



ACT
Government



**CULTURAL
FACILITIES
CORPORATION**

ANNUAL REPORT 2014-15



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ANNUAL REPORT

2014-2015

CULTURAL FACILITIES CORPORATION

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Front cover images : Interior of the Canberra Theatre, Historic Places Children's program, Entrance to the Canberra Museum and Gallery, Calthorpes' House, Historic Places Children's program, Sidney NOLAN (1917 – 1992), *Kelly and horse*, 1946 (detail).

Back cover images : Elioth GRUNER (1882 – 1939) *The dry road*, 1930 (detail), Interior of Mugga-Mugga, Lanyon Homestead, Newspaper lining in cupboard at Mugga-Mugga.

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A. Transmittal Certificate

Ms Joy Burch MLA
Minister for the Arts
ACT Legislative Assembly
CANBERRA ACT 2601

We are pleased to present to you the 2014-15 Annual Report of the Cultural Facilities Corporation (CFC), which has been prepared under Section 6(1) of the *Annual Reports (Government Agencies) Act 2004* and according to the framework of the Annual Report Directions 2014-15. The document has been prepared in conformity with other legislation applicable to the preparation of the Annual Report by the CFC.

We hereby certify that the attached Annual Report is an honest and accurate account of the CFC's operations, and that all material information about these during the period 1 July 2014 to 30 June 2015 has been included. We also certify that fraud prevention has been managed in accordance with the Public Sector Management Standards, Part 2.

Section 13 of the *Annual Reports (Government Agencies) Act 2004* requires that you cause a copy of the Report to be laid before the ACT Legislative Assembly within four months of the end of the financial year.

We are pleased to advise you that the CFC achieved excellent outcomes during 2014-15. We achieved or surpassed all but one of our performance targets; achieved better than budget trading results; and completed all our 2014-15 capital works and capital upgrade projects, allowing us to acquit 100% of our capital works funding for the year. Our good financial results during the year allowed us to make an addition of \$300,000 to the Theatre Reserve at year end. This reserve was established by the CFC to assist us in managing fluctuations in the performing arts industry, and to offset the financial risk associated with major theatre programming ventures, allowing us to bring a wider range of shows to Canberra.

In achieving these results, we continued to pursue our vision : for Canberra to be a creative capital that values the arts for their intrinsic qualities, their contribution to building a more inclusive and resilient society, their support for making the city an exciting place to live and an attractive destination for business and tourism, and their important role in the economy of the ACT.

Major activities for the year included a program of celebrations for the 50th anniversary of the Canberra Theatre Centre; the touring of the Canberra Museum and Gallery (CMAG) exhibition *Elioth Gruner : the texture of light* to Newcastle Art Gallery; the presentation of the Open Gardens Australia Plant Fair at Lanyon; and the programming of major theatre productions such as the circus spectacular *Le Noir*. Through these and many other activities, the CFC welcomed a total of over 366,000 people to its venues and programs during 2014-15.

During the year, the CFC worked closely with other ACT Government agencies on cultural planning for the city centre, especially in terms of studies into a major new theatre for Canberra. A further area of strategic focus was the CFC's partnership with independent arts advocacy body The Childers Group, with outcomes including the presentation of an Arts Leadership Forum attended by over 100 arts sector representatives from the ACT and region.

In providing this Annual Report to you, we acknowledge that the CFC's achievements in 2014-15 were only made possible through the efforts of many people. It is our great pleasure to recognise their efforts here.

Firstly we thank our fellow Board members, who provided direction and guidance to the CFC throughout the year. In 2014-15 the CFC welcomed two new appointments to the Board, Virginia Haussegger AM and Justice Richard Refshauge, both of whom have brought valuable knowledge and skills to the organisation.

As Chairman and Chief Executive Officer, we are ably supported by the very dedicated and skilled staff of the CFC. It is a pleasure to work with them and we take this opportunity to express our appreciation of their efforts and our congratulations for all they have achieved.

The CFC benefits from the generosity, assistance and support of many volunteers. These include the CFC's three advisory committees. We record our gratitude for the contribution made by committee members during the year, a contribution that is provided on a voluntary basis.

Other volunteers made a vital contribution to the work of Lanyon, Calthorpes' House and Mugga-Mugga, including the National Trust volunteers at Lanyon.

Finally, we are pleased to acknowledge the contribution of our principal funding agencies and our many sponsors, donors and supporters. The CFC receives its major funding from the ACT Government. This major funding is welcomed and appreciated.

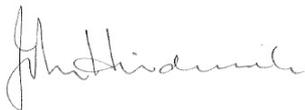
Our sponsors and donors again provided generous support for the CFC's activities. The CFC was grateful for the extent of donations to CMAG, including monetary donations by private individuals such as longstanding donor Meredith Hinchliffe, and donations of works of art by artists, such as a painting by Janenne Eaton, *Uncanny Valley – three seasons 2012*. During the year, the CFC's new fundraising initiative, the Canberra Region Treasures Fund, was launched by artist John Olsen as a means of supporting major acquisitions by CMAG. The first such acquisition, Elioth Gruner's *The dry road 1930*, was purchased during the year with support from the new fund.

We were fortunate to enjoy the support of many other sponsors and donors, too numerous to mention here but documented in full in this Annual Report.

The efforts and commitment of the CFC's Board, staff, volunteers, sponsors and supporters continue to be vital in pursuing our role of providing cultural leadership, enriching the cultural life of Canberra, and delivering the highest standards of service to the community.

We commend this Annual Report to you and look forward to the year ahead.

Yours sincerely



John Hindmarsh AM
Chairman
Cultural Facilities Corporation
2 October 2015



Harriet Elvin
Chief Executive Officer
Cultural Facilities Corporation
2 October 2015

B. Organisational Overview and Performance

B.1 Organisational Overview

B.1.1 Vision, mission and values

The CFC's 2011-16 Strategic Plan provides the overarching framework for the organisation's planning activities, including for the development of its annual corporate plans.

The Strategic Plan identifies mission or purpose statements for the organisation as a whole, as well as for its two program delivery divisions : the Canberra Theatre Centre and ACT Museums and Galleries (which in turn comprises two sections : CMAG and the Historic Places).

The mission or purpose statements identified in the Strategic Plan are supported by statements as to what the CFC is seeking to achieve in a number of "areas of focus", as set out below.

Mission/Purpose for the CFC

To enable our distinctive institutions to provide enriching cultural experiences that contribute to Canberra's identity

Area of focus	What we want to achieve
Strategy and planning	A clear direction for our future
Governance	An accountable, resilient and dynamic organisation
Human resources	An employer of choice for staff and volunteers
Financial management	Long-term financial sustainability
Infrastructure and systems	Support for the delivery of high quality cultural experiences
Communication	Engagement of our stakeholders
Growing and leveraging off our assets	Growth in targeted areas where we can add value

Mission/Purpose for the Canberra Theatre Centre

To be Canberra's leading performing arts centre

Area of focus	What we want to achieve
Programming	A diverse program that creates a leadership position for the Centre and an identity for Canberra
Marketing and audience development	A loyal and growing audience

Community initiatives	Connect the whole community with the performing arts
Growing and leveraging off our assets	A performing arts centre for the future

Mission/Purpose for ACT Museums and Galleries

To engage our community by presenting Canberra's stories, diverse visual culture and heritage

Area of focus	What we want to achieve
Programming, story-telling, interpretation	Programming that reflects Canberra's unique identity
Marketing and audience development	A loyal and growing audience
Stewardship of assets	Places and collections that allow us to tell the many stories of Canberra
Growing and leveraging off our assets	Growth in targeted areas where we can add value

Values

The CFC has identified a set of values to support its mission and underpin its activities. These values are as follows.

- We regard cultural activity as essential for a vibrant, diverse and healthy community, and vital for social and economic development.
- We recognise that cultural activity makes a valuable contribution to the promotion of the ACT as an attractive destination for business investment and tourism.
- We seek to engage the community in a greater understanding of the value of the arts and our cultural heritage.
- We are committed to ensuring that the cultural and heritage places and collections, which we hold in trust for the broader community, are researched and interpreted, and that they are both made accessible now and are conserved for future generations.
- We acknowledge and respect the cultural diversity of the region and the richness this brings to the ACT's arts and heritage.
- We acknowledge that our staff and volunteers are highly valued assets of the CFC and continue to recognise their contribution and further develop their skills.
- We place major importance on maintaining professional standards in the management of our facilities and on delivering excellent programs.
- We are committed to providing a full and balanced program of visual arts, performing arts, and social history that is diverse, accessible, and of a high standard.
- We value cooperative and strategic partnerships across all areas of the CFC's activities.
- We are committed to developing and supporting local arts and heritage practitioners and initiatives, recognising this important source of expertise and creativity.
- We actively seek to engage our communities in our programs and activities.
- We recognise the financial support of the ACT community, through ACT Government funding, and the need to maximise the cultural return on this important investment.

B.1.2 Role, functions and services

The CFC was established under the *Cultural Facilities Corporation Act 1997* (the CFC Act), which came into operation as from 1 November 1997.

The functions of the CFC, as set out in the CFC Act (Section 6) are :

- to manage, develop, present, coordinate and promote cultural activities at designated locations and other places in the ACT;
- to establish and research collections;
- to conserve and exhibit collections in the possession or under the control of the CFC;
- to undertake activities, in cooperation with other people if appropriate, to exercise its other functions; and
- to exercise other functions given to the CFC under this Act or another Territory Law.

The CFC Act (Section 7) requires that the CFC, in exercising its functions, must consider :

- any cultural policies or priorities of the Executive known to the CFC; and
- other cultural activities in the ACT.

The CFC is responsible for :

- the Canberra Theatre Centre;
- CMAG;
- the Nolan Collection Gallery @ CMAG; and
- three Historic Places : Lanyon, Calthorpes' House and Mugga-Mugga.

The CFC's functions therefore include the performing arts, the visual arts, social history and cultural heritage management. The organisation delivers a range of cultural services to the community by providing activities such as theatre presentations, exhibitions, and education and community programs, and through conserving and presenting significant aspects of the ACT's cultural heritage.

Additional information about the CFC can be found at the following websites :

- www.canberratheatrecentre.com.au covering the Canberra Theatre Centre; and
- www.museumsandgalleries.act.gov.au covering CMAG, the Nolan Collection Gallery @ CMAG and the Historic Places.

Clients and stakeholders

The CFC reports to the Minister for the Arts. Following a change to Administrative Arrangements in July 2014, the Chief Minister, Treasury and Economic Development Directorate (CMTEDD) became the "parent" directorate for the CFC.

The CFC’s other clients and stakeholders include :

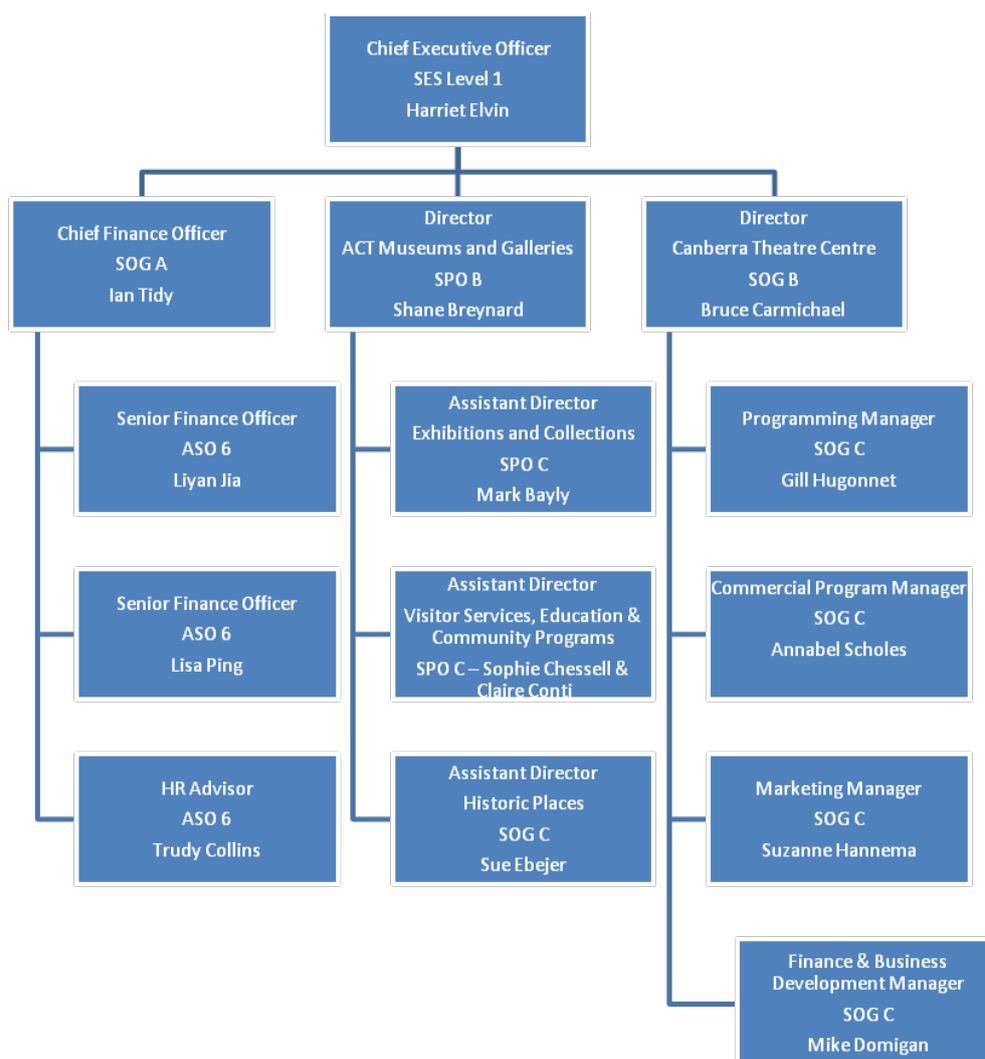
- the community of the ACT and region;
- visitors to the ACT;
- the arts, cultural, heritage, education, business and tourism sectors, including other cultural organisations;
- national producers of performing arts, including commercial and funded companies;
- the diplomatic community; and
- the media, especially the Canberra media.

B.1.3 Organisational structure, environment and planning framework

Organisational structure

The CFC is organised into two program delivery divisions: the Canberra Theatre Centre and ACT Museums and Galleries, together with a central finance/corporate section. The CFC’s high level organisational chart as of 30 June 2015 is provided below.

Figure B.1.3a CFC Organisational Chart



Organisational environment

During 2014-15, the CFC had close working relationships with a number of ACT Government agencies including artsACT, ACT Heritage, Libraries ACT, Economic Development, the Environment and Planning Directorate and the Education and Training Directorate.

Planning Framework

As noted in Section B.1.1, the CFC has adopted a five-year Strategic Plan that provides the overarching framework for the organisation's planning activities, including for the development of its annual corporate plans.

The Strategic Plan includes statements as to what the CFC is seeking to achieve in a number of "areas of focus". It also identifies strategies to guide the organisation in working towards each "area of focus".

The CFC's 2014-15 Corporate Plan, based on its 2011-16 Strategic Plan, identified the actions the CFC intended to take during the year to implement these strategies. Results relating to these actions are reported in summary in this section and in detail in Section B.2, page 22.

The CFC's accountability indicators and targets for 2014-15 were identified in the CFC's 2014-15 Statement of Intent, which was tabled as one of the 2014-15 ACT Budget papers. The Statement of Intent also identified the CFC's strategic objectives and indicators. Results relating to the CFC's accountability and strategic indicators are reported in summary in this section and in detail in the 2014-15 Statement of Performance at Attachment 1, page 174 to this report.

B.1.4 Summary of performance in achieving objectives and targets

B.1.4.1 Performance outcomes – Accountability Indicators

2014-15 was an active and successful year for the CFC, in which the organisation achieved good results against the majority of its accountability indicators. For example, during the year the CFC :

- achieved 366,546 estimated visitors and patrons to its facilities and programs, a figure 10% above target and mainly relating to higher than expected visitors to the Canberra Theatre Centre and the Historic Places;
- provided 706 education and community programs, a figure 26% above target and relating especially to the provision of additional programs at CMAG; and
- recorded customer satisfaction levels of 95.6%, a figure 20% above target and reflecting attempts at all venues to achieve as high a standard as possible.

The CFC did not achieve its 2014-15 target for numbers of days of venue usage at the Canberra Theatre Centre, with a result slightly below target (a result of 582 or 1% below the target of 590). This outcome reflected changing patterns of usage of the venue; for example, the programming of more children's shows, which usually have several

performances a day, contributing to the higher theatre patron numbers than expected but resulting in fewer actual days of usage.

Detailed performance results and variance explanations are included in the 2014-15 Statement of Performance at Attachment 1, page 174 to this report.

B.1.4.2 Performance outcomes – Financial Management

The CFC achieved good business outcomes in 2014-15, as is reflected in its trading results for the year and its performance against its financial accountability indicators.

The CFC's overall financial result for 2014-15 was an operating deficit of \$2.128m, which was 4% worse than the budgeted deficit of \$2.041m. This result was, however, largely influenced by higher than budgeted depreciation costs (a non-cash item). For 2014-15 the CFC achieved better than budget trading results, as reflected in its revenues being 23% higher than budget. It should be noted that, due to its large assets holdings and consequent significant depreciation expenses, the CFC always expects to have an operating deficit, since it is not funded for depreciation but receives capital injections through the capital works program. The operating deficit for 2014-15 was lower than depreciation expenses for the year, meaning that the CFC achieved a cash surplus.

The better than budget trading result for the year can mainly be attributed to higher than budget revenues from Venue Hire, Ticket Sales and Associated Revenue as a result of larger volumes of activity at the Canberra Theatre Centre. The good trading results in 2014-15 allowed the CFC to make an addition of \$300,000 to the Theatre Reserve at year end. This reserve was established by the CFC at the end of the 2011-12 financial year, to assist it in managing fluctuations in the performing arts industry and to offset the financial risk associated with major theatre programming ventures for the Canberra Theatre Centre.

The CFC achieved an own-sourced revenue figure of 51.4% as a proportion of total revenue for 2014-15, against a target of 40.8%. The better than target result relates mainly to larger volumes of activity at the Canberra Theatre Centre. The CFC achieved a Cost to Government per estimated visitor/patron of \$22.49 against a target of \$24.83, the better than target result reflecting the above-target number of estimated visitors and patrons.

The CFC also completed all its 2014-15 capital works and capital upgrade projects by year-end, and acquitted 100% of its capital works funding for the year.

A full analysis of the CFC's financial results and financial position is set out in the Management Discussion and Analysis at Attachment 1, page 166 to this report.

B.1.4.3 Performance outcomes – Strategic Objectives/Indicators

Strategic Objective 1 – The Canberra Theatre Centre is Canberra’s leading performing arts centre

Strategic Indicator 1 : Quality and extent of the Canberra Theatre Centre’s programs, activities and facilities

During 2014-15, major outcomes in relation to this Strategic Objective and Strategic Indicator were as follows.

- The Canberra Theatre Centre provided high quality programming through its 2014 and 2015 Subscription Seasons, in order to bring leading performing arts companies to Canberra and develop a strong artistic footprint for the Centre. Productions at the Centre in 2014-15 included those by : Sydney Theatre Company; Sydney Dance Company; Bangarra Dance Theatre; CIRCA; and Bell Shakespeare. A particular feature of the Centre’s 2015 Subscription Season was the celebration of the Centre’s 50th birthday, including the production of *Giselle* performed by the Australian Ballet with the Canberra Symphony Orchestra playing as pit orchestra. The Centre also nurtured local artists such as Free Rain Theatre Company, James Batchelor and *Fast + Fresh*.
- During 2014-15, the Centre sought to develop a loyal and growing audience by using all forms of e-marketing, including social media, together with print and television marketing, to promote its programs, activities and facilities. State of the art ticketing software was used in the Box Office, enabling online ticket sales, increased security and the ability to undertake research into data. The Centre also presented many value-adding activities through the year to enhance the overall patron experience. These included pre-show forums, post-show question and answer sessions, “meet the artist” opportunities, pre-performance arts and craft activities for children, and panel discussions at Parliament House for various productions.
- The Centre sought to extend its reach to the community including those with special needs in 2014-15 through its award-winning access initiatives, such as captioning services, audio loops, audio description, tactile tours, Companion Cards, and designated spaces for wheelchair access. The Centre maintained strong connections with the education sector by providing a number of education opportunities for local students, including its Vocational Education and Training program, which leads to formal qualifications at the Certificate III level to graduating students.
- Throughout the year, the CFC continued its program of upgrading the Centre to ensure it is fit for purpose both now and in the future. 2014-15 saw the final year of a three year Stage 1 major capital program and the first year of a further, Stage 2 capital program. Major items funded through these programs included a new LED video screen facing Civic Square; the replacement of a boiler; and upgrades to heating and air conditioning systems, theatre lighting equipment, and fire monitoring panels. The Centre also undertook a program of smaller capital upgrades and improvements to support its commercial activities, including improved signage and a website upgrade.

Further details regarding outcomes against Strategic Objective 1 and Strategic Indicator 1 are provided under Section B.2, page 22.

Strategic Objective 2 – ACT Museums and Galleries engage our community by presenting Canberra's stories, diverse visual culture and heritage

Strategic Indicator 2 : Quality and extent of ACT Museums and Galleries programs and activities

During 2014-15, major outcomes in relation to this Strategic Objective and Strategic Indicator were as follows.

- ACT Museums and Galleries provided a wide range of :
 - exhibitions, including : *Watershed: Lake Burley Griffin 1964-2014* celebrating the 50th anniversary of the inauguration of Lake Burley Griffin; *PULSE: Reflections on the body* reflecting on the body and its functions as physical as well as spiritual phenomena; *World of Cricket from the Bradman Museum* to coincide with the 2015 Cricket World Cup; *Urban Suburban*; and *X-Rated: the sex industry in the ACT*;
 - education and community programs, such as the popular *CMAG on Sunday* family program; education and school holiday programs at the three ACT Historic Places; and workshops focusing on the Nolan Collection; and
 - special events and activities, including *The Lanyon Christmas Carols and Picnic*; *The Open Gardens Australia Plant Fair*; *The Great Lanyon Easter Egg Hunt*; *The 2015 Sylvia Curley Oration*; and *A Toast to the Lake* event associated with the 50th Anniversary of Lake Burley Griffin.
- During 2014-15, ACT Museums and Galleries sought to develop a loyal and growing audience through : gaining extensive media coverage, with features appearing on TV and radio and in the print media; maintaining and developing a high quality website and using digital media for promotion and publicity; and through programs targeting specific audience sectors, including cultural heritage management programs at the ACT Historic Places for the tertiary education sector. CMAG undertook a range of exhibitions and events in partnership with the ACT community including the annual Capital Arts Patrons Organisation exhibition and auction, and the exhibition *A potted history of Canberra region ceramics* which opened ahead of the Canberra-run 2015 Australian Ceramic Triennial.
- ACT Museums and Galleries continued to care for and develop the places and collections under its stewardship during the year, through activities such as : a program of acquisitions to the Collection of CMAG, including a number of major donations; and the continuation of an audio guide project to enhance visitor experience, improve security and increase the capacity to manage larger groups at the three ACT Historic Places sites.
- Asset management and enhancement was a focus for ACT Museums and Galleries during 2014-15, with the completion of a two-year program, funded through the 2013-14 ACT Budget, of upgrading roads within the Lanyon historic precinct, in order to

facilitate access to, and within, the precinct for visitors and site residents. A capital upgrade program was implemented at all sites to introduce a range of improvements and refurbishments to ensure the upkeep of ACT Museums and Galleries assets. Major items completed in 2014-15 included refurbishments to the Lanyon Heritage Centre, and upgrades of CMAG exhibition and collection furniture.

Further details regarding outcomes against Strategic Objective 2 and Strategic Indicator 2 are provided under Section B.2, page 22.

B.1.4.4 Performance outcomes – other key results

In addition to performance outcomes under the Strategic Objective and Indicators identified above, other major performance outcomes for the CFC in 2014-15 included the following.

City planning

Throughout the year, the CFC was closely involved in work on City planning and the planning of future cultural facilities in Civic. This role included working with other ACT Government agencies on the next stage of studies into a major new theatre for Canberra, which will lead to a concept design and costing of the new facility in 2015-16. The CFC's role in planning initiatives during 2014-15 also included its active participation in consultations on the City and Northbourne Avenue Urban Design Framework.

Arts leadership

In keeping with its commitment to providing cultural leadership in the ACT and region, in 2014-15 the CFC worked with independent arts advocacy body The Childers Group in implementing initiatives to support the ACT arts community, including by jointly presenting an Arts Leadership Forum attended by over 100 participants. The two organisations also worked together in hosting a book launch and workshop on governance for arts bodies.

A further aspect of the CFC's role in the arts community was its major submission into the review of the ACT Arts Policy Framework, and its participation in consultations on the development of the 2015 ACT Arts Policy.

Fundraising

In 2014-15, the CFC again placed a particular emphasis on fundraising and philanthropy. Under the leadership of the Board, the CFC identified and implemented a range of fundraising projects for the year through a 2014-15 Fundraising Strategy, using the services of a consultant with expertise in fundraising to assist in implementing the strategy. During the year, the CFC's new fundraising initiative, the Canberra Region Treasures Fund, was launched by artist John Olsen as a means of supporting major acquisitions by CMAG. The first such acquisition, Elioth Gruner's *The dry road* 1930, was purchased during the year with support from the new fund. A full list of major funding, sponsorship and support is at Appendix 7, page 106 of this report.

B.1.5 Outlook

B.1.5.1 Current and future priorities

Priorities for the CFC in 2015-16 and into the forward years include the following.

- Work with other agencies on initiatives to plan future directions of the city centre and the future provision of cultural facilities in Civic, including new theatre facilities, within the framework of the City Plan and City to the Lake project.
- Work with other agencies in exploring the opportunity for managing one of the Sydney Ancher buildings on Northbourne Avenue as a house museum, together with complementary usages.
- Work with Civic Square neighbours, including Craft ACT, the ACT Legislative Assembly, the Theo Notaras Multicultural Centre, Elections ACT and the Civic Library, on accommodation strategies and cooperative activities for the Civic Square precinct, especially with the relocation of certain Assembly functions to the North Building.
- Liaise with other agencies on the introduction of evening pay parking in Civic, in order to support theatre patrons in transitioning to the new arrangements and minimise any impact on theatre operations.
- Undertake further collaborative projects between the CFC and The Childers Group.
- Participate in the implementation of the 2015 ACT Arts Policy and studies into the economic, social and community impact of the arts in the ACT.
- Present a major exhibition of Chinese contemporary art at CMAG, *INK REMIX : contemporary art from mainland China, Taiwan and Hong Kong*, and tour this exhibition to Sydney, Brisbane and Bendigo.
- Present major theatre shows, such as *The Illusionists*, and seek to further build the Theatre Reserve to provide financial support for theatre programming.
- Finalise and launch a new audio guide and interpretation project across the ACT Historic Places.
- Undertake an extensive program of capital works across the organisation, including : the final year of a Stage 2 upgrade program and the first year of at Stage 3 upgrade program for the Canberra Theatre Centre; a project to upgrade the storm water systems at the Lanyon Heritage Centre; and priority capital upgrades at all CFC sites.
- Undertake further studies into a redesign of the CMAG foyer, building on an initial design concepts study undertaken during 2014-15, in order to increase its functionality and attractiveness, and to improve its address to Civic Square.
- Develop a new five-year Strategic Plan and Communications Strategy to replace the CFC's current 2011-16 Strategic Plan and Communications Strategy.
- Ensure a continued focus on fundraising, including by implementing priority fundraising projects for 2015-16 and further promoting the Canberra Region Treasures Fund.
- Finalise and implement a review of the top management structure of the ACT Museums and Galleries division of the CFC.
- Finalise a comprehensive Safety Management System for the organisation, providing consistent approaches to work health safety (WHS) across the CFC as one of the first ACT agencies to implement this holistic approach to WHS management.

- Implement sustainability initiatives relating to asset management and operation, including improved recycling programs.

Apart from the areas identified above, the main ongoing priority of the CFC is to achieve its vision and mission, by providing cultural leadership through a high standard of service to the community. In keeping with this priority, the CFC will continue to promote the value of a vibrant cultural life, not only in terms of serving the existing community of the ACT, but also as a contribution to Canberra's economic development and its attractiveness as both a business and tourist destination into the future.

B.1.5.2 Current and future challenges

2014-15 was a busy and successful year for the organisation, with no major problems experienced in either operational or financial terms. Minor challenges during the year related to factors such as the resourcing pressures, for a small organisation, of servicing the CFC's contribution to Civic planning initiatives and to new programs, such as the planning and delivery of the Arts Leadership Forum in association with The Childers Group.

As in previous years, major capital works projects presented some challenges in terms of the need to ensure operational continuity during the works programs; for example, the major upgrades at the Canberra Theatre Centre needed to be scheduled to avoid impacts on theatre performances. By year end, however, all capital works projects had been successfully implemented and the CFC had fully expended all its 2014-15 capital works funding.

The key challenge facing the CFC in the future, as in previous years, is the ongoing variability and unpredictability of the performing arts business, which impacts directly on the CFC's main non-government income source: its theatre-related revenues.

The variability of this revenue source arises from such factors as : the unpredictability of performing arts product becoming available to tour, which is tied in with the national economic forecast; changing patterns in the confidence felt in the Canberra market by presenters of commercial theatre productions; and variability in the willingness of patrons to expend discretionary income on theatre tickets - for example, Federal Budget cuts and their impact on the ACT economy may result in a downturn in ticket sales.

The CFC seeks to manage the variability in its main non-government income source by seeking new revenue opportunities, such as entering into shared risk partnerships to bring productions to Canberra. Programming choices also provide a means of addressing the risk of reduced ticket sales in an uncertain economic climate; for example, by including a greater focus on more "family friendly" and commercial product in the programming mix.

At a broader level, the creation of a Theatre Reserve at the end of 2011-12 is a further means by which the CFC is seeking to manage the unpredictability of its income levels. As noted under Section B.1.4.2, the CFC was able to make an addition of \$300,000 to the Theatre Reserve as a result of good trading results in 2014-15. The increased Reserve will

assist the CFC in managing the risks inherent in theatre programming, as well as supporting efforts to bring a wider range of shows into the Canberra market.

B.1.6 Internal Accountability

B.1.6.1 Senior Management of the CFC

The senior management team of the CFC comprises the following positions :

- the Chief Executive Officer;
- the Chief Finance Officer;
- the Director, ACT Museums and Galleries; and
- the Director, Canberra Theatre Centre.

The names and information about the occupants of these positions are provided at Appendix 1, page 84 (for the Chief Executive Officer, as a CFC Board member) and Appendix 2, page 88 (for the other three senior management positions). Information about remuneration for the Chief Executive Officer, as the only senior executive position in the CFC, is provided at Appendix 1, page 84.

The responsibilities of each senior management position are reflected in the organisational chart, page 11. Further information relating to the structure of the organisation is provided at Section B.1.3, page 11.

The senior managers meet as a Senior Management committee every fortnight to discuss matters of CFC-wide interest. Other significant committees of the CFC include the Work Health and Safety Committee (refer to Section B.7, page 66) and the Agency Consultative Committee (refer to Section B.8, page 68).

B.1.6.2 Board of the CFC

Composition

Section 10 of the CFC Act provides for the CFC Board to have seven members.

The Chair, Deputy Chair, and four Members of the CFC Board are appointed by the Minister in accordance with the provisions of the *Financial Management Act 1996* (the FM Act), Sections 78-79. The CFC's Chief Executive Officer is also a Member of the CFC Board in accordance with Section 80 of the FM Act.

The functions of the Chair, Deputy Chair, Chief Executive Officer, and associated provisions relating to Board Members, are set out in the FM Act (Division 9.3).

Details of the CFC's membership and remuneration during 2014-15 are provided at Appendix 1, page 84. The CFC's Governance Charter is available at <http://www.museumsandgalleries.act.gov.au/home/about.html>.

Meetings

The CFC's Board meetings are convened and conducted in accordance with the provisions of the FM Act (Division 9.4).

A schedule of the CFC's Board meetings held during 2014-15, and attendances at those meetings, is at Appendix 1, page 84.

Governance Charter

The Board has adopted the following to guide its operations and performance :

- Governance Framework;
- Board Charter; and
- Board Code of Conduct

These documents were reviewed and updated during 2014-15 and are included in the CFC's Governance Charter, which is available at <http://www.museumsandgalleries.act.gov.au/home/about.html>.

Audit Committee of the Board

The CFC has established this as a sub-committee of the Board, with a formal charter setting out its role and functions in relation to oversight of financial, audit, and compliance matters, including risk management and internal controls.

A copy of the Audit Committee Charter is provided as part of the Governance Charter available at <http://www.museumsandgalleries.act.gov.au/home/about.html>. Membership details and a schedule of meetings held during 2014-15 are provided at Section B.5, page 65.

B.1.6.3 Advisory Committees

The CFC has established three Advisory Committees, in accordance with Section 8 (i)(a) of the CFC Act, to provide expert strategic advice in relation to their respective specialist areas.

The committees include :

Name of Committees	Role of Committees
CMAG Advisory Committee	To provide the CFC Board with expert strategic advice, within the context of the CFC's Strategic Plan for 2011-16 and its annual Corporate Plans.
Historic Places Advisory Committee	The committees provide expert advice and assistance, on a voluntary basis. This support is valuable in contributing to the CFC's policy development, business planning and community participation activities.
Canberra Theatre Centre Advisory Committee	

The committees have been appointed for a three year term from 1 July 2013 to 30 June 2016.

During 2014-15, the advisory committees' first meeting of the year was held as a plenary workshop, which included a presentation by the CFC's CEO, together with breakout sessions to allow the committees to meet individually. Individual advisory committee meetings were held throughout the year and the final meeting of the 2014-15 year for the committees comprised a plenary session where the three committees came together for a 2015-16 corporate planning workshop.

During 2014-15, members of the three advisory committees donated approximately 97 hours of time in total, the majority of which was spent attending two plenary workshops and individual committee meetings.

Operating Guidelines and Terms of Reference for the advisory committees are provided as part of the Governance Charter available at

<http://www.museumsandgalleries.act.gov.au/home/about.html>.

Advisory Committee Memberships, together with a schedule of advisory committee meetings held during 2014-15, are provided at Appendix 3, page 89.

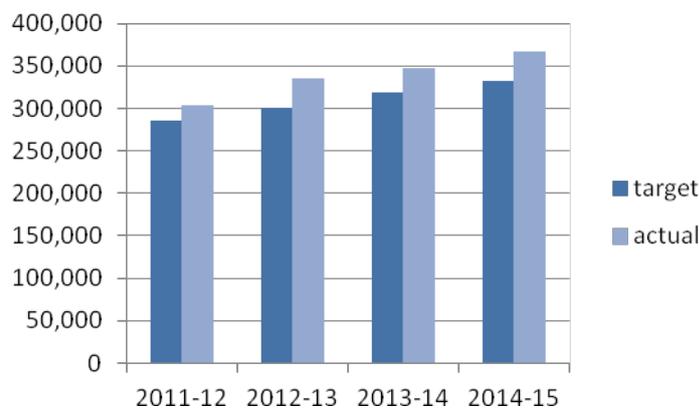
Further information about the operation of the advisory committees, including their interaction with the CFC Board, is provided under Section B.2, page 34.

B.2 Performance Analysis

The CFC’s 2014-15 Statement of Intent was prepared in accordance with Section 61 of the FM Act. The Statement of Intent provides the CFC’s strategic objectives and indicators. The Statement of Performance found at Attachment 1, page 174 provides details of how these strategic objectives and indicators were achieved in 2014-15. These are summarised under Section B.1.4, page 12.

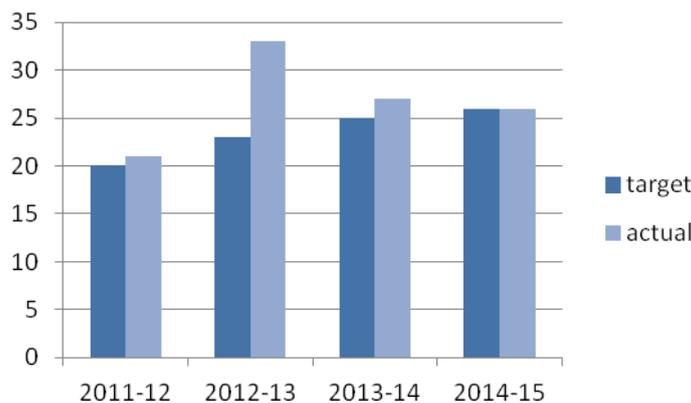
Below are the performance measures, targets and results for the CFC’s key performance indicators from 2011-2015.

Figure B.2a : Estimated number of visitors/patrons to CFC facilities/programs



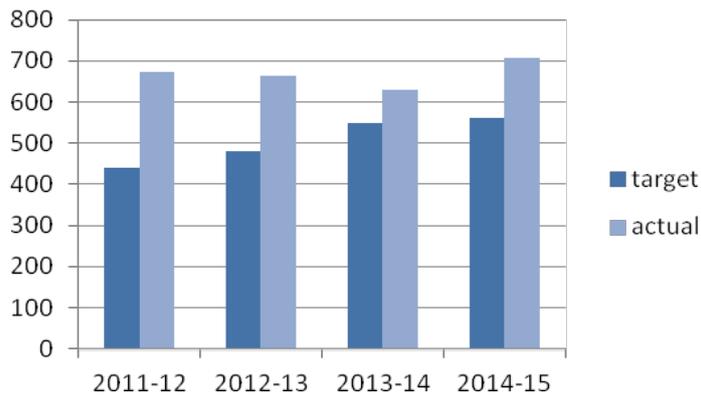
The number of visitors/patrons to the CFC has increased steadily over the past four years. In 2014-15 there were 366,546 visitors/patrons to CFC facilities and programs, a figure 10% above the target of 332,000.

Figure B.2b : Number of exhibitions at facilities managed by the CFC



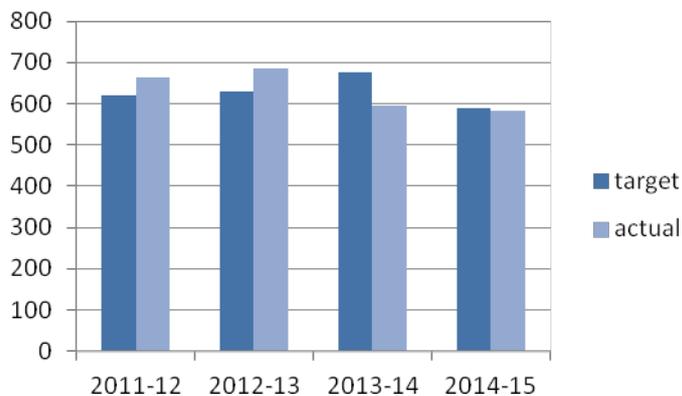
The number of exhibitions at facilities managed by the CFC has reduced from a peak in 2012-13, which was influenced by the number of additional Centenary-related exhibitions. The result for 2014-15 met the target of 26 exhibitions.

Figure B.2c : Numbers of education and community programs provided by the CFC



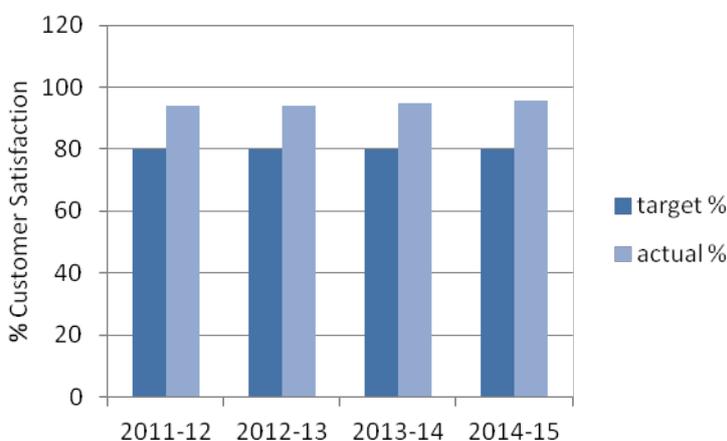
ACT Museums and Galleries presented a higher than target number of education and community programs over the past four years, in response to the high demand for these programs. In 2014–15, CMAG again responded to a high demand, particularly for school education programs, reaching a total of 706 programs overall.

