

SALAMANCA ARTS CENTRE **ANNUAL REPORT**





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Salamanca Arts Centre “Home of the Arts in Hobart”

Salamanca Art 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.

Salamanca Arts Centre’s Purpose, Strategic Priorities and Aims 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 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.

Salamanca Arts Centre (SAC) will continuously strive to be locally valued and universally recognised for our support of artists and for the development and presentation of new works of national significance.

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.

Strategic Priorities

Everything we do is guided by our support of Art and Artists, the Buildings and how we use them, and ensuring our financial stability, so that we can continue to connect communities throughout the Arts Centre.

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.



CHAIR'S REPORT

Margaret Reynolds

2025 was another busy year for Salamanca Arts Centre, busy for our artists, busy with audiences and other visitors, and busy, therefore, for the staff. Salamanca Arts Centre is always abuzz with activities, whether they be the residents who work there day to day, embarking on their professional and creative endeavours, audiences visiting one or other of the galleries, the theatre or performance spaces, or children attending their after-school art classes. And this, really, is the indisputable marker of how popular, and how important Salamanca Arts Centre is - and how successfully it attends to and meets its obligations.

Our partnership with the Hadley Art Prize with Brisbane-based visual artist Laura Patterson, taking up her studio residency at Salamanca Arts Centre as recipient of the Hadley Art Residency Prize, and our long-standing partnership with QMAG saw ArtRage, one of the most popular and important programs that Salamanca Arts Centre supports, again showcasing an impressive selection of the best works by Years 11 and 12 students from across Tasmanian High Schools and Colleges on show in the Long Gallery.

In 2025 the recipient of our annual Award for a UTAS Art Graduate, Jacob O'Shannessy held his first solo exhibition in SOCIAL Gallery. This very important program, which was initiated in 2017, offers a recent Art School graduate time and space to develop new work in our short-term studio, followed by supporting them with their first solo show after they graduate.

2025 saw Salamanca Arts Centre launch of a new international arts residency with the generous support of a private donor. Tasmanian composer and sound-artist Mat Ward was selected by the La Baldi Foundation

Committee in Tuscany to spend the month of August working on his compositional project. It is by these small but significant ways that Salamanca Arts Centre negotiates international opportunities, that are so much needed and so beneficial for Tasmanian artists, to enable them to have time off the island and to connect, on a global scale, with other artists in other places. The benefits of this type of professional development are deep and enduring.

In 2025 we were fortunate enough to be a recipient of an Arts Tasmania Projects Grant. With so little State Arts Funding to go around to all the worthy creative projects that Tasmanian arts organisations invest time into developing, our grant, which enabled Salamanca Arts Centre to support an array of artists through live music, visual arts, and our Community Outreach Program, was greatly appreciated – by the artists who benefited from it of course as much as us.

Salamanca Arts Centre was also the recipient of an Events Grant from the City of Hobart, which enabled us to develop and deliver the Hobart LitFest, to connect Tasmanian writers and readers, and to herald and celebrate Hobart's designation in 2023 as a UNESCO City of Literature.

As the Board, we are indebted to our staff for their ongoing hard work and commitment to Salamanca Arts Centre; for doing so much with so little. The Board of Salamanca Arts Centre also looks forward to working with the State Government and relevant Ministers, and all members of the parliament, 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 as we approach our 50th Anniversary in 2027, as we continue negotiating with the government to ensure the best interests of all in accessing the Salamanca Arts Centre.

Margaret Reynolds
Chair
Salamanca Arts Centre



CEO'S REPORT

Joe Bugden

2025 began with Salamanca Arts Centre having achieved my clear and continuing priority; to rebuild our cash reserves and post another operating surplus, which at just under \$43,000, is evidence that we have again been able to operate within our modest means. Of course, our means are indeed lean, and we continue to attend to our dual aims: to manage and maintain the heritage buildings and to deliver an arts program that connects artists and audiences - with no recurrent arts or other funding from any level of Government - in a fiscally responsible manner.

What buoys us, and is testament to the high-level customer service that the staff at Salamanca Arts Centre delivers, is the number and calibre of the artists who come to us, time and again with their creative projects, and who trust us to support them in ways that result in a positive experience for them and their audiences, and as I write this, 2026 looks to be as strong and busy a year as ever.

Last year saw the first of our Tasmanian artists supported to travel to Tuscany to be one of the international artists in residence in the La Baldi Foundation's Cultivate Arts Program. From a strong field of applications, Tasmanian composer, Mat Ward was selected by the La Baldi Committee and was in residence there during August. Mat's project saw him making field recordings of the site and surrounds of the small, mediaeval village of Montegiovì in the Monte Amiata Region of Tuscany. Mat has made compositions from his field recordings, which formed part of a soundscape broadcast in Kellys Garden at Salamanca Arts Centre in early 2026.

