devices to accurately record its form and construction, and undamaged framework was archived for future reference. The supporting wall was demolished, exposing several boulders that had to be removed for public safety.

The site, containing SAC's Waste Transfer Area, was declared an occupational exclusion zone during the removal of chute and supporting wall. A small area was reserved for essential waste services. The area will remain an exclusion zone until contractors have removed clifftop vegetation and loose rubble, and a fence or wall has been re-installed to prevent access to the cliff face.

2024 saw the completion of the 'Peacock Theatre Open Door and Listen' project that was jointly funded by the Tasmanian Community Fund and Salamanca Arts Centre. The aim of the project was to improve the accessibility and audibility of the theatre.

The floor of the Theatre dressing rooms was raised to the level of the stage, allowing level transport between the two areas. A wheelchair bay was installed in the centre of the front row, and independent access was installed via the stage left level entrance from the Courtyard.

Acoustic insulation was installed in the ceiling above the stage and auditorium to reduce the noise caused by heavy rain on the metal roof above. A hearing loop was installed in the sound desk. New floor coverings were also installed in the dressing rooms, bathroom and passageway to reduce noise interference. TCF contributed \$26,000 to the project and in 2024 Salamanca Arts Centre invested \$38,843 into the improvements.

With there having been a change of heart from the Minister and NRE in 2023 about their diminishing preparedness to invest in the Arts Centre's maintenance and capital assets, SAC acknowledges the challenges that we will face, while always looking for opportunities to provide more and better facilities for tenants, venue hirers, and artists, and greater interpretation of our heritage buildings to create more fulfilling audience and visitor experiences.



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2021 STATISTICS

SALAMANCA ARTS CENTRE STATISTICS FOR 2024

PEACOCK THEATRE

| Artist / Organisation / Presenter / Program | Title | From | Unit | Performances / Events | Attendances | | | No. of Emerging Artists | | | |
|--|--|------------|------------|-----------------------|-----------------------------------|------|---------------|-------------------------|-----|-----|---|
| | | | | | PAID | FREE | TOTAL Average | | | | |
| Adventure Entertainment | FILM EVENT : Climbing Film Tour Vertical Life | 11/01/2024 | 11/01/2024 | 1 | 120 | 0 | 120 | 120 | 1 | | |
| DramaTune Production | Monkey Magic with a Described One | 18/01/2024 | 20/01/2024 | 2 | 160 | 20 | 180 | 80 | 5 | | |
| PROTEA Imago | Actress' Studio '24 Choreo in Performance : Michelle Williams | 19/02/2024 | 19/02/2024 | 1 | 0 | 0 | 0 | 0 | 7 | | |
| Pepperberry Theatre Inc. Salamanca Arts Centre | Presentation | 25/02/2024 | 25/02/2024 | 1 | 14 | 0 | 14 | 14 | 1 | | |
| Spitt Super Mikel Oscar Pty Ltd | Actress' Studio '24 Don't Tell Me, Show Me: Working Meet with Directors : Robert Jarmen | 5/03/2024 | 5/03/2024 | 1 | 0 | 60 | 60 | 60 | 0 | | |
| Pepperberry Theatre Inc. Salamanca Arts Centre | REHEARSAL | 17/03/2024 | 17/03/2024 | 1 | 14 | 0 | 14 | 14 | 1 | | |
| PROTEA Imago | A Capella Bootcamp Youth Week Tasmania 2024 | 18/03/2024 | 18/03/2024 | 1 | 0 | 0 | 0 | 0 | 5 | | |
| Vocals + Young Voices of Hobart + Thylating | REHEARSAL | 30/04/2024 | 13/04/2024 | 3 | 120 | 40 | 160 | 53 | 2 | | |
| PROTEA Imago | Actress' Studio '24 Stage Combat Skills : Andrew Casey | 22/04/2024 | 22/04/2024 | 1 | 0 | 0 | 0 | 0 | 7 | | |
| Pepperberry Theatre Inc. Salamanca Arts Centre | Twelve Angry Jurors | 25/04/2024 | 25/04/2024 | 1 | 0 | 0 | 0 | 0 | 1 | | |
| PROTEA Imago | REHEARSAL | 12/05/2024 | 26/05/2024 | 9 | 830 | 31 | 867 | 96 | 19 | | |
| Adventure Entertainment | FILM : Warren Miller's ALL TIME | 21/05/2024 | 21/05/2024 | 1 | 130 | 0 | 130 | 130 | 1 | | |
| Bad Company Theatre | Revel, She Said, Repeat Again | 3/06/2024 | 15/06/2024 | 8 | 328 | 22 | 350 | 43 | 15 | | |
| PROTEA Imago | REHEARSAL | 10/06/2024 | 10/06/2024 | 1 | 60 | 6 | 66 | 66 | 4 | | |
| PROTEA Imago | REHEARSAL | 17/06/2024 | 17/06/2024 | 1 | 0 | 0 | 0 | 0 | 5 | | |
| Pepperberry Theatre Inc. Salamanca Arts Centre | Actress' Studio '24 Thinking Strictly: Forbidden Presence on Stage and in Life: Improvisation & Spontaneous Storytelling : Justin Neuman | 23/06/2024 | 23/06/2024 | 1 | 12 | 0 | 12 | 12 | 1 | | |
| Festival of Voices | Festival of Voices 2024 | 25/06/2024 | 8/07/2024 | 14 | See Individual Events for details | | | | | - | - |
| Festival of Voices Allison Fancow | Rhymes my Nana taught me | 24/06/2024 | 24/06/2024 | 1 | 71 | 10 | 81 | 81 | 1 | | |
| Festival of Voices Jen Lush | WORKSHOP : Songwriting for Kids | 7/07/2024 | 7/07/2024 | 2 | 45 | 2 | 48 | 24 | 1 | | |
| Flickerfest Salamanca Arts Centre | FILM FESTIVAL : Best of International Shorts - 2024 | 12/07/2024 | 12/07/2024 | 1 | 115 | 0 | 115 | 115 | 50 | | |
| Flickerfest Salamanca Arts Centre | FILM FESTIVAL : Best of Australian Shorts - 2024 | 13/07/2024 | 13/07/2024 | 1 | 135 | 0 | 135 | 135 | 50 | | |
| Whistle & Trick | Whistle & Trick | 19/07/2024 | 19/07/2024 | 1 | 130 | 0 | 130 | 130 | 2 | | |
| Max Kitty's Meow | Shoes and Burlesque Beats | 20/07/2024 | 21/07/2024 | 2 | 175 | 16 | 191 | 95 | 20 | | |
| PROTEA Imago | REHEARSAL | 23/07/2024 | 23/07/2024 | 1 | 0 | 0 | 0 | 0 | 7 | | |
| Pepperberry Theatre Inc. Salamanca Arts Centre | Actress' Studio '24 Acting Styles : Best Rogers + The Kinesthetic Actor: Physical Actor Training & Approaches to Text : Julie Weddington | 28/07/2024 | 28/07/2024 | 1 | 5 | 0 | 5 | 5 | 2 | | |
| Second Heart College | The Crewing | 29/07/2024 | 29/07/2024 | 4 | 0 | 510 | 510 | 127 | 35 | | |
| Art Space for Kids + Terepin | Workshop: Showing I Have and I Want | 5/08/2024 | 5/08/2024 | 1 | 0 | 50 | 50 | 50 | 14 | | |
| Hobart City Mission | FILM : Uncertainty Fundraising Institute of Australia's Tasmanian Forum | 8/08/2024 | 8/08/2024 | 1 | 0 | 130 | 130 | 130 | 0 | | |
| VOXXIN | Film Location (music video film shoot) | 10/08/2024 | 10/08/2024 | 2 | 0 | 0 | 0 | 0 | 6 | | |
| Second Echo Ensemble | FILM LOCATION | 13/08/2024 | 13/08/2024 | 1 | 0 | 0 | 0 | 0 | 20 | | |
| Hot Wet Records | Serenades Live at the Peacock Theatre | 10/08/2024 | 10/08/2024 | 1 | 40 | 0 | 40 | 40 | 4 | | |
| Pepperberry Theatre Inc. Salamanca Arts Centre | Actress' Studio '24 Shakespearean Technique: From the Page to the Floor : Jeff Kevia | 25/08/2024 | 25/08/2024 | 1 | 5 | 0 | 5 | 5 | 1 | | |
| PROTEA Imago | REHEARSAL | 26/08/2024 | 26/08/2024 | 1 | 0 | 0 | 0 | 0 | 7 | | |
| Adventure Entertainment | FILM : Run/Nation Film Festival | 29/08/2024 | 29/08/2024 | 1 | 130 | 0 | 130 | 130 | 1 | | |
| Adventure Entertainment | FILM : Rise Fly Fishing Film Tour 2024 | 30/08/2024 | 30/08/2024 | 1 | 130 | 0 | 130 | 130 | 5 | | |
| Bad Company Theatre | Rehearsal | 1/09/2024 | 1/09/2024 | 6 | 400 | 25 | 425 | 53 | 13 | | |
| O'Grady Drama Hub | The Shape of Mind | 16/09/2024 | 22/09/2024 | 5 | 185 | 24 | 209 | 41 | 12 | | |
| Young Voices of Hobart | Teach the Sky | 23/09/2024 | 23/09/2024 | 1 | 65 | 4 | 69 | 69 | 32 | | |
| Adventure Entertainment | FILM : Women Adventure Film Tour | 27/09/2024 | 27/09/2024 | 1 | 120 | 0 | 120 | 120 | 0 | | |
| Pepperberry Theatre Inc. Salamanca Arts Centre | Actress' Studio '24 Playing in Staging: How to Work : Jane Longhurst | 24/09/2024 | 24/09/2024 | 1 | 10 | 0 | 10 | 10 | 1 | | |
| Save The Sandman Abbott + Paul Pisco Livingston | FORNVELYN | 21/10/2024 | 5/10/2024 | 2 | 139 | 20 | 159 | 79 | 3 | | |
| Adventure Entertainment | FILM : Mountain on Tour | 8/10/2024 | 8/10/2024 | 1 | 65 | 2 | 68 | 68 | 1 | | |
| Musical Theatre Crew | High School Musical | 10/10/2024 | 26/10/2024 | 7 | 770 | 50 | 820 | 117 | 30 | | |
| Musical Theatre Crew | Praying Mantis Jr | 27/10/2024 | 10/11/2024 | 16 | 1760 | 60 | 1820 | 113 | 25 | | |
| Second Echo Ensemble | Creative Development | 12/11/2024 | 25/11/2025 | 14 | 0 | 0 | 0 | 0 | 30 | | |
| Second Echo Ensemble | 50th Anniversary Season Launch | 26/11/2024 | 26/11/2024 | 1 | 120 | 7 | 127 | 127 | 15 | | |
| Hannah May Voice Studio | HM Voice Studio Showcase 2024 | 30/11/2024 | 30/11/2024 | 1 | 0 | 120 | 120 | 120 | 20 | | |
| Thylating | Hits Across the Decades | 21/12/2024 | 21/12/2024 | 1 | 130 | 2 | 132 | 132 | 25 | | |
| Ensemble Maria Salamanca Arts Centre | The Music of HELLGART MAHLER (1931 - 2023) | 6/12/2024 | 6/12/2024 | 1 | 32 | 9 | 41 | 41 | 14 | | |
| National Institute of Dramatic Art (NIDA) | NIDA Auditions & Workshops : BFA Acting Audition Tour | 7/12/2024 | 7/12/2024 | 1 | 0 | 20 | 20 | 20 | 0 | | |
| PLAT Theatre Society | The Fan | 8/12/2024 | 15/12/2024 | 4 | 199 | 25 | 223 | 55 | 11 | | |
| TOTAL | | | | 138 | 6785 | 1265 | 8050 | - | 563 | 290 | |