Figure B.2d : Number of days venue usage at the Canberra Theatre Centre’s venues



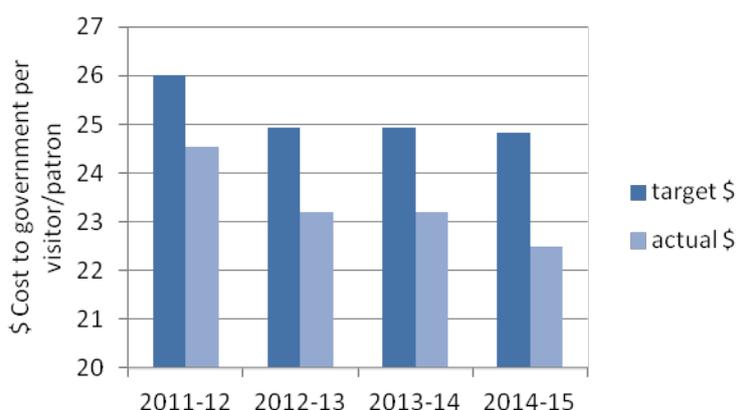
Theatre venue usage rates have reduced over the past three years, despite increasing numbers of theatre patrons. This is due to changing patterns of usage, including larger volumes of children’s theatre shows, which usually have several performances a day, contributing to increased patron numbers but resulting in fewer actual days of usage. There were 582 days of venue usage in 2014-15, slightly below the target of 590.

Figure B.2e : Customer satisfaction with quality of services provided by the CFC, as measured by annual survey



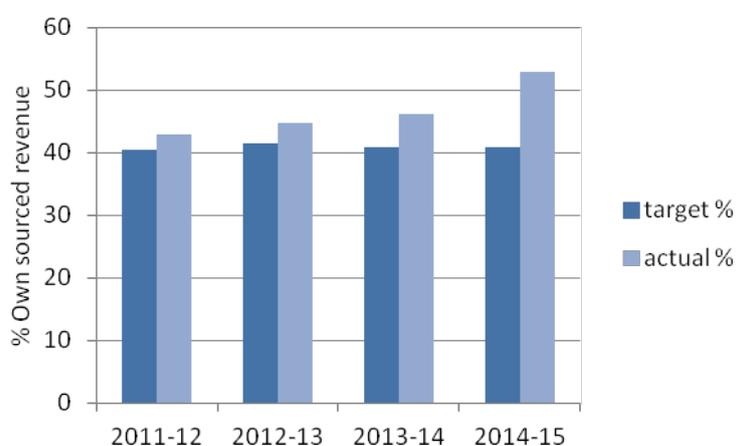
Customer satisfaction levels over the past four years have consistently been above target, reflecting the attempts by facilities to achieve as high a standard as possible. The level for 2014-15 was 95.6%, above the target of 80%. Consideration will be given in future years to revising the target upwards.

Figure B.2f : Cost to Government per estimated visitor/patron to CFC facilities/programs



The Cost to Government per estimated visitor/patron has reduced over the past four years, reflecting increased visitation trends. In 2014-15, the figure was \$22.49 against a target of \$24.83, reflecting a higher estimated number of visitor/patrons to CFC facilities/programs than expected.

Figure B.2g : Own Sourced Revenue as a Proportion of Total Revenue for the Corporation



The CFC’s owned sourced revenue has increased over the past four years, primarily as a result of higher theatre income. In 2014-15, the figure was 51.4% against a target of 40.8%, due to above-target theatre revenues.

The following section analyses in detail the CFC’s performance against the strategies and actions set out in the CFC’s 2014-15 Corporate Plan, which in turn is based on the CFC’s 2011-16 Strategic Plan.

Under its 2011-16 Strategic Plan and 2014-15 Corporate Plan, the CFC has adopted the following purpose statements –

- **Cultural Facilities Corporation**
Purpose : To enable our distinctive institutions to provide enriching cultural experiences that contribute to Canberra’s identity
- **Canberra Theatre Centre**
Purpose : To be Canberra’s leading performing arts centre
- **ACT Museums and Galleries**
Purpose : To engage our community by presenting Canberra’s stories, diverse visual culture and heritage

Performance against each of these purpose statements is discussed in the next three sections.

In each case, the shaded area at the start of the section (*What we want to achieve* and *Strategies to achieve this*) sets out the long-term strategies identified in the 2011-16 Strategic Plan. The next area (*Actions for 2014-15*) contains the specific actions identified in the 2014-15 Corporate Plan to work towards the long-term strategies during the course of 2014-15. The final area (*Results during the year*) reports on the results achieved against the specific actions for 2014-15.

B.2.1 CULTURAL FACILITIES CORPORATION

Purpose : *To enable our distinctive institutions to provide enriching cultural experiences that contribute to Canberra’s identity*

STRATEGY AND PLANNING	
What we want to achieve :	A clear direction for our future
Strategies to achieve this :	<ul style="list-style-type: none"> Engagement of key stakeholders in developing a strategic plan Linkage of strategic plan to annual corporate plans and performance management throughout the organisation Regular reporting on progress against the strategic plan
Actions for 2014-15	Results during the year
<ul style="list-style-type: none"> Develop a Corporate Plan for 2014-15 linked to the 2011-16 Strategic Plan. 	<ul style="list-style-type: none"> The 2014-15 Corporate Plan, which was linked to the 2011-16 Strategic Plan, was endorsed by the CFC Board at its 1 July 2014 meeting.
<ul style="list-style-type: none"> Continue to implement the ACT Government Service’s performance management system throughout the organisation and ensure all performance agreements link back to the 2014-15 Corporate Plan. 	<ul style="list-style-type: none"> Implementation of the performance management system linked to the Corporate Plan continued throughout the year, to ensure all staff understand how their role relates to the organisation’s corporate goals. The CEO’s “start the year” email for 2015 reminded all staff of the importance of performance management and the need for every member of staff to have a completed Performance Management Plan.
<ul style="list-style-type: none"> With the discontinuation of Quarterly Reports as from 1 July 2014, implement alternative systems to track progress against the 2014-15 Corporate Plan throughout the year. 	<ul style="list-style-type: none"> Internal systems have been implemented throughout the year to track progress against the 2014-15 Corporate Plan.
<ul style="list-style-type: none"> Report on progress in achieving the 	<ul style="list-style-type: none"> Information captured in the internal systems noted above has been used as the basis for the

2014-15 Corporate Plan in the 2014-15 Annual Report.	2014-15 Annual Report.
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GOVERNANCE	
What we want to achieve :	An accountable, resilient and dynamic organisation
Strategies to achieve this :	<ul style="list-style-type: none"> • Governance systems that provide a high standard of accountability • A Board that is skilled, diverse, well-informed and committed to continuous improvement • A focus at Board level on performance as well as conformance • A Board that is at full strength
Actions for 2014-15	Results during the year
<ul style="list-style-type: none"> • Review and if necessary update the CFC’s Governance Charter. 	<ul style="list-style-type: none"> • The Board adopted changes to the CFC’s Governance Charter at its April 2015 Board Meeting. • This included an updating of the Audit Committee Charter, which is part of the Governance Charter. • The updated Governance Charter is available at http://www.museumsandgalleries.act.gov.au/home/about.html
<ul style="list-style-type: none"> • Seek filling of the Board’s current and forthcoming vacancies in a timely manner. 	<ul style="list-style-type: none"> • The Minister appointed two new members to the CFC Board in October 2014 : Ms Virginia Haussegger AM and Justice Richard Refshauge. • These appointments brought the Board’s membership to full strength. • The Minister reappointed Mr John Hindmarsh AM as Board Chair (1 January 2015 – 31 December 2017) and Mr Eugene Kalenjuk as Board Member (6 March 2015 – 5 March 2018).
<ul style="list-style-type: none"> • Ensure Board meeting agendas are arranged to focus on performance as well as conformance, and seek continual improvement in the presentation of Board agenda papers, to ensure efficient use of resources. 	<ul style="list-style-type: none"> • Board meeting agendas are now arranged to focus on performance as well as conformance. • For example, during 2014-15, strategic topics discussed by the Board included : City planning and the City to the Lake project; cultural policy and planning; the CFC’s input into the new ACT Arts Policy; theatre programming; upgrade of the CMAG foyer and improved address to Civic Square; Historic Places future directions planning; and fundraising. • Further improvements were made to the presentation of the Board agenda papers during the year, to facilitate Board discussions.

<ul style="list-style-type: none"> • Arrange for the CFC's external auditors to meet with the Board at the conclusion of the audit of the 2013-14 Financial Statements and the 2013-14 Statement of Performance. • Invite the CFC's external auditors to each Audit Committee meeting. 	<ul style="list-style-type: none"> • A representative of the ACT Audit Office attended the October 2014 Board meeting and briefed Members on the audit of the CFC's 2013-14 Financial Statements and 2013-14 Statement of Performance. • A representative of the ACT Audit Office was invited to attend each Audit Committee meeting throughout the year.
<ul style="list-style-type: none"> • Assess possible projects for the 2014-15 internal audit/quality assurance program, focusing on key areas of risk, as identified from : the Strategic Risk Management Plan; the Fraud Control Plan; the work of the Audit Committee; and external audits. 	<ul style="list-style-type: none"> • The Audit Committee discussed and identified topics for internal audit/quality assurance at its January, March and May 2015 meetings. • An internal audit into CFC's supplier arrangements was commenced in 2014-15. • During the year, an internal quality assurance program was developed and implemented, focusing on areas of key risk as identified from items identified in the Strategic Risk Management Plan, Fraud Control Plan, external audits and the work of the Audit Committee.
<ul style="list-style-type: none"> • Prepare for the CFC's participation in an Auditor-General performance audit of arts, cultural and heritage facilities scheduled for 2015-16. 	<ul style="list-style-type: none"> • The Audit Committee identified a range of strategies for the CFC to undertake in preparation for the performance audit, including commissioning a further updating of the CFC's Strategic Asset Management Plan.
<ul style="list-style-type: none"> • Review and update the CFC's Strategic Risk Management Plan and Fraud Control Plan. • Remind staff of their responsibilities with regard to fraud control including through fraud awareness training and emails from the CEO and CFO. 	<ul style="list-style-type: none"> • The Strategic Risk Management Plan and Fraud Control Plan were reviewed by the Audit Committee at its March 2015 meeting. • The revised and updated Plans were then approved by the Board at its April 2015 meeting. • The CEO's "start the year" email for 2015 reminded staff of their responsibilities with regard to appropriate use of CFC resources. • Fraud Awareness training for new staff was conducted in June 2015.
<ul style="list-style-type: none"> • Review and update the Records Management Policy and provide CFC staff with updated training in records management. 	<ul style="list-style-type: none"> • All staff have been advised of the Records Management Program and their responsibilities to keep accurate records. • CFC officers have been designated as the CFC's records managers, to assist staff and ensure compliance with records management procedures. • The CFC Records Management Policy has been reviewed and updated, and will be finalised

	<p>early in 2015-16.</p> <ul style="list-style-type: none"> • A staff representative from CFC attended various Records and Information Management Community of Practice sessions throughout the year.
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HUMAN RESOURCES	
What we want to achieve :	An employer of choice for staff and volunteers
Strategies to achieve this :	<ul style="list-style-type: none"> • Leadership and motivation from the Board, CEO and senior management team • Human resources systems, processes, procedures and policies that focus on continuous improvement • Human resource planning that identifies, seeks and develops the skills we need • A workplace that is safe and rewarding for staff and volunteers
Actions for 2014-15	Results during the year
<ul style="list-style-type: none"> • Ensure Board Members, the CEO and senior managers attend a range of activities across the CFC’s different venues. 	<ul style="list-style-type: none"> • Board Members, the CEO and/or senior managers attended a range of CFC activities throughout the year, including: theatre opening nights; CMAG exhibition openings; floor talks; special programs at the Historic Places; and a range of other events and activities.
<ul style="list-style-type: none"> • Ensure a supportive working environment, including by : <ul style="list-style-type: none"> - continuing to implement the Respect, Equity and Diversity (RED) Framework; and - continuing to implement the ACT Government Service’s performance management system. 	<ul style="list-style-type: none"> • The CEO’s “start the year” email for 2015 emphasised the need to adhere to the Code of Conduct, to display appropriate behaviour in dealing with members of the public and colleagues, and to have performance plans in place for all staff. • RED training workshops were provided to staff at CMAG and Historic Places. Two workshops were held at Historic Places in August 2014 and one at CMAG in June 2015. • A system has now been introduced whereby all performance plans are provided to the HR Adviser for placing on personal files, to assist in ensuring that plans are in place for all staff.
<ul style="list-style-type: none"> • Ensure sound human resource management, including by : <ul style="list-style-type: none"> - reviewing and updating the Human Resource Management Plan; - updating human resource policies on 	<ul style="list-style-type: none"> • The draft 2015-18 CFC Human Resource Management Plan was prepared for review during the year and will be finalised in 2015-16. • A rolling review of all Human Resource policies on the CFC’s shared drive commenced in March 2015. • CFC staff participated in a range of training/staff development/networking programs in

<p>the CFC's shared drive;</p> <ul style="list-style-type: none"> - providing staff with a range of training, professional development and networking opportunities; and - recognising staff contributions and achievements, including through award schemes such as the Don Aitkin Award. 	<p>2014-15. Details are provided on page 29.</p> <ul style="list-style-type: none"> • CFC staff members are regularly invited to sit on judging panels, open exhibitions and deliver lectures at other institutions. • For example, in 2014-15 the following activities were undertaken by CFC senior staff. <p>The CEO :</p> <ul style="list-style-type: none"> – opened an exhibition of works by Arthur Boyd at Manning Clark House in February 2015; – opened an exhibition of works by Ken Knight at the Bungendore Woodwork Gallery in March 2015; and – was a Keynote Speaker at the Arts Leadership Forum held in September 2014 (held in collaboration with The Childers Group). <p>The Director, Canberra Theatre Centre attended the Association of Asia Pacific Performing Arts Centres Executive Council meeting in South Korea as Council member in March 2015.</p> <p>The Director, ACT Museum and Galleries :</p> <ul style="list-style-type: none"> – was a speaker at the Arts Leadership Forum held in September 2014 (held in collaboration with The Childers Group); and – launched the exhibition at the Capital Chemist Art Awards in September 2014. <ul style="list-style-type: none"> • The presentation of the 2014 Don Aitkin Awards took place on 1 December 2014 in the presence of Emeritus Professor Don Aitkin AO, former Chairman of the CFC. There were a total of 13 nominations received for nine nominees (including one volunteer). The award winners were Trudy Collins (HR Adviser), Elysia Fisher (PA to Director, Canberra Theatre Centre), Dale Middleby (Senior Curator Social History, CMAG) and Peter Welch (Historic Places).
<ul style="list-style-type: none"> • Continue to implement workplace health and safety and injury management improvement strategies, with support from Shared Services and with regular 	<ul style="list-style-type: none"> • A report on workplace safety is provided at all Board meetings. In addition to these regular reports, a further report is provided to the Board each six months on key safety risks identified for CFC workplaces, and how these risks are being managed. • The CFC Work Health and Safety (WHS) Committee met in August and November 2014 and

<p>reports to the CFC Board, including on key workplace safety risks and controls.</p> <ul style="list-style-type: none"> • Undertake an updated Gap Analysis to identify any areas that need attention in relation to workplace safety. • Implement <i>Wellbeing in the Workplace</i> initiatives. 	<p>in February and May 2015 to discuss WHS issues across the organisation. Meetings of Work Health and Safety Representatives were also held in each area of the CFC throughout the year.</p> <ul style="list-style-type: none"> • The Shared Services Injury Management and Safety Team commenced work with the CFC during 2014-15 on developing a total WHS Management System for the CFC. The system will be finalised in 2015-16. • <i>Wellbeing in the Workplace</i> initiatives continued to be implemented including : <ul style="list-style-type: none"> – a morning tea promoting the services of Healthier Work for staff in October 2014; – flu vaccinations in April 2015; – promotion of the Employee Assistance Provider service for employees; – promotion of the Healthier Me Program; and – installation of sit/stand desks as requested.
<ul style="list-style-type: none"> • Hold regular meetings of the Agency Consultative Committee (ACC), to ensure effective management/staff/union consultation and well-informed decision-making, and to encourage sharing of information. 	<ul style="list-style-type: none"> • Consultations took place with unions on a range of workplace matters during the year, including on proposed restructuring of the ACT Museums and Galleries senior management structure. • The CFC facilitated workplace visits by union representatives to enable them to meet with members and prospective members. • The CFC convenes meetings of the ACC when needed and has called for new nominations for this committee.
<ul style="list-style-type: none"> • Provide volunteers with training, support and recognition, including through award schemes such as the Don Aitkin Award. 	<ul style="list-style-type: none"> • During 2014-15, National Trust volunteers provided 297.5 hours service at Lanyon, while other volunteers provided 1,024 hours service at Lanyon, Calthorpes' House and Mugga-Mugga. • During the year, the CFC provided its volunteers with a range of training and support opportunities, together with events to recognise their contribution. This included two morning tea events and a lunch with a guest speaker who spoke on topic of Indigenous cultural awareness. ACT Historic Places volunteers are also invited to key front-of-house team meetings and were involved in emergency training for the first time during 2014-15. • Refer to page 29 for information regarding the Don Aitkin Award.

FINANCIAL MANAGEMENT	
What we want to achieve :	An organisation with long-term financial sustainability
Strategies to achieve this :	<ul style="list-style-type: none"> • High standards of financial management and reporting • Maximisation of government income • Maximisation of own-sourced income • Analysis of own-sourced income and margins from operational activities to identify ways to grow revenues • A fundraising strategy that guides how we will develop new income sources through fundraising • Long-term positive cash flow • Adoption of reserves policies • Efficient work practices
Actions for 2014-15	Results during the year
<ul style="list-style-type: none"> • Achieve financial outcomes that : <ul style="list-style-type: none"> – minimise the cost to Government per visitor/patron; – maximise own-sourced revenue; – maintain appropriate working capital; and – allow, where possible, business upgrades funded from internal resources. 	<ul style="list-style-type: none"> • For 2014-15, the CFC achieved a cost to government per estimated visitor/patron of \$22.49 compared with a target of \$24.83, and 51.4% own sourced revenue, compared with a target of 40.8%. • Further details and variance explanations are provided in the Statement of Performance at Attachment 1, page 174. • Reports on cash flow analysis are discussed at each meeting of the Audit Committee of the CFC Board. • Good theatre trading results for 2014-15 allowed a number of business upgrades to be funded from internal resources during the year. These included improved signage and new foyer monitors for the Centre.
<ul style="list-style-type: none"> • Increase the theatre reserve, where good theatre trading results and the overall health of the CFC budget allow this. 	<ul style="list-style-type: none"> • Due to good theatre trading results in 2014-15, including from major shows such as <i>Sweet Charity</i> and <i>Le Noir</i>, an addition of \$300,000 was made to the theatre reserve at the end of 2014-15.
<ul style="list-style-type: none"> • Implement and monitor a 2014-15 internal budget based on agreed budget principles and incorporating strategies to 	<ul style="list-style-type: none"> • The 2014-15 internal budget included strategies to address salary and CPI increases, and a potential downturn in the ACT economy. • The internal budget was monitored by the Audit Committee throughout the year, with

<p>address a potential downturn in the ACT economy as a result of the Federal Budget, and consequent impact on theatre related revenues.</p>	<p>progress reported to each Board meeting during 2014-15.</p> <ul style="list-style-type: none"> • A mid-year review of the internal budget took place in February 2015.
<ul style="list-style-type: none"> • Develop well-researched and argued bids for the 2015-16 ACT Budget process, for strategic initiatives that support the CFC's operations or improve/extend CFC programs, and which lead to better cultural outcomes for the community. 	<ul style="list-style-type: none"> • Concept briefs were developed for Ministerial consideration, and CFC bids for the 2015-16 ACT Budget process were finalised and submitted in February 2015. • The following CFC initiatives were funded in the 2015-16 ACT Budget : <ul style="list-style-type: none"> – \$4.109 million over three years (2015-16 to 2017-18) to upgrade the Canberra Theatre Centre, including : new seating and carpet, and stage renovation in the Canberra Theatre; new carpet for The Playhouse; upgrade of the main foyer bar area; refurbishment of Green Room facilities, dressing rooms, backstage and Stage Door Areas; and works to improve security, electrical and fire safety, heating and air-conditioning; and – \$0.099 million in 2015-16 to upgrade the storm water system at the Lanyon Heritage Centre (the former Nolan Gallery Building), in order to support its use as an education centre and a collection management space.
<ul style="list-style-type: none"> • Progress the CFC's fundraising efforts under the Board's leadership, through implementation of the CFC's 2014-15 Fundraising Strategy. 	<ul style="list-style-type: none"> • The CFC's 2014-15 Fundraising Strategy provided the framework for discussions about fundraising at each Board meeting during the year, and the basis for fundraising efforts. • Fundraising projects for the year included : support for the celebration of the Canberra Theatre's 50th Birthday; the launch of the Canberra Region Treasures Fund to support acquisitions by CMAG; and support for the CMAG exhibitions <i>INK REMIX : Contemporary Art from mainland China, Hong Kong and Taiwan</i>, and <i>World of Cricket from The Bradman Museum</i>.
<ul style="list-style-type: none"> • Implement an upgrade to the payroll system to introduce electronic timesheets. 	<ul style="list-style-type: none"> • The CFC's Finance team is reviewing its payroll processing needs before committing to a payroll upgrade.

INFRASTRUCTURE AND SYSTEMS	
What we want to achieve :	Support for the delivery of high quality cultural experiences
Strategies to achieve this :	<ul style="list-style-type: none"> • High standards of asset management • IT systems that deliver business outcomes • Periodic reviews of administrative, financial and customer service systems
Actions for 2014-15	Results during the year
<ul style="list-style-type: none"> • Monitor IT assets across the CFC to ensure effective use of IT assets and to explore opportunities for cost reductions in IT expenditure. 	<ul style="list-style-type: none"> • During the year, IT assets continued to be monitored for best cost effectiveness use. Any equipment or programs surplus to requirements were removed to control costs.
<ul style="list-style-type: none"> • Continue to implement, and further review, Business Continuity Plans and Disaster Recovery Plans covering each area of the CFC. 	<ul style="list-style-type: none"> • The CFC’s Business Continuity Plan and Disaster Recovery Plan were reviewed and provided to the Board meeting of April 2015 for noting by the Board.
<ul style="list-style-type: none"> • Implement cyclical maintenance programs at each site, to ensure the upkeep of assets across the CFC. 	<ul style="list-style-type: none"> • Cyclical maintenance needs were taken into account in assessing priorities for the 2014-15 capital upgrade program.

COMMUNICATION	
What we want to achieve :	Engagement with our stakeholders
Strategies to achieve this :	<ul style="list-style-type: none"> • A communication strategy that delivers our business objectives by providing timely, accurate and relevant information that influences the attitudes and behaviour of our stakeholders • Regular engagement with our stakeholders • Periodic consultation with our stakeholders
Actions for 2014-15	Results during the year
<ul style="list-style-type: none"> • Use the CFC’s Communication Strategy to identify key messages and target audiences. 	<ul style="list-style-type: none"> • The CFC’s Communication Strategy continued to be used in 2014-15, as a basis for identifying key messages in speeches, reports etc. • The current Communications Strategy, which covers the period 2011-16, will be reviewed

<ul style="list-style-type: none"> • Ensure regular contact between the CFC’s CEO and : <ul style="list-style-type: none"> - the Minister’s office; and - the Community Services Directorate, as the CFC’s parent Directorate*. <p>*Note: New Administrative Arrangements were introduced for the ACT in July 2014, following the appointment of an additional Minister. Under these Arrangements, the Chief Minister, Treasury and Economic Development Directorate (CMTEDD) is the parent Directorate for the CFC.</p>	<p>and updated during 2015-16.</p> <ul style="list-style-type: none"> • The CFC’s CEO held regular meetings with the Minister’s Arts Adviser throughout 2014-15, and also held a number of meetings during the year with the Economic Development area of CMTEDD. • The CFC Chairman and the CEO held strategic meetings with the Director General, Economic Development and Deputy Director General, Arts, Business Events, Sports and Tourism in July 2014 and March 2015 in order to discuss a range of priority matters. • The Minister attended the June 2015 meeting of the CFC Board for a discussion about the CFC’s major achievements for 2014-15 and key priorities for 2015-16.
<ul style="list-style-type: none"> • Continue to implement revised operating arrangements for the CFC’s three advisory committees, recognising that these committees not only represent an important source of expert advice to the CFC but also involve the wider community in the work of the organisation. • Provide support for these committees, including through provision of secretariat services. • Review the operation of the committees under the revised arrangements, in late 2014-15. 	<ul style="list-style-type: none"> • The first advisory committee meeting of 2014-15 was held as a plenary workshop for all three committees on 24 November 2014. The workshop included a presentation by the CEO, together with breakout sessions to allow the committees to meet individually. • The workshop was followed by drinks and a book launch : <i>The Book Of The Board</i> by David Fishel. • Individual advisory committee meetings were then held as follows : <ul style="list-style-type: none"> – Canberra Theatre Centre Advisory Committee, 18 March 2015; – Historic Places Advisory Committee, 29 April 2015; and – Canberra Museum and Gallery Advisory Committee, 30 April 2015. • A final, plenary session was held on 1 June 2015, where the three committees discussed input into the CFC’s 2015-16 Corporate Plan. • A review of the committees’ operation commenced in late 2014-15 and will be completed in 2015-16, prior to the completion of the committees’ current terms, on 30 June 2016.
<ul style="list-style-type: none"> • Further develop collaborations with relevant cultural and tourist bodies including : peak national bodies dealing 	<ul style="list-style-type: none"> • During the year, the CEO was a member of the : <ul style="list-style-type: none"> – Australiana Fund Canberra Committee; – Tourism Industry Advisory Council of the Canberra Business Chamber;

<p>with cultural matters; the national cultural institutions; other cultural organisations; tourism organisations; and diplomatic missions, in order to extend the CFC’s profile and involvement in cultural and tourism sector initiatives.</p>	<ul style="list-style-type: none"> – ACT Inclusion Council; and – ACT Regional Council of the Australian Institute of Management. • The Canberra Theatre Centre Director was a member of the : <ul style="list-style-type: none"> – Live Performance Australia Executive Council; – Executive Committee of the Australian Performing Arts Centres Association; and – Executive Council of the Association of Asia Pacific Performing Arts Centres. • The Director, ACT Museums and Galleries was a member of the : <ul style="list-style-type: none"> – ACT Arts in Health Committee; and – Australia Council for the Arts Pool of Peers. • CMAG’s Assistant Director, Exhibitions and Collections was a member of the : <ul style="list-style-type: none"> – ACT Legislative Assembly Art Advisory Committee; and – DISACT (Disaster ACT) Disaster Recovery Committee. • The Canberra Theatre Centre’s Education Officer was a member of the ACT Drama Teachers Association Board.
<ul style="list-style-type: none"> • Work with The Childers Group in implementing initiatives to support the ACT arts community, including by jointly presenting an arts leadership forum. 	<ul style="list-style-type: none"> • On 1 September 2014, an Arts Leadership Forum was jointly presented by The Childers Group and the CFC at the Centre. The Forum attracted over 100 participants and provided a range of plenary and breakout sessions on arts leadership topics, as well as many opportunities for networking. Judged by feedback on the day, in social media, and on evaluation forms, the Forum was seen to be a successful and welcome initiative for the ACT and region arts community to come together and discuss issues of importance and relevance for the sector. • On 24 November 2014, the CFC and The Childers Group hosted the Canberra launch of the new edition of national arts consultant David Fishel’s <i>The Book of the Board</i> at CMAG. • On 25 November 2014, the CFC and The Childers Group hosted a one day <i>Arts Board Workshop</i> presented by David Fishel, targeted at ACT arts board members and CEOs/general managers, in The Playhouse reception room at the Centre.

GROWING AND LEVERAGING OFF OUR ASSETS	
What we want to achieve :	Growth in targeted areas where we can add value
Strategies to achieve this :	<ul style="list-style-type: none"> • Reinvestment of trading surpluses into asset development or building up reserves • Additional responsibilities in key areas such as historic places – with sufficient resources to carry these out • Involvement as a key player in Canberra’s development as a city and in Civic’s development as the city’s heart
Actions for 2014-15	Results during the year
<ul style="list-style-type: none"> • Work with other agencies on initiatives to plan future directions of the city centre and the future provision of cultural facilities in Civic, including a major new theatre, within the framework of the City Plan and through participation in the City to Lake project. 	<ul style="list-style-type: none"> • During the year, the CFC continued to play an active role in these initiatives, including through : <ul style="list-style-type: none"> – the CEO’s attendance at the City and Northbourne Urban Design Framework workshops in March and April 2015; and – the CEO’s attendance at a workshop by the ACT Minister for Planning on the ACT Statement of Planning Intent. • The next stage of studies into a major new theatre was progressed during the year, with the appointment of specialist architects and theatre technical designers to prepare a detailed facility area analysis as a basis for a concept design for the new facility. • The CFC Board discussed Civic planning matters at each of its meetings during 2014-15.
<ul style="list-style-type: none"> • Continue to ensure that the CFC’s needs are addressed in development of the Civic Square precinct, including through : <ul style="list-style-type: none"> – pursuing the outcomes of CFC-commissioned studies into car parking needs of theatre patrons; – exploring how the CFC’s activities can support businesses such as cafes and restaurants, and how those businesses can contribute to a cultural precinct; and 	<ul style="list-style-type: none"> • During the year, the CFC continued to play an active role in Canberra parking and transportation systems and to emphasise the importance of sufficient car parking provision for the viability of the Centre, including at the planning workshops identified above. • The CFC initiated discussions with the Parking Operations area, to discuss implementation of pay parking in the evenings in the areas around the Centre as from 1 September 2015. These discussions will continue in 2015-16, with a view to ensuring smooth implementation of the new arrangements. • The CFC commissioned a small research project on the economic impact to Canberra of major theatre shows, including impacts for Civic food outlets from pre-theatre dining.

<ul style="list-style-type: none"> – seeking to ensure that any redevelopment of the car park site adjacent to CMAG addresses the needs of the cultural precinct, including the enhancement of CMAG’s visibility, and delivering a suitable experience for theatre patrons. 	
<ul style="list-style-type: none"> • Explore opportunities for cooperative activities in the Civic Square Precinct, including cooperative activities between CMAG and the Canberra Theatre Centre, with the Civic Library, and with Craft ACT. 	<ul style="list-style-type: none"> • The CMAG Café has an agreement with the Civic Library whereby patrons are able to bring takeaway coffees into the Library. • During the year, CMAG and the Canberra Theatre Centre collaborated on projects including : <ul style="list-style-type: none"> – a wombat-themed activities morning at CMAG in conjunction with a performance of <i>Wombat Stew</i> at the Canberra Theatre in July 2014; – <i>CMAG on Sunday – Book Week Special</i> in August 2014 with visiting characters from <i>The Gruffalo</i>, which performed at the Canberra Theatre in September 2014; and – a panel discussion, floor talk and film screenings at CMAG in conjunction with performances of the play <i>Kelly</i> at The Playhouse in June 2015. • Coinciding with the production of <i>Storm Boy</i> at Canberra Theatre Centre, the Lu Rees Archive organised a Colin Thiele exhibition at the Civic Library from 2 to 28 June 2015. • The CMAG exhibition <i>A potted history of Canberra region ceramics</i> was programmed to coincide with <i>Stepping Up - The 2015 Australian Ceramics Triennale</i> coordinated by Craft ACT. • Throughout the year, CMAG provided a display cabinet in the foyer to display objects available for purchase or on current display in Craft ACT.
<ul style="list-style-type: none"> • Work with Civic Square neighbours, including Civic Library, and the ACT Legislative Assembly, on accommodation strategies for the precinct. 	<ul style="list-style-type: none"> • The CFC commissioned a study of options to enlarge CMAG’s foyer, to improve its address to Civic Square, including options for Craft ACT to have a ground floor presence for a retail outlet. • The CFC worked with Craft ACT and the ACT Legislative Assembly to explore options for accommodating Assembly support functions in North Building, once the Assembly increases in size after the 2016 ACT election.

	<ul style="list-style-type: none"> • During the year, the Building Services Manager, Canberra Theatre Centre : <ul style="list-style-type: none"> – liaised with the ACT Legislative Assembly Director of Business Support and his staff; and – provided “landlord” type building services to the Civic Library.
<ul style="list-style-type: none"> • Work with other agencies in exploring the opportunity for managing one of the Sydney Ancher tower blocks on Northbourne Avenue as a house museum, together with complementary usages. 	<ul style="list-style-type: none"> • During the year, the CFC continued to explore this opportunity, including with Economic Development and with the ACT Heritage Council.
<ul style="list-style-type: none"> • Work with other agencies in undertaking economic impact studies to guide future directions. 	<ul style="list-style-type: none"> • The CFC provided data for inclusion in the Economic Overview of the Arts in the ACT, which was released on 30 June 2015.

B.2.2 CANBERRA THEATRE CENTRE

Purpose : To be Canberra's leading performing arts centre

PROGRAMMING	
What we want to achieve :	A diverse program that creates a leadership position for the Canberra Theatre Centre and an identity for Canberra
Strategies to achieve this :	<ul style="list-style-type: none"> • Regular visits from leading performing arts companies including high profile “star vehicles” • Nurturing local performing arts companies including national advocacy • Active participation in local and national creative development, including links with partner venue and companies • Support for those who take the financial risk in presenting at the Centre, both financial and marketing • A calendar of events that delivers a diversity of genres and appeals to a diverse audience
Actions for 2014-15	Results during the year
<ul style="list-style-type: none"> • Provide high quality programming through the Centre's 2014 and 2015 Subscription Seasons, in order to bring leading performing arts companies to Canberra and develop a strong “artistic footprint” for the Centre. 	<ul style="list-style-type: none"> • During 2014-15 the following productions from the 2014 Subscription Season, <i>Collected Works 2014</i>, were presented : <ul style="list-style-type: none"> – <i>Patyegarang</i> – <i>Circa: S</i> – <i>The Importance of Being Earnest</i> – <i>The Dream</i> – <i>The Magic Flute</i> – <i>The Wharf Revue 2014</i> – <i>La Fille Mal Gardee</i> • The Centre launched its 2015 Subscription Season, <i>Collected Works 2015</i>, on 20 October 2014, comprising 16 core shows with two additional shows. The 2015 Season Shows feature productions from : <ul style="list-style-type: none"> – The Australian Ballet – Bangarra Dance Theatre – CIRCA – Queensland Theatre Company – Bell Shakespeare – Sydney Theatre Company – State Theatre Company of South Australia – BIG hART – Circus Oz

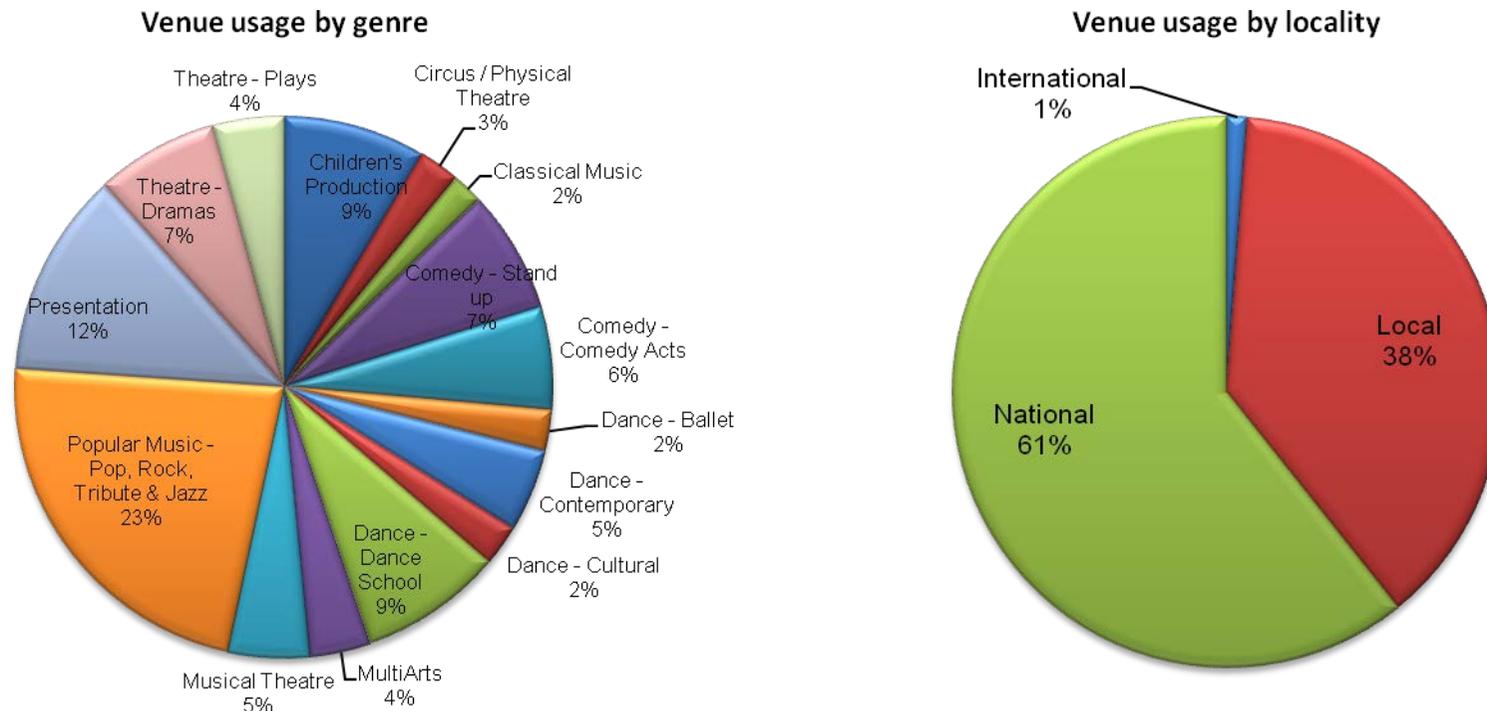
	<ul style="list-style-type: none"> – Sydney Dance Company • The following productions from the 2015 Subscription Season, <i>Collected Works 2015</i>, were presented during 2014-15 : <ul style="list-style-type: none"> – <i>Mother & Son</i> – <i>Beyond</i> – <i>Black Diggers</i> – <i>As You Like It</i> – <i>Monkey ... Journey to the West</i> – <i>Frame of Mind</i> – <i>The Importance of Being Miriam</i> – <i>Giselle</i> – <i>Storm Boy</i> – <i>Kelly</i> – Additional show <i>Sweet Charity</i> – Additional show <i>Count Basie Orchestra</i> <p>As of 30 June 2015, the Centre had 2,355 subscribers for its 2015 season, and had sold 16,625 tickets to <i>Collected Works 2015</i> productions, which makes it the Centre’s most successful <i>Collected Works</i> program to date.</p>
<ul style="list-style-type: none"> • Build on legacies from Canberra’s Centenary, especially the partnership with BIG hART, to deliver projects in 2015 and 2016. 	<ul style="list-style-type: none"> • The Centre continued to work with BIG hART as a company in residence, and in collaboration with the Cooma Community, towards the presentation of <i>Ghosts in the Scheme</i> in September 2015. • A further project with BIG hART is planned for 2016.
<ul style="list-style-type: none"> • Program productions outside the Subscription Seasons and through shared risk ventures with commercial presenters, in order to keep the venue active and increase the range of performing arts available to the Canberra community. 	<ul style="list-style-type: none"> • The Centre delivered the following programs outside the 2015 Subscription Season : <ul style="list-style-type: none"> – Bell Shakespeare Schools Festival – <i>Wombat Stew</i> – <i>The Gruffalo</i> – <i>Once Were Leaders</i> – <i>Horrible Histories</i> – <i>Angelique Kidjo</i> – <i>Le Noir</i> – <i>The 26-Storey Treehouse</i> – <i>The Listies</i> – <i>Storm Large</i> – <i>Tim Rogers</i> – <i>Geoffrey Robertson QC</i> – <i>Fast+Fresh</i> – a 10-minute play festival for schools.
<ul style="list-style-type: none"> • Support existing and develop new relationships with presenters, to expand their use of the Centre’s venues and services, and to increase the range of performing arts available to the Canberra 	<ul style="list-style-type: none"> • The Centre’s marketing team provided a range of value-added kits, guidance and actions in order to support venue hirers, build stronger relationships, and enhance the hirers’ experience. • Successful venue hires in 2014-15 included : <ul style="list-style-type: none"> – Missy Higgins – Bjorn Again