At the end of 2025 we called for the second series of applications, this round

from Tasmanian writers, and from that field of applicants, Pam Schindler was selected by the La Baldi Committee and will be one of their international artists in residence during May 2026. 2025 ended with the La Baldi Foundation and Salamanca Arts Centre confirming a formal artists' exchange program, whereby each organisation will host a visiting artist, providing them with up to one month's accommodation, so in September 2026 Salamanca Arts Centre will host La Baldi Alumnus Rebecca Harvey in our Artists' Cottage in Kelly Street Battery Point. All this has been made possible by the very generous (anonymous) donation by a private individual. He knows who he is, and I take this opportunity to thank him on behalf of the artists who have so far, and will up to at least 2030, benefit from his generosity.

2025 also saw Salamanca Arts Centre mark and celebrate Hobart's designation as a UNESCO City of Literature, and with the support of an Events Grant of \$20,000 from the City of Hobart, we programmed and delivered the nine-day Hobart LitFest, with discussions and conversations between some of Tasmania's most engaging authors, as well as a Young Writers Program delivered within the Festival by the wonderful Story Island Project and Tassie Indie Book Group. The Hobart LitFest culminated with the well-attended community event, Indie Book Fair. By all accounts it was very well received by writers and readers alike, and my thanks go to all the staff at Salamanca Arts Centre who did a sterling job in delivering a logistically successful festival and keeping all other wheels turning all the while. My particular thanks go to Steph Francis for her dedicated role - and the long days required - in developing and delivering the 2025 Hobart LitFest.

The on-going reality of our lean arts funding has been made more acute 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. The NRE continues to try to push responsibilities that are clearly theirs as representative of the Landlord, onto the Arts Centre, and despite undertakings by NRE to attend to repair certain parts of the buildings, 2025 ended yet again, with those repairs still outstanding. There is no doubt, maintenance and preservation of the fabric of these iconic heritage buildings is the responsibility of the Landlord. The state of the building's façade is there for all the see, and the Department of NRE appears to care not very much at all about that.

Our wonderful relationship with the Hadley Arts Prize continued in 2025, and as part of our ongoing partnership Salamanca Arts Centre hosted our fourth interstate recipient of the HAP artist's residency, when Brisbane artist, Laura Patterson, took up her one-month residency in our Short-Term Studio within the Arts Centre.

Salamanca Jazz, now in its fifth year, continued to provide Tasmanian musicians with paid employment and professional performance opportunities as well as connecting with music lovers through an array of wonderful music. In 2025 we continued our chamber music

program of concerts in the Long Gallery and Peacock Theatre and added a new live music series, Global Sounds, to broaden the diversity of music and the attraction to our audiences. Throughout 2025 we attracted more than 1,400 people to our Salamanca Jazz, Global Sounds and Chamber Music concerts.

During 2025 all our venues, comprising the Peacock Theatre, the Long Gallery, the Sidespace Gallery, the Top Gallery, SOCIAL Gallery and the LightBox Gallery continued to be filled with the creativity of local and visiting artists. I take this opportunity to express my appreciation to all those who also made Salamanca Arts Centre their home in 2025; our resident artists working away behind closed doors in their studios; the arts festivals – in particular the Festival of Voices, which lights up the Arts Centre in Winter with songs and high spirits - and those other arts organisations whose staff fill the spaces with their energy and passion and focus, creating new works for audiences here and for audiences around the globe; to our art and design retailers, who on behalf of hundreds more individual artists, add to the economy through their retail activities, and to all others who do what they do within and throughout the various rooms and spaces

of the Arts Centre.

In 2025, Salamanca Arts Centre supported more than 5,380 artists (including 2,404 emerging artists) to create and share that creativity with a total audience of 103,130 people (an increase of 10,000 people on the previous year), who attended more than 100 visual arts exhibitions over 1600 exhibition days, as well as attending 544 ticketed and free performances and events in our theatre, galleries and public activation spaces, and in that year we paid more than \$67,000 as artists' fees.

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 beautiful and powerful ways. 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, and throughout 2025 I was often reminded, by artists and others, of the wonderful work that the staff at Salamanca Arts Centre does facilitating those positive experiences for and on behalf of all those who entrust us with their creative ideas and projects.

Again, thank you to those whose dedication and professionalism helps Salamanca Arts Centre move ever closer towards its aim of being 'the Home of the Arts in Hobart'. Thank you to the staff, including David, Allana, Eric, Shane, Sheridan, Holly, 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 2025.

Here's to 2026; another year full of wonderful, powerful, and beautiful art throughout Salamanca Arts Centre.