LONG GALLERY

| Artist / Organisation / Presenter / Program | Title | From | Unit | Exhibition Days / Events | Attendances | | | |
|--|--|------------|------------|--------------------------|---|------|-------|-------|
| | | | | | PAID | FREE | TOTAL | At |
| Images of Tasmania | Images of Tasmania 26 | 14/12/2023 | 3/1/2024 | 3 | statistics included in 2023 Annual Report | | | |
| The JamFactory Curated by Meryl Ryan | New Exuberance : Contemporary Australian Textile Designs | 10/1/2024 | 15/2/2024 | 32 | 0 | 1980 | 1980 | |
| PRIVATE FUNCTION | Wedding Reception | 22/02/2024 | 25/02/2024 | 1 | 0 | 120 | 120 | |
| KNOWNESS Salamanca Arts Centre | KNOWNESS in Residence | 27/02/2024 | 14/04/2024 | 48 | 0 | 2160 | 2160 | |
| Belinda Kuzkoc | Birds | 16/04/2024 | 29/04/2024 | 12 | 0 | 950 | 950 | |
| Tasmanian Indie Authors | 5th Annual : Tasmanian Indie Author Book Fair | 02/05/2025 | 05/05/2025 | 1 | 0 | 850 | 850 | |
| Queen Victoria Museum and Art Gallery Salamanca Arts Centre | ArRage (2023 Collection) | 6/5/2024 | 2/6/2025 | 19 | 0 | 2142 | 2142 | |
| Bob Brown Foundation | Art for Takayna | 4/6/2024 | 24/6/2024 | 10 | 0 | 1931 | 1931 | |
| Festival of Voices | Festival of Voices 2024 | 28/6/2024 | 8/7/2024 | 13 | See Individual Events for details | | | |
| Festival of Voices Paul Jarmen | WORKSHOP : Songwriting Workshop with Paul Jarmen | 28/6/2024 | 30/6/2024 | 3 | 18 | 0 | 18 | |
| Festival of Voices | Singers' Lounge | 28/6/2024 | 6/7/2024 | 8 | 463 | 1507 | 2000 | |
| Festival of Voices | Song Trials | 30/6/2024 | 30/6/2024 | 1 | 127 | 139 | | |
| Festival of Voices | Sing N Sip | 1/7/2024 | 1/7/2024 | 1 | 200 | 0 | 200 | |
| Festival of Voices | Conversations with Composers | 4/7/2024 | 4/7/2024 | 1 | 34 | 2 | 36 | |
| Festival of Voices Rose Wilson | WORKSHOP : The Uncanny Sing Thing | 6/7/2024 | 6/7/2024 | 1 | 48 | 0 | 48 | |
| Festival of Voices Jen Lush | WORKSHOP : Words First | 6/7/2024 | 6/7/2024 | 1 | 9 | 0 | 9 | |
| Joshua Santospito | The Islands Where We Left Our Ancestors | 11/7/2024 | 14/7/2024 | 2 | 0 | 239 | 239 | |
| Resource Work Cooperative | Art From Trash 2024 | 16/7/2024 | 29/7/2024 | 10 | 0 | 2330 | 2330 | |
| Salamanca Arts Centre | Archival Film Screening : Dream Mason's (SAC 30th Anniversary) | 31/7/2024 | 18/8/2024 | 19 | 0 | 800 | 800 | |
| Australian Antarctic Festival Mawson's Huts Foundation The Art Society of Tasmania | Antarctica & the Southern Ocean | 20/8/2024 | 2/9/2024 | 11 | 0 | 1423 | 1423 | |
| The Art Society of Tasmania Inc | The Art Society of Tasmania 140th Annual Exhibition | 3/9/2024 | 16/9/2024 | 10 | 0 | 1200 | 1200 | |
| City of Hobart Highland Pipe Band | Springs Flap Pipe Band and Scottish Country Dancing | 21/9/2024 | 21/9/2024 | 1 | 145 | 8 | 153 | |
| Jovial Wine Group | Tasmania Wine Showcase | 1/10/2024 | 1/10/2024 | 1 | 0 | 120 | 120 | |
| Handmark Clifford How | Luminous State | 7/10/2024 | 30/10/2024 | 14 | 0 | 1644 | 1644 | |
| Corrective Services Department of Justice | Artists with Conviction 2024: Behind These Eyes | 31/10/2024 | 1/11/2024 | 9 | 0 | 946 | 946 | |
| Richard Butler | the desire to be there | 13/11/2024 | 27/11/2024 | 13 | 0 | 983 | 983 | |
| Amped Rock Choir + Pitches Be Crazy | End of Year Concert | 30/11/2024 | 30/11/2024 | 1 | 60 | 0 | 60 | |
| TUSA Painting Society | Not Just Paint 10 (2024) | 3/12/2024 | 16/12/2024 | 13 | 0 | 1222 | 1222 | |
| Images of Tasmania | Images of Tasmania 27 | 17/12/2024 | 6/1/2025 | 15 | 0 | 3309 | 3309 | |
| TOTALS | | | | | 274 | 1134 | 25878 | 27012 |

SOCIAL

| Artist (SAC Associate Member) / Organisation | Title | From | Unit | Exhibition Days / Events | Attendances | | | |
|--|---|------------|------------|--------------------------|---|------|-------|-------|
| | | | | | PAID | FREE | TOTAL | At |
| The Family of Patricia Giles | Echoes of the Wild : Landscapes by Patricia Giles | 18/12/2023 | 05/01/2024 | 4 | statistics included in 2023 Annual Report | | | |
| Hugh Kerr | Confined Unconfined | 9/1/2024 | 15/1/2024 | 7 | 0 | 563 | 563 | |
| Michael Arston | Phoenix Year Zero | 17/1/2024 | 30/1/2024 | 14 | 0 | 1175 | 1175 | |
| Hobart Photographic Society | 2024 Photography Exhibition | 6/2/2024 | 19/2/2024 | 13 | 0 | 2858 | 2858 | |
| Antonia Hill + Julia Mulmann | Colour and Light - A Photographic Exhibition | 20/2/2024 | 26/2/2024 | 6 | 0 | 820 | 820 | |
| Lee-Anne Peters | Initiation : into the unknown | 27/2/2024 | 4/3/2024 | 6 | 0 | 358 | 358 | |
| Elaine Laik | Earth Down | 12/3/2024 | 19/3/2024 | 8 | 0 | 382 | 382 | |
| Hannah Blackmore | Horizon | 21/3/2024 | 3/4/2024 | 13 | 0 | 1453 | 1453 | |
| Alexis Crossan | Load | 9/4/2024 | 17/4/2024 | 8 | 0 | 541 | 541 | |
| Hannel Links | Flowing In The Frame | 18/4/2024 | 29/4/2024 | 11 | 0 | 450 | 450 | |
| Hunter Island Press + Tasmanian Ceramics Association | Dialogue | 8/5/2024 | 28/5/2024 | 19 | 0 | 1362 | 1362 | |
| Group Exhibition Curated by Natasha Bradley | Invisible Power | 30/5/2024 | 16/6/2024 | 18 | 0 | 826 | 826 | |
| Meeting | Meeting | 20/6/2024 | 20/6/2024 | 1 | 0 | 12 | 12 | |
| Off Centre Gallery Inc. | Meeting | 24/6/2024 | 24/6/2024 | 1 | 0 | 15 | 15 | |
| Carlin Love | Symbiosis | 9/7/2024 | 15/7/2024 | 6 | 0 | 312 | 312 | |
| Group Exhibition Curated by Rebecca Holmes | As a rock | 31/7/2024 | 18/8/2024 | 9 | 0 | 467 | 467 | |
| Michelle Gospi | Faces, Shapes & Landscapes | 31/8/2024 | 16/9/2024 | 11 | 0 | 690 | 690 | |
| Tasmanian Ceramics Association | Fire Works | 18/9/2024 | 29/9/2024 | 11 | 0 | 599 | 599 | |
| Anna Abel | Diaphanous Impressions | 1/10/2024 | 14/10/2024 | 10 | 0 | 1207 | 1207 | |
| Michelle van Pelt | Point of Reference | 23/10/2024 | 4/11/2024 | 11 | 0 | 682 | 682 | |
| Rachel Harris + Tasha Walter | Above & Below | 9/11/2024 | 18/11/2024 | 13 | 0 | 1645 | 1645 | |
| Salamanca Arts Centre : SAC UTAS Emerging Artist Scholarship (Adam Wah-Wilson) | QUALIA | 20/11/2024 | 1/12/2024 | 10 | 0 | 977 | 977 | |
| Hunter Island Press | 2024 Hunter Island Press Mini Print Exhibition and Sale | 3/12/2024 | 16/12/2024 | 14 | 0 | 1050 | 1050 | |
| Wendy Edwards | Precious | 17/12/2024 | 6/1/2025 | 13 | 0 | 3569 | 3569 | |
| TOTALS | | | | | 239 | 0 | 22013 | 22013 |

SIDESPACE GALLERY

| Artist (SAC Associate Member) / Organisation | Title | From | Unit | Exhibition Days / Events | Attendances | | | |
|---|-------------------|------------|------------|--------------------------|---|------|-------|----|
| | | | | | PAID | FREE | TOTAL | At |
| Julia Castiglioni Bradshaw + Stephen Bond + Tim Price | Abstract Organics | 19/12/2023 | 08/01/2024 | 8 | statistics included in 2023 Annual Report | | | |