<p>community.</p>	<ul style="list-style-type: none"> – The White Album – Jimmy Barnes – James Reyne – The Ten Tenors – Red Bull: Flying Bach – Passenger – Pink Floyd Experience – Suzi Quatro – The Village People – Canberra Comedy Festival
<ul style="list-style-type: none"> • Support local creative development, including through : <ul style="list-style-type: none"> - promoting local productions in national touring forums; - programming events that showcase local talent, and supporting emerging/early career artists in the performing arts; - holding master classes, workshops and forums for local practitioners to engage with visiting companies; and - providing marketing support for local companies and other presenters that use the Courtyard Studio. 	<ul style="list-style-type: none"> • The Centre provided support to : <ul style="list-style-type: none"> – Tuggeranong Arts Centre with <i>Touch</i>; – Free Rain Theatre in presenting <i>Mary Poppins</i>; – James Batchelor in presenting <i>Metasystems</i> and <i>Faces</i>; – <i>Short+ Sweet</i>, which offers the opportunity to writers, directors and performers to realise new 10-minute plays; and – Elizabeth Cameron Dalman with <i>Mirramu</i>, for two new works. • The Centre’s marketing team provided significant support to local artists and organisations that hired the Studio, including James Batchelor, Free Rain Theatre Company, and both the <i>Fast+Fresh</i> and <i>Short+Sweet</i> theatre festivals. • The Centre sponsored the creative development of <i>That Place In Between</i> by Cadi McCarthy. • The Centre’s education team organised workshops and master classes as follows : <ul style="list-style-type: none"> – a workshop for Caitlin McEwan, winner of <i>Fast+Fresh 2014</i> with the Assistant Director of <i>The Importance of Being Earnest</i> on directing skills and creative expression; – a workshop for the Year 10-12 music classes of Trinity Christian College and Burgmann Anglican College with the cast and musicians of Opera Australia’s <i>The Magic Flute</i>; – a technical master class for the Teacher-Directors of the <i>Bell Shakespeare Schools Festival</i> with the Centre’s Technical Staff; – a workshop for student stage managers for the <i>Bell Shakespeare Schools Festival</i>, with the Stage Manager for Bell Shakespeare’s <i>The Dream</i> and the Centre’s Technical Staff; – a workshop for Canberra Girls Grammar Junior School with the principal ballerina from West Australian Ballet’s <i>La Fille Mal Gardee</i>; – workshops with the physical theatre company CIRCA for Canberra Grammar School,

	<p>Melba/Copeland College, Elementz Rhythmic Gymnastics and Warehouse Circus;</p> <ul style="list-style-type: none"> – a workshop for a youth indigenous group with the Black Diggers company, on a career as an Indigenous artist; – school workshops for schools across the ACT with Sydney Dance Company <i>Frame of Mind</i>; and – outreach programs into local and regional schools focusing on the music and themes of <i>Storm Boy</i>. 263 students across seven schools as far away as Cootamundra benefited from these programs. <ul style="list-style-type: none"> • The Centre’s education team organised the following meetings, workshops and other activities for the Canberra Youth Theatre Ambassadors : <ul style="list-style-type: none"> – a workshop with the Resident Director for Circa’s <i>S</i>; – a workshop with the Ballet Mistress for West Australian Ballet’s <i>La Fille Mal Gardee</i>; – audition assistance; – a welcome and introduction to the theatre for the show <i>Black Diggers</i>; and – a Director’s discussion with the Director of <i>Storm Boy</i>. • The Centre arranged for 137 students from 20 schools to participate in the <i>Fast+Fresh</i> 10-minute play festival, offering students the opportunity to access playwrighting workshops by Alex Broun; dramaturgy from Peter Wilkins both in-school and at the Centre; professional feedback from three judges working in the industry; and a chance to perform at the Centre’s Courtyard Studio.
<ul style="list-style-type: none"> • Participate in industry organisations e.g. Live Performance Australia, OZPAC, Australian Performing Arts Centres Association. 	<ul style="list-style-type: none"> • The Director of the Centre participated as an Executive Council member for Live Performance Australia, Australian Performing Arts Centres Association and the Association of Asia Pacific Performing Arts Centres.
<ul style="list-style-type: none"> • Develop a program to celebrate the Centre’s 50th anniversary in 2015, including through the 2015 Subscription Season. 	<ul style="list-style-type: none"> • The Centre developed a brand logo for the Centre’s 50th anniversary which was used across all season marketing materials during the year. • The anniversary was celebrated with the Australian Ballet making a special visit to Canberra in May 2015 for a season of <i>Giselle</i>. The Ballet gave the opening performance at the Canberra Theatre in 1965. With the generous support of Hindmarsh, the Centre was able to sponsor the use of the Canberra Symphony Orchestra to perform as pit orchestra for the

	<p>Canberra season of <i>Giselle</i>.</p> <ul style="list-style-type: none"> • The Centre held a Family Fun Open Day with over 2000 visitors, to allow Canberra families to join in the birthday celebrations. • A Gala Dinner had also been planned to celebrate the anniversary, but was cancelled due to scheduling issues. Patrons who had purchased tickets were invited to attend a special pre-show cocktail function, with a cake cutting ceremony, before the opening performance of the show <i>Kelly</i>. This event was also attended by current staff, former staff and other local arts personalities who had enjoyed a long history or affiliation with the Centre.
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Figure B.2.2a : Graphs indicating venue usage by genre and locality in 2014-15



MARKETING AND AUDIENCE DEVELOPMENT	
What we want to achieve :	A loyal and growing audience
Strategies to achieve this :	<ul style="list-style-type: none"> • Loyalty, engagement and repeat attendance are promoted by : all areas of the business working together to create a high quality experience for patrons; increased sophistication of patron knowledge to drive repeat attendance; use of social media and other means to engage audiences; value-adding through meet-the-artist, director forums etc. • Market data is used to target audiences and influence programming • Research is commissioned to better understand our existing audiences and target others
Action for 2014-15	Results during the year
<ul style="list-style-type: none"> • Provide value-adding opportunities that enhance the overall patron experience, including : <ul style="list-style-type: none"> - pre-show forums, post-show question and answer sessions; - “meet the artist” opportunities, including on opening nights; and - participation in cultural precinct planning, to ensure the quality of the overall patron experience. 	<ul style="list-style-type: none"> • In 2014-15, the following value-adding opportunities were presented : <ul style="list-style-type: none"> – pre-show forums for <i>Patyegarang</i>, <i>S</i>, <i>The Importance of Being Earnest</i>, <i>La Fille Mal Gardee</i>, <i>Mother & Son</i>, <i>Circa’s Beyond</i>, <i>Monkey ... Journey to the West</i>, and <i>Storm Boy</i>; – a post show Q&A for <i>The Importance of Being Earnest</i>, <i>The Wharf Revue 2014</i>, <i>Mother & Son</i>, <i>Black Diggers</i>, <i>Monkey</i>, <i>Storm Boy</i>, <i>Frame of Mind</i>, and <i>Kelly</i>; – panel discussions at Parliament House for <i>The Magic Flute</i>, <i>As You Like It</i>, and <i>Black Diggers</i>; – an open class for <i>La Fille Mal Gardee</i>; – <i>Wombat Stew</i> included a “Mums & Cubs” craft session at the National Zoo of Australia and post performance craft sessions at CMAG; – Quantum Leap Youth Dance Ensemble’s <i>Boundless</i> included two pre-show forums for their school matinees; – State Theatre Company of South Australia’s <i>The Importance of Being Earnest</i> included a post-show Q&A with the cast for the school matinee; – Bell Shakespeare’s <i>The Dream</i> included two pre-show forums for their school matinees; and – CDP Theatre Producers’ <i>The Gruffalo</i> included story-reading sessions at CMAG’s Book Week Open Day; a “Mums & Cubs” craft session at the National Zoo of Australia; appearances at Westfield Belconnen and Floriade; and pre-performance arts and craft activities in the foyer of the Centre.

<ul style="list-style-type: none"> • Ensure customer/patron satisfaction with their visit to, and experiences of, the Centre’s venues and presentations, including by surveying audiences. Use information gained from surveys to improve facilities and services. 	<ul style="list-style-type: none"> • The Centre achieved a 95.1% approval rate with patrons, based on post-performance surveys for a range of productions during 2014-15. • Post-performance surveys were conducted with the school groups attending four children’s performances, resulting in a 95% approval rating. • Survey results indicated that activities associated with children’s performances were highly regarded and this will be considered for future shows.
<ul style="list-style-type: none"> • Ensure Front of House business operations and customer services are kept at a high standard. • Analyse Front of House data and act on this, both to increase commercial returns and to improve the patron experience. 	<ul style="list-style-type: none"> • During the year, the Centre’s Front of House manual for Patron Service Officers was updated and revised, to ensure a continued high level of service to customers. • Six additional terminals were purchased, to facilitate bar and merchandise sales away from the main bar area. • Front of house data was analysed during the year to improve stock offerings and facilitate operational efficiencies.
<ul style="list-style-type: none"> • Maintain and develop Box Office services by ensuring that ticketing system capabilities are fully utilised to meet business and customer needs. 	<ul style="list-style-type: none"> • Ticketing services were provided to the following external venues : <ul style="list-style-type: none"> – ANU Arts Centre (<i>Legally Blonde</i>); – Parliament House (Floriade events); – National Arboretum Canberra (<i>Voices in the Forest</i>); – Belconnen Theatre (<i>Cinderella</i>); and – Grounds of Government House (Canberra Symphony Orchestra Shell Prom Concert).
<ul style="list-style-type: none"> • Use the Centre’s venue branding to promote the productions presented at the venue as being of a consistently high and reliable quality, and to support venue hirers in marketing their product. Ensure all connections with the Centre’s brand are authentic, including use of external signage. Maintain brand presence including through social media and digital marketing. 	<ul style="list-style-type: none"> • The Centre’s marketing team undertook brand advertising through media buying associated with the various productions in print (<i>The Canberra Times, City News, Canberra Weekly</i>) and on television (<i>WIN-TV, Prime, Channel 10</i>); maintained a flow of information and branding through various venue screens; and branded all advertising and promotional collateral produced. • The Centre maintained brand consistency and credibility in the promotion of its 2014 and 2015 Subscription Seasons. • The Centre provided marketing support to assist third party presenters of contemporary music to achieve higher patron attendance and sold-out shows. This is expected to lead to the potential to attract larger name acts in future. • The Centre’s social media was bolstered by interacting with bloggers with large followers,

	<p>and with online social groups including 101Humans.</p> <ul style="list-style-type: none"> • Targeted Google Ads campaigns were implemented as an integral element of overall marketing campaigns. • The Centre’s policy on access to, and use of, marketing resources, is available at https://canberratheatrecentre.com.au/about-us/who-we-are/
<ul style="list-style-type: none"> • Develop e-business through web-based marketing and undertake research to assess audience attendance patterns. 	<ul style="list-style-type: none"> • The Centre’s database was updated and used in targeted e-business activity. • The Centre’s website was updated to allow the Centre to market shows more effectively, including by linking the patron database with the website and with emails, to allow for a tailored patron experience. • Research questions used by the Centre were re-evaluated and refined, and research was undertaken across all performances to assess attendance patterns and satisfaction levels. • Post-show survey responses were evaluated, to assess patrons’ preferences and media habits, and therefore to provide greater insight into audience characteristics.
<ul style="list-style-type: none"> • Implement a groups booking initiative to enhance income and support venue hirers. 	<ul style="list-style-type: none"> • During 2014-15, group sales focused on social groups, bus companies, playgroups and corporations. • Group bookings were implemented through internal marketing and sales staff, as well as external group sales specialists, on selected broad appeal shows such as <i>Sweet Charity</i> and <i>Mother & Son</i>.

COMMUNITY INITIATIVES	
What we want to achieve :	A connection between the whole community and the performing arts
Strategies to achieve this :	<ul style="list-style-type: none"> • Initiatives that address special needs in the community • Programs that reach out to those who might not otherwise have the opportunity to experience live theatre • Connections with the education system and schools • Workshop facilitation
Actions for 2014-15	Results during the year
<ul style="list-style-type: none"> • Implement access initiatives including through facilities and services such as: <ul style="list-style-type: none"> – captioning services and audio loops for patrons with hearing impairments; – audio description and tactile tours for patrons with vision impairments; – the Companion Card scheme, whereby a carer attending theatre with a patron can access a complimentary ticket; and – designated spaces in the auditoriums for wheelchair access. • Encourage venue hirers to provide targeted access for patrons with special needs. • Participate in access recognition programs that recognise and promote accessibility of venues for people with 	<ul style="list-style-type: none"> • The following access initiatives were facilitated during 2014-15. <ul style="list-style-type: none"> Tactile tour, audio description and captioned performances <ul style="list-style-type: none"> – A tactile tour, audio description and captioning were provided for a performance of <i>The Importance of Being Earnest, The Dream, Mother & Son, Black Diggers, As You Like It, Monkey ... Journey to the West, The Importance of Being Miriam, and Kelly</i>. Captioning was provided for <i>Storm Boy</i>. Audio loops and Companion Cards <ul style="list-style-type: none"> – Audio loops (FM Radio Assisted Hearing System), and Companion Cards (National Companion Card Program) for people who require their carers to be present when visiting the theatre) are available for all productions presented at the Centre. • The Centre also provides designated spaces in the auditorium for wheelchair access. • During the year, the Centre’s marketing team continued to promote access facilities through all marketing channels including a large print brochure and a specific access flier.

<p>disabilities.</p>	
<ul style="list-style-type: none"> • Implement the Social Capital Program whereby tickets purchased by the Centre are distributed to special interest organisations, providing scope for people who would not normally attend live theatre the opportunity to do so. 	<ul style="list-style-type: none"> • During the year, the Centre’s Social Capital program distributed 294 tickets to the value of \$13,301 to the following charities and organisations : <ul style="list-style-type: none"> – Wiradjuri Echoes Dance Company – YWCA of Canberra – Menslink – Arthritis ACT – Smith Family – Bosom Buddies – Belconnen Arts Centre Parkinson Dance Group – <i>Music at Midday</i> email list patrons – Black Mountain School – Crescent School, Goulburn – Barnardos – Canberra Legacy – CanTeen
<ul style="list-style-type: none"> • Host the <i>Music at Midday</i> series of concerts, which allow older patrons, including nursing home residents, to attend live theatre. 	<ul style="list-style-type: none"> • Twelve <i>Music at Midday</i> concerts were held in the 2014-15 year raising a total of \$11,651 for the following charities : <ul style="list-style-type: none"> – MS Australia ACT/NSW/VIC – Menslink – Doris Women’s Refuge – Australian Federal Police Legacy Inc – Austism Asperger Act Inc – Bosom Buddies ACT Inc
<ul style="list-style-type: none"> • Support theatre education resources through fundraising activities as part of the 2014-15 Fundraising Strategy. • Maintain and grow links with schools. 	<ul style="list-style-type: none"> • The Centre’s Donation Appeal was continued, seeking support for the Centre’s theatre education programs. • Hindmarsh, one of Australia’s leading property and construction companies, continued as a principal sponsor of the Centre in 2014-15, with a three-year commitment to help progress the Centre’s education activities. • The Centre launched its first Primary and Secondary brochures in October 2014, held Teachers Reference Group meetings, and delivered school matinees for the following productions : <ul style="list-style-type: none"> – <i>The 26-Storey Treehouse</i> – <i>Black Diggers</i> – <i>Frame of Mind</i> – <i>Storm Boy</i> – <i>Kelly</i> • 322 schools and 13,049 students and teachers attended the Centre to watch a performance during 2014-15.
<ul style="list-style-type: none"> • Foster performing arts skills development through such means as 	<ul style="list-style-type: none"> • The Centre’s education and technical teams co-produced the <i>Bell Shakespeare Schools Festival</i> with Bell Shakespeare Learning, which included six weeks of in-school artistic development; on-

<p>work experience opportunities, hosting of National Institute of Dramatic Art summer schools, and presenting <i>Fast+Fresh</i>, a season of 10-minute plays by young people.</p>	<p>the-job training with the Centre’s technical staff for the student stage managers, lighting operators, sound designers and technical crew; and mentoring from Bell Shakespeare Arts Educators. The initiative culminated in a four-day festival in The Playhouse involving over 200 students from five schools in the ACT and one school from Batemans Bay.</p> <ul style="list-style-type: none"> • The Centre facilitated the Canberra Youth Theatre Ambassador Group throughout 2014-15. • The Centre hosted work experience students from the ACT and surrounding regions during 2014-15, working in backstage, marketing and front of house roles. • The Centre facilitated the provision of a children’s chorus via Woden Valley Youth Choir for Opera Australia’s <i>The Magic Flute</i>, which included private rehearsals with the Opera Australia Choral Master. • The Centre ran the Canberra auditions for Opera Australia’s Student Scholarship program, which resulted in a Canberra student being chosen as one of four successful candidates in Australia. • The Centre facilitated the provision of a children’s chorus for West Australian Ballet’s <i>La Fille Mal Gardee</i>.
<ul style="list-style-type: none"> • Implement the Centre’s Vocational Education and Training (VET) program to enable local secondary school students to gain formal qualifications in theatre technical skills. 	<ul style="list-style-type: none"> • In March 2015, three Year 12 students commenced VET training at the Centre under a Memorandum of Understanding between the Centre and Gunghalin College. • The three students have worked on shows such as <i>Giselle</i>, <i>Monkey</i>, <i>Le Noir</i>, <i>Frame of Mind</i> and <i>Music at Midday</i>, receiving instruction through weekly classes and assessment from staff who are approved trainers and assessors. • The students are expected to complete their Certificate III by the end of 2015. • Students who graduated under the VET program with the Centre at the end of 2014 have since become casual technical staff at the Centre.

GROWING AND LEVERAGING OFF OUR ASSETS	
What we want to achieve :	A performing arts centre for the future
Strategies to achieve this :	<ul style="list-style-type: none"> • Develop a new lyric theatre • Commercial activity is pursued to maximise earning capacity and secure future growth • Development of a programming retained earnings fund • Targeted market research to support future initiatives
Actions for 2014-15	Results during the year
<ul style="list-style-type: none"> • Seek formal reservation of the land adjacent to The Playhouse for a future new theatre. • In conjunction with other agencies, conduct studies into a new theatre, including site investigation, feasibility, concept design and costing studies. 	<ul style="list-style-type: none"> • During the year, these matters were progressed through the studies and initiatives described on page 36.
<ul style="list-style-type: none"> • Undertake the first year of a two-year Stage 2 upgrade program for the Centre, funded under the 2014-15 ACT Budget, focusing especially on a major upgrade of the Centre’s lighting. • Undertake the final year of the three-year Stage 1 upgrade program for the Centre, funded under the 2012-13 ACT Budget, in order to retain the Centre’s functionality and status as a professional performing arts centre, including through seating upgrades, new chillers, and improvements to patron and performer amenities. • Undertake a program of other upgrades 	<ul style="list-style-type: none"> • The first year of the two-year Stage 2 upgrade program was completed in 2014-15, including the following works : <ul style="list-style-type: none"> – replacement of the theatre main heating boiler shells; – upgrades to the heating, ventilation and air conditioning control systems; – installation of residual current devices; – the first stage of theatre lighting equipment upgrades; and – fire monitoring panel upgrades. • The final year of the three-year Stage 1 upgrade program provided for the upgrade to the LED Video Screen facing Civic Square, which was installed in March 2015, and finalisation of equipment and facility upgrades that were commenced in previous years. • Other improvements were implemented through the 2014-15 capital upgrade program, including a website upgrade and priority Front of House and technical equipment. • Internally funded capital projects in 2014-15 included signage improvements and foyer monitors.

and improvements using capital upgrade funding, and through internally-funded projects where funds are available.

Canberra Theatre Centre LED Video Screen facing Civic Square



- Liaise with tourism and events agencies to explore partnerships for major performing arts and ticketing opportunities, including the scope for accessing events funding to support major productions.

- The Centre worked with VisitCanberra to set up a ticket selling point in the Canberra Centre from November 2014 onwards.
- Marketing relationships have been established between the Centre and various national institutions and associations, to allow cross promotional opportunities.

B.2.3 A.C.T. MUSEUMS AND GALLERIES

Purpose : To engage our community by presenting Canberra’s stories, diverse visual culture and heritage

PROGRAMMING, STORY TELLING AND INTERPRETATION	
What we want to achieve :	Programming that reflects Canberra’s unique identity
Strategies to achieve this :	<ul style="list-style-type: none"> • A diverse range of high quality exhibitions, education and community programs and other activities, on site and online • Unique and experiential programs that focus on our region’s visual arts and social history • Productive partnerships with other cultural organisations and the wider community in developing and delivering our programs
Actions for 2014-15	Results during the year
<ul style="list-style-type: none"> • Build on CMAG’s reflection of our community and its history through a wide range of special exhibitions, programs and other activities across all ACT Museums and Galleries sites, with a particular emphasis on community engagement, on exploring the many stories of Canberra, and on Canberra’s links to the region, the nation and the world. • Continue CMAG’s role as a key city destination, and as a place for exploring ideas about Canberra’s future. • Build on legacies from the Centenary of Canberra, including through creative relationships with organisations such as the <i>You Are Here</i> festival and the 	<ul style="list-style-type: none"> • ACT Museums and Galleries presented a number of special exhibitions during the year, as described in the following sections. • A wide range of community and education programs and other activities was presented across ACT Museums and Galleries sites during the year, including : <ul style="list-style-type: none"> – floor talks by curators and artists, in association with the exhibition program; – workshops, such as a writers’ workshop held in conjunction with the CMAG exhibition <i>PULSE: Reflections on the Body</i>; – education programs, such as the popular programs <i>Dawn’s Surprise</i>, <i>Who Were the Convicts?</i> and <i>At the Garden Gate</i> at the Historic Places; – excursions, such as guided walks around Lake Burley Griffin, held in conjunction with the CMAG exhibition <i>Watershed: Lake Burley Griffin 1964-2014</i>; – sessions of the special program for very young visitors to CMAG, <i>T is for Toddler</i>; – sessions each month of the popular family program <i>CMAG on Sunday</i>, with activities themed to current exhibitions; – live performances, such as performances held in conjunction with the CMAG exhibition <i>PULSE: Reflections on the Body</i> by James Batchelor, choreographer and performer; and – screenings of a range of classic and vintage films by the Reel McCoy Film Society. • CMAG’s role as a key city centre destination was demonstrated by its selection as the location

<p>Capital Arts Patron Organisation (CAPO).</p>	<p>for a range of high profile events during year, including the 2014 Annual ACT Arts Awards of the Canberra Critics' Circle. In recognition of its role as a visitor destination, CMAG was awarded a Commendation in the 2014 Canberra and Capital Region Tourism Awards, in the Heritage and Cultural Tourism category.</p> <ul style="list-style-type: none"> • A new mural was installed on the exterior wall of CMAG, facing the car park, featuring a work by David Sequeira inspired by the CBR brand. • CMAG built on the legacy of the Centenary of Canberra by hosting a wide program of events and performances as part of the 2015 <i>You Are Here</i> festival in March 2015. • CAPO held their annual auction <i>CAPO 31</i> at CMAG in October 2014, continuing the partnership that began as part of Centenary celebrations in 2013. The event featured works by a number of the region's major visual artists.
<ul style="list-style-type: none"> • Present an exhibition program at CMAG that responds to, and celebrates, the diversity of the Canberra community and its many stories, and which includes major visual arts and social history subjects, including through collaborations and partnerships with the community. • Provide opportunities for emerging/early career artists in CMAG's exhibition program. • Work towards a major exhibition exploring contemporary Chinese art. • Present an exhibition from the Bradman Museum to coincide with the staging of 2015 Cricket World Cup matches in Canberra. • Develop displays exploring the impact and legacy of World War One on the 	<ul style="list-style-type: none"> • CMAG opened a wide range of exhibitions during 2014-15. Major exhibitions included : <ul style="list-style-type: none"> – <i>Watershed : Lake Burley Griffin 1964-2014;</i> – <i>PULSE : Reflections on the Body;</i> – <i>Down to the wire : Australian Police peacekeeping in Cyprus;</i> – <i>World of Cricket from the Bradman Museum at CMAG;</i> – <i>Women's Power to Stop War: Women's International League for Peace and Freedom;</i> – <i>Urban suburban;</i> – <i>X-Rated: The sex industry in the ACT;</i> and – <i>A potted history : A history of Canberra region ceramics.</i> • Further details of exhibitions are provided at Appendix 5, page 100. • <i>PULSE : Reflections on the Body</i> provided a dynamic forum for the work of emerging/early career artists to be displayed alongside works by established practitioners. • CMAG continued to provide opportunities for installations by emerging/early career artists in its Gallery 4, an external gallery space visible 24 hours a day on Civic Square. Featured artists included James Lieutenant and Kate Vasallo, in their exhibition, <i>Mistints</i>. • During the year, CMAG staff worked towards a major exhibition of contemporary Chinese art, which will open early in 2015-16. • CMAG presented <i>World of Cricket from the Bradman Museum</i> in conjunction with the Cricket

<p>Cunningham, Curley and Calthorpes families.</p>	<p>World Cup.</p> <ul style="list-style-type: none"> • CMAG accepted a further gift of material from Dawn Waterhouse relating to the Waterhouse family's war service and life on the home front.
<ul style="list-style-type: none"> • Present the Nolan Foundation Collection on an ongoing basis in the Nolan Collection Gallery @ CMAG, together with elements of the broader Nolan Collection, at CMAG and online. 	<ul style="list-style-type: none"> • The Nolan Collection Gallery @ CMAG continued to display the Foundation Collection and a range of interpretive material on a continuing basis. • The CMAG exhibition <i>PULSE : Reflections on the Body</i> included Nolan's work <i>Madame Rimbaud in hospital</i>, 1982 and <i>One must be absolutely modern</i>, 1982 alongside work by contemporary Australian artists. • The entire Nolan collection was available to view online in high-resolution at the dedicated Nolan website www.cmag.com.au/nolan. • A floor talk by printmaker Alison Alder explored the development and inspiration of her <i>Carcass</i> series and its links to the work of Nolan, in conjunction with the CMAG exhibition <i>Alison Alder : Carcass</i>.
<ul style="list-style-type: none"> • Present permanent exhibitions at each of the three historic places : Lanyon, Calthorpes' House and Mugga-Mugga, to enrich visitors' understanding and enjoyment of their visit. 	<ul style="list-style-type: none"> • The following exhibitions were on display at the Historic Places during the year : <ul style="list-style-type: none"> – Lanyon – <i>Within Living Memory, The Cunningham Photo Album, and Convict Lives</i>; – Calthorpes' House – <i>Calthorpes' House Orientation Exhibition</i>; and – Mugga-Mugga – <i>Getting It Together</i>.
<ul style="list-style-type: none"> • Present a comprehensive range of community and education programs at CMAG that respond to, and celebrate, the diversity of the Canberra community and which : <ul style="list-style-type: none"> – complement the exhibition program; – recognise special events and festivals celebrated by the Canberra community; – connect to the ACT's wider visual arts and social history landscape; 	<ul style="list-style-type: none"> • CMAG presented 213 community and education programs during the year. Many of these complemented the exhibition program, recognised special events and festivals, connected to the ACT's wider visual arts and social history landscape or were provided through collaborations and partnerships, as described below. <p>Examples of programs to complement the exhibition program</p> <ul style="list-style-type: none"> • An early childhood program, <i>Curiously Canberra</i> explored works in the exhibition <i>Urban Suburban</i>, and invited students to create their own works, such as collage, prints and paintings, responding to the exhibition.

- and
- are provided through collaborations and partnerships with the community and other institutions.

Children participating in the program *Curiously Canberra*, inspired by exhibition *Urban Suburban*



- Canberra poets Geoff Page, Alan Gould, Melinda Smith and Sarah Rice presented a program of specially-commissioned poetry, inspired by works of art in *Urban Suburban*.
- The school holiday workshops *Zig, zag, frieze* were inspired by the exhibition *A Bird in The Hand! Bob Graham: A Retrospective*. Children explored themes from the exhibition by engaging collaboratively as well as individually through construction, printmaking and collage.
- A film screening of Australian documentary *Scarlet Road* was held in conjunction with the exhibition *X-rated : The sex industry in the ACT*.
- A lecture, *The soldier and the pacifist*, was presented in association with *Women's Power to Stop War*.

Examples of programs to recognise special events and festivals

- *CMAG on Sunday – Book Week Special: Connect to reading* was held to coincide with Book Week 2014, with children's activities based on books shortlisted for the Picture Book and Early Childhood Book of the Year by the Children's Book Council of Australia.
- *Conserving Canberra* brought together six conservation and museum professionals for a lecture program in the CMAG Theatrette, in association with the Heritage Festival and in partnership with the Australian Institute for the Conservation of Cultural Materials.
- Artist Samantha Small discussed her installation, *Stalemate*, and Social History Curator Rowan

	<p>Henderson spoke about the 1918 Majura Honour Roll, to coincide with the centenary of ANZAC.</p> <p>Examples of programs demonstrating connections to the wider arts/history landscape</p> <ul style="list-style-type: none"> • Live art performance from director Chenoeh Miller was integrated into the exhibition <i>PULSE : Reflections on the Body</i>. • Two events associated with the 50th Anniversary of Lake Burley Griffin were held in partnership with the National Capital Authority and in conjunction with the CMAG exhibition, <i>Watershed: Lake Burley Griffin 1964-2014</i> : a special anniversary concert at the National Carillon, and a Toast the Lake event at the National Capital Exhibition, Regatta Point. <p>Examples of programs provided through collaborations and partnerships</p> <ul style="list-style-type: none"> • A five-week photography course <i>An historical lens</i>, was presented by PhotoAccess in association with ACT Museums and Galleries, for beginners with digital cameras. Sessions were held at CMAG and at each of the three ACT Historic Places. • The CFC in partnership with The Childers Group hosted the Canberra launch of the new edition of David Fishel's <i>The Book of the Board</i> at CMAG.
<ul style="list-style-type: none"> • Present education and community programs relating to the Nolan Collection, to enrich the understanding and enjoyment of visitors and participants in outreach programs, including the new Nolan stop motion education program. 	<ul style="list-style-type: none"> • CMAG presented 57 community and education programs relating to the Nolan Collection during the year. These included : <ul style="list-style-type: none"> – education programs, such as <i>Every Picture Tells A Story</i> for preschool students, presented both onsite and as outreach; – <i>Stop.Motion.Nolan</i> workshops, both for students and for teachers and museum educators; – school holiday workshops and programs such as <i>Merry-Go-Round</i> focusing on the Civic Merry-Go-Round and Nolan's St Kilda works; and <i>Dry as a Bone</i>, using Nolan's Burke and Wills paintings as inspiration; – a printmaking workshop <i>Screen time</i> in which participants designed a composition and printed a small edition, using the strong graphic quality found in Nolan's paintings as inspiration; – a panel session in which artists and curators explored artists' depictions of Ned Kelly through time, in association with the <i>Kelly</i> play at the Canberra Theatre Centre;

	<ul style="list-style-type: none"> – the screening of two Kelly films, <i>The Story of the Kelly Gang</i> (1906) and <i>Ned Kelly</i> (1970), in association with the <i>Kelly</i> play; – a floor talk in the Nolan Collection Gallery in association with the <i>Kelly</i> play; and – a <i>CMAG on Sunday</i> session : <i>What's on the Horizon</i>, inspired by works in the Nolan Collection.
<ul style="list-style-type: none"> • Present a comprehensive range of community and education programs that enrich our community’s understanding and enjoyment of the Historic Places and their collections, including ones that : <ul style="list-style-type: none"> – connect with anniversaries, special events and festivals celebrated by the Canberra community; and – are provided through collaborations with other organisations. • Explore the scope for a 2015 artist-in-residence program at Mugga-Mugga, and seek funding for this. 	<ul style="list-style-type: none"> • Historic Places presented 436 community and education during the year. Many of these connected with anniversaries, special events and festivals or were provided through collaborations with other organisations. <p>Examples of programs connected with anniversaries, special events and festivals</p> <ul style="list-style-type: none"> • Calthorpes’ House opened for extended hours in September and October 2014 to celebrate Floriade. • An open weekend with free entry was held at Mugga-Mugga to celebrate the birthday of Miss Sylvia Curley OAM, who was instrumental in the development of Mugga-Mugga as a house museum. • Calthorpes’ House and Mugga-Mugga were dressed for Christmas during the December 2014/January 2015 period. • Lanyon hosted a very successful <i>Lanyon Christmas Carols and Picnic</i> in December 2014, welcoming over 1500 visitors. • Open Houses were held at each site to celebrate special occasions such as Australia Day, Mother’s Day, the Queen’s Birthday and ACT Seniors Week. • The 2015 Sylvia Curley Oration explored the history of women in medicine and was delivered by Professor Zsuzsoka Kecskes. • Easter was celebrated at Lanyon with The Great Lanyon Easter Egg Hunt for children, on Easter Sunday 2015. <p>Examples of programs provided through collaborations with other organisations</p> <ul style="list-style-type: none"> • A discussion on vital grassland management strategies was held at Mugga-Mugga with experts from CSIRO Ecosystem Science and the Fenner School of Environment and Society at the Australian National University (ANU).

	<ul style="list-style-type: none"> • A school holiday workshop, <i>Listening to the Past</i> explored the musical life of the Calthorpe family and was presented with support from ACT Heritage. • The Open Gardens Australia Plant Fair, presented in association with Open Gardens Australia, was held at Lanyon in March 2015, and featured plant and food stalls, speakers, tours and children's activities. <p>Artists in residence program at Mugga-Mugga</p> <ul style="list-style-type: none"> • Dr Jennifer Gall a local musician and music historian, engaged with the three Historic Places, including Mugga-Mugga, to research and perform music and soundscapes specific to these sites, primarily on period instruments associated with each site. Some of this material will be used in audio guides for each of the sites.
<ul style="list-style-type: none"> • Continue and develop partnerships between ACT Museums and Galleries and other cultural organisations/institutions, including : <ul style="list-style-type: none"> – linkages with the National Trust; – joint initiatives with the School of Art at the ANU; – partnerships with the Cultural Heritage Management course at the University of Canberra; and – liaison with the ACT Heritage Unit and Council. 	<ul style="list-style-type: none"> • The Historic Places continued its close working relationship with the National Trust through National Trust volunteers at Lanyon. During the year, these volunteers provided 297.5 hours of service at Lanyon. • The National Trust Open Day at Mugga-Mugga in April 2015 featured cottage tours, a vintage car display, lectures, landscape painting and live entertainment. The event was presented in partnership with National Trust of Australia (ACT) and in association and with support from ACT Heritage. • A number of floor talks were held in association with the ANU School of Art's Art Forum including discussions with artists and curators. • Staff from ACT Museums and Galleries gave presentations as a part of the ANU Archaeology and Anthropology postgraduate course on best practice conservation management planning, hosted by Lanyon. • CMAG liaised with ACT Heritage in the retrieval and conservation of an ACT border marker reference blaze tree and other blazes; supported fundraising for a shelter for the tree at Namadgi Visitors Centre; and brought two blazes into the CMAG Collection. • CMAG collaborated with the Australian Federal Police Museum in the development of an exhibition, <i>Down to the wire : Australian police peacekeeping in Cyprus</i>. • CMAG partnered with the Alliance Francaise of Canberra and the Centre, with an exhibition, <i>Out of Silence : Marcel Marceau in Australia 1965-2003, photographs by Jan Dalman</i> – presented at the Alliance Francaise of Canberra in Turner.

MARKETING AND AUDIENCE DEVELOPMENT	
What we want to achieve :	A loyal and growing audience
Strategies to achieve this :	<ul style="list-style-type: none"> • The visitor experience is extended and enhanced • The demographic of our audience is extended, including to those with special needs and interests
Actions for 2014-15	Results during the year
<ul style="list-style-type: none"> • Implement community engagement activities at Lanyon, including gardening programs, using the outcomes from a community consultation project undertaken for the site. 	<ul style="list-style-type: none"> • The two-day Open Gardens Australia Plant Fair was held at Lanyon in March 2015. This major event for plant lovers featured plant and food stalls, speakers, tours and children's activities. • Lanyon presented gardening/landscape programs during the year, including a demonstration of fruit tree pruning.
<ul style="list-style-type: none"> • Increase community awareness of ACT Museum and Galleries venues, through promotion of their special features and through cultural tourism initiatives, including applying for an ACT tourism award, and by working with VisitCanberra to promote events during 2014 Floriade and the 2015 Cricket World Cup. 	<ul style="list-style-type: none"> • ACT Museums and Galleries exhibitions, programs and events received good media coverage during the year with features appearing online, via social media, TV, radio and print. • For example, CMAG exhibitions featured on ABC television and radio and in <i>The Canberra Times</i>. • CMAG was awarded a Commendation in the 2014 Canberra and Capital Region Tourism Awards, in the Heritage and Cultural Tourism category. • CMAG worked with VisitCanberra to promote the <i>World of Cricket from the Bradman Museum</i> exhibition at CMAG to Cricket World Cup attendees.
<ul style="list-style-type: none"> • Implement the new digital strategy for ACT Museums and Galleries, including : <ul style="list-style-type: none"> – refurbishment of the website to ensure it continues to be : <ul style="list-style-type: none"> of high quality; accessible across multiple platforms and devices; and develops the virtual tours of each 	<ul style="list-style-type: none"> • Major progress was made in implementing the digital strategy for ACT Museums and Galleries during 2014-15. This included: <ul style="list-style-type: none"> – redeveloping the ACT Museums and Galleries website, which will be finalised and launched in the first half of 2015-16; – maintaining Twitter, Facebook, Flickr and YouTube accounts for marketing and communication for ACT Museums and Galleries; – using iPads for a digital drawing workshop as part of the <i>CMAG on Sunday Book Week</i>

<p>Historic Place;</p> <ul style="list-style-type: none"> – use of digital media in education and community programs; – digital marketing opportunities; – use of social media to provide new engagement opportunities; and – commence digitising the CMAG collection, building on work undertaken in 2012-13 to digitise the Nolan Collection. 	<p>Special;</p> <ul style="list-style-type: none"> – using digital media in the <i>Artefact Chat</i> and <i>Stop.Motion.Nolan</i> outreach programs; and – holding a <i>Stop.Motion.Nolan</i> workshop for teachers and museum educators in conjunction with Museums Australia. <ul style="list-style-type: none"> • Data and images for 150 objects from the CMAG Collection were developed in a format to suit online access. Digital access to these items, along with works in the Nolan Collection, will be provided when the new CMAG website is launched in 2015-16.
<ul style="list-style-type: none"> • Engage the community through active volunteer programs at the Historic Places, and at CMAG. 	<ul style="list-style-type: none"> • During the year, volunteers at the Historic Places provided a total of 1,321.5 hours service and provided services across a range of tasks, including children’s activities and guiding.
<ul style="list-style-type: none"> • Promote venue hire business at CMAG, Lanyon and Mugga-Mugga, balancing this with the core functions of these sites. • Develop opportunities to increase income from activities such as the CMAG and Lanyon cafes and the Lanyon shop. 	<ul style="list-style-type: none"> • Venue hire information for CMAG, Lanyon, and Mugga-Mugga is included on the ACT Museums and Galleries website (www.museumsandgalleries.act.gov.au), together with information about the Lanyon Café, which caters for all functions held at Lanyon. • During the year, 3,449 people at CMAG, and 2,960 people at Lanyon and Mugga-Mugga attended a variety of venue hire functions. Calthorpes’ House is now considered too fragile to allow it to be hired for functions on a regular basis, although occasional small-scale events are held there. • Material relating to wedding bookings at Lanyon was revamped during the year and a partnership commenced with Abode Serviced Apartments in Tuggeranong, to provide referrals for wedding business. • Improvements were made to the presentation of facilities at Lanyon, together with an upgrade of equipment for venue hire. The Murrumbidgee Room at Lanyon was made available as an additional space for venue hire from May 2015. • New staffing arrangements introduced at CMAG during the year led to the employment of a full time Senior Museum Assistant. This new position is responsible for venue hire bookings, and enables a consistent customer service experience for hirers.
<ul style="list-style-type: none"> • Continually seek to improve customer 	<ul style="list-style-type: none"> • Customer satisfaction surveys were conducted throughout the year and reported as part of

<p>satisfaction with their visit to, and experience of, the ACT Museums and Galleries venues. Use information gained from surveys to improve facilities and services.</p>	<p>the 2014-15 Statement of Performance – refer to Attachment 1, Page 174. Information gained from the surveys is used in planning to improve facilities and services.</p> <ul style="list-style-type: none"> • Customers are also encouraged to leave their feedback via Outrate (outrate.com.au) a new feedback tool for the hospitality and entertainment industry facilitated by Tourism ACT.
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<p style="text-align: center;">STEWARDSHIP OF ASSETS</p>	
<p>What we want to achieve :</p>	<p>Places and collections that allow us to tell the many stories of Canberra</p>
<p>Strategies to achieve this :</p>	<ul style="list-style-type: none"> • CMAG’s visual arts and social history collection is developed, conserved and researched • The Nolan Collection is cared for • The buildings, grounds and collections of the Historic Places are conserved and researched • Lanyon’s collection of decorative and fine arts is further developed
<p>Actions for 2014-15</p>	<p>Results during the year</p>
<ul style="list-style-type: none"> • Develop, conserve, research and interpret an integrated social history and visual arts collection at CMAG, including by exploring opportunities to enhance resourcing of collection management activities. 	<ul style="list-style-type: none"> • The development, conservation, research and interpretation of an integrated social history and visual arts collection are part of CMAG’s core business, and these activities continued throughout the year. • CMAG continued to develop its collection during the year with the acquisition of a number of works of art and social history objects. A full list of CMAG acquisitions during 2014-15 can be found at Appendix 6, page 104 of this Report.
<ul style="list-style-type: none"> • Conserve, research, interpret and manage the Nolan Collection, in conjunction with the Commonwealth Government, as the owner of the Collection. Collaborate with the relevant Commonwealth, State, and regional agencies, with the aim of bringing works from the Nolan Collection to a wider audience, including through loaning works to major exhibitions and making 	<ul style="list-style-type: none"> • The conservation, research, interpretation and management of the Nolan Collection, in conjunction with the Commonwealth Government as the owner of the Collection, are part of CMAG’s core business and continued during the year. • Discussions were held during the year with Commonwealth representatives to review costs associated with managing the Nolan Collection and provide a detailed cost proposal for ongoing funding. • The paintings, <i>Kelly in bush</i>, 1945 and <i>Kelly</i>, 1946, were approved for loan to the exhibition, <i>Imagining Ned</i>, at Bendigo Art Gallery. • A request to reproduce <i>Kelly and horse</i>, 1946 was granted to the University of New South Wales Press for publication in a book titled <i>Horses in Australia</i>.