MARKETING & COMMUNICATIONS REPORT

Grace McCallum

During 2025, the focus of marketing and communications at Salamanca Arts Centre was on expanding audience reach, strengthening our visual identity and refining how we present the artists, exhibitions, and events that combine to create the lifeforce of SAC. Across digital platforms, SAC content generated over 1.6 million views and impressions in 2025, with additional reach through tourism publications, with the majority of this reach achieved organically.

Website and SEO

The website remains a central hub for information on exhibitions, events, and artist opportunities. In 2024, the site recorded 145,000 views, representing a 73.7% increase over the previous year.

During 2025, a new website was redesigned and launched, introducing a refreshed visual identity, updated colour palette, and typography that better reflects our historical significance but also our forward-thinking approach to arts presentation. The new site also improves navigation and accessibility.

While some analytics data was lost during the transition between websites, indicators for 2025 show total page views estimated at 160,000 - 180,000, representing between 10 - 24% growth. Search visibility remained strong, with SAC content appearing in Google results over 625,000 times and generating more than 32,000 direct clicks (representing an organic 5% CTR). In early 2026, robust analytics tracking was re-established to enable consistent long-term reporting.



Mailing List

Email continues to be one of our most effective ways of staying connected with audiences and artists.

At the end of 2025, the mailing list reached 4,410 contacts, with 3,030 active subscribers, showing modest growth. Fortnightly newsletters effectively shared exhibition details, open calls, residencies and events, maintaining strong engagement with both existing and new subscribers.

Social Media

Facebook

Facebook remains our largest social platform. By December 2025, the page had grown to 9,400 followers, an increase of 13% over 2024 numbers. Content generated 771,000 views, 7,100 interactions, and 13,400 page visits. Organic reach and engagement continued to be strong, particularly through reels, multi-image posts, and event content.

Instagram

Instagram remained a dynamic platform for visual storytelling. Followers increased by 17%, reaching 7,706 by December. Monthly highlights show peak engagement in June and July, with reels and posts reaching up to 43,000 views over a 30-day period. Content increasingly reached new audiences, with 43% of views in December from non-followers.

“Across Facebook and Instagram, SAC content generated over one million views in 2025. While very minimal paid advertising was used, the majority of growth and engagement was achieved organically, demonstrating strong audience interest in the artists, exhibitions and events at SAC.



Alongside digital communications, significant work was undertaken to strengthen the visual presentation of Salamanca Arts Centre across physical and promotional materials.

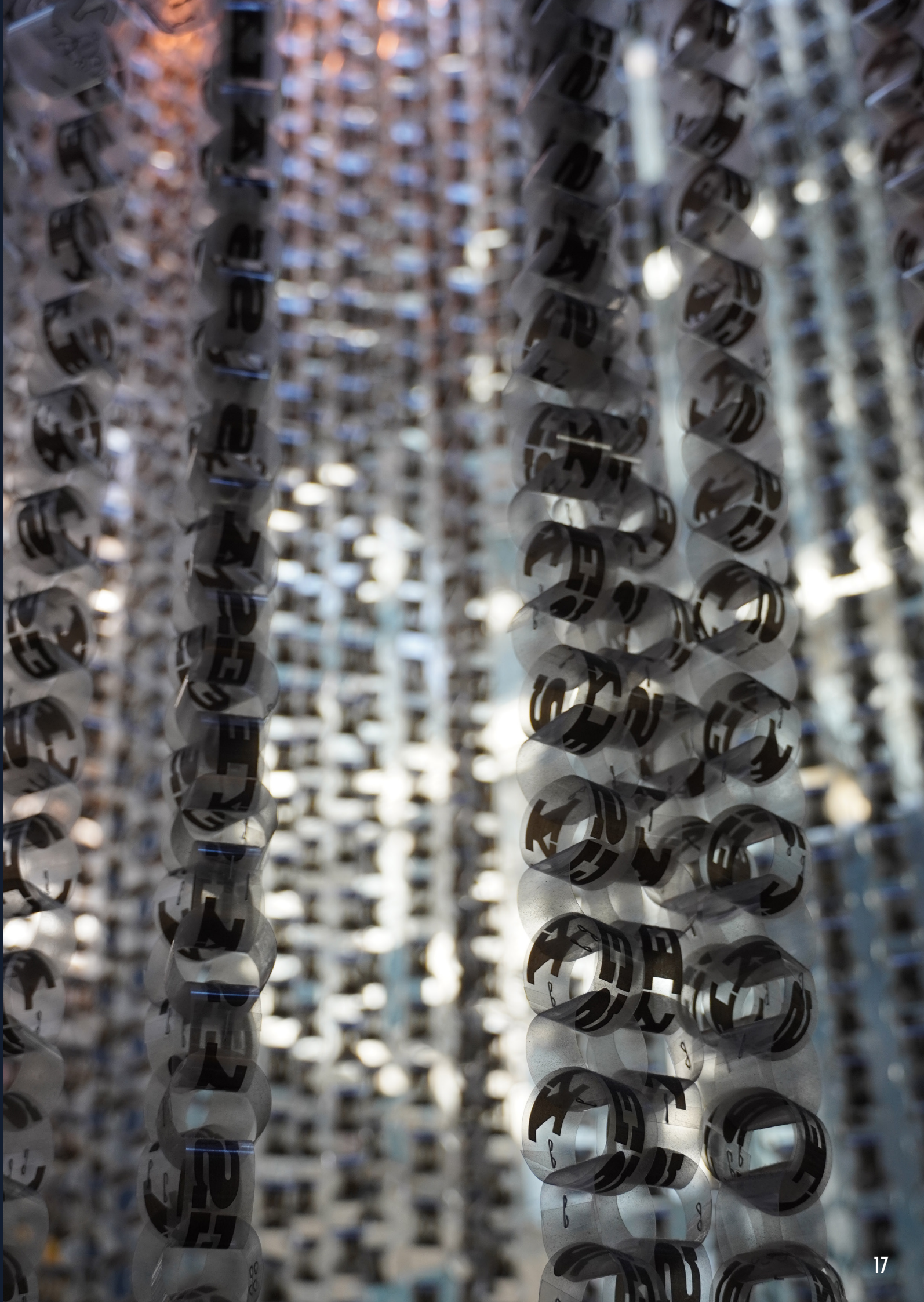
Posters and printed materials were redesigned to better highlight artists' work while maintaining consistency with the organisation's updated visual identity. A retail brochure promoting SAC retailers was developed and distributed through tourism offices across Tasmania. Advertising was placed in We Are Hobart and This Week in Tasmania, the latter distributing 150,000 copies annually to both interstate and international visitors.