| Artist / Organisation / Presenter / Program | | | Title | From | Until | Performance Days | PAID | FREE | Total Average | No. of Emerging Artists | No. of |
|--|---|------------|------------|------------|-------|------------------|------|------|---------------|-------------------------|--------|
| Ecstatic Dance | Monthly Workshop & Rehearsal | REHEARSAL | 13/01/2024 | 13/01/2024 | 1 | 0 | 20 | 20 | 23 | 1 | 0 |
| PRCTEIA Inpro | REHEARSAL | 15/10/2024 | 15/10/2024 | 1 | 0 | 5 | 5 | 5 | 0 | - | - |
| Inning Madmen SAC Arts Residency Program | REHEARSAL | 19/11/2024 | 19/11/2024 | 1 | 0 | 5 | 5 | 5 | 0 | - | - |
| Glamourous and The Hip Improvisers | REHEARSAL | 20/01/2024 | 20/01/2024 | 1 | 0 | 88 | 88 | 45 | 1 | 0 | 0 |
| Young Voices of Inebat • Thysiding | REHEARSAL | 28/01/2024 | 28/01/2024 | 1 | 0 | 13 | 13 | 13 | 0 | - | - |
| Amperd Rock Chour • Pichies Be Crazy | REHEARSAL | 10/20/2025 | 10/20/2025 | 1 | 0 | 48 | 48 | 45 | 1 | 0 | 0 |
| PRIVATE FUNCTION | REHEARSAL | 10/20/2025 | 10/20/2025 | 1 | 0 | 80 | 80 | 45 | 1 | 0 | 0 |
| Young Voices of Inebat • Thysiding | REHEARSAL | 5/02/2024 | 5/02/2024 | 1 | 0 | 39 | 39 | 30 | 1 | 0 | 0 |
| PRCTEIA Inpro | REHEARSAL | 6/02/2024 | 6/02/2024 | 1 | 0 | 5 | 5 | 5 | 0 | - | - |
| Amperd Rock Chour • Pichies Be Crazy | REHEARSAL | 9/02/2024 | 9/02/2024 | 1 | 0 | 45 | 45 | 45 | 0 | - | - |
| Tempon | Preservation | 9/02/2024 | 9/02/2024 | 1 | 0 | 30 | 30 | 30 | 5 | 0 | 0 |
| PRCTEIA Inpro | REHEARSAL | 13/02/2024 | 13/02/2024 | 1 | 0 | 5 | 5 | 5 | 0 | - | - |
| Ecstatic Dance | Monthly Workshop & Rehearsal | REHEARSAL | 14/02/2024 | 14/02/2024 | 1 | 0 | 20 | 20 | 23 | 1 | 0 |
| Amperd Rock Chour • Pichies Be Crazy | REHEARSAL | 15/02/2024 | 15/02/2024 | 1 | 0 | 45 | 45 | 45 | 1 | 0 | 0 |
| Niki Novevies | REHEARSAL | 17/02/2024 | 17/02/2024 | 1 | 80 | 6 | 86 | 80 | 2 | 0 | 0 |
| Young Voices of Inebat • Thysiding | REHEARSAL | 18/02/2024 | 18/02/2024 | 1 | 0 | 39 | 39 | 30 | 1 | 0 | 0 |
| PRCTEIA Inpro | REHEARSAL | 23/02/2024 | 23/02/2024 | 1 | 0 | 5 | 5 | 5 | 1 | 0 | 0 |
| Amperd Rock Chour • Pichies Be Crazy | REHEARSAL | 23/02/2024 | 23/02/2024 | 1 | 0 | 48 | 48 | 45 | 1 | 0 | 0 |
| Salamanca Arts Centre | Salamanca Jazz Nadra & Friends | REHEARSAL | 23/02/2024 | 23/02/2024 | 1 | 100 | 6 | 106 | 106 | 6 | 0 |
| Young Voices of Inebat • Thysiding | REHEARSAL | 26/02/2024 | 26/02/2024 | 1 | 0 | 39 | 39 | 30 | 1 | 0 | 0 |
| PRCTEIA Inpro | REHEARSAL | 27/02/2024 | 27/02/2024 | 1 | 0 | 5 | 5 | 5 | 0 | - | - |
| Amperd Rock Chour • Pichies Be Crazy | REHEARSAL | 29/02/2024 | 29/02/2024 | 1 | 0 | 45 | 45 | 45 | 1 | 0 | 0 |
| Young Voices of Inebat • Thysiding | REHEARSAL | 4/03/2024 | 4/03/2024 | 1 | 0 | 40 | 40 | 43 | 1 | 0 | 0 |
| PRCTEIA Inpro | REHEARSAL | 9/03/2024 | 9/03/2024 | 1 | 0 | 5 | 5 | 5 | 0 | - | - |
| Amperd Rock Chour • Pichies Be Crazy | REHEARSAL | 29/02/2024 | 29/02/2024 | 1 | 0 | 45 | 45 | 45 | 1 | 0 | 0 |
| Ecstatic Dance | REHEARSAL | 12/03/2024 | 12/03/2024 | 1 | 0 | 5 | 5 | 5 | 0 | - | - |
| Monthly Workshop & Rehearsal | REHEARSAL | 13/03/2024 | 13/03/2024 | 1 | 0 | 20 | 20 | 20 | 1 | 0 | 0 |
| Daniel J Townsend | The Eye Begins to See | REHEARSAL | 16/03/2024 | 16/03/2024 | 1 | 63 | 4 | 64 | 64 | 1 | 0 |
| Young Voices of Inebat • Thysiding | REHEARSAL | 19/03/2024 | 19/03/2024 | 1 | 0 | 40 | 40 | 40 | 1 | 0 | 0 |
| PRCTEIA Inpro | REHEARSAL | 19/03/2024 | 19/03/2024 | 1 | 0 | 5 | 5 | 5 | 0 | - | - |
| Salamanca Arts Centre | SAC Talent Meeting | REHEARSAL | 20/03/2024 | 20/03/2024 | 1 | 0 | 20 | 20 | 20 | 0 | 0 |
| Amperd Rock Chour • Pichies Be Crazy | REHEARSAL | 21/03/2024 | 21/03/2024 | 1 | 0 | 45 | 45 | 45 | 1 | 0 | 0 |
| PRCTEIA Inpro | REHEARSAL | 22/03/2024 | 22/03/2024 | 1 | 40 | 6 | 52 | 52 | 8 | 4 | 0 |
| Salamanca Arts Centre | Salamanca Jazz Dennis Kingston Quartet | REHEARSAL | 23/03/2024 | 23/03/2024 | 1 | 74 | 3 | 77 | 77 | 4 | 0 |
| Young | REHEARSAL | 23/03/2024 | 23/03/2024 | 1 | 0 | 40 | 40 | 40 | 1 | 0 | 0 |
| Amperd Rock Chour • Pichies Be Crazy | REHEARSAL | 23/03/2024 | 23/03/2024 | 1 | 0 | 45 | 45 | 45 | 1 | 0 | 0 |
| Amperd Rock Chour • Pichies Be Crazy | REHEARSAL | 23/03/2024 | 23/03/2024 | 1 | 0 | 45 | 45 | 45 | 1 | 0 | 0 |
| PRCTEIA Inpro | REHEARSAL | 4/04/2024 | 4/04/2024 | 1 | 0 | 43 | 43 | 43 | 1 | 0 | 0 |
| The Tasmanian Rock Challenge 2024 | REHEARSAL | 4/04/2024 | 4/04/2024 | 1 | 78 | 14 | 92 | 92 | 12 | 0 | 0 |
| REHEARSAL | REHEARSAL | 4/04/2024 | 4/04/2024 | 1 | 0 | 43 | 43 | 43 | 1 | 0 | 0 |
| Ecstatic Dance | REHEARSAL | 8/04/2024 | 8/04/2024 | 1 | 0 | 42 | 42 | 42 | 1 | 0 | 0 |
| Monthly Workshop & Rehearsal | REHEARSAL | 11/04/2024 | 11/04/2024 | 1 | 0 | 20 | 20 | 20 | 1 | 0 | 0 |
| Amperd Rock Chour • Pichies Be Crazy | REHEARSAL | 11/04/2024 | 11/04/2024 | 1 | 0 | 43 | 43 | 43 | 1 | 0 | 0 |
| Young Voices of Inebat • Thysiding | REHEARSAL | 15/04/2024 | 15/04/2024 | 1 | 0 | 42 | 42 | 42 | 1 | 0 | 0 |
| Amperd Rock Chour • Pichies Be Crazy | REHEARSAL | 16/04/2024 | 16/04/2024 | 1 | 0 | 43 | 43 | 43 | 1 | 0 | 0 |
| Young Voices of Inebat • Thysiding | REHEARSAL | 22/04/2024 | 22/04/2024 | 1 | 0 | 42 | 42 | 42 | 1 | 0 | 0 |
| Amperd Rock Chour • Pichies Be Crazy | REHEARSAL | 25/04/2024 | 25/04/2024 | 1 | 0 | 43 | 43 | 43 | 1 | 0 | 0 |
| Salamanca Arts Centre | Salamanca Jazz The Tasmanian Rock Challenge | REHEARSAL | 26/04/2024 | 26/04/2024 | 1 | 50 | 5 | 55 | 55 | 4 | 0 |
| Young Voices of Inebat • Thysiding | REHEARSAL | 27/04/2024 | 27/04/2024 | 1 | 70 | 3 | 73 | 73 | 73 | 4 | 0 |
| Amperd Rock Chour • Pichies Be Crazy | REHEARSAL | 29/04/2024 | 29/04/2024 | 1 | 0 | 42 | 42 | 42 | 1 | 0 | 0 |
| REHEARSAL | REHEARSAL | 29/04/2024 | 29/04/2024 | 1 | 0 | 45 | 45 | 45 | 1 | 0 | 0 |
| An Evening of Experimental Music | REHEARSAL | 4/05/2024 | 4/05/2024 | 1 | 70 | 5 | 75 | 75 | 5 | 0 | 0 |
| The Tasmanian Fashion Festival | REHEARSAL | 30/05/2024 | 30/05/2024 | 1 | 0 | 39 | 39 | 30 | 1 | 0 | 0 |
| Young Voices of Inebat • Thysiding | REHEARSAL | 5/06/2024 | 5/06/2024 | 1 | 0 | 41 | 41 | 41 | 1 | 0 | 0 |
| PRCTEIA Inpro | REHEARSAL | 7/06/2024 | 7/06/2024 | 1 | 0 | 41 | 41 | 41 | 1 | 0 | 0 |
| Ecstatic Dance | REHEARSAL | 8/06/2024 | 8/06/2024 | 1 | 20 | 20 | 20 | 20 | 1 | 0 | 0 |
| Amperd Rock Chour • Pichies Be Crazy | REHEARSAL | 9/06/2024 | 9/06/2024 | 1 | 0 | 45 | 45 | 45 | 1 | 0 | 0 |
| Young Voices of Inebat • Thysiding | REHEARSAL | 13/06/2024 | 13/06/2024 | 1 | 0 | 41 | 41 | 41 | 1 | 0 | 0 |
| PRCTEIA Inpro | REHEARSAL | 14/06/2024 | 14/06/2024 | 1 | 0 | 6 | 6 | 6 | 0 | - | - |
| Amperd Rock Chour • Pichies Be Crazy | REHEARSAL | 19/06/2024 | 19/06/2024 | 1 | 0 | 45 | 45 | 45 | 1 | 0 | 0 |
| PRIVATE FUNCTION | REHEARSAL | 17/06/2024 | 17/06/2024 | 1 | 0 | 40 | 40 | 40 | 1 | 0 | 0 |
| Young Voices of Inebat • Thysiding | REHEARSAL | 20/06/2024 | 20/06/2024 | 1 | 0 | 41 | 41 | 41 | 1 | 0 | 0 |
| PRCTEIA Inpro | REHEARSAL | 21/06/2024 | 21/06/2024 | 1 | 0 | 6 | 6 | 6 | 0 | - | - |
| Amperd Rock Chour • Pichies Be Crazy | REHEARSAL | 23/06/2024 | 23/06/2024 | 1 | 0 | 45 | 45 | 45 | 1 | 0 | 0 |
| The Crown in front of Tasmania • Seven Tasmanians | REHEARSAL | 24/06/2024 | 24/06/2024 | 1 | 30 | 0 | 30 | 30 | 1 | 0 | 0 |
| Salamanca Arts Centre | Salamanca Jazz Jamie Peggall Album Launch - All Stars | REHEARSAL | 25/06/2024 | 25/06/2024 | 1 | 43 | 2 | 45 | 45 | 4 | 0 |
| Peppercorn Theatre Inc. Salamanca Arts Centre | Actors' Studio 24 Alexander Technique for Actors - Penny McDonald | REHEARSAL | 26/06/2024 | 26/06/2024 | 1 | 15 | 0 | 15 | 15 | 2 | 0 |
| Young Voices of Inebat • Thysiding | REHEARSAL | 27/06/2024 | 27/06/2024 | 1 | 0 | 41 | 41 | 41 | 1 | 0 | 0 |
| PRCTEIA Inpro | REHEARSAL | 28/06/2024 | 28/06/2024 | 1 | 0 | 6 | 6 | 6 | 0 | - | - |
| Amperd Rock Chour • Pichies Be Crazy | REHEARSAL | 30/06/2024 | 30/06/2024 | 1 | 0 | 45 | 45 | 45 | 1 | 0 | 0 |
| Young Voices of Inebat • Thysiding | REHEARSAL | 31/06/2024 | 31/06/2024 | 1 | 42 | 7 | 49 | 49 | 7 | 0 | 0 |
| PRCTEIA Inpro | REHEARSAL | 30/06/2024 | 30/06/2024 | 1 | 0 | 41 | 41 | 41 | 1 | 0 | 0 |
| Amperd Rock Chour • Pichies Be Crazy | REHEARSAL | 4/07/2024 | 4/07/2024 | 1 | 0 | 6 | 6 | 6 | 0 | - | - |
| PRIVATE FUNCTION | REHEARSAL | 6/07/2024 | 6/07/2024 | 1 | 120 | 20 | 140 | 140 | 7 | 0 | 0 |
| PRCTEIA Inpro | REHEARSAL | 11/06/2024 | 11/06/2024 | 1 | 0 | 6 | 6 | 6 | 0 | - | - |
| Amperd Rock Chour • Pichies Be Crazy | REHEARSAL | 13/06/2024 | 13/06/2024 | 1 | 0 | 45 | 45 | 45 | 1 | 0 | 0 |
| Spilled Beverages | FUNDRAISER - A Night in the 1940s | REHEARSAL | 14/06/2024 | 14/06/2024 | 1 | 38 | 0 | 44 | 44 | 7 | 2 |
| Young Voices of Inebat • Thysiding | REHEARSAL | 17/06/2024 | 17/06/2024 | 1 | 0 | 41 | 41 | 41 | 1 | 0 | 0 |
| PRCTEIA Inpro | REHEARSAL | 18/06/2024 | 18/06/2024 | 1 | 0 | 6 | 6 | 6 | 0 | - | - |
| Festival of Voices | Volunteer Induction Session | REHEARSAL | 19/06/2024 | 19/06/2024 | 1 | 0 | 60 | 60 | 60 | 0 | 0 |
| Amperd Rock Chour • Pichies Be Crazy | REHEARSAL | 25/06/2024 | 25/06/2024 | 1 | 45 | 45 | 45 | 45 | 45 | 1 | 0 |
| Salamanca Arts Centre | Salamanca Jazz Charlie McCarthy Trio | REHEARSAL | 22/06/2024 | 22/06/2024 | 1 | 60 | 0 | 61 | 61 | 3 | 0 |
| Young Voices of Inebat • Thysiding | REHEARSAL | 24/06/2024 | 24/06/2024 | 1 | 0 | 41 | 41 | 41 | 1 | 0 | 0 |
| PRCTEIA Inpro | REHEARSAL | 25/06/2024 | 25/06/2024 | 1 | 0 | 6 | 6 | 6 | 0 | - | - |
| Ecstatic Dance | REHEARSAL | 28/06/2024 | 28/06/2024 | 10 | 0 | 600 | 600 | 48 | 0 | 0 | 0 |
| Monthly Workshop & Rehearsal | REHEARSAL | 13/07/2024 | 13/07/2024 | 1 | 0 | 20 | 20 | 20 | 1 | 0 | 0 |
| PRCTEIA Inpro | REHEARSAL | 13/07/2024 | 13/07/2024 | 1 | 38 | 41 | 41 | 41 | 1 | 0 | 0 |
| PRCTEIA Inpro Anna Rensden, Inpro Theatre Sydney | WORKSHOP - Inpro with Kindness | REHEARSAL | 13/07/2024 | 13/07/2024 | 1 | 4 | 8 | 12 | 12 | 1 | 0 |
| PRCTEIA Inpro Jason Geary | Fast City | REHEARSAL | 13/07/2024 | 13/07/2024 | 1 | 30 | 5 | 35 | 35 | 7 | 0 |
| PRCTEIA Inpro Jason Geary | WORKSHOP - Monologues that Matter | REHEARSAL | 14/07/2024 | 14/07/2024 | 1 | 4 | 8 | 12 | 12 | 1 | 0 |