<p>images available online for publications and programs.</p>	<ul style="list-style-type: none"> • Conservation reports were prepared as required.
<ul style="list-style-type: none"> • Conserve, research, interpret and present the Historic Places and their collections, maintaining their cultural significance in accordance with the guidelines of the Burra Charter and the ACT heritage legislation, including by : <ul style="list-style-type: none"> – continuing implementation of Conservation Management Plans for each site; – finalising the Executive Lease for Lanyon; and – developing audio guides for the sites. 	<ul style="list-style-type: none"> • The conservation, research, interpretation and management of the Historic Places are part of its core business and these activities continued throughout the year. • The Executive Lease for the Lanyon Precinct was finalised and executed. • Work progressed on the fit-out of the Lanyon Heritage Centre as a repository for the Historic Places collection and as an education space, with expected completion during 2015-16.
<ul style="list-style-type: none"> • Develop and implement a new audio guide project at all Historic Places, allowing consistent high level interpretation of these sites, with the scope in future for translation into different languages and engaging with new audiences. 	<ul style="list-style-type: none"> • The content of the new audio guides was being finalised at year-end, with launch of the new guides expected to occur in the first half of 2015-16.
<ul style="list-style-type: none"> • Implement new policies to assist in managing and interpreting ACT Museums and Galleries collections and sites, including a CMAG Collection Development Strategy and a Historic Places Learning Policy. • Develop a strategy to guide the collection development of the Historic Places 	<ul style="list-style-type: none"> • The following new policies have been developed : <ul style="list-style-type: none"> – Historic Places Learning Policy; – ACT Museums and Galleries Digital Strategy; and – CMAG Collections Development Strategy. • Work has also progressed on a ACT Historic Places Collection Development Strategy.

collections.	
<ul style="list-style-type: none"> • Liaise with the ACT Branch of the National Trust to safeguard objects owned by the Trust and on long-term loan to Lanyon. 	<ul style="list-style-type: none"> • Further discussions were held during the year with the ACT Branch of the National Trust regarding the long-term future of these objects. The President of the ACT Branch has assured the CFC that the Trust intends to retain the objects at Lanyon.

GROWING AND LEVERAGING OFF OUR ASSETS	
What we want to achieve :	Growth in targeted areas where we can add value
Strategies to achieve this :	<ul style="list-style-type: none"> • CMAG is extended to provide : <ul style="list-style-type: none"> – More spaces to deliver a greater range of exhibitions and activities – Community access exhibition spaces – A city centre focus for Canberra’s heritage – A permanent exhibition of Canberra’s history • The former Nolan Gallery building is used to promote Lanyon’s significance • More spaces in Lanyon homestead are opened up for historical interpretation • Mugga-Mugga education centre becomes a focus for environment education
Actions for 2014-15	Results during the year
<ul style="list-style-type: none"> • Undertake Stage 2 of a major upgrade of roads within the Lanyon Heritage Precinct funded in the 2013-14 ACT Budget, so as to facilitate community access to, and within, the precinct. • Undertake other capital improvements at CMAG and the Historic Places, with 2014-15 capital upgrade funding. • Implement a cyclical maintenance program, to ensure the upkeep of ACT 	<ul style="list-style-type: none"> • Stage 2 of the Lanyon Roads upgrade project was completed by year-end, providing improvements to road access for visitors to, and residents of, the precinct. • A range of other improvements was implemented across ACT Museums and Galleries sites, with 2014-15 capital upgrade funding, maintenance funding and internal resources. • These included : building improvements to the Lanyon Woolshed and Lanyon Heritage Centre; security and work health safety upgrades at CMAG; interpretation, signage and air conditioning at Lanyon; and exhibition display, theatre improvements and landscaping upgrades at CMAG.

Museums and Galleries assets.	
<ul style="list-style-type: none"> Complete the Lanyon Heritage Centre refurbishment, including storage, display, conservation and teaching areas. Include a display of archaeological material. 	<ul style="list-style-type: none"> Although significant work was completed on the Lanyon Heritage Centre in 2014-15, the need was identified to secure additional funding to remedy roof and in ground storm water systems. As a result, funding was sought in the 2015-16 ACT Budget, with \$0.099 million being provided for stormwater remediation work. It is expected that this work will be completed in the first half of 2015-16.
<ul style="list-style-type: none"> Explore the feasibility of a geological display in the Mugga-Mugga Education Centre. 	<ul style="list-style-type: none"> The landscape and geological setting of Mugga-Mugga is being explored through the Historic Places audio project. The feasibility of a dedicated geological display at Mugga-Mugga will be further assessed.
<ul style="list-style-type: none"> Explore the scope to introduce a major irrigation system at Lanyon, to free up gardening resources for greater visitor engagement. 	<ul style="list-style-type: none"> Initial scoping has been undertaken for irrigation systems at Lanyon. This work will be further progressed in 2015-16.
<ul style="list-style-type: none"> Undertake a study into design concepts for the CMAG foyer, to increase its functionality and attractiveness, and to improve its address to Civic Square. 	<ul style="list-style-type: none"> An initial architectural study was undertaken during 2014-15. This developed design options that could provide enhanced amenity, expanded and shared community functions, and improved venue hire potential. The options developed in the study provided for the relocation of the central staircase in the CMAG foyer and for the enclosure of the outer courtyard area in order to produce a larger and more functional foyer space. Work on these options will be further progressed and costed in 2015-16.

B.3 Scrutiny

There were no ACT Auditor-General or ACT Ombudsman reports that related specifically to the CFC in 2014-15.

There were no Legislative Assembly Committee reports that related specifically to the CFC in 2014-15.

B.4 Risk Management

The CFC has a comprehensive Strategic Risk Management Plan (SRMP) which is implemented and monitored on an ongoing basis. This document provides the framework for supporting strategies and plans relating to more specific areas of risk, such as disaster preparedness and business continuity plans.

The CFC's SRMP was reviewed by the CFC's Audit Committee at its 26 March 2015 meeting. The review recommended minor changes. The revised and updated document was endorsed by the CFC Board at its meeting on 30 April 2015.

The Chief Executive Officer Financial Instruction on the SRMP was revised to reflect the updated SRMP.

B.5 Internal Audit

The CFC Audit Committee met on six occasions during 2014-15. Meetings were held on the 14 July 2014, 26 September 2014, 27 November 2014, 29 January 2015, 26 March 2015 and 28 May 2015. The number of meetings attended by Committee members is as follows :

Name of Member	Position	Meetings Attended
Eugene Kalenjuk	Chair	Six
Harriet Elvin (CEO)	Member	Four
Louise Douglas	Member	Six

The CFO is invited to each meeting as an observer and an invitation is also extended to the ACT Audit Office to send an observer to each meeting.

The Audit Committee Charter is provided as part of the Governance Charter available at <http://www.museumsandgalleries.act.gov.au/home/about.html> and incorporates specific roles for risk management and audit matters.

The Audit Committee Charter was reviewed by the Audit Committee at its 26 March 2015 meeting, resulting in a simpler and more concise document with greater clarity as to the role and responsibilities of the Committee. The revised and updated document was endorsed by the CFC Board at its meeting on 30 April 2015.

Internal Audit

The Audit Committee reviews and approves an internal audit/quality assurance plan for each financial year. A Chief Executive Officer Financial Instruction has been issued dealing with audit committee and internal audit matters.

An internal audit commenced during the year to review the CFC's supplier arrangements.

During the year, an internal quality assurance program was developed and implemented, focusing on areas of key risk as identified from items identified in the Strategic Risk Management Plan, Fraud Control Plan, external audits and the work of the Audit Committee.

B.6 Fraud Prevention

The CFC has a comprehensive Fraud Control Plan (FCP) which is implemented and monitored on an ongoing basis. Oversight of this plan is undertaken by the Audit Committee, as one of the roles under its Charter – refer to <http://www.museumsandgalleries.act.gov.au/home/about.html>.

A review and update of the CFC's FCP was completed by the Audit Committee at its meeting on 26 March 2015. The revised and updated document was endorsed by the CFC Board at its meeting on 30 April 2015.

The Chief Executive Officer Financial Instruction on the FCP was revised to reflect the updated FCP.

The CFC conducted fraud awareness training for staff in June 2015 and covered the following topics :

- the FCP, which provides a basis for fraud prevention strategies and fraud detection within the CFC;
- relevant Chief Executive Financial instructions such as the Gift Policy and Integrity and Reporting Policy;
- the *Public Interest Disclosure Act*; and
- Internal Audit and Quality Assurance programs.

B.7 Work Health and Safety

The CFC is committed to maintaining the health, safety and welfare of its employees. Workplace Health and Safety (WHS) is managed in accordance with the statutory provisions of the *Work Health and Safety Act 2011*.

The CFC has :

- adopted a CFC WHS Policy Statement, which has been advised to all staff;

- nominated seven Health and Safety Representatives;
- established a WHS Committee and a Health and Safety Representatives Committee; and
- ensured that WHS issues are discussed at each fortnightly meeting of the CFC senior management committee – refer to B.1.6.1, Page 19.

The CFC's WHS arrangements operate as part of the ACT Workplace Health and Safety and Injury Management Improvement Strategy, which commits ACT Government employers and employees to high standards of workplace health and safety. The CFC's WHS arrangements also acknowledge the targets set by the ACT Government for improving WHS performance, injury management and prevention.

The CFC has been selected by CMTEDD as a pilot agency for the development of a comprehensive Safety Management System (SMS). The framework comprises four elements : Leadership and Building Commitment; Risk Management and Implementation; Control; and Continuous Improvement. Work was undertaken during 2014-15 with CFC Corporate, ACT Museums and Galleries and the Canberra Theatre Centre to draw existing practices and processes into the elements of the framework. This system will provide consistent WHS approaches across CFC and is expected to be completed in the first half of 2015-16. Positive feedback from the CMTEDD Safety Support Team has been received regarding CFC's co-operation and approach to the new system.

The CFC Board receives a WHS report at each meeting. These reports include information about : accidents or incidents; outcomes and corrective action from previous accidents or incidents; risk assessments undertaken; meetings of the Work Health and Safety Committee and Health and Safety Representatives Committee, together with key issues discussed at these meetings; training provided on WHS; progress on development of the SMS; and other WHS matters, such as asbestos management.

In addition, every six months, a further report is provided to the Board on key WHS risks in the CFC, together with risk controls and risk treatment strategies.

Work Health and Safety Act 2011

In 2014-15, the CFC received no notices of improvement, prohibition, or non-disturbance under Part 10 of the *Work Health and Safety Act 2011*.

In 2014-15, the CFC received no notices of enforceable undertakings under Part 11 of the *Work Health and Safety Act 2011*.

In 2014-15, the CFC received no notices of failure to comply with a safety duty under Part 2, Division 2.2, 2.3 or 2.4 of the *Work Health and Safety Act 2011*.

The CFC has seven elected Health and Safety Representatives.

In 2014-15, CFC staff members have been trained in workplace health and safety through participation in a number of courses, including :

- Health and Safety Representative training;
- Asbestos Awareness training;
- Chain Saw Operators training;
- Evacuation training;
- First Aid training;
- Manual Handling training;
- Respect, Equity and Diversity training; and
- Test and Tag training.

There was one accident or dangerous occurrence reported to Workcover under Part 3, Section 38 of the *Work Health and Safety Act 2011* in 2014-15. This related to a fall by a theatre patron on the stairs outside the Canberra Theatre Centre. As a result of this incident the Centre engaged an expert in disability access and made improvements to the stairs and to signage directing patrons to an access ramp.

B.8 Human Resources Management

B.8.1 Human Resources Management

The CFC's approach to Human Resources (HR) management and workforce planning is through the ongoing implementation and review of its HR Plan. Further information about HR management is provided in Section B.2.1, page 28.

B.8.2 Learning and Development

The CFC places high importance on staff training and development. During 2014-15, staff attended many formal training courses, a range of conferences and seminars, and other professional development opportunities. These ranged from training courses on specific topics, such as fringe benefits tax, Respect, Equity and Diversity, and governance, through to attendances at workshops and conferences for the arts and museum sector, such as the annual conferences of the Australian Performing Arts Centres Association, and of Museums Australia. The CFC also undertakes performance management/skills development assessment programs. Further information is provided under Section B.2.1, page 28.

Expenditure on staff training and professional development during 2014-15 amounted to \$51,292. This amount includes membership fees for professional development programs, staff training and conference fees. Associated travel and accommodation costs are not included in this amount.

B.8.3 Special Employment Arrangements (SEAs)

Description	No. Of Individual SEAs	No. of Group SEAs	Total employees covered by Group SEAs	Total
	A	B	C	(A+C)
SEAs				
Number of SEAs as at 30 June 2015	5	-	-	5
Number of SEAs entered into during the period	-	-	-	-
Number of SEAs terminated during the period	-	-	-	-
Number of SEAs providing for privately plated vehicles as at 30 June 2015	-	-	-	-
Number of SEAs for employees who have transferred from AWAs during the period	-	-	-	-

	Classification Range	Remuneration as at 30 June 2015
Individual and Group SEAs	ASO6 – SOGA	\$86,075 - \$129,470

The CFC convenes meetings of its Agency Consultative Committee consisting of staff, management and union representatives, when needed and has called for new nominations for this committee.

B.8.4 Staffing Profile

The CFC's Staffing Profile as at 29 June 2015 (the last pay date for the 2014-15 financial year) was as follows.

FTE and headcount by division/branch

Division/branch	FTE	Headcount
Cultural Facilities Corporation	90.22	143

FTE and headcount by gender

	Female	Male	Total
Full Time Equivalent	49.86	40.36	90.22
Headcount	83	60	143
Percentage of workforce	58%	42%	100

Headcount by classification and gender

Classification groups	Female	Male	Total
ASO2	18	3	21
ASO3	7	-	7
ASO4	6	2	8
ASO5	8	3	11
ASO6	3	4	7
GSO2	-	1	1
GSO4	-	3	3
GSO7	-	1	1
PO1	5	1	6
PO2	3	-	3
SOGA	-	1	1
SOGB	-	2	2
SOGC	6	1	7
SPOC	-	1	1
Executive Contract	1	-	1
Box Office	6	2	8
Patron Services	15	14	29
Stage Door	1	1	2
Tech. Level 1	4	15	19
Tech. Level 2	-	2	2
Tech. Level 4	-	3	3
Total	83	60	143

Headcount by employment category and gender

Employment Category	Female	Male	Total
Casual	44	37	81
Permanent Full-time	12	12	24
Permanent Part-time	10	1	11
Temporary Full-time	13	10	23
Temporary Part-time	4	-	4
Total	83	60	143

Headcount by diversity group

	Headcount	Percentage of agency workforce
Aboriginal and Torres Strait Islander Peoples	-	-
Culturally and linguistically diverse (CALD)	8	6%
People with a disability	3	2%
Number of employees who identify in any of the diversity categories above	11	8%

Women	83	58%
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Prospective employees of the CFC are asked to identify their ethnicity or disability. However, declaring this information is not mandatory.

Headcount by age group and gender

Age Group	Female	Male	Total
Under 25	15	15	30
25-34	20	10	30
35-44	17	10	27
45-54	20	11	31
55 and over	11	14	25

Headcount by length of service, generation and gender

Average Length of Service	Pre-Baby Boomers (prior to 1946)		Baby Boomers (1946-64 inclusive)		Generation X (1965-79 inclusive)		Generation Y (from 1980 onwards)		Total	
	F	M	F	M	F	M	F	M	F	M
0-2	-	-	2	8	10	6	26	21	38	35
2-4	-	-	4	3	5	7	4	6	13	16
4-6	-	-	2	2	1	-	1	-	4	2
6-8	-	-	7	-	6	1	5	2	18	3
8-10	-	-	-	-	2	-	-	-	2	-
10-12	-	-	-	-	2	-	-	-	2	-
12-14	-	-	3	1	-	1	-	-	3	2
14+ years	-	-	3	1	-	1	-	-	3	2

Average length of service by gender (headcount)

	Female	Male	Total
Average length of service	4.6	3.9	4.2

Headcount by division/branch and employment type

Division/branch	Permanent	Temporary	Casual
Cultural Facilities Corporation	36	26	81

Recruitment and separation rates of permanent positions by classification and division/branch

Division/branch	Classification	Recruitment rate	Classification	Separation rate
Cultural Facilities Corporation	ASO5	2.8%	ASO5	2.8%
			ASO6	2.8%
			GSO7	2.8%
			SOGC	2.8%
Total		2.8%		11%

The statistics exclude Board members and people on leave without pay.

B.9 Ecologically Sustainable Development

Climate Change and Greenhouse Gas Reduction policies and programs

- The CFC has registered for the ACTSmart Government Business Energy and Water Program and the ACTSmart Business Recycling Program. Working in close partnership with ACTSmart, CMAG has a recycling service with clearly marked bins in the Administration areas. Custom made bin enclosures are to be installed in the CMAG foyer public areas in 2015-16. Staff and cleaners will be provided with recycling training in 2015-16 to reduce their environmental impact and embed sustainable management practices into everyday operations.
- The Canberra Theatre Centre contributed to Earth Hour on 28 March 2015 by turning off all its exterior lights.
- Led lights were installed in CMAG Boardroom during 2014-15.

Environmental protection

During the year, Environment Protection Officers from the Environment Protection Agency (EPA) investigated runoff from the Lanyon greenhouse and found that the correct procedure was being followed as far as the greenhouse run-off was concerned. While inspecting the fuel storage area, several minor non-compliant issues were identified for rectification. The CFC has since rectified all issues to the EPA's satisfaction.

Sustainable development performance 2014-15 and 2013-14

Indicator as at 30 June	Unit	2014-15	2013-14	Percentage change
Agency staff and area				
Agency staff	FTE	90	83	8%
Workplace floor area	Area (m ²)	16,289	16,289	0%
Stationary energy usage				
Electricity use	Kilowatt hours	1,862,804	1,978,996	(6%)
Renewable electricity use	Kilowatt	0	0	-

	hours			
Natural gas use	Megajoules	6,445,556	6,753,765	(5%)
Transport fuel usage				
Total number of vehicles	Number	5 ¹	5 ¹	0%
Total kilometres travelled	Kilometres	36,711	41,503	(12%)
Fuel use – Petrol	Kilolitres	2.2	1.9	16%
Fuel use – Diesel	Kilolitres	1.6	1.4 ¹	14%
Fuel use – Liquid Petroleum Gas (LPG)	Kilolitres	-	-	-
Fuel use – Compressed Natural Gas (CNG)	Kilolitres	-	-	-
Water usage				
Water use	Kilolitres	8,711	9,215	(5%)
Resource efficiency and waste				
Reams of paper purchased	Reams	892	961	(7%)
Recycled content of paper purchased	Percentage	52%	47%	11%
Waste to landfill	Litres	243,908 ²	261,580 ²	(7%)
	Tonnes	18.2 ²	29.7 ²	(39%)
Co-mingled material recycled	Litres	32,560 ²	27,500 ²	18 %
	Tonnes	13.2 ²	9.1 ²	45%
Paper & Cardboard recycled (incl. secure paper)	Litres	7,032 ²	5,500 ²	28
	Tonnes	2.7	4.0	(33%)
Organic material recycled	Litres	Note ³	Note ³	Note ³
Greenhouse gas emissions				
Emissions from stationary energy use	Tonnes CO ₂ -e	1,907.3	2,530.9	(25%)
Emissions from transport	Tonnes CO ₂ -e	10.2	8.9 ⁴	15%
Total emissions	Tonnes CO ₂ -e	1,917.5	2,539.8 ⁴	(25%)

The information used for calculations in the above table was provided by ActewAGL, ERM, ACT Property Group, OfficeMax Australia Ltd, Toms Trash Paks, SITA, Recall, Transpac and SG Fleet Australia Pty Ltd., with assistance from the Office of Climate Change, Energy and Sustainability Policy, Environment and Planning Directorate and the Enterprise Sustainability Platform.

Notes

1. SG Fleet advised that data it supplied for 2013-14, which was originally published in the 2013-14 Annual Report, was incomplete. More comprehensive and complete data is now available and has been incorporated into the above table.
2. Not all service providers of waste collection from CFC facilities report the amounts of waste collected in litres. Some provide the amounts in tonnes. It is not possible to convert tonnes to litres, therefore both figures are provided. The 2013-14 columns for Waste to landfill, Co-mingled material recycled and Paper & Cardboard recycled (incl.

secure paper) have been revised with the inclusion of waste collection undertaken by Property Services and the reinstatement of data due to complete data now being available.

3. Large amounts of garden waste are collected, composted and re-used to replenish the gardens at the Historic Places. However, it is not possible to quantify the amount of organic material recycled.
4. The Greenhouse gas emissions for 2013-14 have been re-calculated due to the change of data as per Note 1.

The following statements have been provided by Climate Change, Energy and Sustainability Policy, Environment and Planning Directorate for inclusion in this report.

Water data for Current FY (2014-15) column

Water billing is provided quarterly. Pro-rata figures were used for Calthorpes' House based on incomplete data for the June 2015 accounts.

Greenhouse gas emissions in Current FY (2014-15) column

The Enterprise Sustainability Platform has been updated with a custom ACT electricity emissions factor being used for greenhouse gas emissions for 2014-15 to account for the effect of renewables in the ACT electricity energy supply mix.

Greenhouse gas emissions for electricity consumption have been calculated using an emissions factor of 0.802 kilogram (kg) CO₂-e / kilowatt hour (kWh) or 0.802 tonne (t) CO₂-e / megawatt hour (MWh). This lower emissions factor (Scope 2 plus Scope 3) is specific to the ACT and reflects the contribution of renewable electricity generated under the ACT's 90% Renewable Energy Target.

Green Power purchased in 2014-15

ACT Property Group purchased 7,700 MWh (Mega Watt hours) of GreenPower on behalf of the ACT Government, representing an indicative 5% of the ACT Government's energy consumption for 2014-15.

C. Financial Management Reporting

C.1 Financial Management Analysis

A full analysis of the CFC's 2014-15 financial results and financial position is set out in the Management Discussion and Analysis at Attachment 1, page 166 to this report.

C.2 Financial Statements

The CFC's 2014-15 Financial Statements are set out in Attachment 1, page 108 to this report.

C.3 Capital Works

2014-15 CAPITAL WORKS TABLE

Project	Estimated completion date	Actual completion date	Original project value \$	Revised project value \$	Prior year expenditure \$	Current year expenditure \$	Total expenditure to date \$
New Capital Works							
Canberra Theatre Centre Upgrade works - Stage 2	June 2016	-	1,850,000	1,850,000	-	1,050,000	1,050,000
Capital Upgrades							
ACT Museums and Galleries	June 2015	June 2015	259,000	259,000	-	259,000	259,000
Canberra Theatre Centre	June 2015	June 2015	60,000	60,000	-	60,000	60,000
Corporate	June 2015	June 2015	50,000	50,000	-	50,000	50,000
Total New Capital Works			2,219,000	2,219,000	-	1,419,000	1,419,000
Works in Progress							
Canberra Theatre Centre Upgrade works – Stage 1	June 2015	June 2015	3,109,000	3,109,000	2,616,000	493,000	3,109,000
Lanyon Heritage Precinct Community Access Roads	June 2015	June 2015	400,000	400,000	300,000	100,000	400,000
Total Works in Progress			3,509,000	3,509,000	2,916,000	593,000	3,509,000
Total Capital Works Program			5,728,000	5,728,000	2,916,000	2,012,000	4,928,000

2014-15 CAPITAL WORKS RECONCILIATION

	2014-15 Approved Financing \$	2014-15 Drawdown Amount \$	2014-15 Actual Expenditure \$
New Capital Works			
Canberra Theatre Centre Upgrade works – Stage 2	1,050,000	1,050,000	1,050,000
Capital Upgrades			
ACT Museums and Galleries	259,000	258,999	259,000
Canberra Theatre Centre	60,000	60,000	60,000
Corporate	50,000	50,000	50,000
Works in Progress			
Canberra Theatre Centre Upgrade works – Stage 1	493,000	493,000	493,000
Lanyon Heritage Precinct Community Access Roads	100,000	100,000	100,000
Total Capital Works Program	2,012,000	2,011,999	2,012,000
Works Funded From Other Sources			
Adjusted for Capital funded through Own Sourced Revenue	-	-	277,789
Balances per Capital Works Management	2,012,000	2,011,999	2,289,789
Balances per cash flow statements	-	2,011,999	2,289,789

For further information contact :
CFO, CFC Corporate (02) 6205 2195

C.4 Asset Management

C.4.1 Assets Managed

The CFC managed assets with a total value of \$58,651,502 as at 30 June 2015. The CFC's major assets and approximate values are :

Description	\$
Canberra Theatre Centre, and extensions at fair value	28,832,705
Land at fair value	14,811,579
Historic Places and former Nolan Gallery building at fair value	5,440,387
Plant and Equipment at fair value	5,300,639
Art and Social History Collection	4,173,972
Capital Works in Progress	92,220

During 2014-15 the following major assets were added to the CFC's asset register :

Description	\$
Canberra Theatre Centre Upgrade works including lighting, fire panels, air locks, signage, and equipment	1,807,944
Historic Places building upgrades, audio guides, wayfaring signage and equipment	296,322
Art and Social History objects	134,866
Canberra Museum and Gallery exhibition displays, office furniture and leased motor vehicle assets	133,506
Lanyon Heritage Precinct Community Access Roads	100,000

During 2014-15 the following major assets were removed from the CFC's asset register :

Description	\$
Motor Vehicles under Finance Leases	113,669
Canberra Theatre Centre lighting assets	99,263
Corporate software assets	13,196
Canberra Theatre Centre LED screen	8,866

C.4.2 Assets Maintenance and Upgrade

The CFC maintains its assets in accordance with the CFC's Asset Management Plan.

Major asset upgrades (including works funded and reported through the capital works program) completed during 2014-15 were :

Description	\$
Canberra Theatre Centre lighting upgrade	589,792
Canberra Theatre Centre boilers	160,996

Canberra Theatre Centre fire panels	148,520
Historic Places building upgrades	121,810
Lanyon Heritage Precinct community access roads	100,000
Canberra Theatre Centre building management system	95,313
Canberra Theatre Centre air locks	93,254
Lanyon Visitation Centre upgrades	57,803

For building assets, the expenditure on repairs and maintenance was \$438,113 which represented 1% of the assets written down value. For Plant and Equipment assets, the expenditure on repairs and maintenance was \$298,213 which represented 6% of the assets written down value.

A three year rolling independent valuation of the CFC's assets has been implemented to ensure all items are reflected at fair value in the CFC's asset register and any impairment is identified.

C.4.3 Office Accommodation

CFC staff members occupy or use premises at the Canberra Theatre Centre, CMAG, Lanyon, Calthorpes' House, Mugga-Mugga and North Building administration area locations.

In view of the wide range of workplaces in which CFC staff work (including historic places, theatre and gallery environments, where areas used by staff as offices may be combined with other uses such as ticketing, patron servicing etc.), it is difficult to provide a precise figure of the average area occupied by each employee. An estimate of the total office area occupied as at 30 June 2015 is 1,147 square metres and an estimate of the average area occupied by each (FTE) employee as at 30 June 2015 is 13 square metres.

C.5 Government Contracting

C.5.1 Procurement Principles and Processes

The CFC engaged external sources of goods, services and works during 2014-15 and these goods, services and works were procured with the support and assistance of ACT Procurement and Capital Works as required.

The CFC believes that its procurement selection and management processes comply with the *Government Procurement Act 2001* and *Government Procurement Regulation 2007*. It liaises regularly with ACT Procurement and Capital Works on procurement matters including through the involvement of officers of ACT Procurement and Capital Works in the more complex or higher value procurement processes.

C.5.2 External Sources of Goods, Services and Works

Contracts entered into in 2014-15 with a value exceeding \$25,000

Contract Title	Procurement Methodology	Procurement Type	Contractor Name	Contract Amount	Execution Date	Expiry Date
Lanyon Access Road Works	Public tender	Works	Cord Civil Pty Ltd	\$84,438	June 2015	June 2016
Purchase of Replacement Theatre Lighting Package 2	Public tender	Goods	Elite Group (ACT)	\$201,880	May 2015	June 2016
Canberra Theatre Centre Building Management System Upgrade	Single Select	Works	Control and Electric	\$38,852	June 2015	June 2016
International Art Service – transportation for Canberra Museum and Gallery	Single Select	Services	International Art Service	\$40,000	May 2015	June 2016
Canberra Theatre Logo Signage	Quotation	Works	Joe Derin Signs	\$25,190	June 2015	June 2016
Canberra Theatre Centre Residual Current Device Upgrade	Select	Works	Switchedon Electrical Services	\$28,009	May 2015	June 2016
Purchase of Replacement Theatre Lighting Packages 1 and 3	Public tender	Goods	Sound Advice Australia	\$379,019	May 2015	June 2016

Design and implementation of new websites for Canberra Museum and Gallery and ACT Historic Places	Quotation	Goods	Icelab Pty Ltd	\$38,520	February 2015	February 2016
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C.6 Statement of Performance

The CFC's 2014-15 Statement of Performance is set out in Attachment 1 to this report, page 174.

Appendices

Appendix 1 – Members and Remuneration of the CFC Board during 2014-15

JOHN HINDMARSH AM (Second appointment for a three-year term to 31 December 2017)

Executive Chairman, Hindmarsh and Associated Companies. Over 40 years experience in property, construction and business investment in Australia and overseas. Has interests in the equity and venture capital market in the ACT and supports a number of start-up innovative companies, some in joint venture with the ACT Government. Has sponsored several major exhibitions at the National Gallery and regularly supports a range of other community activities in the arts, education, charities and sport. Member, National Gallery of Australia Governing Council; Chairman, National Gallery of Australia Foundation; Chairman, Australian Capital Ventures and Equity Investments (ACT); Director, Village Building Company Limited; Director and Life Member, Canberra Business Council; Adjunct Professor of Building & Construction Management, University of Canberra; Fellow, Australian Institute of Building; Director, Hands Across Canberra Charity and Boundless All Abilities Playground Charity. Previously held public offices include : President, ACT Master Builders Association; Chairman, Canberra Business Council; Honorary Ambassador for the ACT; and Chairman, Canberra Institute of Technology Advisory Council. John was made a Member of the Order of Australia in 2013 for his significant service to building and construction in the Australian Capital Territory, and to business.

HARRIET ELVIN

Chief Executive Officer, Cultural Facilities Corporation. Holds degrees at undergraduate and graduate level from Cambridge University, and the Australian National University, in classics, law, international law, business administration, art history and curatorship. Former General Manager, ACT Bureau of Arts and Heritage. Recipient of inaugural ACT Government – Australian National University MBA Scholarship (1997). Member of : the Tourism Industry Advisory Council of the Canberra Business Chamber; the Australiana Fund Canberra Committee; the ACT Inclusion Council; the Australian Institute of Management, Regional Committee Canberra; and ArtSound FM Advisory Council. Chair of the Cambridge Society, ACT Branch. Former Board Member of the ANU Institute of the Arts and of the Centre for Australian Cultural Studies. Former Member of the ANU Chancellor's Awards Committee; Tourism Training ACT Regional Board; Canberra City Heart Business Association Management Committee; the ACT Board of the Duke of Edinburgh Award Scheme; and the Canberra Medical Society Indigenous Health Initiative. A former member of numerous judging panels, including of : the ACT and Region Tourism Awards; the ACT Telstra Businesswoman of the Year Awards; the Philippine Women's Awards; the Canberra Citizen of the Year Awards; the University of Canberra Campus Design Ideas Competition; the Chief Minister's Inclusion Awards; and the *Short+Sweet* and *Fast+Fresh* festivals of 10-minute plays. Fellow of the Australian Institute of Management. Fellow of the Australian Institute of Company Directors. 2001 ACT Telstra Business Woman of the Year. Awarded Centenary Medal for service to Australian society in business leadership.

LOUISE DOUGLAS (Appointed for a three-year term to 6 September 2015)

Has had a successful career in the cultural heritage management spanning 30 years, working at senior and executive management levels at both the Powerhouse Museum and the National Museum of Australia. Joined the National Museum of Australia in 1994 and was Assistant Director, Audience, Programs and Partnerships until 2011. Has contributed to the evolution of museums in Australia through positions on the governing bodies of Museums Australia at the national and state/territory level including Vice President of the National Council. Recently completed a term as a standards reviewer of regional museums with Museums and Galleries NSW. A member of the Australian Committee, International Council of Museums. Currently completing a doctorate in history at the Australian National University and working as a museum consultant.

ROBYN HENDRY (Appointed for a three-year term to 6 September 2015)

Robyn Hendry is Chief Executive Officer, Canberra Business Chamber (CBC) since late May 2015. Previously, Robyn has worked in the Australian and international meetings and tourism industry as a senior executive for 20 years in Australia, New Zealand and PNG. She has held senior management positions in multinational hotel companies in food and beverage, human resources, general management and strategic development. She was previously Chief Executive Officer, Canberra Convention Bureau (CCB) from 2005 to 2015, General Manager of the National Convention Centre and also Director of CCB from 2001 to 2002. Robyn is past president of the Association of Australian Convention Bureaux and a former Director of the Business Event Council of Australia (BECA). She co-chaired the Australian Associations Project representing all Australian Bureaux and Convention Centres on a joint industry Australian Government project. She represented BECA on the Tourism Visa Advisory Group; and was the Deputy Chair of the Tourism Industry Advisory Council (TIAC) and Chair, Transport, Infrastructure and Government Legislation Subcommittee TIAC, CBC. Robyn is a Committee Member on the City to the Lake and Australia Forum Reference Groups and a member of the Australia Forum Project Reference Group. Robyn is a member of the Australian Institute of Company Directors. At the 2011 Tourism Awards, Robyn was awarded the Outstanding Contribution by an Individual award. She has a Bachelor of Management (Tourism) and Advanced Diploma in Hospitality.

EUGENE KALENJUK (Second appointment for a three-year term to 5 March 2018)

Eugene is a partner with PwC and leads the Private Client practice in Canberra. Eugene has over 18 years experience providing professional services to private and family businesses including strategic business and taxation advice. Eugene also provides taxation advice to the government sector on matters including GST, FBT and technical salary packaging. Eugene holds degrees in Bachelor of Commerce and Master of Taxation and is a Fellow of the Institute of Chartered Accountants. Eugene is on the Board of Canberra Girls Grammar School and also sits on the ACT Governments Icon Panel which was established to assist start ups operating in the ACT. Eugene is also a member of the Canberra Cancerian Committee.

VIRGINIA HAUSSEGGER AM (Appointed for a three-year term to 13 October 2017)

Virginia Haussegger is an award winning journalist, author and social commentator, whose media career spans 25 years. She has reported from around the globe for Australia’s leading current affairs programs on Channel 9, the 7 Network and the ABC. Since 2001, Virginia has been the face of ABC TV Canberra as the local nightly News presenter, and continues to hosts a variety of broadcast forums and panel discussions. In 2014, Ms Haussegger was made a Member of the Order of Australia (AM) for services to the community as an advocate for women’s rights, gender equity and the media. She is an Adjunct Professor with the *Institute for Governance and Policy Analysis* at the University of Canberra, and sits on various community and NGO boards, including *UN Women National Committee Australia*; *Our Watch* Media Advisory Committee; and is a founding committee member of *Women in Media Canberra*. Ms Haussegger is Patron of the Canberra Rape Crisis Centre, and Save The Children ACT.

JUSTICE RICHARD REFSHAUGE (Appointed for a one-year term to 13 October 2015)

Richard Refshauge BA (Hons) LLB graduated from the ANU and commenced private legal practice in 1976 with local firm, Macphillamy Cummins & Gibson. He became a partner in 1981 and senior partner in 1992. The firm merged with Sly & Weigall in 1994 and he became Chairman of the Canberra partners. The firm changed its name in 1995 to Deacons Graham & James. In 1998, he was appointed the third ACT Director of Public Prosecutions and in 2008 a Judge of the ACT Supreme Court. He has presented guest lectures at the ANU College of Law, where he has been, since 2001, an Adjunct Professor. He is also an Adjunct Professor of the School of Law at the University of Canberra. Richard has had a long involvement with the arts in Canberra. He was President of the Arts Council of Australia (ACT Division) and Director of the Arts Council of Australia. He was a member of the Canberra Theatre Trust. He was Chair of the Board of Fortune Theatre Company, of Reid House Theatre Workshop and of Canberra Youth Theatre. He was a member and then the second Chair of the ACT Cultural Council. He is currently Chair of the Board of QL2 Dance and a member of the Board of the Greater Good Foundation.

During 2014-15, the Minister appointed two new members to the CFC Board – Ms Virginia Haussegger AM and Justice Richard Refshauge in October 2014. The Minister reappointed Mr John Hindmarsh AM as Board Chair (1 January 2015 – 31 December 2017) and Mr Eugene Kalenjuk as Board Member (6 March 2015 – 5 March 2018).

Remuneration

The FM Act (Division 9.2, Clause 78(6)) provides that the remuneration of the CFC’s Chair, Deputy Chair, and appointed Members shall be determined by the ACT Remuneration Tribunal. The current annual remuneration rates, set by the Tribunal’s Determination No. 11 of 2014 are :

Chair	\$24,965
Deputy Chair	\$12,490
Appointed Member	\$8,750

The Chief Executive Officer's remuneration is determined by the ACT Remuneration Tribunal under normal senior executive remuneration arrangements.

2014-15 Meetings of the CFC Board

- 1 July 2014
- 2 September 2014
- 28 October 2014
- 9 December 2015
- 19 February 2015
- 30 April 2015
- 18 June 2015

The convening of these meetings, and their procedures, complied with the requirements of Division 9.4 of the FM Act.

A quorum was achieved at all meetings (refer to Division 9.4, Section 95 of the FM Act).

Appendix 2 – Senior Managers of the CFC

IAN TIDY – CHIEF FINANCE OFFICER

Ian is a member of Chartered Accountants Australia and New Zealand and has held previous financial roles in retail with Discount Variety Group and in the audit team at BDO Kendalls in Brisbane. He has been employed with the CFC since December 2005, most recently as the Financial Controller before taking up this position. He has an undergraduate degree in Business with QUT and has experience in the not-for-profit sector, previously serving on the Board of ArtSound FM.

SHANE BREYNARD – DIRECTOR, ACT MUSEUMS AND GALLERIES

Shane Breynard is Director, ACT Museums and Galleries, where he is responsible for Canberra Museum and Gallery, Lanyon Homestead, Calthorpes' House, and Mugga-Mugga. He is passionate about the creative and community life of the ACT region, and is interested in the opportunities and implications posed for museums by our increasing use of online technologies. Shane studied at the ANU School of Art where he was awarded a first class honours degree, The University Medal and Master of Arts degree by research. He subsequently gained a second masters degree, in environment, from the University of Melbourne. After working in the United Kingdom, Shane returned to Canberra late in 2000 and was awarded an Australian Council for the Arts grant to work in collaboration with a young artist in Brasilia, one of the Southern hemisphere's other great planned capital cities. Shane has worked as managing editor of Art Monthly Australia, as a cultural planner and in a number of government arts policy and arts infrastructure roles. From July 2008 to May 2011 Shane was advisor, and latterly Chief of Staff, to the former ACT Chief Minister, Jon Stanhope.