We also collaborated with Hype TV to develop multi-purpose video content showcasing the breadth of activity at SAC. This evergreen content is adaptable across digital platforms, promotional campaigns, and future storytelling initiatives.



Strategic Impact

These initiatives continue to expand SAC's visibility while strengthening how the organisation communicates the diversity of artists, exhibitions, retailers, and events across the precinct. By combining digital, print, and multimedia strategies, SAC has maintained strong engagement with existing audiences while reaching new communities across Tasmania and beyond.



BUILDING AND FACILITIES REPORT

David Hughes

Salamanca Arts Centre came into being following of public pressure for the generation of more creative spaces and studios for artists in Southern Tasmania. A sympathetic state government compulsorily bought the former Peacock fruit processing factory buildings at 65-79 Salamanca Place, for the benefit of the Tasmanian arts community.

While a fire sprinkler system was installed to enable occupation of the upper floors of the buildings and debris was removed from the lower floors, a lone art gallery resolutely demonstrated the future direction for the derelict complex. Salamanca Place Gallery was established in 1969 (seven years prior to the sale of the buildings), by gallerist Marjory



Hill, utilizing one of the redundant spaces in the Peacock Buildings created by the decline in international demand for Australian fruit products. Marjory later sold the business to Dick Bett, who moved the gallery to the space above the Salamanca Fresh grocery store, and is now situated in a first-floor location on in the city.

Meanwhile other spaces in the centre were being prepared for cultural occupation. Space 004, to the right of Wooby's Lane, hosted the Craft Council of Tasmania from 1976 until Handmark Gallery took over in 1987. Hammer & Hand jeweller's workshop gallery has been a SAC staple for 30 years from 1995, though Aspect Design, founded by Jon Bowling in 1978 formally occupying Space 002 (to the left of Wooby's Lane), was a SAC tenant for 43 years.

In 2020 COVID had a profound impact on SAC's operations, being forced to suspend trading for 6 weeks. While smaller tenancies closed and waited for the end of the quarantine, the impact on larger tenancies with substantial overhead costs was severe, inducing Salamanca Gallery, combining spaces 010,019 and 020 (pictured above as Salamanca Place Gallery in 1978), to terminate the lease and vacate the tenancies. After businesses were cleared to reopen, SAC decided to re-let the spaces as individual tenancies, welcoming Wooby Lane Gallery (020), and 'A Moment of Tea' (010). Space 019 however, remained untenanted and being only 62m2, an awkward shape and having no level access from Salamanca Place.

SAC decided to create a new street-front gallery in Space 019, installing track lighting,



load bearing walls and a ramp from Salamanca Place. The new venue was also supplied with power outlets at floor and ceiling level as well as multiple data outlets.

Social is the first new SAC-operated gallery in 20 years and attendances at the gallery have doubled each year since it opened in 2021, accommodating 69 events, 689 exhibition days and welcoming 39,514 attendees.