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| | | | | | | | | | | |
|--|--|------------|------------|-----|------|------|------|-----|-----|----|
| Young Voices of Hobart • ThyaSIng | REHEARSAL | 15/12/2024 | 15/12/2024 | 1 | 0 | 44 | 44 | 44 | 1 | 0 |
| Dina Masters | Fireweed Concert Fireweed, Dina! | 25/12/2024 | 25/12/2024 | 1 | 70 | 5 | 75 | 75 | 10 | 0 |
| Young Voices of Hobart • ThyaSIng | REHEARSAL | 22/12/2024 | 22/12/2024 | 1 | 0 | 44 | 44 | 44 | 1 | 0 |
| PROTEA Impos | Theatreworks at the Founders Room | 26/12/2024 | 26/12/2024 | 1 | 50 | 5 | 56 | 56 | 8 | 4 |
| Salamanca Arts Centre | Salamanca Jazz Latin Sextet | 27/12/2024 | 27/12/2024 | 1 | 92 | 6 | 98 | 98 | 6 | 0 |
| PRIVATE FUNCTION | REHEARSAL | 29/12/2024 | 29/12/2024 | 1 | 0 | 44 | 44 | 44 | 1 | 0 |
| Young Voices of Hobart • ThyaSIng | 50th Birthday Party | 29/12/2024 | 29/12/2024 | 1 | 0 | 73 | 73 | 73 | 9 | 0 |
| Ampeel Rock Choir • Pitches Be Crazy | REHEARSAL | 5/12/2024 | 5/12/2024 | 1 | 0 | 43 | 43 | 43 | 1 | 0 |
| Footloose Dance Party | REHEARSAL | 8/12/2024 | 8/12/2024 | 1 | 0 | 43 | 43 | 43 | 1 | 0 |
| Young Voices of Hobart • ThyaSIng | REHEARSAL | 8/12/2024 | 8/12/2024 | 1 | 0 | 43 | 43 | 43 | 1 | 0 |
| Footloose Dance Party | REHEARSAL | 8/12/2024 | 8/12/2024 | 1 | 0 | 43 | 43 | 43 | 1 | 0 |
| Young Voices of Hobart • ThyaSIng | REHEARSAL | 12/12/2024 | 12/12/2024 | 1 | 0 | 43 | 43 | 43 | 1 | 0 |
| Estatic Dance | Monthly Workshop & Rehearsal | 14/12/2024 | 14/12/2024 | 1 | 0 | 20 | 20 | 20 | 1 | 0 |
| Ampeel Rock Choir • Pitches Be Crazy | REHEARSAL | 15/12/2024 | 15/12/2024 | 1 | 0 | 43 | 43 | 43 | 1 | 0 |
| Dr Tiana Pate National Science Week | Virtual Vignettes : Sex in the Animal Kingdom | 16/12/2024 | 16/12/2024 | 1 | 0 | 160 | 160 | 160 | 1 | 0 |
| StyReonitz | Ray Night # | 17/12/2024 | 17/12/2024 | 1 | 0 | 50 | 50 | 50 | 10 | 10 |
| Young Voices of Hobart • ThyaSIng | REHEARSAL | 18/12/2024 | 18/12/2024 | 1 | 0 | 43 | 43 | 43 | 1 | 0 |
| Australian Wooden Boat Festival | MEETING | 20/12/2024 | 20/12/2024 | 1 | 0 | 40 | 40 | 40 | 0 | 0 |
| Ampeel Rock Choir • Pitches Be Crazy | REHEARSAL | 22/12/2024 | 22/12/2024 | 1 | 0 | 42 | 42 | 42 | 1 | 0 |
| Young Voices of Hobart • ThyaSIng | REHEARSAL | 25/12/2024 | 25/12/2024 | 1 | 0 | 43 | 43 | 43 | 1 | 0 |
| Ampeel Rock Choir • Pitches Be Crazy | REHEARSAL | 29/12/2024 | 29/12/2024 | 1 | 0 | 43 | 43 | 43 | 1 | 0 |
| PROTEA Impos | Theatreworks at the Founders Room | 30/12/2024 | 30/12/2024 | 1 | 60 | 5 | 65 | 65 | 8 | 4 |
| Salamanca Arts Centre | Salamanca Jazz The Project | 31/12/2024 | 31/12/2024 | 1 | 40 | 5 | 45 | 45 | 4 | 0 |
| Young Voices of Hobart • ThyaSIng | REHEARSAL | 2/12/2024 | 2/12/2024 | 1 | 0 | 45 | 45 | 45 | 1 | 0 |
| Ampeel Rock Choir • Pitches Be Crazy | REHEARSAL | 5/12/2024 | 5/12/2024 | 1 | 0 | 46 | 46 | 46 | 1 | 0 |
| PRIVATE FUNCTION | 50th Birthday Party | 7/12/2024 | 7/12/2024 | 1 | 0 | 60 | 60 | 60 | 1 | 0 |
| Young Voices of Hobart • ThyaSIng | REHEARSAL | 9/12/2024 | 9/12/2024 | 1 | 0 | 45 | 45 | 45 | 1 | 0 |
| The Figure Skating Association of Tasmania Inc. | MEETING | 13/12/2024 | 13/12/2024 | 1 | 0 | 15 | 15 | 15 | 0 | 0 |
| Estatic Dance | Monthly Workshop & Rehearsal | 13/12/2024 | 13/12/2024 | 1 | 0 | 20 | 20 | 20 | 1 | 0 |
| Ampeel Rock Choir • Pitches Be Crazy | REHEARSAL | 12/12/2024 | 12/12/2024 | 1 | 0 | 40 | 40 | 40 | 1 | 0 |
| The National Drama School (Melbourne) | WORKSHOP • AUDITION | 14/12/2024 | 14/12/2024 | 2 | 0 | 5 | 5 | 5 | 1 | 1 |
| Young Voices of Hobart • ThyaSIng | REHEARSAL | 15/12/2024 | 15/12/2024 | 1 | 0 | 45 | 45 | 45 | 1 | 0 |
| Ampeel Rock Choir • Pitches Be Crazy | REHEARSAL | 19/12/2024 | 19/12/2024 | 1 | 0 | 46 | 46 | 46 | 1 | 0 |
| Young Voices of Hobart • ThyaSIng | REHEARSAL | 23/12/2024 | 23/12/2024 | 1 | 0 | 45 | 45 | 45 | 1 | 0 |
| PROTEA Impos | REHEARSAL | 24/12/2024 | 24/12/2024 | 1 | 0 | 5 | 5 | 5 | 1 | 0 |
| Ampeel Rock Choir • Pitches Be Crazy | REHEARSAL | 25/12/2024 | 25/12/2024 | 1 | 0 | 46 | 46 | 46 | 1 | 0 |
| PROTEA Impos | Theatreworks at the Founders Room | 27/12/2024 | 27/12/2024 | 1 | 57 | 5 | 62 | 62 | 8 | 4 |
| Salamanca Arts Centre | Salamanca Jazz Spike Mason's GEMME TWC | 28/12/2024 | 28/12/2024 | 1 | 51 | 4 | 56 | 56 | 2 | 0 |
| Young Voices of Hobart • ThyaSIng | REHEARSAL | 30/12/2024 | 30/12/2024 | 1 | 0 | 45 | 45 | 45 | 1 | 0 |
| Ampeel Rock Choir • Pitches Be Crazy | REHEARSAL | 31/12/2024 | 31/12/2024 | 1 | 0 | 48 | 48 | 48 | 1 | 0 |
| Footloose Dance Party | Footloose : Disco Classics 2 | 4/12/2024 | 4/12/2024 | 1 | 160 | 5 | 165 | 165 | 2 | 0 |
| Young Voices of Hobart • ThyaSIng | REHEARSAL | 7/12/2024 | 7/12/2024 | 1 | 0 | 44 | 44 | 44 | 1 | 0 |
| Ampeel Rock Choir • Pitches Be Crazy | REHEARSAL | 10/12/2024 | 10/12/2024 | 1 | 0 | 48 | 48 | 48 | 1 | 0 |
| Young Voices of Hobart • ThyaSIng | REHEARSAL | 14/12/2024 | 14/12/2024 | 1 | 0 | 44 | 44 | 44 | 1 | 0 |
| Australian Wooden Boat Festival | MEETING | 15/12/2024 | 15/12/2024 | 1 | 0 | 40 | 40 | 40 | 0 | 0 |
| Ampeel Rock Choir • Pitches Be Crazy | REHEARSAL | 17/12/2024 | 17/12/2024 | 1 | 0 | 48 | 48 | 48 | 1 | 0 |
| Salamanca Arts Centre | Salamanca Jazz Kowood Park Outlets | 18/12/2024 | 18/12/2024 | 1 | 82 | 5 | 87 | 87 | 8 | 4 |
| Young Voices of Hobart • ThyaSIng | REHEARSAL | 21/12/2024 | 21/12/2024 | 1 | 0 | 44 | 44 | 44 | 1 | 0 |
| PROTEA Impos | REHEARSAL | 22/12/2024 | 22/12/2024 | 1 | 0 | 8 | 8 | 8 | - | - |
| Ampeel Rock Choir • Pitches Be Crazy | REHEARSAL | 24/12/2024 | 24/12/2024 | 1 | 0 | 48 | 48 | 48 | 1 | 0 |
| PROTEA Impos | Theatreworks at the Founders Room | 25/12/2024 | 25/12/2024 | 1 | 57 | 5 | 62 | 62 | 8 | 4 |
| Finn Ross Ensemble | Down In A Minibody in concert | 26/12/2024 | 26/12/2024 | 1 | 142 | 2 | 144 | 144 | 11 | 0 |
| Pepperberry Theatre Inc. Salamanca Arts Centre | Artem's Studio '24 Physiotherapy & Integrated Training : Chris Jackson | 27/12/2024 | 27/12/2024 | 1 | 8 | 0 | 8 | 8 | 1 | 0 |
| Young Voices of Hobart • ThyaSIng | REHEARSAL | 28/12/2024 | 28/12/2024 | 1 | 0 | 44 | 44 | 44 | 1 | 0 |
| 1st EarthVillage Forum Inc. | ADM | 28/12/2024 | 28/12/2024 | 1 | 0 | 40 | 40 | 40 | 0 | 0 |
| Dr Hannah Chapman | FILM SCREENING : The M Factor : Screwing the Silence of Menopause | 30/12/2024 | 30/12/2024 | 1 | 120 | 0 | 120 | 120 | 0 | 0 |
| Ampeel Rock Choir • Pitches Be Crazy | REHEARSAL | 31/12/2024 | 31/12/2024 | 1 | 0 | 48 | 48 | 48 | 1 | 0 |
| Footloose Dance Party | Footloose : Back to the 80s | 1/12/2024 | 1/12/2024 | 1 | 160 | 5 | 165 | 165 | 2 | 0 |
| Rocket Nelson | Rocket Nelson Live! | 2/12/2024 | 2/12/2024 | 1 | 145 | 0 | 145 | 145 | 5 | 0 |
| Young Voices of Hobart • ThyaSIng | REHEARSAL | 4/12/2024 | 4/12/2024 | 1 | 0 | 45 | 45 | 45 | 1 | 0 |
| Hetty Kate Trio | Hetty Kate Trio | 6/12/2024 | 6/12/2024 | 1 | 120 | 0 | 120 | 120 | 3 | 0 |
| Ampeel Rock Choir • Pitches Be Crazy | REHEARSAL | 7/12/2024 | 7/12/2024 | 1 | 0 | 47 | 47 | 47 | 1 | 0 |
| Young Voices of Hobart • ThyaSIng | REHEARSAL | 11/12/2024 | 11/12/2024 | 1 | 0 | 45 | 45 | 45 | 1 | 0 |
| Australian Wooden Boat Festival | MEETING | 12/12/2024 | 12/12/2024 | 1 | 0 | 40 | 40 | 40 | 0 | 0 |
| Estatic Dance | Monthly Workshop & Rehearsal | 13/12/2024 | 13/12/2024 | 1 | 0 | 20 | 20 | 20 | 1 | 0 |
| Ampeel Rock Choir • Pitches Be Crazy | REHEARSAL | 14/12/2024 | 14/12/2024 | 1 | 0 | 47 | 47 | 47 | 1 | 0 |
| PROTEA Impos | INDUSTRY SHOWING : Love Less and Little Things : | 15/12/2024 | 15/12/2024 | 1 | 65 | 5 | 70 | 70 | 10 | 4 |
| Young Voices of Hobart • ThyaSIng | REHEARSAL | 18/12/2024 | 18/12/2024 | 1 | 0 | 45 | 45 | 45 | 1 | 0 |
| Dr Hannah Chapman | ENCORE FILM SCREENING : The M Factor : Screwing the Silence of Menopause | 19/12/2024 | 19/12/2024 | 1 | 120 | 0 | 120 | 120 | 0 | 0 |
| Ampeel Rock Choir • Pitches Be Crazy | REHEARSAL | 21/12/2024 | 21/12/2024 | 1 | 0 | 47 | 47 | 47 | 1 | 0 |
| Salamanca Arts Centre | Salamanca Jazz Elly, Katy & Mia | 23/12/2024 | 23/12/2024 | 1 | 66 | 3 | 69 | 69 | 6 | 0 |
| Pepperberry Theatre Inc. Salamanca Arts Centre | Artem's Studio '24 Directing Techniques - for Actors : Ben Hingger | 24/12/2024 | 24/12/2024 | 1 | 0 | 0 | 0 | 0 | 1 | 0 |
| Young Voices of Hobart • ThyaSIng | REHEARSAL | 25/12/2024 | 25/12/2024 | 1 | 0 | 46 | 46 | 46 | 1 | 0 |
| PROTEA Impos | REHEARSAL | 26/12/2024 | 26/12/2024 | 1 | 0 | 8 | 8 | 8 | - | - |
| Australian Wooden Boat Festival | PRIVATE FUNCTION : 30th Anniversary / Festival Launch | 27/12/2024 | 27/12/2024 | 1 | 0 | 170 | 170 | 170 | 0 | 0 |
| Ampeel Rock Choir • Pitches Be Crazy | REHEARSAL | 28/12/2024 | 28/12/2024 | 1 | 0 | 47 | 47 | 47 | 1 | 0 |
| PROTEA Impos | Theatreworks at the Founders Room | 29/12/2024 | 29/12/2024 | 1 | 62 | 5 | 67 | 67 | 8 | 4 |
| Young Voices of Hobart • ThyaSIng | REHEARSAL | 2/12/2024 | 2/12/2024 | 1 | 0 | 46 | 46 | 46 | 1 | 0 |
| PRIVATE FUNCTION | PRIVATE FUNCTION | 3/12/2024 | 3/12/2024 | 1 | 0 | 38 | 38 | 38 | 0 | 0 |
| Ampeel Rock Choir • Pitches Be Crazy | REHEARSAL | 6/12/2024 | 6/12/2024 | 1 | 0 | 46 | 46 | 46 | 1 | 0 |
| PROTEA Impos | THE LIGHTHOUSE with Harris and Tweed | 6/12/2024 | 6/12/2024 | 1 | 60 | 5 | 65 | 65 | 2 | 0 |
| Young Voices of Hobart • ThyaSIng | REHEARSAL | 8/12/2024 | 8/12/2024 | 1 | 0 | 45 | 45 | 45 | 1 | 0 |
| Australian Wooden Boat Festival | MEETING | 10/12/2024 | 10/12/2024 | 1 | 0 | 40 | 40 | 40 | 0 | 0 |
| Ampeel Rock Choir • Pitches Be Crazy | REHEARSAL | 12/12/2024 | 12/12/2024 | 1 | 0 | 46 | 46 | 46 | 1 | 0 |
| Clare Anne Taylor Band Kiwara Brothers | Clare Anne Taylor Band at Founders Room with Kiwara Brothers | 13/12/2024 | 13/12/2024 | 1 | 182 | 9 | 191 | 191 | 9 | 0 |
| Young Voices of Hobart • ThyaSIng | REHEARSAL | 16/12/2024 | 16/12/2024 | 1 | 0 | 45 | 45 | 45 | 1 | 0 |
| Footloose Dance Party | Footloose : Back (2) Be 80s | 20/12/2024 | 20/12/2024 | 1 | 165 | 5 | 170 | 170 | 2 | 0 |
| TOTALS | | | | 190 | 3519 | 5672 | 9191 | - | 383 | 95 |