BRUCE CARMICHAEL – DIRECTOR, CANBERRA THEATRE CENTRE

Former Operations Manager at the Canberra Theatre Centre. Freelance Production Management including National Festival of Australian Theatre. Postgraduate Certificate in Management (Arts Administration), QUT; Graduate, Public Venue Management School, Queensland. Executive Member of the Association of Asia Pacific Performing Arts Centres (AAPPAC) and an Executive Councillor for Live Performance Australia (LPA). Appointed to the Judging Panel for Best Regional Touring / Children's Presentation for the Helpmann Awards.

Appendix 3 – Advisory Committees

The CFC has established three Advisory Committees, in accordance with Section 8 (i)(a) of the CFC Act, to provide expert strategic advice in relation to their respective specialist areas. The committees include the Canberra Museum and Gallery Advisory Committee; Historic Places Advisory Committee; and Canberra Theatre Centre Advisory Committee. The committees have been appointed for a three year term.

The previous terms of appointment for advisory committee members concluded on 30 June 2013. Reappointments and new appointments of members are for the period 1 July 2013 to 30 June 2016.

CANBERRA MUSEUM AND GALLERY ADVISORY COMMITTEE

Membership during 2014-15

Dr Nicholas Brown (Convenor)

Nicholas Brown is a professor in the School of History, College of Arts and Social Sciences, Australian National University, and currently head of that school. He also serves as the Visiting Cabinet Historian with the National Archives of Australia; Chair of the Commonwealth and ACT Working Party of the Australian Dictionary of Biography; Advisory Board member of the Australian Policy and History Network; Member, Humanities and Social Sciences Board, ANU e-Press. He is the author and co-author of a number of books, edited collections, and journal articles.

Ms Anita McIntyre (Deputy Convenor)

Ceramic artist , trained at ANU Canberra School of Art. Currently Visiting Fellow ANU Canberra School of Art. Former Student Academic Advisor, ANU Canberra School of Art; lecturer Ceramic Workshop S of A, ANU 1976-2007 and member of the Childers Group. Former Board Member of Belconnen Arts Centre; former Member selection committee for Public Art Acquisition for Belconnen Art Centre; former President and Chair of Strathnairn Arts Association; former Board member of Capital Arts Patrons Organisation, and chairperson and convenor of National Ceramics Conference *International Connections*.. Anita exhibits nationally and internationally in group and solo exhibitions and regularly in Canberra. She is represented in public and private collections in Australia, USA and Canada and has been the recipient of many awards for her Ceramic art and is published in articles and books on the subject.

Dr Guy Hansen

Dr Guy Hansen is Director of Exhibitions as the National Library of Australia. He has worked in museums for over twenty years. A historian by training, Guy holds degrees from Sydney University and the University of Technology, Sydney. He has worked as the lead curator on numerous exhibition projects including *Nation : Symbols of Australia* (2001), *Captivating and*

Curious (2005), *League of Legends* (2008) and *Keepsakes: Australians and the Great War* (2015). Guy has also been head of the National Museum of Australia's Collection Development Unit and the Australian society and History Program. Guy's research interests include the history of sport in Australia, the history of the car and political cartooning.

Mr Dave Johnston

Dave is an Indigenous archaeologist and Director of Aboriginal Archaeologists Australia. For over 25 years Dave has worked as the community appointed archaeologist for many Traditional Owner groups throughout Queensland, NSW, Victoria and the ACT. He is Chair of the Australian Indigenous Archaeologists Association, a member of the AIATSIS Research Ethics Committee and a board member of *Aboriginal History* (Journal), ANU.

Dave was the 2104 recipient of The Sharon Sullivan National Heritage Award "for his contribution to the Australian Indigenous Heritage environment and his continued influence on practice".

Ms Yolande Norris

Yolande Norris is a Canberra-based curator, writer, producer and graduate of the ANU School of Art. She has worked for the National Gallery of Australia and the Canberra Contemporary Art Space, was program manager at Gorman Arts Centre and editor of *BMA Magazine's Exhibitionist*. In 2011, Yolande was co-director of *Critical Animals*, a creative research symposium taking place in Newcastle as a part of the annual *This Is Not Art* festival and from 2010-13 was a founding producer of *You Are Here*, an annual ten day cross-arts festival commissioned by the Centenary of Canberra. Currently, Yolande is a producer with *Big hART*, Australia's leading arts and social change organisation.

Mr Emmanuel (Manny) Notaras

Mr Notaras is a well-known Canberra businessman active in the property industry since the late 1960s. He is President of the Canberra City Heart Business Association and Chairman of Canberra CBD Limited. This company receives an annual grant of over \$2,000,000 to market and promote the city. Mr Notaras also serves on the Boards of Immigration Place Australia and the ANU School of Music Foundation; is a member of the organising committee of 'The Canberra International Riesling Challenge'; and a director of Supporting Canberra Street Kids Ltd. He has a strong commitment to CMAG and served on the CMAG Patrons Group. His connection with a wide cross section of business people affords the Museum and Gallery Advisory Committee valuable access to that community.

Mr Gilbert Riedelbauch

Gilbert Riedelbauch is a Canberra based designer/maker and a senior lecturer at the School of Art, Australian National University. He works with a variety of materials and processes using digital technologies together with traditional metal working techniques and exhibits nationally and internationally. Gilbert has a particular interest in the integration of digital fabrication with traditional ways of making and the changes to

professional practice this integration holds. His work has been included into the collections of the National Gallery of Australia, the Powerhouse Museum in Sydney and the Canberra Museum and Gallery. After graduating as a Meisterchüler in silversmithing at the Academy of Fine Art Nürnberg, Germany, he completed a Graduate Diploma at the Australian National University, School of Art. As a senior lecturer he heads the School's Foundation Studies Program and coordinates the Design Arts Degree. In 2007 he received a national teaching award – a Carrick citation – for his contribution to university teaching. He currently undertakes a PhD candidature at Sydney College of the Arts, University of Sydney.

Dr Roslyn Russell

Roslyn Russell is a historian, author, editor and museum consultant who has lived and worked in Canberra since 1982. Her published works include *Literary Links : Celebrating the Literary Relationship between Australia and Britain*, and *One Destiny! The Federation Story : How Australia Became a Nation* (with Philip Chubb). She edited a selection of Manning Clark's correspondence, published in 2008 as *Ever, Manning : Selected Letters of Manning Clark 1938–1991*. She wrote *The Business of Nature : John Gould and Australia*, for the National Library of Australia, another book commissioned by the National Library, *High Seas and High Teas: Voyaging to Australia*, will be published in early 2016.

Mr David Wardle

David has taken a strong interest in CMAG over a number of years. As a former ACT Public Servant, David established the ACT Archives Project for the ACT Government; prepared Territory Records legislation; and commenced the development of the Government's standards for records management. He was the Director of Territory Records from 2002 until 2012. David holds memberships of : Australian Society of Archivists; Canberra and District Historical Society; ACT Branch of the National Trust; is a volunteer at the National Museum of Australia with the Paddle Steamer Enterprise; and Vice President of YHA Inc.

Meetings during 2014-14

The Advisory Committee met on these dates :

- the first meeting of the three new committees was held as a plenary workshop on 24 November 2014;
- the Canberra and Museum and Gallery Advisory Committee meeting was held on 30 April 2015 and;
- the final meeting of the 2014-15 year for the committees was held as a plenary session on 1 June 2015.

HISTORIC PLACES ADVISORY COMMITTEE

Membership during 2014-15

Dr Sandy Blair (Convenor)

PhD-History (UNSW), Graduate certificate in Horticulture (University of Melbourne). Historian and heritage practitioner with more than thirty years' experience in cultural heritage identification, management and interpretation. Currently teaching in heritage programs at the Australian National University and the University of Canberra. Has won multiple awards for excellence in teaching and heritage planning. Previously worked at all levels of government, most recently as manager of the ACT Heritage Unit. Member and former President, Australia International Committee on Monuments and Sites (ICOMOS); Australian voting member of the Cultural routes International scientific Committee of ICOMOS; Member, Burra Charter working group, Australia ICOMOS, 2007-2015.

Ms Barbara Reeve (Deputy Convenor)

Currently Manager, Heritage Preservation Projects, Australian War Memorial, from 1998 – 2014 Barbara was the Head, Collection Services, responsible for the Memorial's Conservation, Registration and Collection Management System teams. Prior to coming to Canberra she served as the inaugural Head of Conservation, Australian National Maritime Museum, 1993-98. Professional training includes : BSc (Conservation) University of London; BA (Archaeology) Bryn Mawr College; Museum Leadership Program, 2001; Visiting Scholar, Wolfson College, Cambridge, 2010. A Fellow, and Ordinary Member of Council, of the International Institute for Conservation and former Director, AusHeritage, her international experience includes the establishment of conservation training at Hong Kong University and work for museums, collectors, and archaeological excavations in Europe, the Asia-Pacific, and the Middle East. Her professional interests and publications include conservation education and practice, bushfire recovery, and eco-effectiveness in the heritage sector.

Dr Patricia Clarke OAM

Writer, editor, historian and former journalist with a long and continuing involvement in the interpretation and preservation of the history of Canberra. Former President and current Councillor of the Canberra & District Historical Society; editor of *Canberra Historical Journal* for fourteen years. Founding Honorary Secretary of the Independent Scholars Association of Australia. Awarded Medal of the Order of Australia in 2001 for service in promoting Australian history through research and writing. Fellow of the Academy of Humanities (FAHA) and Fellow of the Federation of Australian Historical Societies (FFAHS). Member Commonwealth Working Party *Australian Dictionary of Biography* and member National Library of Australia's Fellowship Advisory Committee. Author of twelve books including several biographies of women writers; writer on media history.

Ms Megan Lovell

Megan is currently a teacher of history at University of Canberra Kaleen High School and has taught history for over ten years. Megan assisted with the development of the History component of the Australian Curriculum as the ACT high school representative to the consultation group. She has been responsible for the implementation of this curriculum into two ACT high schools. Megan has held a similar advisory role with Oxfam with the World Neighbours program. This involved providing a teachers' perspective on how funding could be best utilized and trialling proposed Oxfam programs within the classroom.

Mr Greg Peters

Director, Patinations Furniture Conservation Services Pty Ltd. Furniture conservator/restorer working with materials that relate to furniture and architectural timbers. Associated with Historic Places ACT and working professionally across their properties for 20 years. Awarded a Fellowship by the Institute of Specialised Skills in 2005; has worked with conservators and scientists at the Smithsonian Centre for Materials Research and Education, The Winterthur Collection, University of Delaware and the Victoria and Albert Museum. A recipient of a Winston Churchill Fellowship in 2000 providing an opportunity to work alongside many of the world's leading furniture conservators throughout Europe and the UK. Member, Australian Institute of Conservators of Cultural Material; Australasian Furniture History Society; and Australian Decorative Arts Society.

Dr Kirsten Wehner

Dr Kirsten Wehner is currently Head Curator, People and the Environment at the National Museum of Australia, and was previously Content Director for the development of the Museum's *Landmarks and Journeys* galleries and the *Circa* theatre. She is the co-editor and co-author of *Landmarks : A history of Australia in 33 Places* (2013) and *National Museums : Negotiating Histories* (1999). Kirsten has worked in the cultural heritage sector for over 15 years, curating a range of collections, exhibitions and documentary films exploring diverse aspects of Australian history and culture. Her current interests include place and environmental histories, re-enterpreting natural history collections, online interpretation and the potential for museums to contribute to building ecologically resilient communities.

Meetings during 2014-15

The Advisory Committee met on these dates :

- the first meeting of the three new committees was held as a plenary workshop on 24 November 2014;
- the Historic Places Advisory Committee meeting was held on 29 April 2015; and
- the final meeting of the 2014-15 year for the committees was held as a plenary session on 1 June 2015.

CANBERRA THEATRE CENTRE ADVISORY COMMITTEE

Membership during 2014-15

Ms Jenny Deves (Convenor) (Resigned 26 May 2015)

Managing Editor of *craft + design enquiry* a journal of research hosted by ANU School of Art and published by ANU E Press. Over thirty years arts management experience across performing arts, visual arts and publishing including : Project Manager with Craft Australia; Executive Director of Craft ACT : Craft and Design Centre; Deputy Administrator of NIDA (The National Institute of Dramatic Art); Marketing Manager at Nimrod Theatre Company; Executive Assistant at Time-Life International London); Subscriptions Officer at Musica Viva Australia. Regional and national committee and board experience includes membership of the ACT Cultural Council.

Ms Lynn Petersen (Deputy Convenor)

Graduate Certificate (Pedagogy), University of Newcastle; Master's in Education, Deakin University, Geelong, Victoria; Licentiate Diploma in Speech and Drama (Teacher), Australian Music Examinations Board. Currently a Clinical Teaching Specialist at the University of Canberra working in Education. Was one of the founding Co-Principals, Namadgi School, the new P-10 school in Tuggeranong and foundation Deputy Principal at Amaroo School. Theatrical pursuits include performing with Impro ACT; directing/acting in Crash Test Drama Canberra; developing the inaugural *Step into the limelight* performance project as Production Manager to showcase high quality works by students in ACT Public schools (2007) and Co-Director of the Primary Drama project as part of 2009 *Limelight* production; Assistant Coordinator, Opening Ceremony, Pacific School Games, 2008.

Ms Kirsten Burns

Kirsten has been an avid theatre lover since seeing a pantomime on ice at age 5. Since then she has attended performances around the world in major and minor theatres, including here, subscribing to the Canberra Theatre since 2010. She relishes an eclectic range of genres including circus (Montreal's brilliant *Les 7 Doigts de la Main*) and political satire (Sydney Theatre Company's *Wharf Review*). Having a subscription to the Australian Ballet was also rewarding. Kirsten currently works in Canberra as a government lawyer.

Ms Alicia Doherty

Alicia was appointed to the inaugural 2014 National Multicultural Festival review panel and was invited onto the Advisory Committee of the Canberra Theatre Centre last year. Alicia served as the Business Liaison Manager at Canberra CBD Limited and while there was instrumental in creating and establishing the success of Skate in the City (including the award winning Cultural Sunday activities), Christmas Carnival in the City, the You Are Here festival, Halloween in the City and many other positive initiatives and capital works projects, including the fairy lights installed in trees throughout the CBD, the LED light show installed

in the Canberra Times Fountain on City Walk and the Canberra CBD Limited Centenary Column sculpture and Time Capsule erected on City Hill. Alicia was a founding team member of Events NSW (the creators of Vivid Sydney, Crave Sydney International Food Festival, Breakfast on the Bridge and many other exciting projects) and served as their Stakeholder Relationship Manager. Alicia has held a variety of business relationship management positions with CBRE, Nortel Networks, RailCorp and Austrade since beginning her career in the US Army as a helicopter repairer and aviation life support equipment specialist. Alicia is a member of the National Press Club, the Australian Institute of Export, served as a volunteer committee and board member of The American Club, Sydney. She is the current President of the Australian American Association (AAA) – Canberra Division and the AAA Federal Director (Government) and the Program Manager for the American Experience component of the National Multicultural Festival (2014 and 2015). Alicia strives to promote a thriving, creative, progressive, multicultural and inclusive city that people are proud to call home and look forward to visiting.

Ms Gail Freeman

Director, Gail Freeman & Co Pty Ltd, Chartered Accountant since 1987. Specialist Superannuation Fund Adviser and Financial Planner. In addition to her skills and experience as a chartered accountant and on Boards, particularly being responsible for financial matters, Gail has a wide range of other skills. These include : organising many events ranging downwards from 5,000 attendees. She has been instrumental in fund raising and financial management improvement. When in the UK, Gail was part of the team that started the Greenwich Theatre, which today is regarded as one of the best theatres outside the west end of London. Gail also set up and ran a folk club, the Greenwich Theatre Folk Club, the sole purpose of which was to raise funds for the theatre. Gail is particularly interested in drama and has been a subscriber to the Canberra Theatre over a number of years; as well as participating in drama both in front of and behind the footlights. She has been a donor to many Theatre companies in Australia.

Ms Adelina Larsson

Adelina Larsson is a Swedish/Australian dance artist working in contemporary dance, physical theater and interdisciplinary practices as choreographer, performer, educator, curator and producer. She instigates collaborations and projects that centers in multi-disciplinary research. She trained at DOCH Stockholm and CODARTS Rotterdam.

Since moving to Australia in 2007 she has choreographed and performed for performing arts companies presenting at the Sydney Opera House, Melbourne International Arts Festival, Federation Square, The State Theatre Centre of WA Australian Institute of Sport, The Canberra Theatre Centre and Fremantle Arts Centre.

Adelina has worked with Scott Rankin Big hART arts and social change company, David Pledger Not yet it's difficult (NYID), Margie Medlin, STRUT Dance, Nadia Cusimano, Natalie Cursio, LINK Dance Company, Corazon de Vaca, Trevor Jamieson, Yumi Umiumare, Legs on the Wall, QL2 Dance, Ochre Dance Company, You Are Here Festival, Short+Sweet Dance

Festival as Festival Director, Ausdance NSW and ACT as Artistic Director of ACT Youth Dance Festival.

2014 Adelina choreographed 'Hipbone Sticking Out' and concert 'MURRU' by BighART opening the Melbourne International Festival. In 2013 she choreographed 'Oneness – Voice Without Form' premiering at the Sydney Opera House in celebration of the 150th birth anniversary of Swami Vivekananda. That same year Adelina worked with the Centenary of Canberra as project manager of 'Training Squad' by David Pledger NYID in partnership with the AIS and produced/directed 'Biami' puppet show telling the Creation Story of the Wiradjuri people as part of the 'Kids, Creatures and 100 Harlequins' event, and 'SpinWear' fashion parade.

She is the founder and curator of the Choreographic Development Platform strange attractor - providing infrastructure for independent artists to conduct artistic research.

Recently she worked with Big hART as choreographer and Assistant to the Director on 'Ghosts in the Scheme' premiering at the Playhouse.

KOBALT WORKS (Belgium) in partnership with Critical Path invited Adelina to be the representative artist from Australia in the 'Monsoon inter-cultural, multi-disciplinary and collaborative research'.

Adelina lectures dance at Western Australian Academy of Performing Arts.

Lt Col Ian McLean AM CSC

Lieutenant Colonel Ian McLean is the Media Support Officer at the Royal Military College, Duntroon, a role he assumed in 2012 after completing a three year appointment as Director of Music for the Australian Army. He initially served in the Army for 34 years culminating with an eight year appointment as Music Director at the Royal Military College. Whilst at Duntroon he established the still popular Music at Midday concert series, led operational tours to Bougainville and East Timor and performed ceremonial music duties at Buckingham Palace. He left the military in 2001 to undertake a seven year appointment as CEO of the Canberra Symphony Orchestra then returned to uniform in 2009. Ian is the founder and conductor of the Canberra Pops Orchestra, plays drums in a number of jazz bands, recently completed a 12 year tenure as Music Director of the Blamey Street Big Band and has taught and directed music in numerous ACT schools and colleges. As a theatre musical director he has conducted over 30 productions since the early 1990's. He is a music reviewer for "City News", is a Board member of numerous arts organisations and has the distinction of being honoured in both General and Military Divisions of the Order of Australia for his services to music.

Mr Bill Stephens

In 2001, Bill was named by *The Canberra Times* as one of 75 people who have shaped the National Capital. One of the regions best-known theatrical personalities, and proprietor of Australia's longest running cabaret venue, The School of Arts Café in Queanbeyan until it

closed at the end of 2000. Bill has organised successful performing arts tours of cabaret artists for NARPACA; initiated the Cabaret Headliners series for the National Press Club and the Cabaret Crème series for The Street Theatre; member of the Adelaide Cabaret Festival Committee 2001-2009; Artistic Director for the Canberra Philharmonic Society for which he directed musicals from 1976-86; produced and directed Chief Minister's Free Seniors Concerts with the RMC Duntroon Band from 2005-08; and coordinated Chief Minister's Command Performance annual fund-raising galas from 2006-08; adjudicated for the Australian National Eisteddfod and National Festival of One-Act Plays. Is currently a member of the Canberra Critics Circle, reviewing for *City News*, *Australian Arts Review* and *Canberra Critics Circle blog*. Interviews for the National Library of Australia's Oral History Program, specialising in the performing arts, broadcasts on Artsound FM 92.7 and is a member of the Helpmann Awards Cabaret Voting Panel.

Mr Michael White

Graduated (Hons) in Drama from Flinders University in 1973. Founding member of Legerdemain Theatre Company (Adelaide, 1974-78). Previous member of Jigsaw Theatre Company (Canberra) and Canberra Youth Theatre (1979-1980). Worked in Theatre in Education and Community Theatre in the UK (Wales and London) from 1981-1983. Founding member of Melbourne Workers Theatre in 1987 & 1988. Returned to ACT in 1989 and worked as a Community Arts Officer with the ACT Arts Council until 1993. Has also worked as a performer with State Theatre Company of SA, Junction Theatre Company (Adelaide), Canberra Theatre Company, People Next Door (Canberra) and the ABC. Worked for 10 years in the film and television industry in Adelaide (SA Film Corporation) and Melbourne (Crawford Productions). Retired in July 2014 as Industrial Officer/Branch Secretary with the Media Entertainment and Arts Alliance (MEAA) after 21 years. Currently working as a Field Organiser with the Community and Public Sector Union (CPSU).

Meetings during 2014-15

The Advisory Committee met on these dates :

- the first meeting of the three new committees was held as a plenary workshop on 24 November 2014;
- the Canberra Theatre Centre Advisory Committee meeting was held on 18 March 2015; and
- the final meeting of the 2014-15 year for the committees was held as a plenary session on 1 June 2015.

**Appendix 4 –
Facilities and Business/Activities Under Management**

CFC – MAIN UNDERTAKINGS

Asset	Business/Activity	General Description of Business Activity
<p>Canberra Theatre Centre, comprising –</p> <ul style="list-style-type: none"> • Canberra Theatre (1244 seats) • The Playhouse Theatre (618 seats) • Other venues and spaces including : Courtyard Studio; Technical Workshops. 	<ul style="list-style-type: none"> • Venue hires to commercial promoters, events organisers, etc. • Performing arts programming (either as a sole venture, or in commercial association with other parties). • Technical services support to hires/programming. • Marketing/sales support to hires/programming. • Front of house support to hires/programming. • Commercial front of house services (hospitality, catering etc.) • Box Office ticket sales (business name Canberra Ticketing). • Sponsorship acquisition and servicing. • Building maintenance services, asset management etc. 	<ul style="list-style-type: none"> • Presentation of performing arts productions, with provision of full supporting services.
<p>Canberra Museum and Gallery (including the Nolan Collection Gallery @ CMAG), comprising –</p> <ul style="list-style-type: none"> • Gallery spaces, art studio, theatrette, meeting rooms, foyer, and collection storage area. 	<ul style="list-style-type: none"> • Visual arts/social history (exhibitions, museological activities, etc) programs – either curated by the facility or in partnership with community groups, private organisations or other institutions. • Technical services (security etc) • Research, education, and community programs. • Venue Hires/usage by commercial/community users. 	<ul style="list-style-type: none"> • Development and presentation of visual arts and social history programs with provision of full supporting and associated facilities. • Development, conservation and research of an integrated social history and visual arts collection.

Asset	Business/Activity	General Description of Business Activity
Lanyon Homestead/Historical Precinct	<ul style="list-style-type: none"> • House museum, with associated tours, activities etc. • Conservation management • Commercial/community hires/usages (weddings etc). • Research, education and community programs. • Technical/caretaking/gardening services. • Catering/concessions. 	<ul style="list-style-type: none"> • Conservation, interpretation and presentation of cultural heritage resource with associated supporting services and facilities.
Calthorpes' House, Red Hill	<ul style="list-style-type: none"> • House museum with associated tours, activities etc. • Conservation management • Research, education and community programs. • Technical/gardening/security support services. 	<ul style="list-style-type: none"> • Conservation, interpretation and presentation of cultural heritage resource associated with support services.
Mugga-Mugga, Symonston	<ul style="list-style-type: none"> • House museum with associated tours, activities etc. • Conservation and management • Education Centre and associated programs. • Commercial/community hires/usages. • Technical/gardening/security support services. 	<ul style="list-style-type: none"> • Conservation, interpretation and presentation of cultural heritage resource associated with support services. • Presentation of outdoor performances and events especially in association with festivals. • Environmental education activities.

Appendix 5 – ACT Museums and Galleries Venues – Schedule of exhibitions, programs and events 2014-15

The following is a list of exhibitions, community and education programs and events at the ACT Museums and Galleries venues in 2014-15.

CANBERRA MUSEUM AND GALLERY	
Major Events	
Major events at CMAG 2014-15 included the 2014 <i>CAPO</i> auction and large scale openings for a number of exhibitions.	
Exhibitions	
<i>* Exhibitions recorded in 2013-14 Annual Report</i>	
<i>*A Bird in the Hand! Bob Graham : A Retrospective</i>	17 May – 24 August 2014
<i>*Growing up in Downer</i>	7 June – 19 October 2014
<i>*Wave Hill prints</i>	21 June– 7 September 2014
<i>* 'byrd' Placeholder</i>	21 June – 21 September 2014
<i>The Nolan Collection Gallery</i>	Permanent Exhibition
<i>Canberra Stories</i>	Permanent Exhibition
<i>Not Dead Yet</i>	5 July – 14 September 2014
<i>Alison Alder: Carcass</i>	5 July – 14 September 2014
<i>Elioth Gruner : the texture of light</i> (touring exhibition – Newcastle Art Gallery)	27 July 2014 – 26 October 2014
<i>Watershed: Lake Burley Griffin 1964-2014</i>	6 September – 23 November 2014
<i>CAPO 31</i>	27 September – 5 October 2014
<i>Mistints</i>	4 October 2014 – 8 March 2015
<i>PULSE : Reflections on the Body</i>	18 October 2014 – 22 February 2015
<i>Down to the wire : Australian Police peacekeeping in Cyprus</i>	1 November 2014 – 8 February 2015
<i>Braided - ANU EASS recipient: Amanda Herzman</i>	1 December 2014 – 8 February 2015
<i>World Of Cricket from the Bradman Museum at CMAG</i>	6 December 2014 – 15 March 2015
Display celebrating the first decade of the <i>ACT Human Rights Act</i>	10 December 2014 – 28 February 2015
<i>The Glass Alphabet</i>	14 February – 30 June 2015
<i>Women's Power to Stop War – Women's International League for Peace and Freedom (WILPF)</i>	21 February – 31 May 2015
<i>Out of Silence : Marcel Marceau in Australia 1965-2003 photographs by Jan Dalman</i> at Alliance Française of Canberra	26 February – 19 March 2015
<i>Urban suburban</i>	7 March – 21 June 2015
<i>X-Rated: The sex industry in the ACT</i>	28 March – 20 September 2015
<i>Samantha Small: Stalemate</i>	11 April – 5 July 2015
<i>A Potted History: A history of Canberra region</i>	13 June – 30 August 2015

ceramics	
Education and Community Programs	
CMAG on Sunday : Workshops included – <i>Down in my suburb; Sculpt your space; King Pig; Silver Buttons; Gruffalo Story Time; Growing Up in Downer storytime; The Big Draw; King Pig; Limber Limbs; What’s in our Lake?; Safe Keeping; What’s your game?; Right here/Right now; From to A to Z; Bending Space; and What’s on the horizon?</i>	
Floor Talks : Conducted by artists and CMAG staff on the following exhibitions – <i>Not Dead Yet; Canberra Stories; Carcass; Watershed; Elioth Gruner : the texture of light; CAPO; Mistints; Growing up in Downer; Down to the wire: Australian Police Peacekeeping in Cyprus; World of Cricket from the Bradman Museum at CMAG; Women’s Power to Stop War; Urban Suburban; X-rated : the sex industry in the ACT; and A Potted History.</i>	
Teacher guided independent tours : Various schools visited the following exhibitions – <i>A Bird in the Hand! Bob Graham : A Retrospective; Growing Up in Downer; and Canberra Stories.</i>	
T is for Toddler : Programs developed for toddlers in association with exhibitions – <i>Waterworks; My Town Your Town.</i>	
Curiously Canberra : Visual arts activities, attended by various pre-schools and early learning centres.	
Reel Classics : The Reel McCoy Film Society presented classic cinema film screenings throughout the year.	
CAPO : Media Launch; press call; VIP Event and Auction.	
Vintage Noir : Big House Film Society presented film screenings throughout the year.	
You Are Here festival : Activities included <i>Intimate Sound Immersion; Far Flung; Be a composer; Indie Game; Create, Compose, Play</i> and <i>CTRL_Coda; and You Are Here’s Ill Advised Night Out.</i>	
Other programs included : <i>Zig, zag, frieze</i> – School holiday workshop; <i>Wombat Stew</i> – Family event (with Canberra Theatre Centre); An Historical Lens: Photography workshop; Toast the Lake – National Capital Exhibition; Writers’ Workshop: <i>Writing on the body</i> ; PULSE: Reflections on the body Performance: Ersatz; and a Poetry Reading – <i>Urban Suburban.</i>	
Programs conducted in association with the Nolan Collection @ CMAG	
Every Picture Tells a Story : Program exploring the painting of Sidney Nolan, attended by various Preschools.	
Ned Kelly’s in town : Program focusing on artist Sidney Nolan, attended by various Primary Schools.	
Stop Motion Nolan suitcases : on loan to Ainslie Primary School from October to December 2015.	
Floor talks : Conducted by Terence Maloon (Director, Drill Hall Gallery) and CMAG staff on Sidney Nolan.	
Other programs included : Launch of program - <i>Stop.Motion.Nolan</i> at Museums Australia; <i>Merry go round</i> school holiday program; Printmaking Workshop; and a film screen of <i>The Story of Ned Kelly, 1906.</i>	
CMAG Outreach Programs	
Exhibition in a Suitcase – loaned to various schools.	

Venue Hire : Venues within CMAG were hired by 42 different organisations during 2014-15, with a number of these organisations hiring venues on multiple occasions. The organisations ranged from Federal and ACT agencies to not-for-profit organisations, community groups, and private sector organisations.

HISTORIC PLACES	
Exhibitions	
Lanyon	
Within Living Memory	Permanent exhibition
Cunningham Photographic Exhibition	Permanent exhibition
The Convict Years	Permanent exhibition
Calthorpes' House	
Calthorpes' House Orientation Exhibition	Permanent exhibition
Mugga-Mugga	
Getting It Together	Permanent exhibition
Education and Community Programs	
Lanyon	
Convicts and Who were the Convicts? : Programs discussing the profiles of convicts assigned to Lanyon, attended by various schools.	
James Diary : Tour the homestead in the footsteps of James Cunningham, attended by various schools.	
Child's Play : Program exploring the world of old-fashioned games and Victorian paper dolls, attended by various schools.	
Community Programs : Gardening demonstration – Fruit pruning; Photography Workshop – An historical lens; Christmas Carols and Picnic; Australia Day Public Holiday Picnic; The Great Lanyon Easter Egg Hunt; and Archaeological Lanyon.	
Group tours : ESL Students Mosaic Baptist Church; Travel World Bega, Vintage Car Club, Trade Travel; Indonesian Embassy Women's Day; Bathurst Probus Group; Ulysses Club; ArtoFact team; Garden Tour with CIT students; Steps Program Group; Benalla Arts Group; Jensen Car Club; Cross Country Tours; Scenic Horizons; Probus Group of Majura; Villa Group Tours; Probus Group Cronulla; Benalla Arts Group; Parliamentary Partners; Morling Lodge Bus Tour; Benalla Arts Group; Deputy Spouses Club; U3A Camera Club; Mosaic Baptist Church; and wedding party guests.	
Other programs included : School Holiday program – <i>Whipping up the past</i> ; Open Gardens Australia Plant Fair; Artists Workshop Ken Knight Fundraiser; and various open days.	
Calthorpes' House	
Dawn's Surprise : Program taking children on a journey around the house, attended by various primary schools.	
Group tours : ArtoFact team; Garden Tour with CIT students; Jerrabomberra Probus Tour; Combined Probus Group of Lake Tuggeranong.	
Community Program : Musical Afternoon – Always singing and dancing; Photography Workshop – An historical lens and display of Christmas Decorations.	
Other programs included : School Holiday Program - <i>Revive, re-store and re-veg</i> ; School Holiday Program - Listening to the Past; Artefact Chat; and various open days.	

Mugga-Mugga
At the Garden Gate : Program that focuses on the landscape and environment of Mugga-Mugga, attended by various primary schools and early learning centres.
Community Programs : Meat History at Mugga-Mugga; Mugga-Mugga grasslands; Photography workshop – A Historical Lens; and display of Christmas Decorations.
Group Tours : Jerrabomberra Probus Club; Sydney Home School; Bathurst Probus Club; ArtoFact team; University of Canberra; Melrose High School Learning support unit; and Combined Probus Group of Lake Tuggeranong.
Other programs included : University of Canberra CMP Fieldwork; National Trust Open Days 2015 Sylvia Curley Oration – Dr Zsuzsoka Kecskes; and various open days.
Historic Places Outreach Programs
Artefact Chat Boxes : loaned to various primary schools.
Dawn’s Surprise Suitcases – Lyneham Primary School.

Venue Hire/Function Usage : Spaces within Lanyon and Mugga-Mugga were used by 27 different organisations and groups during 2014-15, in some cases on multiple occasions. Lanyon was particularly popular for weddings but also hosted engagement and birthday parties, a christening, and a funeral service as well as other community uses. Mugga-Mugga hosted community group meetings, baby showers and a birthday party.

Appendix 6 – Canberra Museum and Gallery – Acquisitions (Purchases and donations) in 2014-15

Purchases

- **Adventure Club**, *In Canberra Tonight*, paraphernalia
- **Kaoru Alfonso**, *212*, 2008, digital photographs
- **Friedrich Justin Bertuch**, *Gang-gang cockatoo*, c 1815, hand-coloured engraving
- **Sally Blake**, *Seed basket* (from the *Bog and fens* series) x 3, 2014-15, silver, wool, plant dyes
- **Mariana Del Castillo**, *Mother's dialogue*, 2010, mixed media, four parts
- **Nadège Desgenétez**, *Corporeal ground*, 2014, blown and sculpted glass, mirrored and hand-sanded
- **Denise Ferris**, *Long hot summer*, 2010, inkjet print
- **Lee Grant**, *Ashleigh in her formal dress*, 2008, photograph
- **Marie Hagerty** and **Robert Foster**, *silver, red and yellow*, 2014, anodised aluminium
- **Elioth Gruner**, *The dry road*, 1930, oil on canvas on board
- **Cathy Laudенbach**, *Untitled*, (from *The Familiars* series, x 4, 2009-11, Type C photographs
- **Joseph Lycett**, *A view of Lake George, NSW*, 1825, hand-coloured engraving
- **Mandy Martin**, *Queanbeyan study: Garden IV*, 1978, gouache on paper
- **Mark Mohell**, *Untitled 001; Untitled 002; Untitled 003; Untitled 004; Untitled 007; Untitled 011* (from the *Kerbside* series), 2013, archival pigment prints
- **Rose Montebello**, *Circle hold*, 2010, collage
- **Christopher Oates**, *CSIRO Building 9, Yarralumla* 2002; *East Block in winter*, 2007; *Tuggeranong underpass*, 2014, *The 'yellow elephant', Kambah*, 2014; *Kambah Oval Number 1*, 2014, all gouache on paper
- **Robbie Swan**, Social history collection
- **Ben Taylor**, *Mount Ainslie; Mount Ainslie*; 1980, etchings; *Mount Ainslie*, 1980, screen-print
- **Ruth Waller**, *Escarpment*, 2013-14, oil on linen
- **Marzena Wasikowska**, *Jess, Oskar, Kai and Mia*, 2011, inkjet print

Donations

- **Janenne Eaton**, *Uncanny valley – three seasons*, 2012, enamel on canvas
- **Ken Knight**, *Last light on the Murrumbidgee*, 2013, oil on board
- **Ken Knight**, *Lake George*, 2013, oil on board
- **Peter Maloney**, *Shot for size*, 2007, acrylic on canvas
- **Ben Taylor**, *Art Gallery*, 1982, etching
- **Ben Taylor**, *Sinking tank*, 1987, watercolour on paper
- **Ben Taylor**, *Drought*, 1982, etching
- **Ben Taylor**, *Untitled* (three panels), 1991, watercolour on paper
- **Michael Taylor**, *Sweet cheeks*, 1973, felt-tipped pen, coloured chalk on paper
- **Michael Taylor**, *Cross country*, 1974, enamel, oil on canvas

- Michael Taylor, *Swimming sharks*, 1986, watercolour on paper
- Michael Taylor, *Untitled (seashore and boats)*, 1988, drypoint

Janenne Eaton, *Uncanny valley – three seasons*, 2012, enamel on canvas, 183 x 360 cm [triptych]



Appendix 7 – Major Funding, Sponsorship and Support

The CFC enjoyed the continuing support of Government agencies and of several major sponsors, as well as the assistance of many new donors and supporters during 2014-15. Without their generous support many of the CFC's performances, exhibitions, programs and events would not be possible.

CFC Government Funding

ACT Government

Whole of CFC

Supporters (up to the value of \$10,000 and major in-kind support)

Don Aitkin AO

ACT Museums and Galleries

Government Funding

Commonwealth Department of Regional Australia, Local Government, Arts and Sport

Major Non-Government Support (over \$10,000)

Australian Centre on China in the World, Australian National University

John Hindmarsh AM and Rosanna Hindmarsh OAM

Meredith Hinchliffe

Gifted works of art

Details are provided in Appendix 6, page 104

Supporters (up to the value of \$10,000 and major in-kind support)

Gordon Darling Foundation

Capital Arts Patrons Organisation

Australian National University, School of Art

Invest Canberra

Study Canberra

CBR Brand Canberra

Interchange General Practice

Eugene Kalenjuk (CFC Board Member)

Louise Douglas (CFC Board Member)

Robyn Hendry (CFC Board Member)

Canberra Region Treasures Fund

Bill and Beverley Wood

Dorothy Cameron

Marian Hill

Judith Bibo

John Hindmarsh AM (CFC Chairman)
Louise Douglas (CFC Board Member)
Harriet Elvin (CFC CEO)
Gabrielle Watt
Karina Harris and Neil Hobbs
Dr Roslyn V Russell
John Olsen OBE AO
Kristine Reithmiller
Joan Adler
Dawn Waterhouse
Maureen Fisher
John Mulvaney AO
Kerry-Anne Cousins
Koula Notaras
John and Dianne Firth
Dr Charlotte Galloway
Dr Howard Galloway
Jody Turner
Frank Bergersen
Laura Cree

Canberra Theatre Centre

Principal Sponsor

Hindmarsh Corporation

Sponsors

Adina - Accommodation Partner (to December 2014)
Mantra on Northbourne – Accommodation Partner (from January 2015)
Canberra Labor Club - Community Sponsor
WIN TV - Media Partner
666 ABC Radio Canberra – Media Partner
Tosolini's Food to Go - Opening Night Partner
Vision Australia - Access Partner

**Attachment 1 –
2014-15 Financial and Performance Statements and
Management Discussion and Analysis**



AUDITOR-GENERAL AN OFFICER
OF THE ACT LEGISLATIVE ASSEMBLY 

INDEPENDENT AUDIT REPORT CULTURAL FACILITIES CORPORATION

To the Members of the ACT Legislative Assembly

Report on the financial statements

The financial statements of the Cultural Facilities Corporation (the Corporation) for the year ended 30 June 2015 have been audited. These comprise the operating statement, balance sheet, statement of changes in equity, cash flow statement, statement of appropriation and accompanying notes.

Responsibility for the financial statements

The Governing Board of the Corporation is responsible for the preparation and fair presentation of the financial statements in accordance with the *Financial Management Act 1996*. This includes responsibility for maintaining adequate accounting records and internal controls that are designed to prevent and detect fraud and error, and the accounting policies and estimates used in the preparation of the financial statements.

The auditor's responsibility

Under the *Financial Management Act 1996*, I am responsible for expressing an independent audit opinion on the financial statements of the Corporation.

The audit was conducted in accordance with Australian Auditing Standards to provide reasonable assurance that the financial statements are free of material misstatement.

I formed the audit opinion following the use of audit procedures to obtain evidence about the amounts and disclosures in the financial statements. As these procedures are influenced by the use of professional judgement, selective testing of evidence supporting the amounts and other disclosures in the financial statements, inherent limitations of internal control and the availability of persuasive rather than conclusive evidence, an audit cannot guarantee that all material misstatements have been detected.

Although the effectiveness of internal controls is considered when determining the nature and extent of audit procedures, the audit was not designed to provide assurance on internal controls.

The audit is not designed to provide assurance on the appropriateness of budget information included in the financial statements or to evaluate the prudence of decisions made by the Corporation.