The gallery is now much in demand and commands a long waiting list of exhibitors. The location of Social and its proximity to the pavement helps to connect exhibitions to the public, the proportions of the gallery offering multiple viewpoints of the exhibited artworks. The intimacy of the space encourages dialogue between the public and the exhibitor which enables visitors to acquire a greater insight into the motivation of the artist, who can assess public reaction to their works and respond within the scope of their practice.

It is to SAC's great benefit that most retail tenants make the items they offer for sale, or they are part of a collective who sell items for one and other and that this opportunity for artists and prospective clients is situated within an internationally admired location.

SAC strives to uphold, preserve and expand our suite of galleries, performing arts venues, retail outlets, studios and facilities and is ever vigilant for opportunities to increase our portfolio of services within a competitive economic climate. Items to address include level access for the Willis and Stanmore Buildings, a second lift, climate control for the Peacock Theatre and Founders Room and a roof with no leaks.



2025 STATISTICS HIGHLIGHTS

100,850
Attendees

544
Performances/Events

14647
Tickets sold

2969
Artists

1601
Exhibition days

2399
Emerging Artists



Peacock Theatre

147 Performances/Events
8339 Paid Attendees
3026 Free Attendees
10727 Total Attendees
602 Total Artists
436 Emerging Artists

The Founders Room

190 Performances/Events
4381 Paid Attendees
1711 Free Attendees
6092 Total Attendees
602 Total Artists
329 Emerging Artists

Long Gallery

259 Exhibition Days/Events
1927 Paid Attendees
27929 Free Attendees
29956 Total Attendees
1260 Total Artists
878 Emerging Artists

SOCIAL Gallery

259 Exhibition Days/Events
0 Paid Attendees
24199 Free Attendees
24199 Total Attendees
180 Total Artists
63 Emerging Artists

Sidespace Gallery

236 Exhibition Days
0 Paid Attendees
10164 Free Attendees
10164 Total Attendees
180 Total Artists
123 Emerging Artists

Top Gallery

291 Exhibition Days
0 Paid Attendees
5130 Free Attendees
5130 Total Attendees
15 Total Artists
15 Emerging Artists

Studio Gallery

220 Exhibition Days
0 Paid Attendees
4437 Free Attendees
4437 Total Attendees
60 Total Artists
7 Emerging Artists

Lightbox

336 Installation Days
0 Paid Attendees
4767 Free Attendees
4767 Total Attendees
37 Total Artists
15 Emerging Artists

Courtyard

38 Performances/Events
0 Paid Attendees
4840 Free Attendees
4840 Total Attendees
110 Total Artists
24 Emerging Artists

Kelly’s Garden

1 Performances/Events
20 Total Artists
5 Emerging Artists

Meeting Room

192 Events/Bookings
1536 Attendees
42 Total Artists
10 Emerging Artists

Artist’s Cottage

314 Nights
18 Total Artists
2 Emerging Artists





SAC TENANTS & RESIDENTS 2025

[spacebar gallery]

A Moment of Tea

Anita Stapenell

Antoinette Ellis

Artefacts

Australian Wooden Boat Festival

Bec Adamczewski – from July 2025

Catherine Arsaut

Celyna Ziolkowski

David Fenoglio – Short Term Studio

Deborah Leisser

Déjà vu Books

Emily Snadden

Emma Bingham

Festival of Voices

FIND Contemporary Jewellery Collective

Fiona Verdouw

Hammer & Hand

Handmark

Hannah Blackmore

Hilary Clared – Short Term Studio

Jack Braudis

Jacqui Renton

Jock Young

Jon and Maggie Kudelka

Joshua Lamb – from August 2025

Julie Payne

Julie Stoneman – to June 2025

Julien Scheffer

Jun Zhu – Short Term Studio

Katherine Cooper

Katelyn Geard – to April 2025

Krystal Meek

Laura Cope

Laura Patterson – Short Term Studio

Maria McDermott – Short Term Studio

Mezethes Greek Taverna

Michaye Boulter

Michelle van Pelt

Millinery by Miss Haidee

Miss Bond

Nolan Gallery and Art School

Off Centre Inc.

Quoll Artists Gallery

Richard Wastell

ROAR FILM

Ruth Valentine

Salamanca Wool Shop

Sara Maher – Short Term Studio

Sarah White – Short Term Studio

Sashiko Design

Sonia Bharati Design Studio

Spirited Tasmania

State of Flux

Tamzin Barber – from September 2025

Tanja Von Behrens

Terrapin Puppet Theatre

Tina Curtis – from July 2025

The Kudelka Shop

The Spindle Tree

Tricycle Café and Bar

Wooby Lane Gallery

2025 SAC STAFF

Allana Blizzard	Venues Manager
Joe Bugden	CEO
Hugh Clements	Technician
Stephanie Francis	Administration / Front of House Coordinator
Kirby Gibson	Venues Supervisor / Bar Staff
Paul Goss	Technician
Azhure Hodgetts	Venues Supervisor / Bar Staff
Saxon Hornett-Devers	Technician
Adam Howell	Venues Supervisor / Bar Staff
David Hughes	Buildings & Facilities Manager
Jason James	Technician
Eric Jaques	Technical Manager
Lesley Kyle	Cleaner
Sheridan Legg	Operations Manager
David Lowe	Venues Supervisor / Bar Staff
Henry Marshall	Venues Supervisor / Bar Staff
Chris McBride	Technician
Grace McCallum	Marketing Manager
Karl Sanger	Maintenance