| MEETING ROOM | | | | | | | | | | |
|---|---|------------|------------|-------------------|-------------------------|------|---------------|----------------|-------------------------|----|
| Artist / Organisation / Presenter / Program | Title | From | Until | Events / Bookings | Attendances | | | No. of Artists | No. of Emerging Artists | |
| | | | | | PAID | FREE | TOTAL Average | | | |
| Blackstone Eighty Options Environment Tasmania Festival of Voices The Figure Skating Association of Tasmania Inc. Great Balls of Fibre Roundhouse Headspace, Link Youth Health Centre Landcare Life Without Barriers Macquarie Point Vision Ltd. Miss Bond Off Centre Gallery O'Shannon One Earth Village PROTEA Impos Raptor Refuge Roar Film Salamanca Arts Centre The Spindle Tree Spotted Tasmania Tasmanian Ceramics Association Tasmanian Chamber Music Festival TestWater Ten Days on the Island Various Logic | Board Meetings Business Meetings Staff Meetings Catering Green Room Interviews General Meetings Presentations Private Functions Workshops | 1/12/2024 | 20/12/2024 | 192 | - | - | 1535 | 5 | 40 | 10 |
| TOTALS | | | | 192 | 0 | 0 | 1535 | - | 40 | 10 |
| THE ARTISTS' COTTAGE | | | | | | | | | | |
| Artist / Organisation | Residency / Accommodation | From | Until | Nights | No. of Emerging Artists | | | | | |
| The Inning Maclean: Melania Jack + Petty Preese + Leigh-Anne Visor (QLD) | SAC Arts Residency Program | 5/10/2024 | 21/11/2024 | 15 | - | - | - | - | 3 | 0 |
| Sam Egan (VIC) | SAC Arts Residency Program | 1/10/2024 | 26/10/2024 | 25 | - | - | - | - | 1 | 1 |
| Noelle Monks (NSW) | SAC Arts Residency Program | 28/04/2024 | 28/04/2024 | 26 | - | - | - | - | 1 | 0 |
| Lacie DeGiov (VIC) | SAC Arts Residency Program | 2/10/2024 | 28/10/2024 | 26 | - | - | - | - | 1 | 0 |
| Corren Kallan (QLD) | SAC Arts Residency Program | 21/10/2024 | 21/11/2024 | 30 | - | - | - | - | 1 | 0 |
| Melissa Mounoh (VIC) | SAC Arts Residency Program | 22/07/2024 | 13/08/2024 | 19 | - | - | - | - | 1 | 0 |
| Olga Wood (VIC) | SAC Arts Residency Program | 13/08/2024 | 30/09/2024 | 38 | - | - | - | - | 1 | 0 |
| Catharina Pollack (NSW) | SAC Arts Residency Program | 21/10/2024 | 20/11/2024 | 16 | - | - | - | - | 1 | 0 |
| Lacie DeGiov (VIC) | SAC Arts Residency Program | 11/11/2024 | 30/11/2024 | 86 | - | - | - | - | 1 | 0 |
| TOTALS | | | | 267 | - | - | - | - | 11 | 1 |

| THE ARTISTS' COTTAGE | | | | | | | | | | |
|---|----------------------------|------------|------------|--------|-------------------------|---|---|---|----|---|
| Artist / Organisation | Residency / Accommodation | From | Until | Nights | No. of Emerging Artists | | | | | |
| The Ironing Machine: Mariana Jack • Patty Preece • Leigh-Anne Viner (GLD) | SAC Arts Residency Program | 5/12/2024 | 21/12/2024 | 15 | - | - | - | - | 3 | 0 |
| Sam Ekin (VIC) | SAC Arts Residency Program | 1/12/2024 | 29/12/2024 | 25 | - | - | - | - | 1 | 1 |
| Noise Monks (NSW) | SAC Arts Residency Program | 2/12/2024 | 28/12/2024 | 26 | - | - | - | - | 1 | 0 |
| Laura DeLo (NSW) | SAC Arts Residency Program | 2/12/2024 | 28/12/2024 | 26 | - | - | - | - | 1 | 0 |
| Carman Kraske (GLD) | SAC Arts Residency Program | 21/12/2024 | 21/12/2024 | 30 | - | - | - | - | 1 | 0 |
| Melanie Myburgh (VIC) | SAC Arts Residency Program | 22/12/2024 | 10/12/2024 | 19 | - | - | - | - | 1 | 0 |
| Omig Wood (VIC) | SAC Arts Residency Program | 13/12/2024 | 30/12/2024 | 48 | - | - | - | - | 1 | 0 |
| Carolina Poland (NSW) | SAC Arts Residency Program | 21/12/2024 | 20/12/2024 | 18 | - | - | - | - | 1 | 0 |
| Laura DeLo (NSW) | SAC Arts Residency Program | 1/12/2024 | 31/12/2024 | 30 | - | - | - | - | 1 | 0 |
| TOTALS | | | | 267 | - | - | - | - | 11 | 1 |

| Performance or Exhibition Days / Events | PAID | FREE | TOTAL | No. of Emerging Artists | |
|---|------|-------|-------|-------------------------|------------|
| | | | | - | |
| GRAND TOTALS for 2024 | 2475 | 11448 | 82373 | 93821 | - 2286 958 |



SAC TENANTS AND RESIDENTS 2024

[spacebar gallery]
A Moment of Tea
Anita Stappenell – from June 2024
Antoinette Ellis
Artefacts
Australian Wooden Boat Festival
Catherine Arsaut
Celyna Ziolkowski
Claire Hansen – Short Term Studio
Donna Oakford – to March 2024
Déjà vu Books
Emily Arlotte
Emily Snadden
Emma Bingham
Festival of Voices
FIND Contemporary Jewellery Collective
Greg Wood – Short Term Studio
Halima Bhatti – to August 2024
Hammer & Hand
Handmark
Hannah Blackmore
Jack Braudis
Jacob O'Shannassy – Short Term Studio
Jacqui Renton
Jamin Kluss
Jo Soszynski – Short Term Studio
Jock Young
Julie Payne
Julie Stoneman – from April 2024
Julien Scheffer