Level 4, 11 Moore Street Canberra City ACT 2601 PO Box 275 Civic Square ACT 2608
T 02 6207 0833 F 02 6207 0826 E actauditorgeneral@act.gov.au W www.audit.act.gov.au

Electronic presentation of the audited financial statements

Those viewing an electronic presentation of the financial statements should note that the audit does not provide assurance on the integrity of information presented electronically, and does not provide an opinion on any other information which may have been hyperlinked to or from this report. If users of the report are concerned with the inherent risks arising from the electronic presentation of information, they are advised to refer to the printed copy of the audited financial statements to confirm the accuracy of this electronically presented information.

Independence

Applicable independence requirements of Australian professional ethical pronouncements were followed in conducting the audit.

Audit opinion

In my opinion, the financial statements of the Corporation for the year ended 30 June 2015:

- (i) are presented in accordance with the *Financial Management Act 1996*, Australian Accounting Standards and other mandatory financial reporting requirements in Australia; and
- (ii) present fairly the financial position of the Corporation as at 30 June 2015 and the results of its operations and cash flows for the year then ended.

This audit opinion should be read in conjunction with other information disclosed in this report.

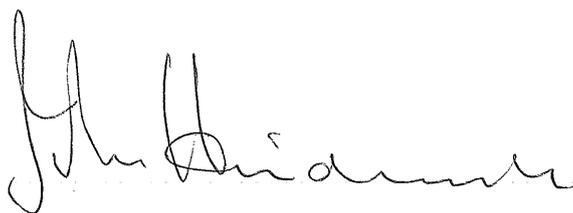


Malcolm Prentice
Acting Director, Financial Audits
28 August 2015

**Cultural Facilities Corporation
Financial Statements
For the Year Ended 30 June 2015**

Statement of Responsibility

In my opinion, the financial statements are in agreement with the Cultural Facilities Corporation's accounts and records and fairly reflect the financial operations of the Cultural Facilities Corporation for the year ended 30 June 2015 and the financial position of the Cultural Facilities Corporation on that date.

A handwritten signature in black ink, appearing to read 'John Hindmarsh', written in a cursive style.

John Hindmarsh AM
Chairman
Cultural Facilities Corporation
14 July 2015

**Cultural Facilities Corporation
Financial Statements
For the Year Ended 30 June 2015**

Statement by the Chief Finance Officer

In my opinion, the financial statements have been prepared in accordance with generally accepted accounting principles, and are in agreement with the Cultural Facilities Corporation's accounts and records and fairly reflect the financial operations of the Cultural Facilities Corporation for the year ended 30 June 2015 and the financial position of the Cultural Facilities Corporation on that date.



Ian Tidy
Chief Finance Officer
Cultural Facilities Corporation
14 July 2015

**Cultural Facilities Corporation
Operating Statement
For the Year Ended 30 June 2015**

	Note No.	Actual 2015 \$	Original Budget 2015 \$	Actual 2014 \$
Income				
Revenue				
Government Payment for Outputs	3	8,245,000	8,245,000	8,048,000
Grants, Donations and Sponsorships	4	706,567	700,000	959,027
Venue Hire, Ticket Sales and Associated Revenue	5	7,925,262	4,881,000	5,655,495
Resources Received Free of Charge	6	57,734	39,000	30,089
Other Revenue	7	133,823	55,000	238,131
Other Gains	8	97,542	-	3,728
Interest	9	103,621	71,000	82,503
Total Income		<u>17,269,549</u>	<u>13,991,000</u>	<u>15,016,973</u>
Expenses				
Employee Expenses	10	7,629,056	6,637,000	7,023,807
Superannuation Expenses	11	798,113	870,000	758,092
Rent	12	1,204,336	1,204,000	1,287,203
Depreciation and Amortisation	13	2,643,151	2,186,000	2,135,051
Supplies and Services	14	7,122,940	5,135,000	5,521,681
Total Expenses		<u>19,397,596</u>	<u>16,032,000</u>	<u>16,725,834</u>
Operating (Deficit)		<u>(2,128,047)</u>	<u>(2,041,000)</u>	<u>(1,708,861)</u>
Other Comprehensive Income				
<i>Items that will not be reclassified subsequently to profit or loss</i>				
Increase in the Asset Revaluation Surplus	27	-	-	3,231,782
Total Other Comprehensive Income		-	-	<u>3,231,782</u>
Total Comprehensive Income		<u>(2,128,047)</u>	<u>(2,041,000)</u>	<u>1,522,921</u>

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

The Cultural Facilities Corporation (CFC) only has one output class and as such the above Operating Statement is also the CFC's Operating Statement for the Cultural Facilities Management Output Class. As a result, a separate output class Operating Statement and Summary of the CFC's Output Classes has not been included in these financial statements.

Cultural Facilities Corporation
Balance Sheet
As at 30 June 2015

	Note No.	Actual 2015 \$	Original Budget 2015 \$	Actual 2014 \$
Current Assets				
Cash and Cash Equivalents	21	1,142,511	875,000	588,380
Receivables	17	471,859	509,000	755,773
Inventories		24,772	16,000	15,535
Other Assets	18	107,192	136,000	100,399
Total Current Assets		1,746,334	1,536,000	1,460,087
Non-Current Assets				
Land and Buildings	19	49,084,671	45,913,000	50,186,948
Plant and Equipment	19	5,300,639	5,918,000	4,652,324
Art and Social History Collections	19	4,173,972	3,978,000	4,039,106
Intangible Assets	20	-	-	156,500
Capital Works in Progress	19	92,220	-	34,378
Total Non-Current Assets		58,651,502	55,809,000	59,069,256
Total Assets		60,397,836	57,345,000	60,529,343
Current Liabilities				
Payables	22	602,267	614,000	574,414
Finance Leases	26	-	37,000	29,466
Employee Benefits	23	1,485,182	1,374,000	1,426,447
Lease Incentive Liability	25	51,894	52,000	51,894
Revenue in Advance	24	177,406	308,000	134,736
Total Current Liabilities		2,316,749	2,385,000	2,216,957
Non-Current Liabilities				
Finance Leases	26	-	29,000	60,521
Employee Benefits	23	109,255	201,000	112,091
Lease Incentive Liability	25	69,180	69,000	121,074
Total Non-Current Liabilities		178,435	299,000	293,686
Total Liabilities		2,495,184	2,684,000	2,510,643
Net Assets		57,902,652	54,661,000	58,018,700
Equity				
Accumulated Funds		29,365,141	29,805,000	29,781,189
Asset Revaluation Surplus	27	28,037,511	24,806,000	28,037,511
Other Reserves	27	500,000	50,000	200,000
Total Equity		57,902,652	54,661,000	58,018,700

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

**Cultural Facilities Corporation
Statement of Changes in Equity
For the Year Ended 30 June 2015**

		Accumulated Funds Actual 2015 \$	Asset Revaluation Surplus Actual 2015 \$	Other Reserves Actual 2015 \$	Total Equity Actual 2015 \$	Original Budget 2015 \$
Note No.						
	Balance at 1 July 2014	<u>29,781,189</u>	<u>28,037,511</u>	<u>200,000</u>	<u>58,018,700</u>	<u>54,521,000</u>
	Comprehensive Income					
	Operating (Deficit)	(2,128,047)	-	-	(2,128,047)	(2,041,000)
	Total Comprehensive (Deficit)/Income	<u>(2,128,047)</u>	<u>-</u>	<u>-</u>	<u>(2,128,047)</u>	<u>(2,041,000)</u>
	Transactions Involving Owners Affecting Accumulated Funds					
	Capital Injections	2,011,999	-	-	2,011,999	2,181,000
	Transfer to Theatre Programming Reserve	(300,000)	-	300,000	-	-
	Total Transactions Involving Owners Affecting Accumulated Funds	<u>1,711,999</u>	<u>-</u>	<u>300,000</u>	<u>2,011,999</u>	<u>2,181,000</u>
	Balance at 30 June 2015	<u>29,365,141</u>	<u>28,037,511</u>	<u>500,000</u>	<u>57,902,652</u>	<u>54,661,000</u>

The above Statement of Changes in Equity should be read in conjunction with the accompanying notes.

**Cultural Facilities Corporation
Statement of Changes in Equity - Continued
For the Year Ended 30 June 2015**

Note No.	Accumulated Funds Actual 2014 \$	Asset Revaluation Surplus Actual 2014 \$	Other Reserves Actual 2014 \$	Total Equity Actual 2014 \$
Balance at 1 July 2013	29,150,050	24,805,729	50,000	54,005,779
Comprehensive Income				
Operating (Deficit)	(1,708,861)	-	-	(1,708,861)
Increase in the Asset Revaluation Surplus	-	3,231,782	-	3,231,782
Total Comprehensive (Deficit)/Income	(1,708,861)	3,231,782	-	1,522,921
Transactions Involving Owners Affecting Accumulated Funds				
Capital Injections	2,490,000	-	-	2,490,000
Transfer to Theatre Programming Reserve	(150,000)	-	150,000	-
Total Transactions Involving Owners Affecting Accumulated Funds	2,340,000	-	150,000	2,490,000
Balance at 30 June 2014	29,781,189	28,037,511	200,000	58,018,700

The above Statement of Changes in Equity should be read in conjunction with the accompanying notes.

**Cultural Facilities Corporation
Cash Flow Statement
For the Year Ended 30 June 2015**

	Note No.	Actual 2015 \$	Original Budget 2015 \$	Actual 2014 \$
Cash Flows from Operating Activities				
Receipts				
Government Payments for Outputs		8,245,000	8,245,000	8,048,000
User Charges and Other		9,147,557	5,648,000	6,397,864
Interest		103,621	71,000	82,503
Goods and Services Tax Input Tax Credits from the Australian Taxation Office		439,555	267,000	359,889
Goods and Services Tax Collected from Customers		493,069	244,000	436,490
Total Receipts from Operating Activities		18,428,802	14,475,000	15,324,746
Payments				
Salary and Related		(8,533,480)	(7,432,000)	(7,679,549)
Supplies and Services		(8,090,499)	(6,216,000)	(6,712,522)
Goods and Services Tax Paid to Suppliers		(957,836)	(601,000)	(868,930)
Total Payments from Operating Activities		(17,581,815)	(14,249,000)	(15,261,001)
Net Cash Inflows from Operating Activities	29	846,987	226,000	63,745
Cash Flows from Investing Activities				
Receipts				
Proceeds from Sale of Plant and Equipment		10,273	-	14,058
Total Receipts from Investing Activities		10,273	-	14,058
Payments				
Payment for Property, Plant and Equipment		(2,289,789)	(2,162,000)	(2,522,154)
Total Payments from Investing Activities		(2,289,789)	(2,162,000)	(2,522,154)
Net Cash (Outflows) from Investing Activities		(2,279,516)	(2,162,000)	(2,508,096)

The above Cash Flow Statement should be read in conjunction with the accompanying notes.

**Cultural Facilities Corporation
Cash Flow Statement - Continued
For the Year Ended 30 June 2015**

	Actual 2015 \$	Original Budget 2015 \$	Actual 2014 \$
Note No.			
Cash Flows from Financing Activities			
Receipts			
Capital Injections	2,011,999	2,181,000	2,490,000
Total Receipts from Financing Activities	2,011,999	2,181,000	2,490,000
Payments			
Repayment of Finance Leases Liabilities	(25,339)	(6,000)	(24,999)
Total Payments from Financing Activities	(25,339)	(6,000)	(24,999)
Net Cash Inflows from Financing Activities	1,986,660	2,175,000	2,465,001
Net Increase in Cash and Cash Equivalents	554,131	239,000	20,650
Cash and Cash Equivalents at the Beginning of the Reporting Period	588,380	636,000	567,730
Cash and Cash Equivalents at the End of the Reporting Period	1,142,511	875,000	588,380
29			

The above Cash Flow Statement should be read in conjunction with the accompanying notes.

**Cultural Facilities Corporation
Statement of Appropriation
For the Year Ended 30 June 2015**

	Note No.	Original Budget 2015 \$	Total Appropriated 2015 \$	Appropriation Drawn 2015 \$	Appropriation Drawn 2014 \$
Government Payment for Outputs		8,245,000	8,245,000	8,245,000	8,048,000
Capital Injections	28	2,181,000	2,181,000	2,011,999	2,490,000
Total Appropriation		10,426,000	10,426,000	10,256,999	10,538,000

The above Statement of Appropriation should be read in conjunction with the accompanying notes.

Column Heading Explanations

The *Original Budget* column shows the amounts that appear in the Cash Flow Statement in the Budget Papers. This amount also appears in the Cash Flow Statement.

The *Total Appropriated* column is inclusive of all appropriation variations occurring after the Original Budget.

The *Appropriation Drawn* is the total amount of appropriation received by the CFC during the year. This amount appears in the Cash Flow Statement.

Variances between 'Total Appropriated' and 'Appropriation Drawn'

Capital Injections

The difference between the Total Appropriated and the Appropriation Drawn of \$169,001 is due to a capital injection appropriation for supplementation for the 27th Pay, an additional pay period in the year, which was not drawn down by 30 June 2015.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

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**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015**

NOTE 1 OBJECTIVES OF THE CULTURAL FACILITIES CORPORATION

The Cultural Facilities Corporation (CFC) was established under the *Cultural Facilities Corporation Act 1997*. It manages the following major cultural assets:

- the Canberra Theatre Centre;
- the Canberra Museum and Gallery;
- the Nolan Collection; and
- three Historic Places (Lanyon, Calthorpes' House, and Mugga-Mugga).

The mission statements for the CFC itself and for its two program divisions are as follows.

Mission for the CFC

To enable our distinctive institutions to provide enriching cultural experiences that contribute to Canberra's identity.

Mission for the Canberra Theatre Centre

To be Canberra's leading performing arts centre.

Mission for ACT Museums and Galleries

To engage our community by presenting Canberra's stories, diverse visual culture and heritage.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Basis of Preparation

The *Financial Management Act 1996* (FMA) requires the preparation of annual financial statements for Territory Authorities.

The FMA and the *Financial Management Guidelines* issued under the Act, require a Territory Authority's financial statements to include:

- (i) an Operating Statement for the year;
- (ii) a Balance Sheet at the end of the year;
- (iii) a Statement of Changes in Equity for the year;
- (iv) a Cash Flow Statement for the year;
- (v) a Statement of Appropriation for the year;
- (vi) a summary of the significant accounting policies adopted for the year; and
- (vii) such other statements as are necessary to fairly reflect the financial operations of the CFC during the year and its financial position at the end of the year.

These general-purpose financial statements have been prepared to comply with 'Generally Accepted Accounting Principles' (GAAP) as required by the FMA. The financial statements have been prepared in accordance with:

- (i) Australian Accounting Standards; and
- (ii) ACT Accounting Policies.

As at 30 June 2015, the CFC's current liabilities (\$2.317m) exceed its current assets (\$1.746m) by \$0.571m. However, this is not considered a liquidity risk as the CFC's cash needs are funded through appropriation by the ACT Government on a cash-needs basis. This is consistent with the whole-of-Government cash management regime, which requires excess cash balances to be held centrally rather than within individual agency bank accounts.

The financial statements have been prepared using the accrual basis of accounting, which recognises the effects of transactions and events when they occur. The financial statements have also been prepared according to the historical cost convention, except for assets such as those included in property, plant and equipment and financial instruments, which were valued at fair value in accordance with the (re)/valuation policies applicable to the CFC during the reporting period.

Fair value is the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date. Fair value is measured using the market approach, the cost approach or the income approach valuation techniques as appropriate. In estimating the fair value of an asset or liability, the CFC takes into account the characteristics of the asset or liability if market participants would take those characteristics into account when pricing the asset or liability at measurement date.

The above approach to fair value measurement does not apply to leasing transactions within the scope of *AASB 117 Leases* or measurements that have some similarities to fair value but are not fair value, such as net realisable value in *AASB 102 Inventories* or value in use in *AASB 136 Impairment of Assets*.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(a) Basis of Preparation - Continued

For disclosure purposes fair value measurements are categorised into Level 1, 2 or 3 based on the extent to which the inputs to the valuation techniques are observable and the significance of the inputs to the fair value measurement in its entirety. The Fair Value Hierarchy is made up of the following three levels:

- Level 1 – quoted prices (unadjusted) in active markets for identical assets or liabilities that the CFC can access at the measurement date;
- Level 2 – inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly; and
- Level 3 – inputs for the asset or liability that are not based on observable market data (unobservable inputs) that are unobservable for particular assets or liabilities.

These financial statements are presented in Australian dollars, which is the CFC's functional currency.

The CFC is an individual reporting entity.

(b) The Reporting Period

These financial statements state the financial performance, changes in equity and cash flows of the CFC for the year ending 30 June 2015 together with the financial position of the CFC as at 30 June 2015.

(c) Comparative Figures

Budget Figures

The *Financial Management Act 1996* requires the financial statements to facilitate a comparison with the Statement of Intent. The budget numbers in the financial statements are as per the Statement of Intent, in a form that is consistent with the CFC's annual financial statements. Significant judgements have been applied in determining the presentation of the original budget amounts in the financial statements.

Further information on this is provided in Note 2(y) Significant Accounting Judgements and Estimates.

Prior Year Comparatives

Comparative information has been disclosed in respect of the previous period for amounts reported in the financial statements, except where an Australian Accounting Standard does not require comparative information to be disclosed.

Where the presentation or classification of items in the financial statements is amended, the comparative amounts have been reclassified where practical. Where a reclassification has occurred, the nature, amount and reason for the reclassification is provided.

(d) Rounding

All amounts in the financial statements have been rounded to the nearest dollar. Use of “-” represents zero amounts or amounts rounded down to zero.

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015**

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(e) Revenue Recognition

Revenue is recognised at the fair value of the consideration received or receivable in the Operating Statement. All revenue is recognised to the extent that it is probable that the economic benefits will flow to the CFC and the revenue can be reliably measured. In addition, the following specific recognition criteria must also be met before revenue is recognised:

Government Payment for Outputs

Government Payment for Outputs are recognised as revenues when the CFC gains control over the funding. Control over appropriated funds is normally obtained upon the receipt of the cash.

Sale of Goods

Revenue from the sale of goods is recognised as revenue when the significant risks and rewards of ownership of the goods has been transferred to the buyer, the CFC retains neither continuing managerial involvement nor effective control over the goods sold and the costs incurred in respect of the transaction can be measured reliably.

Rendering of Services

Revenue from the rendering of services is recognised when the stage of completion of the transaction at the reporting date can be measured reliably and the costs of rendering those services can be measured reliably.

Grants, Donations and Sponsorships

All donations, grants and sponsorships are recognised to the extent that it is probable that the economic benefits will flow to the CFC and the revenue can be reliably measured. Donations of works of art with a value greater than \$22,000 require approval by the CFC's Board. Donations of works of art with a value less than \$22,000 require approval by the Director, ACT Museums and Galleries.

Revenue Received in Advance

Revenue received in advance is recognised as a liability if there is a present obligation to return the funds received, otherwise all are recorded as revenue.

Interest

Interest revenue is recognised using the effective interest method.

(f) Resources Received Free Of Charge

Resources received free of charge are recorded as revenue and expenses in the Operating Statement at fair value. The revenue is separately disclosed under resources received free of charge, with the expense being recorded in the line item to which it relates. Goods and services received free of charge from ACT Government agencies are recorded as Resources Received Free of Charge, whereas goods and services received free of charge from entities external to the ACT Government are recorded as donations. Services that are received free of charge are only recorded in the Operating Statement if they can be reliably measured and would have been purchased if not provided to the CFC free of charge.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(g) Repairs and Maintenance

The CFC undertakes major cyclical maintenance on its buildings, and plant and equipment. Where the maintenance leads to an upgrade of the asset, and increases the service potential of the existing building or plant and equipment, the cost is capitalised. Maintenance expenses that do not increase the service potential of the asset are expensed.

(h) Current and Non-Current Items

Assets and liabilities are classified as current or non-current in the Balance Sheet and in the relevant notes. Assets are classified as current where they are expected to be realised within 12 months after the reporting date. Liabilities are classified as current where they are due to be settled within 12 months after the reporting date or the CFC does not have an unconditional right to defer settlement of the liability for at least 12 months after the reporting date.

Assets or liabilities which do not fall within the current classification are classified as non-current.

(i) Impairment of Assets

The CFC assesses, at each reporting date, whether there is any indication that an asset may be impaired. Assets are also reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable.

Any resulting impairment losses, for land, buildings, plant and equipment, intangible and community and heritage assets, are recognised as a decrease in the Asset Revaluation Surplus relating to these classes of assets. This is because these asset classes are measured at fair value and have an Asset Revaluation Surplus attached to them. Where the impairment loss is greater than the balance in the Asset Revaluation Surplus for the relevant class of assets, the difference is expensed in the Operating Statement.

An impairment loss is the amount by which the carrying amount of an asset exceeds its recoverable amount. The recoverable amount is the higher of the asset's 'fair value less costs of disposal' and its 'value in use'. An asset's 'value in use' is its depreciated replacement cost, where the asset would be replaced if the CFC were deprived of it. Non-financial assets that have previously been impaired are reviewed for possible reversal of impairment at each reporting date.

(j) Cash and Cash Equivalents

For the purposes of the Cash Flow Statement and the Balance Sheet, cash includes cash at bank, cash on hand and demand deposits. Cash equivalents include any short-term, highly liquid investments that are readily convertible to known amounts of cash and which are subject to an insignificant risk of change in value.

(k) Receivables

Accounts receivable (including trade receivables and other trade receivables) are initially recognised at fair value and are subsequently measured at amortised cost, with any adjustments to the carrying amount being recorded in the Operating Statement.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(k) Receivables - Continued

Trade receivables arise in the normal course of selling goods and services to other agencies and to the public. Trade receivables are payable within 30 days after the issue of an invoice or within 30 days after the goods/services have been provided under a contractual arrangement.

Other trade receivables arise outside the normal course of selling goods and services to other agencies and to the public. Other trade receivables are payable within 30 days after the issue of an invoice or within 30 days after the goods/services have been provided under a contractual arrangement.

The allowance for impairment losses represents the amount of trade receivables and other trade receivables the CFC estimates will not be repaid. The allowance for impairment losses is based on objective evidence and a review of overdue balances. The CFC considers the following is objective evidence of impairment:

- becoming aware of financial difficulties of debtors;
- default payments; or
- debts more than 90 days overdue.

The amount of the allowance is the difference between the asset's carrying amount and the present value of the estimated future cash flows, discounted at the original effective interest rate. Cash flows relating to short-term receivables are not discounted if the effect of the discounting is immaterial. The amount of the allowance is recognised in the Operating Statement. The allowance for impairment losses is written back against the receivables account when the CFC ceases action to collect the debt.

Receivables that have been renegotiated because they are past due or impaired are accounted for based on the renegotiated terms.

(l) Acquisition and Recognition of Property, Plant and Equipment

Property, plant and equipment are initially recorded at cost. Cost includes the purchase price, directly attributable costs and the estimated cost of dismantling and removing the item (where, upon acquisition, there is a present obligation to remove the item).

Where property, plant and equipment are acquired at no cost, or minimal cost, the cost is their fair value as at the date of acquisition.

Where payment for property, plant and equipment is deferred beyond normal credit terms, the difference between its cash price equivalent and the total payment is measured as interest over the period of credit. The discount rate used to calculate the cash price equivalent is an asset specific rate.

Property, plant and equipment with a minimum value of \$2,000 are capitalised.

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015**

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(m) Measurement of Property, Plant and Equipment and Intangibles Assets After Initial Recognition

Property, plant and equipment and intangible assets are valued using the cost or revaluation model of valuation. Land, buildings, plant and equipment, intangible assets and heritage (historical buildings and art and social history collections) assets are measured at fair value.

Fair value is the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date.

Fair value for land, intangible assets and non-specialised buildings is measured using the market approach valuation technique. This approach uses prices and other relevant information generated by market transactions involving identical or similar assets.

Fair value for specialised buildings and some heritage assets (historical buildings) is measured by reference to the cost of replacing the remaining future economic benefits embodied in the asset i.e. depreciated replacement cost. This is the cost approach valuation technique. Depreciated replacement cost is the current replacement cost of an asset less accumulated depreciation calculated on the basis of such cost to reflect the already consumed economic benefits, expired economic benefits or obsolescence of the asset. Current replacement cost is determined by reference to the cost of a substitute asset of comparable utility, the gross project size specifications or the historical cost, adjusted by relevant indices. For other heritage assets (art and social history collections), fair value is measured using the market approach valuation technique.

Land, buildings, plant and equipment, and heritage assets are revalued every three years. However, if at any time management considers that the carrying amount of an asset materially differs from its fair value, then the asset will be revalued regardless of when the last valuation took place. Any accumulated depreciation relating to buildings, plant and equipment, intangibles and heritage assets at the date of revaluation is written back against the gross carrying amount of the asset and the net amount is restated to the revalued amount of the asset.

The cost of plant and equipment comprises the purchase price, any directly attributable costs, and the initial estimate of the costs of dismantling and removing the plant and equipment and restoring the site on which it is located.

(n) Inventories

Inventories held for sale are valued at the lower of cost and net realisable value. Cost comprises the purchase price of inventories as well as transport, handling and other costs directly attributable to the acquisition of inventories. Trade discounts, rebates and other similar items are deducted in determining the cost of purchase. The cost of inventories is assigned using the first-in, first-out method.

Net realisable value is determined using the estimated sales proceeds less costs incurred in marketing, selling and distribution to customers.

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015**

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(o) Intangible Assets

The CFC's intangible assets are comprised of externally acquired software and websites for internal use.

Externally acquired software is recognised and capitalised when:

- (a) it is probable that the expected future economic benefits attributable to the software will flow to the CFC;
- (b) the cost of the software can be measured reliably; and
- (c) the acquisition cost is equal to or exceeds \$50,000.

Capitalised software has a finite useful life. Software is amortised on a straight-line basis over its useful life, over a period not exceeding 10 years.

Intangible Assets are initially measured at cost.

(p) Depreciation and Amortisation of Non-Current Assets

Non-current assets with a limited useful life are systematically depreciated/amortised over their useful lives in a manner that reflects the consumption of their service potential. The useful life commences when an asset is ready for use. When an asset is revalued, it is depreciated/amortised over its newly assessed remaining useful life. Amortisation is used in relation to intangible assets and depreciation is applied to physical assets such as buildings and plant and equipment.

Land and art and social history collection assets have an unlimited useful life and are therefore not depreciated.

Motor vehicles under a finance lease are depreciated over the estimated useful life of each asset, or the unexpired period of the relevant lease, whichever is the shorter.

All depreciation is calculated after first deducting any residual values which remain for each asset.

Depreciation/amortisation for non-current assets is determined as follows:

Class of Assets	Depreciation Method	Useful Life (Years)
Buildings	Straight Line	18 – 22
Plant and Equipment	Straight Line	3 – 10
Intangibles	Straight Line	2.5 – 3
Motor Vehicles under a Finance Lease	Straight Line	1 - 4

Land improvements are included with buildings.

The useful lives of all major assets held are reassessed on an annual basis.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(q) Payables

Payables are a financial liability and are initially recognised at fair value based on the transaction cost and subsequent to initial recognition at amortised cost, with any adjustments to the carrying amount being recorded in the Operating Statement. All amounts are normally settled within 30 days after the invoice date.

Payables include Trade Payables and Accrued Expenses.

Trade Payables represent the amounts owing for goods and services received prior to the end of the reporting period and unpaid at the end of the reporting period and relating to the normal operations of the CFC.

Accrued expenses represent goods and services provided by other parties during the period that are unpaid at the end of the reporting period and where an invoice has not been received by period end.

(r) Employee Benefits

Employee benefits include:

- Short-term employee benefits such as wages and salaries, annual leave loading, and applicable on-costs, if expected to be settled wholly before twelve months after the end of the annual reporting period in which the employees render the related services;
- Other long-term benefits such as long service leave and annual leave; and
- Termination benefits.

On-costs include annual leave, long service leave, superannuation and other costs that are incurred when employees take annual and long service leave.

Wages and Salaries

Accrued wages and salaries are measured at the amount that remains unpaid to employees at the end of the reporting period.

Annual and Long Service Leave

Where annual and long service leave, including applicable on-costs, are not expected to be wholly settled within twelve months after the end of the reporting period during which the employees render the related services, these employee benefits are measured at the present value of estimated future payments to be made in respect of services provided by employees up to the end of the reporting period.

Annual leave liabilities have been estimated on the assumption that they will be wholly settled within three years. In 2014-15 the rate used to estimate the present value of future payments is 101.0% (100.9% in 2013-14).

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(r) Employee Benefits - continued

In 2014-15, the rate used to estimate the present value of future payments of long service leave is 104.2% (103.5% in 2013-14).

The long service leave liability is estimated with reference to the minimum period of qualifying service. For employees with less than the required minimum period of 7 years of qualifying service, the probability that employees will reach the required minimum period has been taken into account when estimating the provision for long service leave and applicable on-costs.

The provision for annual leave and long service leave includes estimated on-costs. As these on-costs only become payable if the employee takes annual and long service leave while in-service, the probability that employees will take annual and long service leave while in-service has been taken into account in estimating the liability for on-costs.

The significant judgements and assumptions included in the estimation of annual and long service leave liabilities are determined by an actuary. The Australian Government Actuary performed this assessment in May 2014. The assessment by an actuary is performed every 5 years. However it may be performed more frequently if there is a significant contextual change in the parameters underlying the 2014 report. The next actuarial review is expected to be undertaken by May 2019. Further information about this estimate is provided in Note 2(y) *Significant Accounting Judgements and Estimates*.

Annual leave and long service leave liabilities are classified as current liabilities in the Balance Sheet where there are no unconditional rights to defer the settlement of the liability for at least 12 months. Conditional long service leave liabilities are classified as non-current because the CFC has an unconditional right to defer the settlement of the liability until the employee has completed the requisite years of service.

(s) Superannuation

The CFC receives funding for superannuation payments as part of the Government Payment for Outputs. The CFC then makes payments on a fortnightly basis to the Territory Banking Account to cover the CFC's superannuation liability for the Commonwealth Superannuation Scheme (CSS) and the Public Sector Superannuation Scheme (PSS). This payment covers the CSS/PSS employer contribution but does not include the productivity component. The productivity component is paid directly to ComSuper by the CFC. The CSS and the PSS are defined benefit superannuation plans meaning that the defined benefits received by employees of the CFC are based on the employee's years of service and average final salary.

Superannuation payments have also been made directly to superannuation funds for those members of the public sector who are part of superannuation accumulation schemes. This includes the Public Sector Superannuation Scheme Accumulation Plan (PSSAP) and schemes of employee choice.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(s) Superannuation - Continued

Superannuation employer contribution payments, for the CSS and the PSS, are calculated by taking the salary level at an employee's anniversary date and multiplying it by the actuarially assessed nominal CSS or PSS employer contribution rate for each employee of the CFC. The productivity component payments are calculated by taking the salary level at an employee's anniversary date and multiplying it by the employer contribution rate (approximately 3%) for each employee. Superannuation payments for the PSSAP are calculated by taking the salary level at an employee's anniversary date and multiplying it by the employer contribution rate. Superannuation payments for fund of choice arrangements are calculated by taking an employee's salary each pay and multiplying it by the appropriate employer contribution rate.

The total Territory superannuation liability for the CSS and PSS, and ComSuper is recognised in the Chief Minister, Treasury and Economic Development Directorate's Superannuation Provision Account and the external schemes recognise the superannuation liability for the PSSAP and other schemes respectively. This superannuation liability is not recognised at individual agency level.

The ACT Government is liable for the reimbursement of the emerging costs of benefits paid each year to members of the CSS and the PSS in respect of the ACT Government Service provided after 1 July 1989. These reimbursement payments are made from the Superannuation Provision Account.

(t) Equity Contributed by the ACT Government

Contributions made by the ACT Government, through its role as owner of the CFC, are treated as contributions of equity.

(u) Insurance

Major risks are insured through the ACT Insurance Authority. The excess payable, under this arrangement, varies depending on each class of insurance held.

(v) Leases

The CFC has entered into finance leases and operating leases.

Finance Leases

Finance leases effectively transfer to the CFC substantially all the risks and rewards incidental to ownership of the assets under a finance lease. The title may or may not eventually be transferred. Finance leases are initially recognised as an asset and a liability at the lower of the fair value (AASB 13 *Fair Value Measurement* definition of fair value does not apply – see AASB 117.6A) of the asset and the present value of the minimum lease payments, each being determined at the inception of the lease. The discount rate used to calculate the present value of the minimum lease payments is the interest rate implicit in the lease. Assets under a finance lease are depreciated over the shorter of the asset's useful life and lease term. Assets under a finance lease are depreciated on a straight line basis. The depreciation is calculated after first deducting any residual values which remain for each leased asset. Each lease payment is allocated between interest expense and reduction of the lease liability. Lease liabilities are classified as current and non-current.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(v) Leases – Continued

Operating Leases

Operating leases do not effectively transfer to the CFC substantially all the risks and rewards incidental to ownership of the asset under an operating lease. Operating lease payments are recorded as an expense in the Operating Statement on a straight-line basis over the term of the lease.

The CFC's accommodation lease incentive liability is an operating lease and is being reduced on a straight-line basis over the lease term (20 years).

Motor Vehicle Leasing Arrangements 2014-15

Changes were made to the whole-of-government motor vehicle leasing arrangements with SG Fleet as a result of which all such leases were classified as operating leases rather than finance leases from 23 April 2015. The leased vehicles held as Property, Plant and Equipment (under the previous finance lease arrangement with SG Fleet) were derecognised and the associated loss on the derecognition of the leased vehicle assets reflected under Supplies and Services (refer to Note 14: Supplies and Services). The corresponding finance lease liability (current and non-current) was also derecognised and the associated gain from the derecognition of the liability reflected under Other Gains (refer to Note 8: Other Gains). Accordingly, gross amounts for the loss on the derecognition of the leased vehicles and the gain on the derecognition of the finance lease liability have been reported separately rather than on a net basis, in these financial statements.

(w) Budgetary Reporting

Explanations of major variances between the 2014-15 original budget and the 30 June 2015 actual results are discussed in Note 36 *Budgetary Reporting*.

The definition of 'major variances' is provided in Note 2(y) *Significant Accounting Judgements and Estimates – Budgetary Reporting*.

Original budget refers to the original budgeted financial statements presented to the Legislative Assembly in a form that is consistent with the CFC's annual financial statements. The 2014-15 budget numbers have not been audited.

Budgetary reporting is disclosed in the financial statements with the exception of Statement of Changes in Equity as relevant line items are included in other financial statements.

(x) Borrowing Costs

Borrowing costs that are directly attributable to the acquisition, construction or production of a qualifying asset are capitalised as part of the cost base of the asset. All other borrowing costs are expensed in the period in which they are incurred.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(y) Significant Accounting Judgements and Estimates

In the process of applying the accounting policies listed in this note, the CFC has made the following judgements and estimates that have the most significant impact on the amounts recorded in the financial statements:

Fair Value of Assets

The CFC has made a significant estimate regarding the fair value of its assets. Land and buildings have been recorded at the market value of similar properties as determined by an independent valuer. In some circumstances, buildings that are purpose built may in fact realise more or less in the market. Some art and social history collection assets have been recorded at the estimated market value of similar items as determined by an independent valuer.

Employee Benefits

Significant judgements have been applied in estimating the liability for employee benefits. The estimated liability for annual and long service leave requires a consideration of the future wage and salary levels, experience of employee departures, probability that leave will be taken in service and periods of service. The estimate also includes an assessment of the probability that employees will meet the minimum service period required to qualify for long service leave and that on-costs will become payable. Further information on this estimate is provided in Note 2(r) *Employee Benefits*.

Estimation of the Useful Lives of Property, Plant and Equipment

The CFC has made a significant estimate in determining the useful lives of its property, plant and equipment. The estimation of useful lives of property, plant and equipment has been based on historical experience of similar assets. The useful lives are assessed on an annual basis and any adjustments are made when considered necessary.

Further disclosure concerning an asset's useful life can be found at Note 2(p) Depreciation and Amortisation of Non-Current Assets.

Budgetary Reporting

Significant judgements have been applied in determining what variances are considered as 'major variances' requiring explanations in Note 36 Budgetary Reporting. Variances are considered to be major variances if both of the following criteria are met:

- The line item is a significant line item: the line item actual amount accounts for more than 10% of the relevant associated category (Income, Expenses and Equity totals) or sub-element (e.g. Current Liabilities and Receipts from Operating Activities totals) of the financial statements; and
- The variances (original budget to actual) are greater than plus (+) or minus (-) 10% for the budget for the financial statement line item.

Significant judgements have been applied in determining the presentation of the original budgeted financial statements presented to the Legislative Assembly to a form that is consistent with the CFC's annual financial statements' presentation.

Further information on this is provided in Note 2(w) Budgetary Reporting.

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015**

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(z) Other Reserves - Theatre Programming Reserve

The Theatre Programming Reserve provides for fluctuations in working capital due to the volatile nature of the performing arts industry and to offset the financial risks associated with major theatre programming ventures for the Canberra Theatre Centre. It is CFC's policy to set aside an equivalent cash balance to support this reserve.

(aa) Impact of Accounting Standards Issued but not yet to be Applied

There are a number of new and revised accounting standards and interpretations that have been issued by the Australian Accounting Standards Board but do not apply to the current reporting period. These standards and interpretations are applicable to future reporting periods. The CFC does not intend to adopt these standards and interpretations early. Where applicable, these Australian Accounting Standards will be adopted from their application date. It is estimated that the effect of adopting these pronouncements, when applicable, will have no material financial impact on the CFC in future reporting periods.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 3 GOVERNMENT PAYMENT FOR OUTPUTS

Government Payment for Outputs (GPO) is revenue received from the ACT Government to fund the costs of delivering outputs. The ACT Government pays GPO appropriation on a fortnightly basis.

	2015	2014
	\$	\$
Government Payment for Outputs	8,245,000	8,048,000

The increase in GPO is mainly due to revised indexation to meet part of the costs of the consumer price index (CPI) increases on supplies and services and pay rises provided under an Enterprise Bargaining Agreement. The CFC is not fully appropriated for these cost increases.

NOTE 4 GRANTS, DONATIONS AND SPONSORSHIPS

Grants ^a	445,163	683,692
Donations ^b	151,041	168,400
Sponsorships	110,363	106,935
Total Grants, Donations and Sponsorships	706,567	959,027

^{a.} The decrease in grant revenue is largely due to a one-off grant of \$180,000 received in 2013-14 from the Commonwealth to acquire a heritage asset.

^{b.} The decrease in donations is mainly due to a decrease in the value of works of art donated to the CFC in 2014-15 compared to 2013-14.

NOTE 5 VENUE HIRE, TICKET SALES AND ASSOCIATED REVENUE

Venue Hire	1,964,970	1,974,362
Box Office ^a	1,383,346	1,193,639
Front of House ^b	895,416	727,299
Internal Ticket Sales ^c	3,217,020	1,296,719
Rental Income from Properties	464,510	463,476
Total Venue Hire, Ticket Sales and Associated Revenue	7,925,262	5,655,495

^{a.} The increase in box office revenue reflects higher returns from ticketing revenue streams as a result of the higher number of ticket sales in 2014-15.

^{b.} The increase in front of house revenue reflects the higher volumes of patronage resulting from increased activities in the Canberra Theatre Centre in 2014-15.

^{c.} The increase in internal ticket sales reflects higher volumes of ticket sales from increased programming activity in the Canberra Theatre Centre in 2014-15.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 6 RESOURCES RECEIVED FREE OF CHARGE

Resources received free of charge relate to goods and/or services provided free of charge from other agencies within the ACT Government. Goods and services received free of charge from entities external to the ACT Government are classified as donations. Donations are shown in Note 4 *Grants, Donations and Sponsorship*.

	2015	2014
	\$	\$
Legal Services	57,734	30,089
Total Resources Received Free of Charge	57,734	30,089

The increase in resources received free of charge is mainly due to an increase in the number of matters on which legal advice was requested from the ACT Government Solicitor in 2014-15.

NOTE 7 OTHER REVENUE

Entry Fees	73,976	81,050
Sale of Products	9,380	35,627
Museum and Gallery Exhibition Revenue	13,000	48,182
Sundry Revenue	37,467	73,272
Total Other Revenue	133,823	238,131

NOTE 8 OTHER GAINS

Gain on Sale of Asset	-	3,728
Gain from derecognition of Finance Lease Liability	97,542	-
Total Other Gains	97,542	3,728

During the year, the CFC recognised a gain from the derecognition of Finance Lease Liability due to four motor vehicle finance leases being converted to operating leases in 2014-15. The net impact of the gross loss of \$96,727 on the derecognition of the leased vehicles (refer to Note 14: Supplies and Services) and the gross gain of \$97,542 on the derecognition of the finance lease liability (refer to Note 8: Other Gains) was a net gain of \$815. Also refer to Note 2(v): Summary of Significant Accounting Policies – Leases.