Salamanca Arts Centre

Financial Report

For the Year Ended 31 December 2025

Salamanca Arts Centre

For the Year Ended 31 December 2025

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Directors' Declaration

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Independent Audit Report

Your directors present their report on the company for the financial year ended 31 December 2025.

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
Eloise Balcombe	Director	Appointed 25 February 2025
Michelle Forbes	Director	Appointed 10 August 2021 Resigned 24 February 2026
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.

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.

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 a 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 extensive experience across banking, financial services, and aged care. He’s worked with organisations including Deloitte, the Royal Bank of Scotland, and the Commonwealth Bank of Australia (CBA). At CBA, Matt was an Executive Manager, leading finance teams supporting the Retail Bank and Wealth Management divisions. He held a number of Financial Controller roles and built strong skills in business partnering, FP&A, and financial reporting. More recently, Matt’s held senior roles in Finance and Operations with a leading aged care provider in 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.

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*.

Eloise Balcombe

Director - Appointed: 25 February 2025

Eloise Balcombe is a Hobart-born illustrator, designer, and artist with a strong connection to Tasmania’s creative community. After completing a Bachelor of Design in Victoria, she returned home and held a studio at Salamanca Arts Centre, which became a hub for her evolving practice. Over the past decade, Eloise has participated in group exhibitions, markets, and even ran a pop-up shop—all within Salamanca Arts Centre. Her multidisciplinary work reflects a love for storytelling, craft, and visual communication. In addition to freelancing as a designer and illustrator, Eloise has worked as a gallery assistant at Bett Gallery since 2022, deepening her engagement with the local arts scene. With roots in both community and professional art spaces, Eloise brings insight and experience to the Salamanca Arts Centre board, supporting the vibrant and diverse arts ecosystem that helped shape her own creative journey.

Meetings of Directors

During the 2025 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
Eloise Balcombe	1	1
Ian Broinowski	8	6
Michelle Forbes	8	8
Margaret Reynolds	8	8
Rowan Silva	8	6
Peter West	8	7
Matt Woolf	8	6

Salamanca Arts Centre | Directors’ Report | 31 December 2025

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 Operating Result in 2025 was a surplus of \$42,862. The total comprehensive income/(loss) from ordinary activities amounted to a deficit of \$78,731 (2024 = deficit of \$35,052)

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.

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 2025 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
Statement of profit or loss and other comprehensive income
For the year ended 31 December 2025

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

Note	2025 \$	2024 \$
INCOME		
Arts program and support	0	0
Net Ticket Sales	15,367	7,753
Arts Grants	68,827	0
Interest Income	3,589	1,563
Arts Program Donations	94	30,038
Member subscriptions	2,767	977
Festivals & other project support	0	0
Total Income	90,644	40,331
Less: Expenses		
Arts programming	104,631	56,979
Total Expenses	104,631	56,979
Total comprehensive Income / (Loss) for the year - Arts Programs		
	(13,987)	(16,649)

Salamanca Arts Centre
Statement of profit or loss and other comprehensive income
For the year ended 31 December 2025

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

Note	2025 \$	2024 \$
INCOME		
Rental Income	942,079	920,282
Venue hire fees	221,863	170,398
Bar & Events Revenue	53,725	46,097
Buildings Grants & Gov Receipts	9,000	0
Buildings Donations, Sponsorship & Fundraising	0	0
Admin & Management Fees	91	0
DPIWE - CIP Essential Maintenance Funding	0	2,854
Total Income	1,226,758	1,139,631
Less: Expenses		
Operating Expenses		
Communications, Marketing & Businesses Development	73,050	49,872
Corporate Services	475,042	407,529
Tenants and Facilities	621,817	580,535
Total operating expenses	1,169,908	1,037,936
Operating Surplus/ (Deficit)	56,849	101,695
Less:		
Amortisation	2	72,828
Depreciation	3	48,766
Total comprehensive Income / (Loss) for the year - Facilities Management	(64,744)	(18,403)

Statement of profit or loss and other comprehensive income for the Year ended 31 December 2025