Katherine Cooper
Katelyn Geard
Krystal Meek – from April 2024
Lucinda Bresnehan – to October 2024
Mezethes Greek Taverna
Melissa Kenihan – Short Term Studio
Michaye Boulter
Millinery by Miss Haidee
Miss Bond
Nolan Gallery and Art School
Off Centre Inc.
Quoll Artists Gallery
Rani Baker Jewellery
Richard Wastell
ROAR FILM
Ruth Valentine
Salamanca Wool Shop
Sashiko Design
Spirited Tasmania
State of Flux
Tanja Von Behrens
Terrapin Puppet Theatre
The Kudelka Shop
The Quirky Therapist
The Spindle Tree
The Voice Academy
Tricycle Café and Bar
Wooby Lane Gallery

2024 SAC STAFF

| | |
|--------------------------------|---|
| Allana Blizzard | Venues Manager |
| Joe Bugden | CEO |
| Hugh Clements | Technician |
| Stephanie Francis | Administration / Front of House Coordinator |
| Paul Goss | Technician |
| Azhure Hodgetts | Venues Supervisor / Bar Staff |
| David Hughes | Buildings & Facilities Manager |
| Jack Hughes | Venues Supervisor |
| Jason James | Technician |
| Eric Jaques | Technical Manager |
| Mabelle Koronui-Collins | Venues Supervisor / Bar Staff |
| Lesley Kyle | Cleaner |
| Sheridan Legg | Operations Manager |
| David Lowe | Venues Supervisor |
| Miranda Maguire | Venues Supervisor / Bar Staff |
| Henry Marshall | Venues Supervisor / Bar Staff |
| Grace McCallum | Marketing Manager |
| Karl Sanger | Maintenance |
| Shane Turner | Maintenance Co-ordinator |



2024 FINANCIALS

Max Peck and Associates ABN 40 322 767 816
Principal: Rendell W Ridge B.Ec Registered Company Auditor #161503

Independent auditor's report To members of Salamanca Arts Centre

I have audited the special purpose financial report of Salamanca Arts Centre for the year ended 31 December 2024.

Audit Opinion
In my opinion, the special purpose financial report of Salamanca Arts Centre presents fairly in accordance with applicable Accounting Standards and other mandatory professional reporting requirements in Australia the financial position of the Association as at 31 December 2024 and the results of its operations for the year then ended.

In my opinion, the financial report has been prepared in accordance with the requirements set down in Division 60-45 of the *Australian Charities and Not-for-profits Commission Act 2012 (as amended)*.

Management Committee's Responsibility for the Financial Report
The Management Committee is responsible for preparation and fair presentation of the special purpose financial report and information contained therein. This responsibility includes establishing and maintaining internal controls relevant to preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility
My responsibility is to express an opinion on the financial report based on my audit. I have conducted my audit in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the accounts are free of material misstatement. My procedures included examination, on a test basis, of evidence supporting amounts and other disclosures in the accounts, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with Australian Accounting Concepts and Standards and other mandatory professional reporting requirements (Urgent Issues Group Consensus Views) (where applicable), and statutory requirements so as to present a view which is consistent with my understanding of the Association's financial position and the results of its operations and cash flows.

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

Independence
To the best of my knowledge and belief, there has been no contravention of auditor independence and any applicable code of professional conduct in relation to the audit.

Limitation of Scope
It is not practicable to establish complete accounting control over all transactions processed by the Association from all of its activities. Verification therefore has been limited to the transactions recorded in the Association's financial records.

Max Peck & Associates
MAX PECK & ASSOCIATES

Rendell W. Ridge
7 April 2025

Office Level 13, 39 Murray Street, Hobart 7000 Postal address P.O. Box 680, Sandy Bay, Tasmania 7006
Telephone 03 6234 9267 Mobile 0419 588 575 Fax 03 6231 4967 Email rwridge@maxpeckassoc.com

Max Peck and Associates ABN 40 322 767 816
Principal: Rendell W Ridge B.Ec Registered Company Auditor 8161503

**Auditor's Independence Declaration
Under Section 307C of the Corporations Act 2001**

**To Directors
Salamanca Arts Centre**

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2024 there have been no contraventions of the auditor independence requirements as set out in the Corporations Act 2001 in relation to the audit or any applicable code of professional conduct.

Max Peck & Associates
MAX PECK & ASSOCIATES

Rendell W. Ridge
7 April 2025

Salamanca Arts Centre | Notes to Financial Statements | 31 December 2024

Salamanca Arts Centre
Statement of Cash Flows
For the year ended 31 December 2024

| | Note | 2024 \$ | 2023 \$ |
|---|-------------|-----------------|-----------------|
| Cash flows from operating activities | | | |
| Receipts from Grants & Government Agencies | - | - | 37,793 |
| Receipts from fees and charges | 1,259,638 | 1,259,638 | 1,213,544 |
| Payments to suppliers and employees | (1,080,043) | (1,080,043) | (1,088,041) |
| Interest Received | 1,563 | 1,563 | 1,085 |
| Interest Paid | (4,872) | (4,872) | (4,132) |
| Net Flow from GST | 29,458 | 29,458 | (118,745) |
| Net cash provided by (used in) operating activities | 10 | 195,744 | 41,504 |
| Cash Flows from Investing activities: | | | |
| Purchase of property, plant and equipment | 6 | (72,397) | (44,846) |
| Purchase of leasehold improvements | 0 | 0 | 0 |
| Net cash provided by (used in) investing activities | | (72,397) | (44,846) |
| Cash flows from financing activities | | | |
| Receipts from Loans | 0 | 0 | 0 |
| Repayment of loan accounts | (13,613) | (13,613) | (12,363) |
| Net cash provided by (used in) financing activities | | (13,613) | (12,363) |
| Net increase / (decrease) in cash and cash equivalents | | 109,734 | (15,705) |
| Cash and cash equivalents at the beginning of the financial year | | 182,910 | 198,615 |
| Cash and cash equivalents at the end of the financial year | 4 | 292,643 | 182,910 |

Summary of Significant Accounting Policies

(a) General Information

The financial report is for Salamanca Arts Centre as an individual entity, incorporated and domiciled in Australia. Salamanca Arts Centre is a company limited by guarantee.

(b) Basis of Preparation

The directors have prepared the financial statement on the basis that the company is a non-reporting entity because there are no users dependent on general purpose financial reports. These financial statements are therefore special purpose financial statements that have been prepared in order to meet the requirements of the *Australian Charities and Not-for-Profits Commission Act 2012 (ACNC Act)*. The company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

The financial statements have been prepared in accordance with the mandatory Australia Accounting Standards applicable to entities reporting under the ACNC Act and the significant accounting policies disclosed below which the directors have determined are appropriate to meet the needs of members. Such accounting policies are consistent with the previous period unless otherwise stated.

The mandatory standards adopted are:

| | |
|---------|--------------------------------------|
| AASB101 | Presentation of Financial Statements |
| AASB107 | Statement of cash Flows |

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Telephone 03 6234 9267 Mobile 0419 588 575 Fax 03 6231 4967 Email rwridge@maxpeckassoc.com

| | |
|----------|--|
| AASB108 | Accounting Policies and Changes in Accounting Estimates and Errors |
| AASB1048 | Interpretation of Standards |
| AASB1054 | Australian Additional Disclosures |

The amounts presented in the financial statements have been rounded to the nearest dollar.

The financial statements, except for the cash flow information, have been prepared on an accruals basis and are based on historical costs unless otherwise stated in notes. The accounting policies have been adopted in the preparation of these statements are as follows.

(c) Comparative Figures

When appropriate comparative figures have been adjusted to conform to changes in presentation for the current financial year.

(d) Cash and Cash Equivalents

Cash and cash equivalents include cash on hand, deposits held at call with banks, other short term highly liquid investments and bank overdrafts. Bank overdrafts are shown within short term borrowings in current liabilities on the statement of financial position.

(e) Trade and other receivables

The company provides an allowance for losses on trade receivables based on a review of the current status of existing receivables and management's evaluation of periodic aging of accounts.

(f) Property, Plant and Equipment

Each class of property, plant and equipment is carried at cost or fair value as indicated less, where applicable, any accumulated depreciation and impairment losses.

Leasehold Property

The Arts Centre lease was brought to account during 1998 based upon a Colliers Jardine valuation of November 1995. Leasehold Improvements and office equipment are carried at cost less, where applicable, any accumulated depreciation.

Plant and equipment

Plant and equipment are measured on the cost basis less, where applicable, any accumulated depreciation.

Depreciation and Amortisation

The depreciable amount of all fixed assets including buildings and capitalised leased assets, but excluding freehold land, is depreciated on a straight-line basis over the asset's useful life to the company 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 lives of the improvements.

The depreciation rates used for each class of depreciable assets are:

Class of Fixed Asset

| | |
|----------------------------------|------|
| Arts Centre Lease at Valuation | 1% |
| Office Furniture and Equipment | 15% |
| Peacock Theatre Equipment | 15% |
| Leasehold improvements | 2.5% |
| Theatre improvements | 2.5% |
| 1 Kelly Street - Writers Cottage | 10% |

Sick Leave. Sick leave has not been accrued at all.

Long Service Leave. Long service leave is measured at the present value of the amounts expected to be paid when the liability is settled.

Superannuation. Contributions made by the company to an employee superannuation fund are charged as expenses when incurred.

(h) Provisions

Provisions are recognised when the company 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.

(i) Revenue and Other Income

Grant revenue is recognised over the period to which the Grant agreements relate. Revenue from the sale of goods is recognised upon the delivery of goods to customers. Interest revenue is recognised over the period in which the funds were invested.

Revenue from the rendering of a service is recognised upon the delivery of the service to the customers.

Rent revenue from rental properties and leases is recognised when the company has the right to receive the rent in accordance with the rental agreements.

Other revenue is recognised when the right to receive the revenue has been established.

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

(j) 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'

Salamanca Arts Centre | Notes to Financial Statements | 31 December 2024

(k) Income Tax

No provision for income tax has been raised as the company is exempt from income tax under Div 50 of the Income Tax Assessment Act 1997.

(l) Leases

Lease payments for operating leases, where substantially all of the risks and benefits remain with the lessor, are charged as expenses in the periods in which they are incurred.

AASB 16 Lease came into effect from 1 January 2019; for the Leasehold Property would fall under the accounting standard. As the financial statements are prepared on a special purpose basis, the Directors have elected to only start accounting for the Lease per AASB 16 from the 2020 financial year onwards.

(m) Trade payables

Trade and other payables are stated at cost, which approximates fair value due to the short-term nature of these liabilities.

(n) Unexpended Grant Funds

It is the policy of the company to treat grant monies as unexpended grant liabilities in the statement of financial position where the company is contractually obliged to provide the services in a subsequent financial period to when the grant is received or in the case of specific project grants where the project has not been completed.

(o) Critical accounting estimates and judgments

The directors evaluate estimates and judgments incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the company.