NOTE 9 INTEREST

Interest Revenue from Bank	103,621	82,503
Total Interest	103,621	82,503

The increase in interest revenue is mainly due to the increase in cash balance held during 2014-15.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 10 EMPLOYEE EXPENSES

	2015	2014
	\$	\$
Wages and Salaries	6,593,273	6,182,999
Annual Leave Expense	304,219	255,931
Long Service Leave Expense	128,792	59,746
Payroll Tax	404,817	356,743
Workers' Compensation Insurance Premium	197,955	168,388
Total Employee Expenses	<u>7,629,056</u>	<u>7,023,807</u>

The increase in employee expenses is mainly due to higher salary levels resulting from Enterprise Bargaining Agreement pay increases, and salary costs relating to increased programming activity at the Canberra Theatre Centre.

NOTE 11 SUPERANNUATION EXPENSES

Superannuation Contributions to the Territory Banking Account	312,309	311,738
Productivity Benefit	45,833	40,130
Superannuation Payment to ComSuper (for the PSSAP)	34,742	32,775
Superannuation to External Providers	405,229	373,449
Total Superannuation Expenses	<u>798,113</u>	<u>758,092</u>

NOTE 12 RENT

Rental Payments	1,256,230	1,339,097
Less: Amortised Lease Incentive Liability	(51,894)	(51,894)
Total Rent	<u>1,204,336</u>	<u>1,287,203</u>

NOTE 13 DEPRECIATION AND AMORTISATION

Depreciation		
Plant and Equipment ^a	560,551	653,393
Buildings ^b	1,926,100	1,351,891
Total Depreciation	<u>2,486,651</u>	<u>2,005,284</u>

Amortisation		
Intangible Assets	156,500	129,767
Total Amortisation	<u>156,500</u>	<u>129,767</u>
Total Depreciation and Amortisation	<u>2,643,151</u>	<u>2,135,051</u>

^a. The decrease in depreciation for plant and equipment is due to a decrease in the value of plant and equipment assets as a result of revaluations performed at 30 June 2014.

^b. The increase in depreciation for buildings is mainly due to a higher value of building assets as a result of revaluations performed at 30 June 2014 and additions to the building assets during 2014-15.

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015**

NOTE 14 SUPPLIES AND SERVICES

	2015	2014
	\$	\$
Advertising and Marketing	217,869	178,112
Supplies and Administration	1,596,367	1,533,147
Production Costs and Royalties ^a	2,579,696	1,480,038
Repairs and Maintenance ^b	736,326	467,972
Museum and Gallery Exhibition and Program Costs ^c	156,828	252,830
Utilities	494,635	538,460
Cleaning and Caretaking	408,896	365,112
Communication and Computer	712,297	689,431
Waivers, Impairment Losses and Write-offs (see note 16)	-	1,815
Loss on Disposal of Non-Current Assets ^d	220,026	14,764
Total Supplies and Services	<u>7,122,940</u>	<u>5,521,681</u>

^a The increase in production costs and royalties is due to the additional programming activity at the Canberra Theatre Centre in 2014-15.

^b The increase in repairs and maintenance is mainly due to additional costs from remediation to historic buildings at ACT Historic Places and an additional program of repairs and maintenance undertaken at the Canberra Theatre Centre in 2014-15.

^c The decrease in museum and gallery exhibition and program costs is largely due to the one-off costs associated with the major exhibition: *Elioth Gruner: the texture of light* which occurred in 2013-14.

^d The increase in loss on disposal of non-current assets is due to the derecognition of motor vehicle leased assets for four motor vehicle finance leases being converted to operating leases in 2014-15, and the replacement of assets at the Canberra Theatre Centre. The net impact of the gross loss of \$96,727 on the derecognition of the leased vehicles (refer to Note 14: Supplies and Services) and the gross gain of \$97,542 on the derecognition of the finance lease liability (refer to Note 8: Other Gains) was a net gain of \$815. Also refer to Note 2(v): Summary of Significant Accounting Policies – Leases.

NOTE 15 AUDITOR'S REMUNERATION

Auditor's remuneration consists of financial audit services provided to the CFC by the ACT Audit Office.

Audit Services

Audit fees paid or Payable to the ACT Audit Office	<u>48,000</u>	<u>45,510</u>
Total Audit Fees	<u>48,000</u>	<u>45,510</u>

No other services were provided by the ACT Audit Office.

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015**

NOTE 16 WAIVERS, IMPAIRMENT LOSSES AND WRITE-OFFS

A waiver is the relinquishment of a legal claim to a debt over which the CFC has control. There were no waivers during the current or previous reporting periods.

The write-off of a debt is the accounting action taken to remove a debt from the books but does not relinquish the legal right of the CFC to recover the amount. The write-off of debts may occur for reasons other than waivers.

The impairment losses and write-offs listed below have occurred during the reporting period for the CFC.

	2015	2014
	\$	\$
Impairment Losses		
Plant and Equipment	-	-
Total Impairment Losses	-	-
Write-offs		
Irrecoverable Debts	-	1,815
Total Write-offs	-	1,815
Total Waivers, Impairment Losses and Write-Offs	-	1,815

NOTE 17 RECEIVABLES

Trade Receivables	145,102	72,497
Less: Allowance for Impairment Losses	-	-
Sub-total	145,102	72,497
Net Goods and Services Tax Receivable	133,672	108,461
Accrued Revenue ^a	193,085	574,815
Total Receivables	471,859	755,773

^a. The decrease in accrued revenue is mainly due to a lower amount owing from ticket sales at as 30 June 2015 compared with the previous year.

Aging of Receivables

Not Impaired		
Not Overdue	451,521	739,434
Overdue for less than 30 Days	11,777	8,886
Overdue for 30 to 60 Days	3,943	523
Overdue for Greater than 60 Days	4,618	6,930
Sub-total	471,859	755,773
Impaired	-	-
Total Receivables	471,859	755,733

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 17 RECEIVABLES (CONTINUED)**Classification of ACT Government/Non-ACT Government
Receivables**

	2015	2014
	\$	\$
Receivables with ACT Government Entities		
Trade Receivables	42,980	41,988
Accrued Revenue	-	3,300
Total Receivables with ACT Government Entities	<u>42,980</u>	<u>45,288</u>
Receivables with Non-ACT Government Entities		
Trade Receivables	102,122	30,510
Net Goods and Services Tax Receivable	133,672	108,460
Accrued Revenue	193,085	571,515
Total Receivables with Non-ACT Government Entities	<u>428,879</u>	<u>710,485</u>
Total Receivables	<u>471,859</u>	<u>755,773</u>

NOTE 18 OTHER ASSETS

Work in Progress: Expenditure Associated with Future Productions	71,795	81,283
Prepayments	35,397	19,116
Total Other Assets	<u>107,192</u>	<u>100,399</u>

NOTE 19 PROPERTY, PLANT AND EQUIPMENT

Property, plant and equipment includes the following classes of assets – land, buildings, plant and equipment and art and social history collections. Property, plant and equipment do not include assets held for sale or investment property.

- *Land* includes leasehold land held by the CFC.
- *Buildings* include a performing arts complex and historical buildings and land improvements. *Land improvements* are additions to areas of land that increase the utility of the land and have a limited useful life and are depreciated e.g. roads and fences.
- *Plant and equipment* includes motor vehicles under a finance lease, office and computer equipment, furniture and fittings and other mechanical, lighting and sound equipment.
- *Art and Social History Collections* are defined as those non-current assets that the ACT Government intends to preserve indefinitely because of their unique historical, cultural, or environmental attributes.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 19 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

	2015	2014
	\$	\$
Land and Buildings		
Land at Fair Value	14,811,579	14,811,579
Total Land Assets	14,811,579	14,811,579
Buildings at Fair Value	36,199,192	35,375,369
Less: Accumulated Depreciation	(1,926,100)	-
Total Written Down Value of Buildings	34,273,092	35,375,369
Total Land and Written Down Value of Buildings	49,084,671	50,186,948
Plant and Equipment		
Plant and Equipment at Fair Value ^a	5,804,791	4,652,324
Less: Accumulated Depreciation	(504,152)	-
Total Written Down Value of Plant and Equipment	5,300,639	4,652,324
Art and Social History Collections		
Art and Social History Collections at Fair Value ^b	4,173,972	4,039,106
Total Value of Art and Social History Collections	4,173,972	4,039,106
Capital Works in Progress		
Capital Works in Progress at Cost	92,220	34,378
Total Capital Works in Progress	92,220	34,378
Total Written Down Value of Property, Plant and Equipment	58,651,502	58,912,756

^a. The increase in the value of plant and equipment held at fair value is due to the additional plant and equipment purchased in 2014-15.

^b. The increase in the value of art and social history collection held at fair value is due to the additional works of art purchased and donated works of art in 2014-15.

Motor Vehicles under a Finance Lease

Motor vehicles under a finance lease are included in the Plant and Equipment class to which they relate in the above disclosure. However, motor vehicles under a finance lease are also required to be separately disclosed as outlined below.

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015**

NOTE 19 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

	2015	2014
	\$	\$
Carrying Amount of Motor Vehicles under a Finance Lease		
Motor Vehicles under a Finance Lease ^a	-	100,103
Accumulated Depreciation	-	(10,338)
Total Written Down Value of Motor Vehicles under a Finance Lease	-	89,765

^a Due to a change in the whole-of-government car leasing arrangements with SG Fleet on 23 April 2015, all such leases for the CFC are classified as operating leases rather than finance leases from 23 April 2015.

Valuation of Non-Current Assets

Egan National Valuer (ACT) performed independent valuations of the Canberra Theatre Centre, Calthorpes' House, the Lanyon Heritage Precinct, and Mugga-Mugga. The latest valuation of land and buildings was performed as at 30 June 2014.

Rodney Hymen Asset Services performed an independent valuation of Plant and Equipment as at 30 June 2014.

Andrew Whitehead and Helen Maxwell Galleries performed independent valuations of the Art and Social History Collections as at 30 June 2014.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 19 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

Reconciliation of Property, Plant and Equipment

The following table shows the movement of Property, Plant and Equipment during 2014-15.

	Land	Buildings	Plant and Equipment	Work in Progress	Art and Social History Collections	Total
	\$	\$	\$	\$	\$	\$
Carrying Amount at the Beginning of the Reporting Period	14,811,579	35,375,369	4,652,324	34,378	4,039,106	58,912,756
Additions	-	823,823	1,442,911	71,038	134,866	2,472,638
Revaluation Increment/(Decrement)	-	-	-	-	-	-
Depreciation	-	(1,926,100)	(560,551)	-	-	(2,486,651)
Other Movements	-	-	(234,045)	(13,196)	-	(247,241)
Carrying Amount at the End of the Reporting Period	14,811,579	34,273,092	5,300,639	92,220	4,173,972	58,651,502

The following table shows the movement of Property, Plant and Equipment during 2013-14.

Carrying Amount at the Beginning of the Reporting Period	12,740,000	33,241,111	5,140,899	-	3,978,164	55,100,174
Additions	-	1,895,116	625,658	34,378	146,042	2,701,194
Revaluation Increment/(Decrement)	2,071,579	1,363,833	(178,530)	-	(85,100)	3,171,782
Depreciation	-	(1,351,891)	(653,393)	-	-	(2,005,284)
Other Movements	-	227,200	(282,310)	-	-	(55,110)
Carrying Amount at the End of the Reporting Period	14,811,579	35,375,369	4,652,324	34,378	4,039,106	58,912,756

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015**

NOTE 19 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

Fair Value Hierarchy

The CFC is required to classify property, plant and equipment into a Fair Value Hierarchy that reflects the significance of the inputs used in determining their fair value. The Fair Value Hierarchy is made up of the following three levels:

- Level 1 – quoted prices (unadjusted) in active markets for identical assets or liabilities that the CFC can access at the measurement date;
- Level 2 – inputs other than quoted prices included within Level 1 that are observable for the assets or liability, either directly or indirectly; and
- Level 3 – inputs that are unobservable for particular assets or liabilities.

Details of the CFC's property, plant and equipment at fair value and information about the Fair Value hierarchy as at 30 June 2015 are as follows:

2015

	Classification According to Fair Value Hierarchy			
	Level 1	Level 2	Level 3	Total
	\$	\$	\$	\$
Property, Plant and Equipment at Fair Value				
Land	-	3,082,484	11,729,095	14,811,579
Buildings	-	-	34,273,092	34,273,092
Plant and Equipment	-	153,900	5,146,739	5,300,639
Art and Social History Collections	-	4,173,972	-	4,173,972
	-	7,410,356	51,148,926	58,559,282

Details of the CFC's property, plant and equipment at fair value and information about the fair value hierarchy as at 30 June 2014 are as follows:

2014

	Classification According to Fair Value Hierarchy			
	Level 1	Level 2	Level 3	Total
	\$	\$	\$	\$
Property, Plant and Equipment at Fair Value				
Land	-	3,082,484	11,729,095	14,811,579
Buildings	-	-	35,375,369	35,375,369
Plant and Equipment	-	261,264	4,391,060	4,652,324
Art and Social History Collections	-	4,039,106	-	4,039,106
	-	7,382,854	51,495,524	58,878,378

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015**

NOTE 19 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

Transfers Between Categories

There have been no transfers between Levels 1, 2 and 3 during the current and previous reporting period.

Valuation Techniques, Inputs and Processes

Level 2 Valuation Techniques and Inputs

Valuation Technique:

The valuation technique used to value land, the art and social history collections and some plant and equipment is the market approach, which reflects recent transaction prices for similar properties and buildings (comparable in location and size), plant and equipment and art and social history collections. For plant and equipment with a high proportion of installed value and/or where there are no comparable sales, the cost approach is used.

Inputs:

Land: Prices and other relevant information generated by transactions involving comparable land and buildings were considered. Regard was taken of the Crown Lease terms and tenure and of the Australian Capital Territory Plan, where applicable as well as current zoning.

Plant and equipment: In determining value, a sales comparison approach was adopted with direct comparisons with similar or substitute assets in open market transactions or market related data. For items with a high proportion of installed value and/or where no comparable sales exist, the construction cost of another asset that would provide equivalent utility was used.

Visual Art Collection: Research was undertaken into current market values through a number of sources including recent auction records, sales through venues such as commercial galleries and other outlets, commissioning fees etc, and direct enquiry with living artists and/or their agents. Where possible comparison against comparable work, or replacement cost was undertaken.

Social History Collection: The following were considered: national and international auction results databases, information sourced from affiliated organisations and their membership, networking with dealers and collectors worldwide, direct enquiry with living artists and/or their agents, previous valuations and sales history, if available, for an item.

Level 3 Valuation Techniques and Inputs

Valuation Techniques:

Land where there is no active market or significant restrictions is valued through the market approach, which values a selection of land with similar approximate utility.

Buildings: Canberra Theatre Centre, Library, Link, the Former Nolan Gallery and Mugga Mugga were considered specialised assets by the valuers and measured using the cost approach that reflects the cost to a market participant to construct assets of comparable utility adjusted for depreciation.

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015**

NOTE 19 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

Plant and Equipment considered specialised assets by the valuers were measured using the cost approach that reflects the current installed replacement cost adjusted for obsolescence.

Inputs:

Land: In determining the value of land with similar approximate utility, significant adjustment to market data was required.

Buildings: In determining the value of buildings regard was given to the age and condition of the assets, their estimated replacement cost and current use. This required the use of data internal to the CFC.

Plant and Equipment: In determining the value of plant and equipment regard was given to the age and condition of the assets, their estimated replacement cost and current use. This required the use of data internal to the CFC.

There has been no change to the above valuations techniques during the year. Transfers in and out of a fair value level are recognised on the date of the event or change in circumstances that caused the transfer.

Fair Value Measurements Using Significant Unobservable Inputs (Level 3)

	Land	Plant and Equipment	Buildings
	\$	\$	\$
2015			
Fair Value at start of period	11,729,095	4,391,060	35,375,369
Additions	-	1,404,762	823,823
Depreciation	-	(528,706)	(1,926,100)
Other Movements	-	(120,377)	-
Fair Value at end of the reporting period	11,729,095	5,146,739	34,273,092
	Land	Plant and Equipment	Buildings
	\$	\$	\$
2014			
Fair Value at start of period	9,970,000	4,905,931	33,241,111
Additions	-	561,465	1,895,116
Revaluation increments/(decrements) recognised in Other Comprehensive Income	1,759,095	(204,170)	1,363,833
Depreciation	-	(618,750)	(1,351,891)
Other Movements	-	(253,416)	227,200
Fair Value at end of the reporting period	11,729,095	4,391,060	35,375,369

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 19 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

Information about Significant Unobservable Inputs (Level 3) in Fair Value Measurements

Item	Fair Value as at 30 June		Valuation technique(s)	Significant unobservable inputs	Range of unobservable inputs (weighted average)		Relationship of unobservable inputs to fair value
	2015	2014			2015	2014	
Buildings	\$34,273,092	\$35,375,369	Depreciated Replacement Cost	Consumed economic benefit	5.56%-4.55% per year	14.29%-2.17% per year	Greater consumption of economic benefit lowers fair value
Plant and Equipment	\$5,146,739	\$4,391,060	Market Value/ Depreciated Replacement Cost	Consumed economic benefit	33.3% - 10% per year	33% - 10% per year	Greater consumption of economic benefit lowers fair value
Land	\$11,729,095	\$11,729,095	Market Value	Community Service Obligation (CSO) ^a	20% ^b	20% ^b	Higher CSO lowers fair value

^a. CSO is an allowance used to reflect the difference between unrestricted freehold land and assets held by the Public Sector which may be affected by political, social and economic restraints. It is measured as the difference between Highest Best Use (HBU) for possible and feasible alternative uses and the existing, restricted use.

^b. Industry benchmark

NOTE 20 INTANGIBLE ASSETS

	2015	2014
	\$	\$
Intangible Assets		
Software	156,500	156,500
Less: Accumulated Amortisation	(156,500)	-
Total Intangible Assets	-	156,500

CFC's Intangible Assets were incorrectly revalued to fair value at 30 June 2014. CFC has assessed that there is not an active market to measure these assets at their fair value. Accordingly, CFC has reduced the written down value of Intangible software assets in 2014-15 to nil, to reflect the fact that these assets would have had a written down value of nil, had the revaluation not occurred.

Reconciliation of Intangible Assets

The following table shows the movement of Intangible Assets.

Carrying Amount at the Beginning of the Reporting Period	156,500	226,267
Revaluation	-	60,000
Amortisation	(156,500)	(129,767)
Carrying Amount at the End of the Reporting Period	-	156,500

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015**

NOTE 21 CASH AND CASH EQUIVALENTS

The CFC has cash deposits held with Westpac Bank that earned an average floating interest rate of 3.11% in 2014-15 (2.75% in 2013-14).

	2015 \$	2014 \$
Cash on Hand	12,000	10,550
Cash at Bank ^{a b}	1,130,511	577,830
Total Cash	<u>1,142,511</u>	<u>588,380</u>

^a The increase in Cash at Bank was mainly due to positive cash flows from operating activities.

^b Cash at Bank includes \$500,000 to fund the Theatre Programming Reserve (see Note 27).

NOTE 22 PAYABLES

Trade Payables	203,357	256,135
Accrued Expenses	398,910	318,279
Total Payables	<u>602,267</u>	<u>574,414</u>

Payables are aged as follows:

Not Overdue	554,543	536,559
Overdue for less than 30 Days	281	605
Overdue for 30 to 60 Days	10,018	-
Overdue for more than 60 Days	37,425	37,250
Total Payables	<u>602,267</u>	<u>574,414</u>

Classification of ACT Government/Non-ACT Government Payables

Payables with ACT Government Entities

Trade Payables and Accrued Expenses	275,577	214,802
Total Payables with ACT Government Entities	<u>275,577</u>	<u>214,802</u>

Payables with Non-ACT Government Entities

Trade Payables and Accrued Expenses	326,690	359,612
Total Payables with Non-ACT Government Entities	<u>326,690</u>	<u>359,612</u>

Total Payables	<u>602,267</u>	<u>574,414</u>
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Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 23 EMPLOYEE BENEFITS

	2015	2014
	\$	\$
Current Employee Benefits		
Long Service Leave ^a	791,020	759,911
Annual Leave ^b	510,841	437,746
Accrued Salaries	183,321	228,790
Total Current Employee Benefits	<u>1,485,182</u>	<u>1,426,447</u>
Non-Current Employee Benefits		
Long Service Leave	109,255	112,091
Total Non-Current Employee Benefits	<u>109,255</u>	<u>112,091</u>
Total Employee Benefits	<u>1,594,437</u>	<u>1,538,538</u>

a. The increase in the provision for current long service leave is largely due to the increase in the rate used to estimate the present value of future long service leave payments.

b. The increase in the provision for annual leave is largely due to the increase in the number of leave days owing to staff.

Estimate of when Leave is Payable**Estimated Amount Payable within 12 months**

Long Service Leave	87,370	75,014
Annual Leave	293,768	264,390
Accrued Salaries	183,321	228,790
Total Employee Provisions Payable within 12 months	<u>564,459</u>	<u>568,194</u>

Estimated amount payable after 12 months

Annual Leave	217,073	173,356
Long Service Leave	812,905	796,988
Total Employee Provisions Payable after 12 months	<u>1,029,978</u>	<u>970,344</u>
Total Employee Benefits	<u>1,594,437</u>	<u>1,538,538</u>

As at 30 June 2015, the CFC employed 90 full-time equivalent (FTE) staff. There were 83 FTE staff as at 30 June 2014.

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015**

NOTE 24 REVENUE IN ADVANCE

	2015	2014
	\$	\$
Hirers' Deposits	139,551	134,736
Revenue in Advance ^a	37,855	-
Total Revenue In Advance	<u>177,406</u>	<u>134,736</u>

^a The increase in revenue in advance is due to the revenue received in advance in 2014-15 for performances at the Canberra Theatre Centre which will occur in 2015-16.

NOTE 25 LEASE INCENTIVE LIABILITY

Current		
Lease Incentive Liability	51,894	51,894
Non - Current		
Lease Incentive Liability	69,180	121,074
Total Lease Incentive Liability	121,074	172,968

The Lease Incentive Liability represents lease incentives (eight months free rent) included in the CFC's accommodation lease in North Building, Civic. This liability is amortised over the 20-year lease term.

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015**

NOTE 26 FINANCE LEASES

Due to a change in the whole-of-government car leasing arrangements with SG Fleet on 23 April 2015, all such leases for the CFC are classified as operating leases rather than finance leases from 23 April 2015.

	2015	2014
	\$	\$
Finance Lease Commitments are payable as follows:		
Within One Year	-	33,378
Later than One Year but not later than Five Years	-	65,227
Minimum Lease Payments	-	98,605
Less: Future Finance Lease Charges	-	(8,618)
Amount Recognised as a Liability	-	89,987
Total Present Value of Minimum Lease Payments	-	89,987

The present value of the minimum lease payment is as follows:

Within One Year	-	29,466
Later than One Year but not later than Five Years	-	60,521
Total Present Value of Minimum Lease Payments	-	89,987

Classification on the Balance Sheet

Finance Lease Liabilities		
Current Finance Leases	-	29,466
Non-Current Finance Leases	-	60,521
Total Finance Lease Liabilities	-	89,987

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015**

NOTE 27 EQUITY**Asset Revaluation Surplus**

The Asset Revaluation Surplus is used to record the increments and decrements in the value of property, plant and equipment.

Asset Revaluation Surplus	2015	2014
	\$	\$
Balance at the Beginning of the Reporting Period	28,037,511	24,805,729
Increment in Land due to Revaluation	-	2,071,579
Increment in Buildings due to Revaluation	-	1,363,833
Decrement in Plant and Equipment due to Revaluation	-	(178,530)
Decrement in Art and Social History Collections due to Revaluation	-	(85,100)
Increment in Intangibles	-	60,000
Total Increase in the Asset Revaluation Surplus	-	3,231,782
Balance at the End of the Reporting Period	28,037,511	28,037,511

The \$3,231,782 net increase to the Asset Revaluation Surplus in 2013-14 is represented as Other Comprehensive Income on the Operating Statement.

Other Reserves

The Theatre Programming Reserve provides for fluctuations in working capital associated with major theatre programming ventures for the Canberra Theatre Centre.

Theatre Programming Reserve		
Balance at the Beginning of the Reporting Period	200,000	50,000
Transfer from Accumulated Funds	300,000	150,000
Balance at the End of the Reporting Period	500,000	200,000

NOTE 28 CAPITAL INJECTION (CAPITAL WORKS PROGRAM)

Major capital works are funded through the ACT Government's capital works program.

Funding was appropriated for the following projects:

Cultural Facilities Corporation Upgrade Package	369,000	360,000
Canberra Theatre Centre - Upgrades	1,542,999	1,830,000
Lanyon Heritage Precinct Community Access Roads	100,000	300,000
Total Capital Injection Received	2,011,999	2,490,000

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 29 CASH FLOW RECONCILIATION**(a) Reconciliation of Cash and Cash Equivalents at the End of the Reporting Period in the Cash Flow Statement to the Equivalent Items in the Balance Sheet.**

	2015	2014
	\$	\$
Total Cash and Cash Equivalents Recorded in the Balance Sheet	1,142,511	588,380
Cash and Cash Equivalents at the End of the Reporting Period as Recorded in the Cash Flow Statement	1,142,511	588,380

(b) Reconciliation of Net Cash Inflows from Operating Activities to the Operating (Deficit)

Operating (Deficit)	(2,128,047)	(1,708,861)
Add/(Less) Non-Cash Items		
Depreciation	2,486,651	2,005,284
Amortisation of Intangibles	156,500	129,767
Donated Assets	(66,618)	(104,103)
Amortisation of Lease Incentive Liability	(51,894)	(51,894)
Add/(Less) Items Classified as Investing or Financing		
Borrowing Costs	4,643	3,920
Net Loss on Disposal of Non-Current Assets	123,299	11,035
Net Gain on Derecognition of Motor Vehicles under Finance Leases	(815)	-
Accrued Capital Items used in Investing Activities	(71,038)	-
Cash Before Changes in Operating Assets and Liabilities	452,681	285,148
Decrease/(Increase) in Receivables	283,914	(251,586)
(Increase)/Decrease in Inventories	(9,237)	67
(Increase)/Decrease in Other Assets	(6,793)	35,808
Increase/(Decrease) in Revenue in Advance	42,670	(173,465)
Increase in Payables	27,853	111,668
Increase in Employee Benefits	55,899	56,105
Net Changes in Operating Assets and Liabilities	394,306	(221,403)
Net Cash Inflows from Operating Activities	846,987	63,745

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015**

NOTE 30 FINANCIAL INSTRUMENTS

Details of the significant policies and methods adopted, including the criteria for recognition, the basis of measurement, and the basis on which income and expenses are recognised, with respect to each class of financial asset and financial liability are disclosed in Note 2 (Summary of Significant Accounting Policies).

Interest Rate Risk

Interest rate risk is the risk that the fair value of future cash flows of a financial instrument will fluctuate due to changes in market interest rates.

A significant portion of financial assets are held in floating interest rate arrangements. No financial liabilities are subject to floating interest rates. This means the CFC is not exposed to movements in interest payable; however, it is exposed to movements in interest receivable. Interest rates increased during the year ended 30 June 2015 and, as such, have resulted in an increase in the amount of interest received.

Interest rate risk for financial assets is not actively managed by the CFC as it is not a significant risk for the CFC due to the CFC's operation not being dependant on interest received. Interest rate risk for financial liabilities is not actively managed by the CFC as there are no financial liabilities which are exposed to a floating interest rate.

Sensitivity Analysis

A sensitivity analysis has not been undertaken for the interest rate risk of the CFC as it has been determined that the possible impact on income and expenses or total equity from fluctuations in interest rates is immaterial.

Credit Risk

Credit risk is the risk that one party to a financial instrument will fail to discharge an obligation and cause the other party to incur a financial loss. The CFC's credit risk is limited to the amount of financial assets it holds net of any allowance for impairment. The CFC expects to collect all financial assets that are not past due or impaired.

The CFC manages the credit risk for receivables by performing a detailed analysis of the recoverability of receivables and following up with debtors to actively seek payment of outstanding amounts. A security deposit is collected from Canberra Theatre Centre hirers prior to performances. The Director of the Canberra Theatre Centre has discretion to reduce or waive the security deposit depending on the credit history of the hirer with the Canberra Theatre Centre.

The CFC also manages credit risk for receivables by undertaking an analysis of the concentration of credit risk to ensure that it is not too high. This is undertaken by reviewing the proportion that each debtor's outstanding balance contributes to the total of receivables. No concentration of credit risk was identified in this analysis. There have been no changes in credit risk exposure since last reporting period.

Credit risk for investments is managed by only investing surplus funds with Westpac Bank Ltd in a demand deposit facility which is assessed as a low risk investment.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 30 FINANCIAL INSTRUMENTS (CONTINUED)**Liquidity Risk**

Liquidity risk is the risk that the CFC will encounter difficulties in meeting obligations associated with the financial liabilities that are settled by delivering cash or another financial asset. To limit its exposure to liquidity risk, the CFC ensures that it does not have a large portion of its financial liabilities maturing in any one reporting period and that, at any particular point in time, it has a sufficient amount of current financial assets to meet its current financial liabilities. Also, the CFC is able to draw down additional Government Payment for Outputs in the next reporting period to cover its financial liabilities when they fall due. This ensures that the CFC has sufficient liquidity to meet its emerging financial liabilities. See the maturity analysis below for further detail of when financial assets and liabilities mature.

The CFC's exposure to liquidity risk and management of this risk has not changed since the previous reporting period.

Price Risk

Price risk is the risk that the fair value of future cash flows of a financial instrument will fluctuate because of changes in market prices (other than those arising from interest rate risk or currency risk), whether these changes are caused by factors specific to the individual financial instrument or its issuer, or factors affecting all similar financial instruments traded in the market. The CFC has no exposure to price risk.

A sensitivity analysis has not been undertaken for the price risk of the CFC as it has been determined that the CFC has no exposure to price risk.

Fair Value of Financial Assets and Liabilities

The carrying amounts and fair values of financial assets and liabilities at the end of the reporting period are:

	Carrying Amount 2015 \$	Fair Value 2015 \$	Carrying Amount 2014 \$	Fair Value 2014 \$
Financial Assets				
Cash and Cash Equivalents	1,142,511	1,142,511	588,380	588,380
Receivables	338,187	338,187	647,313	647,313
Total Financial Assets	1,480,698	1,480,698	1,235,693	1,235,693
Financial Liabilities				
Payables	602,267	602,267	574,414	574,414
Finance Leases ^a	-	-	89,987	89,987
Total Financial Liabilities	602,267	602,267	664,401	664,401

^a Due to a change in the whole-of-government car leasing arrangements with SG Fleet on 23 April 2015, all such leases for the CFC are classified as operating leases rather than finance leases from 23 April 2015.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 30 FINANCIAL INSTRUMENTS (CONTINUED)

The following table sets out the CFC's maturity analysis for financial assets and liabilities as well as the exposure to interest rates, including the weighted average interest rates by maturity period as at 30 June 2015. Except for non-current payables, financial assets and liabilities which have a floating interest rate or are non-interest bearing will mature in 1 year or less. All amounts appearing in the following maturity analysis are shown on an undiscounted cash flow basis.

	Note No.	Weighted Average Interest Rate	Floating Interest Rate	Fixed Interest Maturing In:			Total
				One Year or Less	Over 1 Year to 5 Years	Non-Interest Bearing	
			\$	\$	\$	\$	\$
Financial Instruments							
Financial Assets							
Cash	21	3.11%	1,130,511	-	-	12,000	1,142,511
Receivables	17	-	-	-	-	338,187	338,187
Total Financial Assets			1,130,511	-	-	350,187	1,480,698
Financial Liabilities							
Payables	22	-	-	-	-	602,267	602,267
Total Financial Liabilities			-	-	-	602,267	602,267
Net Financial Assets/(Liabilities)			1,130,511	-	-	(252,080)	878,431

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 30 FINANCIAL INSTRUMENTS (CONTINUED)

The following table sets out the CFC's maturity analysis for financial assets and liabilities as well as the exposure to interest rates, including the weighted average interest rates by maturity period as at 30 June 2014. Except for non-current payables, financial assets and liabilities which have a floating interest rate or are non-interest bearing will mature in 1 year or less. All amounts appearing in the following maturity analysis are shown on an undiscounted cash flow basis.

	Note No.	Weighted Average Interest Rate	Fixed Interest Maturing In:				Total \$
			Floating Interest Rate	One Year or Less	Over 1 Year to 5 Years	Non-Interest Bearing	
Financial Instruments							
Financial Assets							
Cash	21	2.75%	577,830	-	-	10,550	588,380
Receivables	17	-	-	-	-	647,313	647,313
Total Financial Assets			577,830	-	-	657,863	1,235,693
Financial Liabilities							
Payables	22	-	-	-	-	574,414	574,414
Finance Leases	26	5.45%	-	33,378	65,227	-	98,605
Total Financial Liabilities			-	33,378	65,227	574,414	673,019
Net Financial Assets/(Liabilities)			577,830	(33,378)	(65,227)	83,449	562,674

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015**

NOTE 30 FINANCIAL INSTRUMENTS (CONTINUED)

	2015	2014
	\$	\$
Carrying Amount of Each Category of Financial Asset and Financial Liability		
Financial Assets		
Loans and Receivables Measured at Amortised Cost	338,187	647,313
Financial Liabilities		
Financial Liabilities Measured at Amortised Cost	602,267	664,401

The CFC does not have any financial assets in the 'Available for Sale' category, the 'Financial Assets at Fair Value through the Profit and Loss' category or the 'Held to Maturity' category and, as such, these categories are not included above. Also, the CFC does not have any financial liabilities in the 'Financial Liabilities at Fair Value through Profit and Loss' category and, as such, this category is not included above.

There was a \$97,542 gain from the derecognition of motor vehicle financial liabilities during the reporting period.

NOTE 31 COMMITMENTS

Capital Commitments

The CFC has no capital commitments as at 30 June 2015.

Operating Lease Commitments

The CFC has a non-cancellable operating lease for Canberra Museum and Gallery and some corporate administration functions in the North Building. This lease is for a twenty year term commencing 1 November 1997 and terminating 31 October 2017. The rent review dates are 1 July 1999 and thereafter every two years. There are no conditions in the lease agreement requiring the CFC to restore the site that the leased building is situated on.

The operating lease agreement gives the CFC the right to renew the lease. Renegotiation of the lease term will occur on renewal of the lease.

	2015	2014
	\$	\$
Non-Cancellable Operating Lease Commitments are payable as follows:		
Within One Year	1,433,740	1,392,999
Later than One Year but not later than Five Years	1,917,882	3,245,114
Total Operating Lease Commitments	<u>3,351,622</u>	<u>4,638,113</u>

The operating lease commitments as at 30 June 2015 consist of IT equipment rental from the Shared Services ICT, a sub-lease for a building from the Chief Minister, Treasury and Economic Development Directorate, and motor vehicle operating leases with SG Fleet.

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015**

NOTE 31 COMMITMENTS (CONTINUED)

Operating Lease Commitments - Continued

The decrease in operating lease commitments is mainly due to the lease commitment on the North Building sub-lease from Chief Minister, Treasury and Economic Development Directorate having one less year before expiring.

All amounts shown in the commitments note are inclusive of GST.

NOTE 32 CONTINGENT LIABILITIES AND CONTINGENT ASSETS

Legal advice indicates that there are no estimated outstanding contingent liabilities as a result of legal matters as at 30 June 2015 (Nil 30 June 2014).

There are no contingent assets as at 30 June 2015 (Nil 30 June 2014).

NOTE 33 RELATED PARTIES

Board Members

Members of the CFC Board during the financial year were:

Mr John Hindmarsh AM, Chairman (reappointed 1 January 2015)

Ms Harriet Elvin, Chief Executive Officer

Mr Eugene Kalenjuk (reappointed 6 March 2015)

Ms Louise Douglas

Ms Robyn Hendry

Ms Virginia Haussegger AM (appointed 14 October 2014)

Justice Richard Refshauge (appointed 14 October 2014)

During the year, Hindmarsh Corporate Pty Limited, a subsidiary of Hindmarsh, a company of which the CFC Chairman Mr John Hindmarsh AM is executive Chairman, was the Principal Partner (main sponsor) for the Canberra Theatre Centre. The value of the sponsorship was \$75,000 plus GST (\$82,500 total) and this amount has been recognised in the Operating Statement as Revenue – Grants, Donations and Sponsorship. The Canberra Theatre Centre provided sponsor recognition and sponsorship services to Hindmarsh Corporate Pty Limited at terms equivalent to those that prevail in an arm's length transaction.

The invoice for the annual sponsorship of \$82,500, GST inclusive, was raised on 16 June 2015. This amount is included on the Balance Sheet as Receivables.

Justice Richard Refshauge held a position as a member of the Board of the CFC. He is also the Chairman of the Board of QL2 Dance Inc. During the year, QL2 Dance Inc. hired facilities from the CFC for the amount of \$30,783, which included a rental subsidy of \$3,409. QL2 Dance Inc. also entered into a contract for hire facilities in 2015-16 financial year for the amount of \$13,636, which included a rental subsidy of \$3,409. The hire of facilities and the rental subsidies are at terms equivalent to those that prevail in an arm's length transaction.

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015**

NOTE 33 RELATED PARTIES (CONTINUED)

The daughter of a Key Management Personnel was employed by the CFC during the year. This employment is on an arm's length basis. Total remuneration paid to the daughter of the Key Management Personnel was \$16,458, which was paid under the Enterprise Bargaining Agreement.

No other Board member has received or become entitled to receive a benefit by reason of a contract made by the CFC with a Board member or with a related entity of a Board member.

Fees payable to Board members during the year totalled \$63,491 (\$64,493 in 2013-14), including superannuation payments. The Chief Executive Officer is not remunerated as a Board Member. An aggregate amount of \$50,962 of the remuneration was donated back to the CFC. Board members are paid in accordance with Remuneration Tribunal determinations as provided by *Division 9.2, Section 78 (6) of the Financial Management Act 1996*.

The remuneration paid to the other six (five in 2013-14) Board Members was in the following bands:

Remuneration Range	Number of Members	
	2015	2014
\$ 0 - \$10,000	5	4
\$10,001 - \$20,000	-	-
\$20,001 - \$30,000	1	1

NOTE 34 THIRD PARTY MONIES

The CFC, as a ticketing agent, holds money on behalf of patrons and entrepreneurs, pending finalisation of the production or season. As suspended funds, their movement does not impact on the Operating Statement, except when such funds include monies outstanding to the CFC for its current productions, or for booking fees earned but not yet transferred to the CFC operating account.

	2015	2014
	\$	\$
Canberra Ticketing Suspense Account		
Balance of suspended funds as at 30 June was:	1,382,170	2,065,968
Total Canberra Ticketing Suspense Account	<u>1,382,170</u>	<u>2,065,968</u>

The decrease is due to less advanced ticket sales as at 30 June 2015 for the Canberra Theatre Centre. Of this balance, an amount of \$52,043 (\$409,809 in 2013-14) has been included in Accounts Receivable as funds owing but not transferred at 30 June 2015 to the CFC.

NOTE 35 EVENTS OCCURRING AFTER BALANCE DATE

There were no events occurring after the balance date, which would affect the financial statements as at 30 June 2015.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 36 BUDGETARY REPORTING - EXPLANATIONS OF MAJOR VARIANCES BETWEEN ACTUAL AMOUNTS AND ORIGINAL BUDGET AMOUNTS

The following are brief explanations of major line item variances between budget estimates and actual outcomes. Variances are considered to be major variances if both of the following criteria are met:

- (a) The line item is a significant line item: the line item actual amount accounts for more than 10% of the relevant associated category (Income, Expenses and Equity totals) or sub-element (e.g. Current Liabilities and Receipts from Operating Activities totals) of the financial statements; and
- (b) The variances (original budget to actual) are greater than plus (+) or minus (-) 10% of the budget for the financial statement line item.

Operating Statement Line Items	Actual 2014-15 \$'000	Original Budget ¹ 2014-15 \$'000	Variance \$'000	Variance %	Variance Explanation
Venue Hire, Ticket Sales and Associated Revenue	7,925	4,881	3,044	62.4	Venue Hire, Ticket Sales and Associated Revenue is higher largely due to higher volumes of activity at the Canberra Theatre Centre generating more revenue.
Employee Expenses	7,629	6,637	992	14.9	Employee Expenses is higher largely due to increased salary costs from higher volumes of activity at the Canberra Theatre Centre.
Depreciation and Amortisation	2,643	2,186	457	17.3	Depreciation and Amortisation is higher mainly due to a higher value of building assets as a result of revaluations performed at 30 June 2014.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 36 BUDGETARY REPORTING - EXPLANATIONS OF MAJOR VARIANCES BETWEEN ACTUAL AMOUNTS AND ORIGINAL BUDGET AMOUNTS (CONTINUED)

Operating Statement Line Items	Actual 2014-15 \$'000	Original Budget ¹ 2014-15 \$'000	Variance \$'000	Variance %	Variance Explanation
Supplies and Services	7,123	5,135	1,988	38.7	The variance is largely due to increased production costs and royalties from higher volumes of activity at the Canberra Theatre Centre.