	2025 \$	2024 0
Arts Programs - Net Surplus / (Deficit) for the year	(13,987)	(16,649)
Facilities Management - Net Surplus / (Deficit) for the year	(64,744)	(18,403)
Total comprehensive Income / (Loss) for the year	(78,731)	(35,052)
Other Comprehensive Income	0	0
Total comprehensive Income / (Loss) for the year end.	(78,731)	(35,052)

Salamanca Arts Centre | Notes to Financial Statements | 31 December 2025

Salamanca Arts Centre Statement of Financial Position As at 31 December 2025			
	Note	2025 \$	2024 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	4	290,590	292,643
Trade and other receivables	5	3,067	20,179
Bar Stock Inventory		2,686	3,923
Prepayments & Other Assets		6,499	8,093
TOTAL CURRENT ASSETS		302,841	324,838
NON-CURRENT ASSETS			
Property, plant and equipment	6	2,537,588	2,612,000
TOTAL NON-CURRENT ASSETS		2,537,588	2,612,000
TOTAL ASSETS		2,840,429	2,936,838
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	7	82,906	54,714
Employee benefits	8	148,899	106,077
Other Liabilities	9	92,312	170,576
TOTAL CURRENT LIABILITIES		324,117	331,368
NON-CURRENT LIABILITIES			
Employee benefits	8	-	-
Other Liabilities	9	76,409	86,165
TOTAL NON-CURRENT LIABILITIES		76,409	86,165
TOTAL LIABILITIES		400,526	417,533
NET ASSETS		2,439,903	2,519,304
EQUITY			
Accumulated surpluses		389,903	469,304
Reserves		2,050,000	2,050,000
TOTAL EQUITY		2,439,903	2,519,304

Salamanca Arts Centre Statement of Changes in Equity As at 31 December 2025			
	Accumulated Surpluses \$	Revaluation Reserve \$	Total \$
Reported Balance at 1 January 2025	469,304	2,050,000	2,519,304
Adjustments to previous year	(670)		(670)
Total Comprehensive Income /(Loss)	(78,731)	0	(78,731)
Balance at 31 December 2025	389,903	2,050,000	2,439,903

Salamanca Arts Centre | Notes to Financial Statements | 31 December 2025

Salamanca Arts Centre Statement of Cash Flows For the year ended 31 December 2025			
	Note	2025 \$	2024 \$
Cash flows from operating activities			
Receipts from Grants & Government Agencies		77,827	0
Receipts from fees and charges		1,235,986	1,178,398
Payments to suppliers and employees		(1,272,843)	(1,090,043)
Interest Received		3,589	1,563
Interest Paid		(1,696)	(4,872)
Net Flow from GST		15,210	110,697
Net cash provided by (used in) operating activities	10	58,072	195,743
Cash Flows from investing activities:			
Purchase of property, plant and equipment	6	(47,181)	(72,397)
Purchase of leasehold improvements		0	0
Net cash provided by (used in) investing activities		(47,181)	(72,397)
Cash flows from financing activities			
Receipts from Loans		0	0
Repayment of loan accounts		(12,944)	(13,613)
Net cash provided by (used in) financing activities		(12,944)	(13,613)
Net increase /(decrease) in cash and cash equivalents		(2,053)	109,733
Cash and cash equivalents at the beginning of the financial year		292,643	182,910
Cash and cash equivalents at the end of the financial year	4	290,590	292,643

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
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%

Salamanca Arts Centre | Notes to Financial Statements | 31 December 2025

(g) Employee Benefits

Liabilities for wages and salaries, including non-monetary benefits, annual leave and long service leave expected to be settled wholly within 12 months of the reporting date are measured at the amounts expected to be paid when the liabilities are settled. Provision is made for the company's liability for employee benefits arising from services rendered by employees to balance date. Employee benefits have been measured at their nominal amount (including on-costs).

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'

(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 For the year ended 31 December 2025			2025	2024
2 Amortisation				
Arts Centre Lease			25,000	25,000
Leasehold Improvements			35,045	34,529
Peacock Theatre Improvements			4,721	5,549
Courtyard & SOCIAL Improvements			8,061	8,004
			72,828	73,082
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			13,625	13,400
Peacock Theatre equipment			28,149	26,296
1 Kelly Street			6,992	7,320
			48,766	47,016
4 Cash & Cash Equivalents				
Cash on Hand			0	0
Cash at Bank			142,205	198,898
Rental Bonds held			45,331	43,745
Investment account			103,054	50,000
			290,590	292,643
5 Trade and other receivables				
CURRENT				
Trade Receivables			2,145	20,179
Provision for Doubtful Debts & Other receivables.			921	0
			3,067	20,179