Salamanca Arts Centre | Notes to Financial Statements | 31 December 2024

| Salamanca Arts Centre Notes to Financial Statements For the year ended 31 December 2024 | | 2024 | 2023 |
|---|--|----------------|----------------|
| 2 Amortisation | | 0 | 0 |
| Arts Centre Lease | | 25,000 | 25,000 |
| Leasehold Improvements | | 34,579 | 34,405 |
| Peacock Theatre Improvements | | 5,549 | 4,651 |
| Courtyard, SOCIAL & Other Improvements | | 8,004 | 6,351 |
| | | 73,082 | 70,406 |
| The Salamanca Arts Centre (SAC) building at 77 Salamanca Place is owned by the Tasmanian government. SAC has a 99 year lease on the property which expires in 2090. | | | |
| 3 Depreciation | | | |
| Office furniture and fittings | | 13,400 | 10,484 |
| Peacock Theatre equipment | | 26,296 | 25,905 |
| 1 Kelly Street | | 7,332 | 6,900 |
| | | 47,016 | 43,340 |
| 4 Cash & Cash Equivalents | | | |
| Cash on Hand | | 0 | 0 |
| Cash at Bank | | 198,899 | 94,643 |
| Rental Bonds held | | 43,745 | 42,975 |
| Investment account | | 50,000 | 45,892 |
| | | 292,643 | 183,510 |
| 5 Trade and other receivables | | | |
| CURRENT | | | |
| Trade Receivables | | 20,179 | 35,341 |
| Other receivables | | 0 | 0 |
| | | 20,179 | 35,341 |

| Salamanca Arts Centre Notes to Financial Statements For the year ended 31 December 2024 | | | | | | |
|---|---------------------------------|---------------------------|------------------------|--------------------------|---------------------|------------------|
| 6 Property, Furniture and Equipment | | | | | | |
| 31 December 2024 | | | | | | |
| | Leasehold 77 Salamanca Place | Other Leasehold Improv | Office Furn & Equip | Peacock Theatre Equip | Courtyard Improv | Total |
| COST | | | | | | |
| Balance 1/1/2024 | 2,205,000 | 1,783,454 | 167,532 | 298,517 | 144,937 | 4,599,440 |
| Additions | 0 | 40,899 | 25,314 | 5,726 | 0 | 71,739 |
| Disposals | 0 | 0 | 0 | 0 | 0 | 0 |
| Balance 31/12/2024 | 2,205,000 | 1,824,153 | 192,846 | 304,243 | 144,937 | 4,671,179 |
| ACCUMULATED DEPRECIATION | | | | | | |
| Balance 1/1/2024 | 649,840 | 935,479 | 129,716 | 207,606 | 16,612 | 1,939,253 |
| Depreciation/Amortisation | 25,000 | 48,685 | 12,492 | 26,296 | 6,351 | 118,824 |
| Disposals | 0 | 1,302 | 0 | 0 | 0 | 1,302 |
| Balance 31/12/2024 | 674,840 | 985,266 | 142,209 | 233,902 | 22,963 | 2,059,179 |
| WRITTEN DOWN VALUE 2024 | 1,530,160 | 838,887 | 50,638 | 75,341 | 121,974 | 2,612,000 |

Salamanca Arts Centre | Notes to Financial Statements | 31 December 2024

| | | |
|--|----------------|----------------|
| Salamanca Arts Centre Notes to Financial Statements For the year ended 31 December 2024 | | |
| | 2024 | 2023 |
| | \$ | \$ |
| 7 Trade and other payables | | |
| CURRENT | | |
| Trade payables | 16,068 | 17,798 |
| Accrued expenses | 522 | |
| GST payable/(receivable) | 29,458 | 21,061 |
| PAYG (withholding) | 0 | 8,614 |
| Other payables | 0 | 0 |
| Superannuation Payable | 8,625 | 0 |
| | 54,714 | 47,473 |
| 8 Employee benefits | | |
| CURRENT | | |
| Annual Leave | 55,792 | 52,608 |
| Long Service Leave | 50,285 | 83,526 |
| | 106,077 | 136,135 |
| NON CURRENT | | |
| Long Service Leave | 0 | 0 |
| Total Employee Benefits | 106,077 | 136,135 |
| 9 Other Liabilities | | |
| CURRENT | | |
| Grants in advance | 66,827 | 0 |
| Rent & Venue Hire in Advance | 101,749 | 49,468 |
| | 178,576 | 49,468 |
| NON CURRENT | | |
| Loans | 44,034 | 57,637 |
| Rental Bonds | 42,141 | 42,836 |
| | 86,165 | 100,473 |
| Total Other Liabilities | 256,740 | 149,941 |

Salamanca Arts Centre
Notes to Financial Statements
For the year ended 31 December 2024

| | | |
|---|----------------|---------------|
| | 2024 | 2023 |
| | \$ | \$ |
| 10 Reconciliation of surplus after income tax to net cash from operating activities | | |
| Surplus / (Loss) after income tax expense for the year | (35,052) | 44,605 |
| Adjustments for: | | |
| Depreciation and amortisation | 120,098 | 115,644 |
| Changes in assets and liabilities | | |
| Decrease/(increase) in receivables | 15,162 | (4,578) |
| Decrease/(increase) in other assets | (1,015) | (3,862) |
| Increase/(Decrease) in trade payables & accruals | 1,499 | (89,038) |
| Increase/(Decrease) in other liabilities | 95,053 | (54,258) |
| Net cash from operating activities | 195,744 | 48,533 |
| 11 Capital and Leasing Commitments | | |
| There are no capital commitments as at reporting date to be disclosed | | |
| Operating Lease Commitments | | |
| Non-cancelable operating leases contracted for but not capitalised in the financial statements: | | |
| Payable - minimum lease payments: | | |
| - not later than 12 months | 2,374 | 3,276 |
| - between 12 months & 5 years | 2,123 | 4,552 |
| | 4,497 | 7,828 |
| Operating Lease Commitments relates to printer/copier. | | |

Salamanca Arts Centre | Notes to Financial Statements | 31 December 2024

| | | |
|--|---------------------------------------|---------------------------------------|
| Salamanca Arts Centre Notes to Financial Statements For the year ended 31 December 2024 | | |
| 12 Grant Income | | |
| a. Outlined below are details of grant income carried forward to 2025: | | |
| Grant | Grants carried forward to 2025 | Grants carried forward to 2024 |
| | \$ | \$ |
| Australia Council | 0 | 0 |
| Arts Tasmania | 48,827 | 0 |
| Assigned Grants | 0 | 0 |
| Hobart City Council | 20,000 | 0 |
| TOTALS | 68,827 | 0 |
| 13 Remuneration of auditors | | |
| During the financial year the following fees were paid or payable for services provided by Max Peck & Assoc, the auditor of the company: | | |
| | 2024 | 2023 |
| | \$ | \$ |
| Audit services | 4,185 | 5,250 |

| | |
|---|--|
| 14 Members' Guarantee | |
| The company is incorporated under the Corporations Act 2001, and is a company limited by guarantee. If the company is wound up, the constitution states that each Member is required to contribute a maximum of \$10 each towards meeting any outstanding debts and obligations of the company. | |
| As at 31 December 2024 the number of Full Members was 6, there were 21 Associate Members and 1 Life Member Members - a total of 28 Members. | |
| 15 Contingent Liabilities and Contingent Assets | |
| There are no contingent liabilities or contingent assets as at reporting date to be disclosed. | |
| 16 Events After Balance Date | |
| There are no known events after balance date affecting this financial report to be disclosed. | |
| 17 Economic Dependency | |
| Salamanca Arts Centre has independent income sources and is not dependent for its ongoing viability on the continued support of grant providers. Salamanca Arts Centre arts programs are funded through its arrangements with change now or into the future. | |
| 18 Company Details | |
| Registered office | |
| The registered office of the company is: | |
| Salamanca Arts Centre | |
| 77 Salamanca Place | |
| BATTERY POINT TAS 7004 | |

Salamanca Arts Centre | Directors' Declaration | 31 December 2024

The directors have determined that the company is not a reporting entity and that these special purpose financial statements should be prepared in accordance with the accounting policies described in Note 1 to the financial statements.

The directors of the company declare that:

1. The financial statements and notes are in accordance with the Australian Charities and Not for Profits Commission Act 2012 and:

(a) comply with Australian Accounting Standards applicable to the company; and

(b) give a true and fair view of the financial position as at 31 December 2024 and of the performance for the year ended on that date of the entity.

2. In the directors' opinion, there are reasonable grounds to believe that the entity will be able to pay its debts as and when they become due and payable.

This declaration is signed in accordance with Subs 60.15(2) of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

| | |
|---|---|
|  |  |
| _____ Margaret Reynolds Director / Chair | _____ Ian Broinowski Director / Secretary |

Salamanca Arts Centre | Directors' Report | 31 December 2024

Your directors present their report on the company for the financial year ended 31 December 2024.

1. General information

Directors

The names of the directors in office at any time during, or since the end of, the year are:

| Name | Position | Appointed / Resigned |
|-------------------|-------------------------------|--|
| Margaret Reynolds | Chair | Appointed 18 March 2019 Appointed Chair 18 March 2019 |
| Ian Broinowski | Director Company Secretary | Appointed 29 August 2019 Appointed Company Secretary 8 May 2023 |
| Kate Berger | Director | Appointed 20 August 2018 Resigned 23 April 2024 |
| Michelle Forbes | Director | Appointed 10 August 2021 |
| Rowan Silva | Director | Appointed 8 May 2023 |
| Peter West | Director | Appointed 4 June 2024 |
| Matthew Woolf | Director | Appointed 8 May 2023 |

Directors have been in office since the start of the financial year to the date of this report unless otherwise stated.

Company Secretary

The Company Secretary at the end of the financial year was Ian Broinowski.

Principal Activities

The principal activities of the Salamanca Arts Centre during the financial year were: -

- Development, facilitation, support presentation and training in the arts.
 - Provision of facilities for arts practice, arts presentation and arts-based business.
- These principal activities assist in achieving the short and long term objectives of the company by:
- Developing and promoting the arts in Tasmania through leadership, inspiration, creativity and excellence in arts development, programs and facilities.
 - Delivery of significant visual and performing arts programs and projects in Tasmania and beyond for the broader public and arts audiences.
 - The provision of development, training, facilities and services to artists, arts technicians, arts organisations, arts businesses and arts events.

No significant change in the nature of these activities occurred during the financial year.

Salamanca Arts Centre | Directors' Report | 31 December 2024

Information on Directors

Margaret Reynolds

Director/Chair - Appointed: Director and Chair 18 March 2019

Margaret Reynolds has a professional background in education, public policy development and human rights advocacy, and has been an elected member of local government and Federal Parliament over a twenty-year period and has represented Australia at the United Nations General Assembly. Margaret was a Labor Senator and Minister in the Hawke and Keating Government Governments, working on a range of social policy reforms with a particular focus on the rights of women, First Australians and people living with disability.

Since retiring from parliament, Margaret has lectured in international relations and human rights at the University of Queensland. She chaired the Australian Centre for Excellence in Local Government Board (University of Technology, Sydney) to recognise innovation in council initiatives in community and cultural development. In Tasmania Margaret was CEO of National Disability Services 2004-2012 and was appointed to State and Federal advisory committees to assist the introduction of the National Disability Insurance Scheme. She was Chair of Screen Tasmania Board 2000-2010 and Chair of the Tasmanian Women's Advisory Committee 2000-2005. Margaret and her partner Henry live at Tasmania's History House in Richmond where they are involved in promoting an understanding of Tasmanian history and recognition of built heritage.

Kate Berger

Director - Appointed: 20 August 2018. Resigned 23 April 2024

Kate's career paths include nursing, teaching ceramics, retail management and home executive. She has a Masters degree in Art in Public Space from RMIT, her project focusing on the integration of art into the health care environment. This progressed to becoming an ongoing business venture before she relocated to Hobart. Kate enjoyed teaching ceramics to adults & children, which was her full-time occupation for several years, but prefers to retain her creative craft as an exhibiting ceramicist and sells her work in a local gallery. She currently works as an operating theatre nurse.

Dr Ian Broinowski

Director - Appointed: 26 June 2019 | Company Secretary - Appointed: 8 May 2023

Ian Broinowski, PhD, MEd, BA(Soc Wk), BEc, Dip Teach, worked as an advanced skills teacher in children's services at the Institute of TAFE Tasmania in Hobart, Australia for many years. Ian has a background in Economics, Social Work and Education, and has taught in a wide range of subjects in aged care, disability services, children's services, community and youth work. He worked in for a period as a house parent in Bristol, England, and Northern Ireland, and has also held positions as a child welfare officer in Tasmania and NSW. Ian's publications include *Child Care Social Policy and Economics*, (1994) *Creative Childcare Practice: Program design in early childhood*, (2002) and recently *Managing Children's Services 2004*. He has spent the last five years studying his PhD at the University of South Australia in which he examined the relationship between enchantment, imagination and creativity and the quality of the work of the early childhood educator. In 2001 Ian was awarded the Jean Denton national scholarship. He is currently teaching online from Hobart in Education with Open Universities Australia at Curtin University in WA and is a member of the Health and Medical Ethics Committee with the University of Tasmania. In 2013 Ian presented a paper at the Future of Education Conference in Florence Italy on the 'Use of Humour in Online Teaching'. He also enjoys woodcraft and bookbinding.