Salamanca Arts Centre Notes to Financial Statements For the year ended 31 December 2025						
6 Property, Furniture and Equipment						
31 December 2025						
	Leasehold 77	Other Leasehold	Office Furn	Peacock	Courtyard	Total
COST	Salamanca Place	Improv	& Equip	Theatre Equip	Improv	
Balance 1/1/2025	2,205,000	1,822,857	192,846	304,243	144,937	4,669,882
Aquisitions	0	27,277	7,552	12,353	0	47,181
Disposals	0		0	0	0	0
Balance 31/12/2025	2,205,000	1,850,134	200,398	316,595	144,937	4,717,064
ACCUMULATED DEPRECIATION						
Balance 1/1/2025	(674,840)	(983,970)	(142,209)	(233,902)	(22,963)	(2,057,883)
Deprecation/Amortisation	25,000	48,469	13,625	28,149	6,351	121,593
Disposals	0	0	0	0	0	0
Balance 31/12/2025	(699,840)	(1,032,439)	(155,834)	(262,051)	(29,313)	(2,179,476)
WRITTEN DOWN						
VALUE 2025	1,505,160	817,695	44,564	54,544	115,624	2,537,588

Salamanca Arts Centre Notes to Financial Statements For the year ended 31 December 2025	2025	2024
	\$	\$
7 Trade and other payables		
CURRENT		
Trade payables	29,357	16,068
Accrued expenses	922	562
GST payable/(receivable)	26,423	29,458
PAYG Withholding	15,880	0
Other payables	0	0
Superannuation Payable	9,653	8,626
	82,236	54,714
8 Employee benefits		
CURRENT		
Annual Leave	86,176	55,792
Long Service Leave	62,723	50,285
	148,899	106,077
NON CURRENT		
Long Service Leave	0	0
Total Employee Benefits	148,899	106,077
9 Other Liabilities		
CURRENT		
Grants in advance	21,000	68,827
Rent & Venue Hire in Advance	71,312	101,749
	92,312	170,576
NON CURRENT		
Loans	31,080	44,024
Rental Bonds	45,329	42,141
	76,409	86,165
Total Other Liabilities	168,721	256,741

Salamanca Arts Centre Notes to Financial Statements For the year ended 31 December 2025		
10 Reconciliation of surplus after income tax to net cash from operating activities	2025	2024
	\$	\$
Surplus / (Loss) after income tax expense for the year	(78,731)	(35,052)
Adjustments for:		
Depreciation and amortisation	121,593	120,098
Changes in assets and liabilities		
Decrease/(increase) in receivables	18,033	15,162
Decrease/(increase) in other assets	315	(1,015)
Increase/(Decrease) in trade payables & accruals	13,649	1,499
Increase/(Decrease) in other liabilities	(5,575)	95,053
Net cash from operating activities	69,285	195,744
11 Capital and Leasing Commitments		
There are no capital commitments as at reporting date to be disclosed		
Operating Lease Commitments		
Non-cancellable operating leases contracted for but not capitalised in the financial statements:		
Payable - minimum lease payments:		
- not later than 12 months	2,374	2,374
- between 12 months & 5 years	7,123	7,123
	9,498	9,498
Operating Lease Commitments relates to printer/copier.		

Salamanca Arts Centre
Notes to Financial Statements
For the year ended 31 December 2025

12 Grant Income		
a. Outlined below are details of grant income carried forward to 2025:		
Grant	Grants carried forward to 2026	Grants carried forward to 2025
	\$	\$
Australia Council	0	0
Arts Tasmania	0	48,827
DPAC Grant	21,000	0
Hobart City Council	0	20,000
TOTALS	21,000	68,827
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.		
	2025	2024
	\$	\$
Audit services	4,845	4,185

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 2025 the number of Full Members was 7, there were 85 Associate Members and 1 Life Member Members - a total of 93 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 will 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

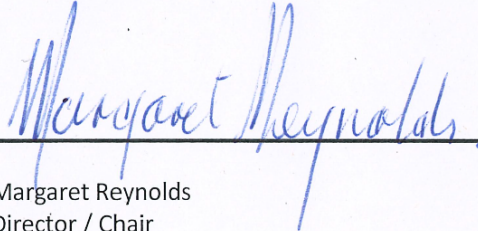
Salamanca Arts Centre | Directors' Declaration |31 December 2025

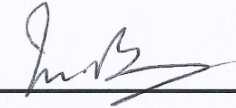
The directors have determined that the company is not a reporting entity and that these special purpose financial statements should be prepared in accordance with the accounting policies described in Note 1 to the financial statements.

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 2025 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
Secretary

Max Peck and Associates

ABN 40 322 767 816

Principal: Rendell W Ridge B.Ec Registered Company Auditor #161503

15 April 2026

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 2025.

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 2025 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
Registered company auditor

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

15 April 2026

**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 2025 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
Registered company auditor

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





SAC
Since 1976