Michelle Forbes

Director - Appointed: 10 August 2021

Michelle Forbes is an arts administrator and is currently the State Manager for AMEB Tasmania. Michelle studied her BMus at Sydney Conservatorium on oboe, before moving to Melbourne where she worked for

Melbourne Symphony Orchestra, Matt Irwin Photography, and Melbourne Youth Music. Michelle moved to Tasmania to become General Manager of Tasmanian Youth Music and has greatly enjoyed engaging with the sector through positions on the Tasmanian Arts Advisory Board, Story Island Project Board, as a peer assessor for Arts Tasmania, and in performing in various festivals and ensembles. Michelle joined the Board of Salamanca Arts Centre in August 2021.

Matthew Woolf

Director - Appointed: 8 May 2023

Matthew Woolf is a Chartered Accountant with 12 years' post-qualification experience across banking and financial services. The first 5 years of his career were spent at Deloitte in business advisory for the middle market, working with high-net-worth individuals and family-owned businesses. There Matt gained experience in areas such as corporate tax, advisory and improving business processes. From 2013 to 2016 Matt worked in Financial Control at The Royal Bank of Scotland, gaining experience in regulatory and financial reporting, liquidity reporting, taxation, and collaborating with people across Asia on several projects. Until recently he led the RBS Digital Channels Finance team at The Commonwealth Bank of Australia (CBA) as Executive Manager. In his time at CBA, Matt has been part of Finance teams supporting both the Retail Bank and Wealth Management divisions. He has been the financial controller for several entities, and gained extensive experience in business partnering, FP&A, financial and subsidiary reporting as well as leading teams of highly engaged finance professionals.

Peter West

Director - Appointed 4 June 2024

Peter West is an audience development and communication specialist and, until recently, was General Manager of Optus in Tasmania.

Peter has been fortunate in his working life to help change and grow some of our most challenging and loved organisations – such as the *Tasmanian Football League*, the *Tasmanian Museum and Art Gallery* and *RSPCA Tasmania*. He was a founding board member of the not-for-profit charity *Water for a Village* (providing clean fresh water to Ethiopian villages), is on the Board of *Nexus Inc* and also *Coastal Residential Services* (disability service providers) and is also on the Board of *Foodbank Tasmania*.

Rowan Silva

Director - Appointed: 8 May 2023

Rowan Silva is a lawyer with a lengthy and varied career, having worked for Indigenous legal services, community legal centres, the Australian Human Rights Commission (AHRC) and two separate law firms he established whilst living in Queensland. He has served extensively on the management committees of several community legal centres and is a former board director of the New Moon Theatre Company. He is also a past AHRC Law Award finalist, and the recipient of awards for his contributions to legal aid services and his local community. He has a longstanding passion for, and keen interest in, the arts.

Meetings of Directors

During the 2024 financial year, 7 meetings of directors were held. Attendances by each director during the year were as follows:

| Directors' Meetings | Eligible to attend | Number attended |
|---------------------|--------------------|-----------------|
| Kate Berger | 2 | 2 |
| Ian Broinowski | 7 | 6 |
| Michelle Forbes | 7 | 6 |
| Margaret Reynolds | 7 | 6 |
| Rowan Silva | 7 | 6 |
| Peter West | 5 | 4 |
| Matt Woolf | 7 | 6 |

Salamanca Arts Centre | Directors' Report | 31 December 2024

2. Short Term Objectives of the Company

The company has identified the following short-term objectives:

- Increase creative output by Salamanca Arts Centre residents and through Salamanca Arts Centre activities and increase public visitation and arts experiences for the public.
- Continue high occupancy rates and complementary creative tenancy mix.
- Continue to upgrade facilities for arts, artists and public.

The company has adopted the following strategies for achievement of these short-term objectives;

- Create and leverage opportunities for artists and arts-based businesses through partnerships, relationships, and funded programs.
- Identify opportunities, new directions and trends in the arts to facilitate cooperation, support, location or needs for successful arts residencies and tenancies.
- Access Tasmanian Government maintenance and upgrade funding and identify other funding sources.

3. Long Term Objectives of the Company

The company has identified the following long-term objectives:

- To develop, in Tasmania, a greater knowledge, understanding and practice of the Arts.
- To increase the accessibility of the Arts to the public of Tasmania and to promote community involvement.
- To provide facilities for the presentation, practice and teaching of the arts.

The company has adopted the following strategies for achievement of these long-term objectives;

- Create and leverage opportunities for artists and arts-based businesses through partnership, relations, facilitation and programs with other arts organisations, Government, business philanthropic Trusts, education and training providers.
- Raise state and national recognition of the Salamanca Arts Centre as a leader in the arts and creative industries through targeted communications strategies, media coverage, awareness campaign and public recognition.

4. Performance Management

The company uses the following key performance indicators to measure performance:

- Number and diversity of arts activities and of artists represented or presented in the Salamanca Arts Centre's venues, galleries, tenancies and projects each year.
- Attendances at the Salamanca Arts Centre throughout the year.
- Occupancy rates in the Salamanca Arts Centre facilities.
- Diversity of income sources and balanced budget.

5. Business review

Operating Results

The total comprehensive income/(loss) from ordinary activities amounted to a deficit of \$35,052 (2023 = surplus of \$44,605)

Dividends paid or declared

No dividends were paid or declared since the start of the financial year. No recommendation for payment of dividends has been made.

Salamanca Arts Centre | Directors' Report | 31 December 2024

6. Other Items

Significant Changes in State of Affairs

No significant changes in the company's state of affairs occurred during the financial year.

After balance day events

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the company, the results of those operations or the state of affairs of the company in future financial years.

Members guarantee

Salamanca Arts Centre is a company limited by guarantee. In the event of, and for the purpose of winding up of the company, the amount capable of being called up from each Member and any person or association who ceased to be a Member in the year prior to the winding up, is limited to \$10 for Members that are corporations and \$10 for all other Members, subject to the provisions of the company's constitution.

At 31 December 2024 the collective liability of members was \$300.

Auditors Independence Declaration

A copy of the auditor's independence declaration as required under the ACNC Act is set out at the conclusion of these statements.

Indemnifying Officers or Auditors

No indemnities have been given or insurance premiums paid, during or since the end of the financial year, for any person who is or has been an officer or auditor of Salamanca Arts Centre.

Options

No options over issued shares or interests in the company were granted during or since the end of the financial year and there were no options outstanding at the date of this report.

Proceedings on Behalf of Company

No person has applied for leave of Court to bring proceedings on behalf of the company or intervene in any proceedings to which the company is a party for the purpose of taking responsibility on behalf of the company for all or any part of those proceedings.

The company was not a party to any such proceedings during the year.


Margaret Reynolds
Director / Chair

Salamanca Arts Centre | Notes to Financial Statements | 31 December 2024

Salamanca Arts Centre
Statement of profit or loss and other comprehensive income
For the year ended 31 December 2024

Statement of profit or loss and other comprehensive income - Arts Program

| | Note | 2024 \$ | 2023 \$ |
|---|------|-----------------|-----------------|
| INCOME | | | |
| Arts program and support | | 0 | 7,848 |
| Net Ticket Sales | | 7,753 | 23,465 |
| Grants | | 0 | 23,000 |
| Interest Income | | 1,563 | 1,085 |
| Arts Program Donations | | 30,038 | 155 |
| Member subscriptions | | 977 | 340 |
| Festivals & other project support | | 0 | 0 |
| Total Income | | 40,331 | 55,892 |
| Less: Expenses | | | |
| Arts programming | | 56,979 | 123,215 |
| Total Expenses | | 56,979 | 123,215 |
| Total comprehensive income / (Loss) for the year - Arts Programs | | (16,649) | (67,324) |

Salamanca Arts Centre
Statement of profit or loss and other comprehensive income
For the year ended 31 December 2024

Statement of profit or loss and other comprehensive income - Facilities Management

| | Note | 2024 \$ | 2023 \$ |
|---|------|------------------|------------------|
| INCOME | | | |
| Rental Income | | 920,282 | 904,166 |
| Venue Hire Fees | | 170,398 | 176,154 |
| Bar & Events Revenue | | 46,097 | 32,319 |
| Buildings Grants & Receipts | | 0 | 14,793 |
| Buildings Donations, Sponsorship & Fundraising | | 0 | 0 |
| Admin & Management Fees | | 0 | 25,211 |
| DPWE - GP Essential Maintenance Funding | | 2,854 | 40,888 |
| Total Income | | 1,139,631 | 1,196,530 |
| Less: Expenses | | | |
| Operating Expenses | | | |
| Communication and businesses development | | 49,872 | 30,357 |
| Corporate Services | | 407,526 | 397,559 |
| Tenants and facilities | | 580,535 | 541,241 |
| Total operating expenses | | 1,037,933 | 969,157 |
| Operating Surplus / (Deficit) | | 101,698 | 227,373 |
| Less: | | | |
| Amortisation | 2 | 73,582 | 72,118 |
| Depreciation | 3 | 47,016 | 43,534 |
| Total comprehensive income / (Loss) for the year - Facilities Management | | (18,403) | 111,929 |

Statement of profit or loss and other comprehensive income for the Year ended 31 December 2024

| | 2024 \$ | 2023 \$ |
|--|-----------------|---------------|
| Arts Programs - Net Surplus / (Deficit) for the year | (16,649) | (67,324) |
| Facilities Management - Net Surplus / (Deficit) for the year | (18,403) | 111,929 |
| Total comprehensive income / (Loss) for the year | (35,052) | 44,605 |
| Other Comprehensive Income | 0 | 0 |
| Total comprehensive income / (Loss) for the year end. | (35,052) | 44,605 |

Salamanca Arts Centre | Notes to Financial Statements | 31 December 2024

Salamanca Arts Centre
Statement of Financial Position
As at 31 December 2024

| | Note | 2024 \$ | 2023 \$ |
|--------------------------------------|------|------------------|------------------|
| ASSETS | | | |
| CURRENT ASSETS | | | |
| Cash and cash equivalents | 4 | 292,643 | 182,910 |
| Trade and other receivables | 5 | 20,179 | 35,341 |
| Bar Stock Inventory | | 3,923 | 2,843 |
| Prepayments & Other Assets | | 8,093 | 7,137 |
| TOTAL CURRENT ASSETS | | 324,838 | 228,230 |
| NON-CURRENT ASSETS | | | |
| Property, plant and equipment | 6 | 2,612,000 | 2,659,992 |
| TOTAL NON-CURRENT ASSETS | | 2,612,000 | 2,659,992 |
| TOTAL ASSETS | | 2,936,837 | 2,888,222 |
| LIABILITIES | | | |
| CURRENT LIABILITIES | | | |
| Trade and other payables | 7 | 54,714 | 47,474 |
| Employee benefits | 8 | 106,077 | 136,119 |
| Other Liabilities | 9 | 170,576 | 49,800 |
| TOTAL CURRENT LIABILITIES | | 331,368 | 233,393 |
| NON-CURRENT LIABILITIES | | | |
| Employee benefits | 8 | - | - |
| Other Liabilities | 9 | 86,165 | 100,473 |
| TOTAL NON-CURRENT LIABILITIES | | 86,165 | 100,473 |
| TOTAL LIABILITIES | | 417,533 | 333,866 |
| NET ASSETS | | 2,519,304 | 2,554,356 |
| EQUITY | | | |
| Accumulated surpluses | | 469,304 | 504,356 |
| Reserves | | 2,050,000 | 2,050,000 |
| TOTAL EQUITY | | 2,519,304 | 2,554,356 |

Salamanca Arts Centre
Statement of Changes in Equity
As at 31 December 2024

| | Accumulated Surpluses \$ | Revaluation Reserve \$ | Total \$ |
|-------------------------------------|--------------------------------|------------------------------|------------------|
| Balance at 1 January 2024 | 504,356 | 2,050,000 | 2,554,356 |
| Adjustments to Previous Year | 0 | 0 | 0 |
| Total Comprehensive Income / (Loss) | (35,052) | 0 | (35,052) |
| Balance at 31 December 2024 | 469,304 | 2,050,000 | 2,519,304 |