¹ Original Budget refers to the amounts presented to the Legislative Assembly in the original budgeted financial statements in respect of the reporting period (2014-15 Budget Statements). These amounts have not been adjusted to reflect supplementary appropriation or a appropriation instruments. Significant judgements have been applied in determining the presentation of the original budgeted financial statements presented to the Legislative Assembly to a form that is consistent with the CFC's annual financial statements' presentation.

Balance Sheet Line Items	Actual 2014-15 \$'000	Original Budget ¹ 2014-15 \$'000	Variance \$'000	Variance %	Variance Explanation
Cash and Cash Equivalents	1,143	875	268	30.6	Cash and Cash Equivalents are higher mainly due to the increase in Cash Flows from Operating Activities due to better than anticipated results from the Canberra Theatre Centre operations.
Non-Current Employee Benefits	109	201	(92)	(45.8)	Non-Current Employee Benefits are lower mainly due to the long service leave liability from a lower number of staff with less than 6 years service, being classified as a Non-Current Employee Benefit.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 36 BUDGETARY REPORTING - EXPLANATIONS OF MAJOR VARIANCES BETWEEN ACTUAL AMOUNTS AND ORIGINAL BUDGET AMOUNTS (CONTINUED)

Balance Sheet Line Items	Actual	Original	Variance	Variance	Variance Explanation
	2014-15 \$'000	Budget ¹ 2014-15 \$'000	\$'000	%	
Asset Revaluation Surplus	28,038	24,806	3,232	13.0	The Asset Revaluation Surplus is higher due to a higher value of assets as a result of revaluations performed at 30 June 2014.
Other Reserves	500	50	450	900	Other Reserves are higher due to the additional movement into the Theatre Reserve of \$150,000 at 30 June 2014 and \$300,000 at 30 June 2015, due to better than anticipated results from the Canberra Theatre Centre operations.

Statement of Changes in Equity

These line items are covered in other financial statements

¹ Original Budget refers to the amounts presented to the Legislative Assembly in the original budgeted financial statements in respect of the reporting period (2014-15 Budget Statements). These amounts have not been adjusted to reflect supplementary appropriation or appropriation instruments. Significant judgements have been applied in determining the presentation of the original budgeted financial statements presented to the Legislative Assembly to a form that is consistent with the CFC's annual financial statements' presentation.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 36 BUDGETARY REPORTING - EXPLANATIONS OF MAJOR VARIANCES BETWEEN ACTUAL AMOUNTS AND ORIGINAL BUDGET AMOUNTS (CONTINUED)

Cash Flow Statement Line Items	Actual 2014-15 \$'000	Original Budget ¹ 2014-15 \$'000	Variance \$'000	Variance %	Variance Explanation
Receipts from User Charges and Other	9,147	5,648	3,499	62.0	Receipts from User Charges and Other is higher largely due to higher volumes of activity at the Canberra Theatre Centre, generating more revenue.
Payments for Salary and Related	(8,533)	(7,432)	(1,101)	14.8	Payments for Salary and Related is higher largely due to increased salaries from higher volumes of activity at the Canberra Theatre Centre.
Payments for Supplies and Services	(8,090)	(6,216)	(1,874)	30.1	Payments for Supplies and Services is higher largely due to increased production costs and royalties from higher volumes of activity at the Canberra Theatre Centre.
Proceeds from Sale of Plant and Equipment	10	-	10	#	Proceeds from Sale of Plant and Equipment is higher due to the proceeds from the sale of Plant and Equipment Assets which was not budgeted.
Repayment of Finance Leases	(25)	(6)	(19)	316.7	Repayment of Finance Leases is higher mainly due to the residual payout of a motor vehicle Finance Lease during the year which was not budgeted.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2015

NOTE 36 BUDGETARY REPORTING - EXPLANATIONS OF MAJOR VARIANCES BETWEEN ACTUAL AMOUNTS AND ORIGINAL BUDGET AMOUNTS (CONTINUED)

¹ Original Budget refers to the amounts presented to the Legislative Assembly in the original budgeted financial statements in respect of the reporting period (2014-15 Budget Statements). These amounts have not been adjusted to reflect supplementary appropriation or appropriation instruments. Significant judgements have been applied in determining the presentation of the original budgeted financial statements presented to the Legislative Assembly to a form that is consistent with the CFC's annual financial statements' presentation.

Note: # in the Line Item Variance % column represents a variance that is greater than 999 per cent or less than -999 per cent.

Management Discussion and Analysis for the Cultural Facilities Corporation for the Financial Year Ended 30 June 2015

General Overview

Objectives

The Cultural Facilities Corporation (CFC) was established under the *Cultural Facilities Corporation Act 1997*. It manages the following major cultural assets :

- the Canberra Theatre Centre;
- the Canberra Museum and Gallery (CMAG);
- the Nolan Collection; and
- three Historic Places (Lanyon; Calthorpes' House; and Mugga-Mugga).

The mission statements for the CFC itself and its two program divisions are as follows.

Mission for the Corporation

To enable our distinctive institutions to provide enriching cultural experiences that contribute to Canberra's identity.

Mission for the Canberra Theatre Centre

To be Canberra's leading performing arts centre.

Mission for ACT Museums and Galleries

To engage our community by presenting Canberra's stories, diverse visual culture and heritage.

Risk Management

The key strategic risk that may influence the CFC's future financial position is the variability and unpredictability of the performing arts business. Theatre revenues represent the major part of the CFC's non-ACT Government revenue and the main variable in its financial performance. These revenues are highly dependent on the availability of performing arts productions for touring, national developments with regard to major performing arts companies, and discretionary consumer expenditure, which is vulnerable to general economic downturns.

The CFC will continue to seek to manage this and other risks, to the best of its ability, including through its Strategic Risk Management Plan. The Strategic Risk Management Plan informs the prioritisation of projects for internal audit programs and is supported by other plans such as Fraud Control, Business Continuity and Disaster Preparedness.

The CFC continually reviews risk management and fraud control procedures and a risk management plan is prepared for all major events.

Financial Performance

The following financial information is based on audited Financial Statements for 2013-14, audited Financial Statements for 2014-15 and the Forward Estimates contained in the 2015-16 ACT Budget Statements.

Operating result

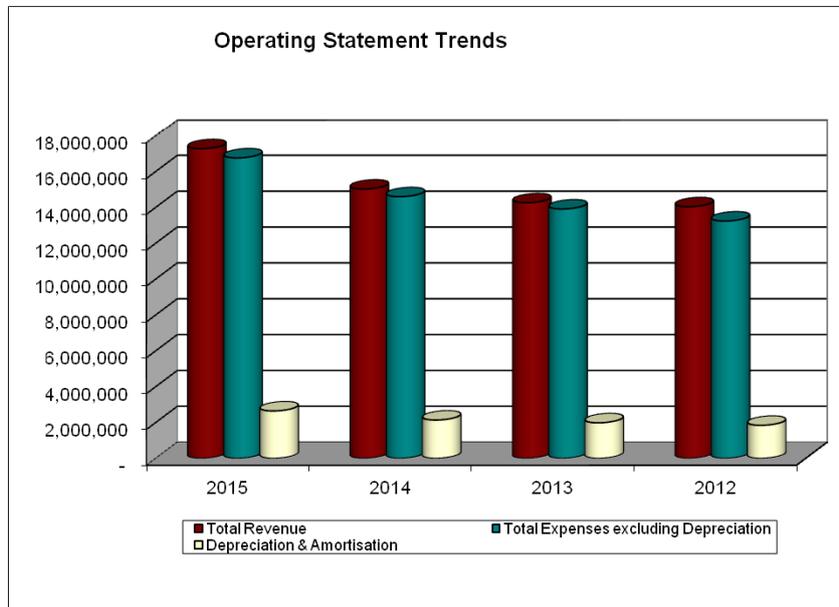
The operating deficit for 2014-15 was **\$2.128m**, which was **\$0.087m (4%)** higher than the 2014-15 Budgeted deficit of **\$2.041m**. The variation occurred mainly due to the higher than budget Supplies and Services expenses, Employee Expenses and Depreciation and Amortisation costs, largely offset by higher than budget Venue Hire, Ticket Sales and Associated Revenue.

The operating deficit for 2014-15 of **\$2.128m** was **\$0.419m (25%)** higher than the 2013-14 deficit of **\$1.709m**. The variation occurred mainly due to the higher Depreciation and Amortisation costs, together with higher Supplies and Services expenses and Employee Expenses, which were largely offset by higher Venue Hire, Ticket Sales and Associated Revenue.

Operating Statement Trends

Due to its large asset holdings and consequent significant depreciation expenses, the CFC always expects to incur an operating deficit. *Figure 1* indicates that depreciation represents a significant expense (**14%** of total expenses). Although depreciation is not funded by the ACT Government, the CFC does receive capital injections from the ACT Government, which fund new and replacement assets. In effect, therefore, these capital injections represent a partial offset of depreciation.

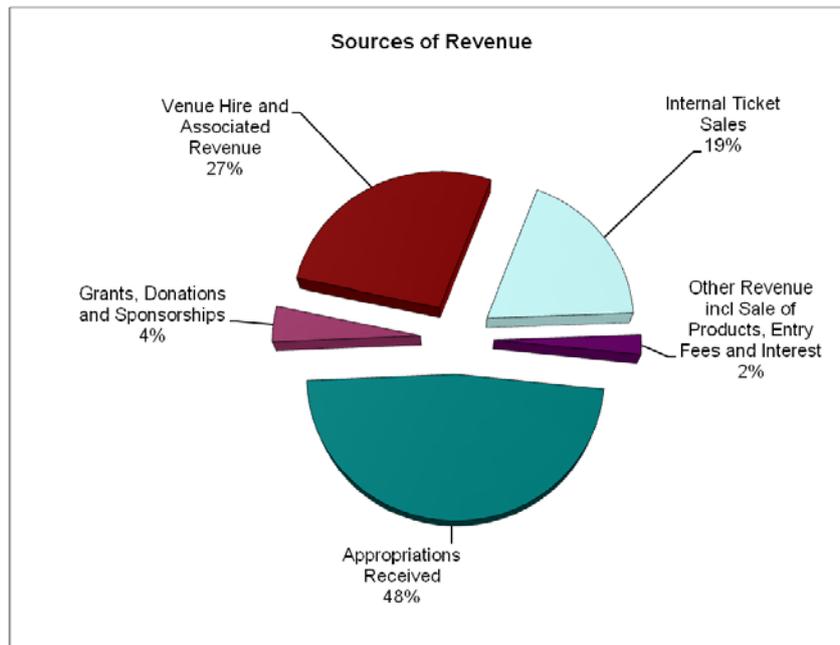
Figure 1 – Operating Statement Trends



Total Revenue

Figure 2 indicates that for the financial year ended 30 June 2015, the CFC received **52%** of its total revenue from sources other than ACT Government Appropriations. Of the total revenue, **46%** was made up primarily of revenues from hiring out theatres and selling tickets to the public for the performing arts.

Figure 2 - Sources of Revenue 2014-15



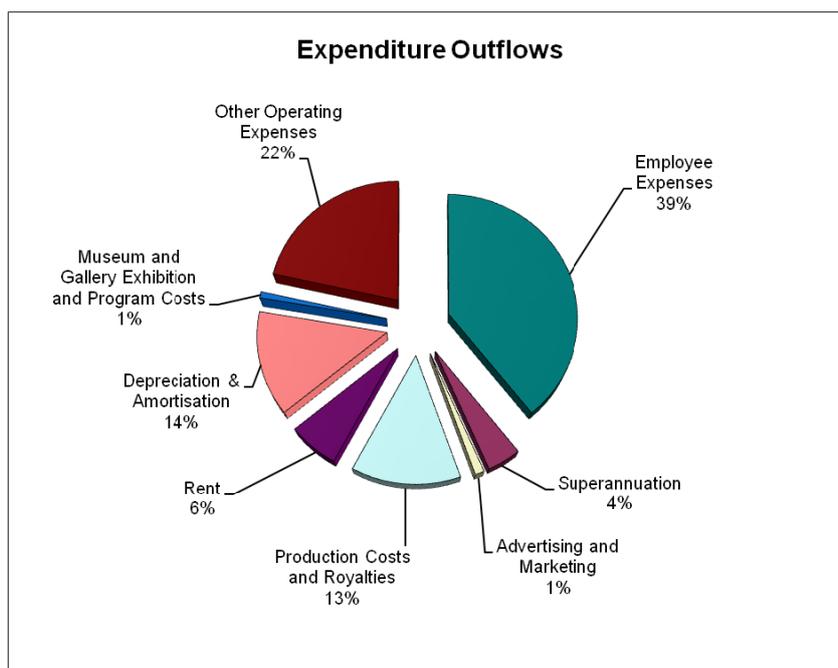
Total revenue for the year ending 30 June 2015 was **\$17.270m**, which was **\$3.279m (23%)** higher than the 2014-15 budget of **\$13.991m**. This better than expected result was mainly due to higher than budgeted revenue from Venue Hire, Ticket Sales and Associated Revenue. The improvement was largely due to higher volumes of activity at the Canberra Theatre Centre.

Total revenue was **\$2.253m (15%)** higher than the 2013-14 actual result. This result mainly reflected the higher revenue from Venue Hire, Ticket Sales and Associated Revenue. The reason for this higher revenue is set out above.

Total Expenditure

Figure 3 indicates that for the financial year ended 30 June 2015, the CFC spent **43%** of its total expenditure on employee and superannuation expenses, and that rent paid for areas occupied by the CFC in the North Building, as a fixed cost was **6%** of total expenditure.

Figure 3 - Components of Expenditure 2014-15



Total expenditure for 2014-15 of **\$19.398m** was **\$3.366m (21%)** higher than the 2014-15 Budget of **\$16.032m**. The higher than expected cost was mainly due to higher Supplies and Services expenses, higher Employee Expenses and higher Depreciation and Amortisation costs. The increase in Employee Expenses and Supplies and Services expenses was largely a result of additional salary costs and supplies and services costs from higher volumes of activity at the Canberra Theatre Centre. The increase in Depreciation and Amortisation costs was mainly due to a increase in the value of assets as a result of revaluation of buildings at 30 June 2014.

Total expenditure was **\$2.672m (16%)** higher than the 2013-14 actual result. The increase was mainly due to higher Supplies and Services expenses, Employee Expenses, and Depreciation and Amortisation costs. The reasons for the higher expenditure is set out above.

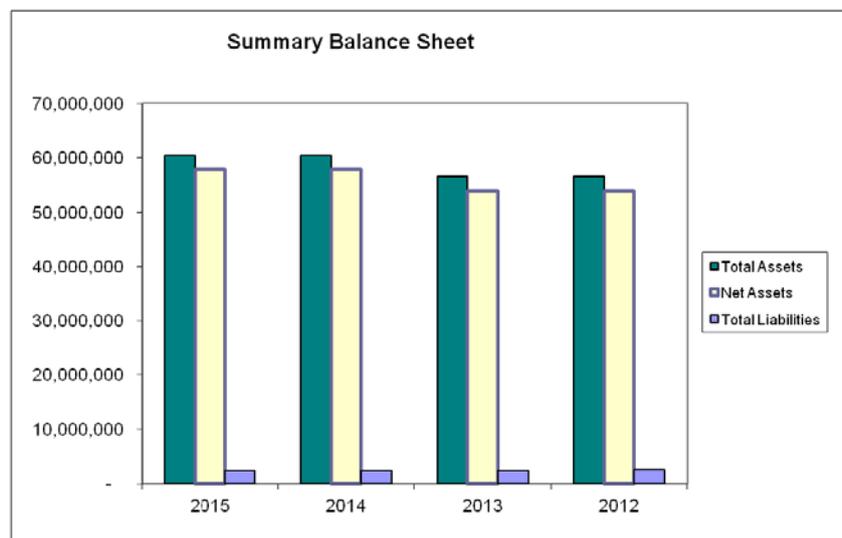
Financial Position

Key indicators of the health of the CFC’s financial position are its ability to sustain its asset base, the ability to pay debts falling due in the short term, and maintaining prudent levels of longer-term liabilities.

Sustained Asset Base

The ability of the CFC to sustain its asset base is indicated by changes in its net assets. *Figure 4* indicates that, at the end of 2014-15, the CFC maintained a strong net asset position through implementation of a program of upgrading assets and maintaining low liability levels.

Figure 4 - Summary Balance Sheet

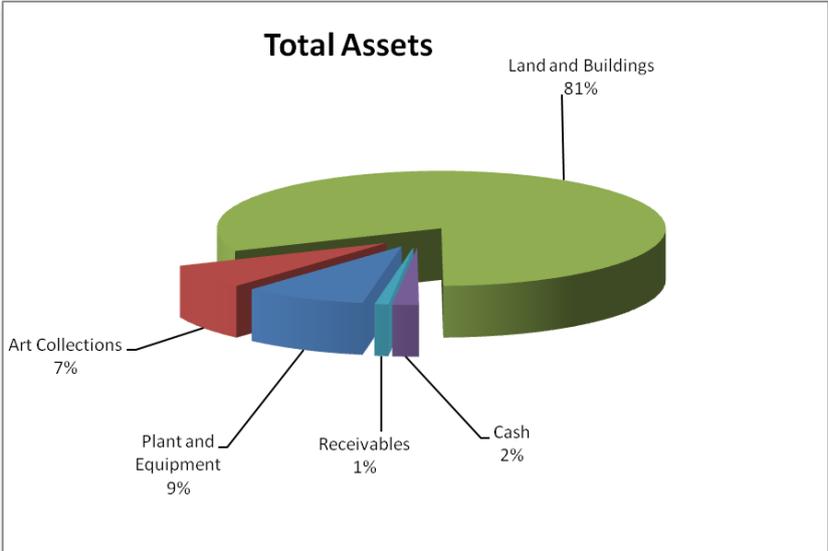


The net asset position as at 30 June 2015 of **\$57.903m** was **\$3.242m (6%)** higher than the 2014-15 budget of **\$54.661m**. The higher than expected position was mainly due to an increase in the value of land and buildings due to revaluations performed at 30 June 2014.

The 2014-15 actual net asset position was consistent with the 2013-14 actual position.

Figure 5 indicates that as at 30 June 2015, **97%** of CFC’s assets were Property Plant & Equipment.

Figure 5 – Total Assets



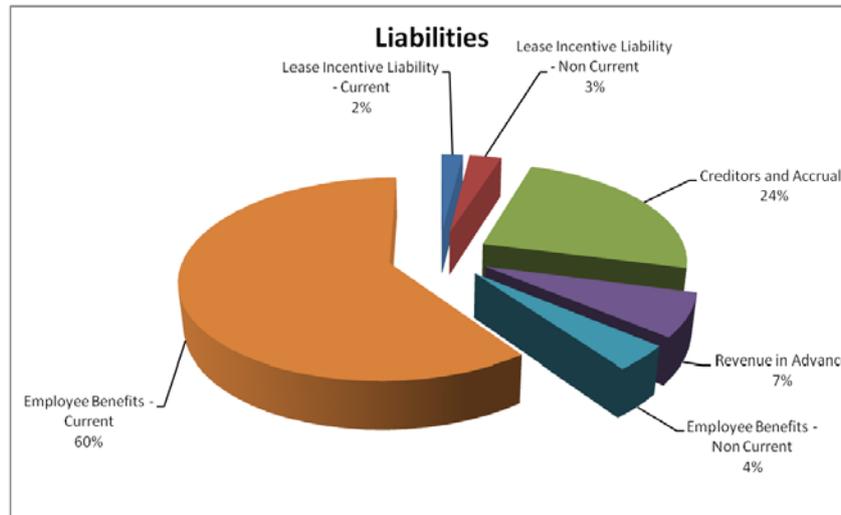
Total assets of **\$60.398m** as at 30 June 2015 were **\$3.053m (5%)** higher than the budgeted position. The higher than expected position was mainly due to an increase in the value of land and buildings due to revaluations performed at 30 June 2014.

The total assets as at 30 June 2015 were consistent with the total assets as at 30 June 2014.

Liabilities

Figure 6 indicates that the majority of the CFC's liabilities relate to Employee Provisions (which include Annual Leave and Long Service Leave Provisions) and Creditors and Accruals.

Figure 6 - Liabilities



The current liabilities as at 30 June 2015 were **\$0.100m (5%)** higher than the result as at 30 June 2014. The difference was mainly due to an increase in Employee Benefits, and an increase in Revenue in Advance.

Liquidity

'Liquidity' is the ability of the CFC to satisfy its short-term debts as they fall due. CFC's current liabilities that were considered as short-term debts as at 30 June 2015 amounted to **\$1.396m**, after assessment of Employee Benefits estimated to be payable within 12 months. CFC had total current assets of **\$1.746m** to meet these short term liabilities. This represented a ratio of **1.25:1**.

STATEMENT OF PERFORMANCE

FOR THE YEAR ENDED

30 JUNE 2015

CULTURAL FACILITIES CORPORATION



AUDITOR-GENERAL AN OFFICER
OF THE ACT LEGISLATIVE ASSEMBLY 

REPORT OF FACTUAL FINDINGS CULTURAL FACILITIES CORPORATION

To the Members of the ACT Legislative Assembly

Report on the statement of performance

The statement of performance of the Cultural Facilities Corporation (the Corporation) for the year ended 30 June 2015 has been reviewed.

Responsibility for the statement of performance

The Governing Board of the Corporation is responsible for the preparation and fair presentation of the statement of performance in accordance with the *Financial Management Act 1996*. This includes responsibility for maintaining adequate records and internal controls that are designed to prevent and detect fraud and error, and the systems and procedures used to measure the results of the accountability indicators reported in the statement of performance.

The auditor's responsibility

Under the *Financial Management Act 1996* and *Financial Management (Statement of Performance Scrutiny) Guidelines 2011*, I am responsible for providing a report of factual findings on the statement of performance.

This review was conducted in accordance with the Australian Auditing Standards applicable to review engagements, to provide assurance that the results of the accountability indicators reported in the statement of performance have been fairly presented in accordance with the *Financial Management Act 1996*.

A review is primarily limited to making inquiries with representatives of the Corporation, performing analytical and other review procedures and examining other available evidence. These review procedures do not provide all of the evidence that would be required in an audit, therefore, the level of assurance provided is less than given in an audit. An audit has not been performed and no audit opinion is being expressed on the statement of performance.

The review did not include an assessment of the relevance or appropriateness of the accountability indicators reported in the statement of performance or the related performance targets.

No opinion is expressed on the accuracy of explanations provided for variations between actual and targeted performance due to the often subjective nature of such explanations.

As disclosed in the statement of performance, in accordance with the *Financial Management (Statement of Performance Scrutiny) Guidelines 2011*, the Government Payment for Outputs and Total Cost information included in the statement of performance has not been reviewed.

Electronic presentation of the statement of performance

Those viewing an electronic presentation of this statement of performance should note that the review does not provide assurance on the integrity of information presented electronically, and does not provide an opinion on any other information which may have been hyperlinked to or from the statement of performance. If users of the statement of performance are concerned with the inherent risks arising from the electronic presentation of information, they are advised to refer to the printed copy of the reviewed statement of performance to confirm the accuracy of this electronically presented information.

Independence

Applicable independence requirements of Australian professional ethical pronouncements were followed in conducting this review.

Review opinion

Based on the review procedures, no matters have come to my attention which indicate that the results of the accountability indicators, reported in the statement of performance of the Corporation for the year ended 30 June 2015, are not fairly present in accordance with the *Financial Management Act 1996*.

This review opinion should be read in conjunction with the other information disclosed in this report.

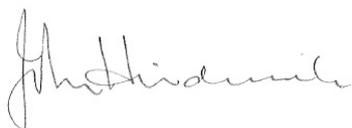


Malcolm Prentice
Acting Director, Financial Audits
21 August 2015

**Cultural Facilities Corporation
Statement of Performance
For the Year Ended 30 June 2015**

Statement of Responsibility

In our opinion, the Statement of Performance is in agreement with the Corporation's records and fairly reflects the service performance of the Corporation for the year ended 30 June 2015 and also fairly reflects the judgements exercised in preparing the Statement of Performance.



Mr John Hindmarsh AM
Chairman
Cultural Facilities Corporation

13 August 2015



Ms Harriet Elvin
Chief Executive Officer
Cultural Facilities Corporation

13 August 2015

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2015**

Output Class 1: Cultural Facilities Management**Output 1.1: Cultural Facilities Corporation****Description**

The Cultural Facilities Corporation (CFC) manages a number of the ACT's major cultural assets, comprising :

- the Canberra Theatre Centre;
- the Canberra Museum and Gallery (CMAG) and the Nolan Collection; and
- The ACT Historic Places (Lanyon, Calthorpes' House and Mugga-Mugga).

In managing these facilities, the CFC provides a range of cultural services to the community through the provision of activities (performing arts presentations, exhibitions, education programs, community programs and other events) at each site, and through the conservation and interpretation of the ACT Historic Places.

Table 1 : Output 1.1 Cultural Facilities Corporation

	Original Target 2014-15	Actual Result 2014-15	Variance from Original Target %	Explanation of Material Variances
Total Cost (\$'000)	16,032	19,398	21%	The higher than expected costs were mainly due to higher production cost and royalties and employee-related expenses together with higher than expected depreciation expenses. The higher production cost and royalties and employee-related expenses related mainly to higher levels of theatre activity than anticipated, which generated additional revenues. The higher depreciation expenses were mainly due to an increase in the value of building assets as a result of the revaluation performed at 30 June 2014 which was not anticipated in the Budget.
Government Payment for Outputs (\$'000)	8,245	8,245	-	-

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2015**

ACCOUNTABILITY INDICATORS INCLUDED IN THE CORPORATION'S 2014-15 BUDGET

Output Class 1 : Cultural Facilities Management

Output 1.1 : Cultural Facilities Corporation

Table 2 : Accountability Indicators

	Original Target	Result	Variance from Original Target %	Notes on Variations
1. Estimated number of visitors/patrons to CFC facilities/programs	332,000	366,546	10%	1
2. Number of exhibitions at facilities managed by CFC	26	26	-	2
3. Number of education and community programs provided by CFC	560	706	26%	3
4. Number of days venue usage at the Canberra Theatre Centre's venues	590	582	(1)%	4
5. Customer satisfaction with quality of services provided by CFC, as measured by annual survey	80%	95.6%	20%	5
6. Cost to Government per estimated visitor/patron to CFC facilities/programs	\$24.83	\$22.49	(9)%	6
7. Own sourced revenue as a proportion of total revenue for CFC	40.8%	51.4%	26%	7

The above Accountability Indicators were examined by the ACT Audit Office in accordance with the *Financial Management Act 1996*. The Total Cost and Government Payment for Outputs measures were not examined by the ACT Audit Office in accordance with the *Financial Management (Statement of Performance Scrutiny) Guidelines 2011*.

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2015**

ACCOUNTABILITY INDICATORS : NOTES

Note 1 The variance is mainly due to a higher than expected number of visitors to the Canberra Theatre Centre and Historic Places, partially offset by a lower than expected number of visitors to CMAG.

Given the varied nature of the CFC's facilities, a range of methods, including manual methods, are used to record and estimate visitor/patron numbers. These methods include automated ticketing systems, traffic counters*, automated door counters**, diaries and spreadsheets. The CFC believes that the methods of estimation are reasonable and fit for purpose.

*The CFC uses a figure of four persons per vehicle when extrapolating traffic counter data at Lanyon, on the basis that this represents a reasonable average across cars, minibuses, buses and other vehicles.

** The CFC uses a figure of 88 non-visitors per week day and 36 non-visitors per week-end day to deduct from the automated door counters at CMAG, on the basis that this represents a reasonable estimation of non-visitors passing through the automated door counters.

Notes :

- Visitors to exhibitions at CMAG's external gallery space, Gallery 4, during 2014-15 were not captured by the automated door counters at the CMAG entrance doors and have not been included in the visitor numbers.
- Visitors who attended the *Elioth Gruner : the texture of light* exhibition at the Newcastle Art Gallery have been included in the visitor numbers. This exhibition was curated by CMAG and toured to Newcastle in 2014-15.
- Visitors to *Out of Silence : Marcel Marceau in Australia* have been included in the visitor numbers. This exhibition was curated by CMAG and was held at the Alliance Française of Canberra in 2014-15.

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2015**

ACCOUNTABILITY INDICATORS : NOTES (Continued)

- Note 2 The result is on target.
- Note 3 The variance is due to the CFC responding to a higher than expected demand for education and public programs, particularly those programs, out of the total number of programs, which were provided at CMAG.
- Note 4 The result was close to target. Venue usage at Canberra Theatre Centre venues includes the Canberra Theatre, The Playhouse, the Courtyard Studio, and foyer and reception spaces.
- Note 5 The variance is due to an overall high standard of customer satisfaction reflecting the attempts by facilities to achieve as high a standard as possible.
- The CFC contracts Orima Research to survey its Canberra Theatre Centre patrons on selected performances throughout the year. In CMAG and ACT Historic Places, visitors are given the opportunity to provide feedback by completing a visitor survey. In all cases, the surveys ask patrons and visitors to rate their experience from very satisfied, satisfied, indifferent, unsatisfied and very unsatisfied. The customer satisfaction result is calculated using the total of responses for very satisfied and satisfied.
- Note 6 The variance is due to a higher estimated number of visitors/patrons to CFC facilities/programs than expected.
- Note 7 The variance is due primarily to revenue from the higher than expected volume of theatre business at the Canberra Theatre Centre.

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2015**

STRATEGIC INDICATORS IDENTIFIED IN THE CFC'S 2014-15 STATEMENT OF INTENT

Strategic Objective 1 - The Canberra Theatre Centre is Canberra's leading performing arts centre

The CFC's objective is to ensure that the Canberra Theatre Centre is the premier performing arts centre for the Canberra region.

Strategic Indicator 1 : Quality and extent of the Canberra Theatre Centre's programs, activities and facilities.

Description

The quality and extent of the Canberra Theatre Centre's programs, activities and facilities are demonstrated by factors such as :

- programming - a diverse program that creates a leadership position for the Centre and an identity for Canberra, including through regular visits by leading performing arts companies and by nurturing local performing arts companies;
- marketing and audience development – a loyal and growing audience, including through providing a high quality experience for patrons and using market data and research to better target audiences;
- community initiatives – a connection between the whole community and the performing arts, including through initiatives that address special needs in the community and provide connections with the education system; and
- growing and leveraging off our assets – a performing arts centre for the future, including through a continuing program of asset upgrades and by pursuing commercial activity to maximise earning capacity and secure future growth.

Result

The CFC achieved Strategic Objective 1 and Strategic Indicator 1 through the following activities in 2014-15 :

- The Canberra Theatre Centre (the Centre) provided high quality programming through its 2014 and 2015 Subscription Seasons, in order to bring leading performing arts companies to Canberra and develop a strong artistic footprint for the Centre. Productions at the Centre in 2014-15 included those by : Sydney Theatre Company; Sydney Dance Company; Bangarra Dance Theatre; CIRCA; and Bell Shakespeare. A particular feature of the Centre's 2015 Subscription Season was the celebration of the Centre's 50th birthday, including the production of *Giselle* performed by the Australian Ballet with the Canberra Symphony Orchestra playing as pit orchestra. The Centre also nurtured local artists such as Free Rain Theatre Company, James Batchelor and *Fast + Fresh*.

- During 2014-15, the Centre sought to develop a loyal and growing audience by using all forms of e-marketing, including social media, together with print and television marketing, to promote its programs, activities and facilities. State of the art ticketing software was used in the Box Office, enabling online ticket sales, increased security and the ability to undertake research into data. The Centre also presented many value-adding activities through the year to enhance the overall patron experience. These included pre-show forums, post-show question and answer sessions, “meet the artist” opportunities, pre-performance arts and craft activities for children, and panel discussions at Parliament House for various productions.
- The Centre sought to extend its reach to the community including those with special needs in 2014-15 through its award-winning access initiatives, such as captioning services, audio loops, audio description, tactile tours, Companion Cards, and designated spaces for wheelchair access. The Centre maintained strong connections with the education sector by providing a number of education opportunities for local students, including its Vocational Education and Training program, which leads to formal qualifications at the Certificate III level to graduating students.
- Throughout the year, the CFC continued its program of upgrading the Centre to ensure it is fit for purpose both now and in the future. 2014-15 saw the final year of a three year Stage 1 major capital program and the first year of a further, Stage 2 capital program. Major items funded through these programs included a new LED video screen facing Civic Square; the replacement of a boiler; and upgrades to heating and air conditioning systems, theatre lighting equipment, and fire monitoring panels. The Centre also undertook a program of smaller capital upgrades and improvements to support its commercial activities, including improved signage and a website upgrade.

Strategic Objective 2 – ACT Museums and Galleries engage our community by presenting Canberra’s stories, diverse visual culture and heritage

The CFC’s objective is to ensure that the Canberra Museum and Gallery and the ACT Historic Places engage the community by providing a diverse range of high quality arts and heritage experiences.

Strategic Indicator 2 : Quality and extent of ACT Museums and Galleries programs and activities.

Description

The quality and extent of ACT Museums and Galleries programs and activities are demonstrated by factors such as :

- programming, story-telling and interpretation – programming that reflects Canberra’s unique identity, including through a diverse range of high quality exhibitions, education and community programs and other activities;

- marketing and audience development – a loyal and growing audience, including through enhancing the visitor experience and through extending the demographic of visitors to those with special needs and interests;
- stewardship of assets – places and collections that allow us to tell the many stories of Canberra, including through caring for and further developing our collections; and
- growing and leveraging off our assets – growth in targeted areas where we can add value, including through a continuing program of asset upgrades and by enhancing our facilities to provide improved cultural experiences.

Result

The CFC achieved Strategic Objective 2 and Strategic Indicator 2 through the following activities in 2014-15 :

- ACT Museums and Galleries provided a wide range of :
 - exhibitions, including : *Watershed: Lake Burley Griffin 1964-2014* celebrating the 50th anniversary of the inauguration of Lake Burley Griffin; *PULSE: Reflections on the body* reflecting on the body and its functions as physical as well as spiritual phenomena; *World of Cricket from the Bradman Museum* to coincide with the 2015 Cricket World Cup; *Urban Suburban*; and *X-Rated: the sex industry in the ACT*;
 - education and community programs, such as the popular *CMAG on Sunday* family program; education and school holiday programs at the three ACT Historic Places; and workshops focusing on the Nolan Collection; and
 - special events and activities, including *The Lanyon Christmas Carols and Picnic*; *The Open Gardens Australia Plant Fair*; *The Great Lanyon Easter Egg Hunt*; *The 2015 Sylvia Curley Oration*; and *A Toast to the Lake* event associated with the 50th Anniversary of Lake Burley Griffin.
- During 2014-15, ACT Museums and Galleries sought to develop a loyal and growing audience through : gaining extensive media coverage, with features appearing on TV and radio and in the print media; maintaining and developing a high quality website and using digital media for promotion and publicity; and through programs targeting specific audience sectors, including cultural heritage management programs at the ACT Historic Places for the tertiary education sector. CMAG undertook a range of exhibitions and events in partnership with the ACT community including the annual Capital Arts Patrons Organisation exhibition and auction, and the exhibition *A potted history of Canberra region ceramics* which opened ahead of the Canberra-run 2015 Australian Ceramic Triennial.
- ACT Museums and Galleries continued to care for and develop the places and collections under its stewardship during the year, through activities such as : a program of acquisitions to the Collection of CMAG, including a number of major donations; and the continuation of an audio guide project to enhance visitor experience, improve security and increase the capacity to manage larger groups at the three ACT Historic Places sites.

- Asset management and enhancement was a focus for ACT Museums and Galleries during 2014-15, with the completion of a two-year program, funded through the 2013-14 ACT Budget, of upgrading roads within the Lanyon historic precinct, in order to facilitate access to, and within, the precinct for visitors and site residents. A capital upgrade program was implemented at all sites to introduce a range of improvements and refurbishments to ensure the upkeep of ACT Museums and Galleries assets. Major items completed in 2014-15 included refurbishment of the Lanyon Heritage Centre, and upgrades of CMAG exhibition and collection furniture.

Note to Strategic Indicators

In accordance with the Financial Management (*Statement of Performance Scrutiny*) Guidelines 2011, the above Strategic Indicators were not examined by the ACT Auditor-General.

Abbreviations and Acronyms

AAPPAC	Association of Asia Pacific Performing Arts Centres
ABC	Australian Broadcasting Corporation
ACC	Agency Consultative Committee
ACT	Australian Capital Territory
ACTEW	ACT Electricity and Water
AM	Member of the Order of Australia
ANU	Australian National University
ANZAC	Australian New Zealand Army Corps
AO	Officer of the Order of Australia
APACA	Australian Performing Arts Centres Association
ASO	Administrative Services Officer
AWA	Australian Workplace Agreement
BA	Bachelor of Arts
BSc	Bachelor of Science
c.	Circa
CALD	Culturally and linguistically diverse
CAPO	Capital Arts Patrons' Organisation
CBD	Canberra Business District
CD	Compact Disc
CEO	Chief Executive Officer
CFC	Cultural Facilities Corporation
CFO	Chief Financial Office
CMAG	Canberra Museum and Gallery
CMTEDD	Chief Minister, Treasury and Economic Development Directorate
CNG	Compressed Natural Gas
CPI	Consumer Price Index
CPSU	Community and Public Sector Union
CSIRO	Commonwealth Scientific & Industrial Research Organisation
CSS	Commonwealth Superannuation Scheme
CSO	Canberra Symphony Orchestra
DISACT	Disaster ACT
EBA	Enterprise Bargaining Agreement
ESD	Ecologically Sustainable Development
FBT	Fringe Benefits Tax
FCP	Fraud Control Plan
FTE	Full Time Equivalent
FM	Financial Management
FMA	Financial Management Act 1996
FM	Frequency Modulation
FTE	Full time equivalent
GHG	Green House Gas
GPO	Government Payment for Outputs
GSO	General Services Officer
GST	Goods and Services Tax
HBU	Highest Best Use

HR	Human Resources
ICOMOS	International Council on Monuments and Sites
IT	Information Technology
Kg	Kilogram
kWh	kilowatt hour
LED	Light-emitting diode
LPA	Live Performance Australia
LPG	Liquid Petroleum Gas
MBA	Master of Business Administration
MWh	megawatt hour
MEAA	Media Entertainment and Arts Alliance
MLA	Member of the Legislative Assembly
NARPACA	Northern Australian Regional Performing Arts Centres Association
NIDA	National Institute of Dramatic Arts
NSW	New South Wales
OAM	Medal of the Order of Australia
AM	Member of the Order of Australia
OZPAC	Major performing arts centres in Australia and New Zealand
PhD	Doctor of Philosophy
PO	Professional Officer
PS	Public Service
PSS	Public Sector Superannuation Scheme
QUT	Queensland University of Technology
RED	Respect, Equity and Diversity
RMC	Royal Military College
S	Section
SEA	Special Employment Arrangement
SES	Senior Executive Service
SMS	Safety Management System
SOG	Senior Officer Grade
SPO	Senior Professional Officer
SRMP	Strategic Risk Management Plan
t	tonne
the Centre	Canberra Theatre Centre
TV	Television
VET	Vocational Education and Training
VIC	Victoria
VIP	Very Important Person
WHS	Work Health and Safety
WILPF	Women’s International League for Peace and Freedom
YWCA	Young Women’s Christian Association

Compliance Statement

The Cultural Facilities Corporation's (CFC) Annual Report must comply with the 2015 Annual Report Directions (the Directions). The Directions are found at the ACT Legislation Register: <http://www.legislation.act.gov.au/ni/annual/2015.asp>

The Compliance Statement indicates the subsections, under the five Parts of the Directions, that are applicable to the CFC and the location of information that satisfies these requirements:

Part 1 Directions Overview

The requirements under Part 1 of the 2015 Directions relate to the purpose, timing and distribution, and records keeping of annual reports. The CFC's Annual Report complies with all subsections of Part 1 under the Directions.

In compliance with section 13 Feedback, Part 1 of the Directions, contact details for the CFC are provided within the CFC's Annual Report to provide readers with the opportunity to provide feedback.

Part 2 Agency Annual Report Requirements

The requirements within Part 2 of the Directions are mandatory for all agencies and the CFC complies with all subsections. The information that satisfies the requirements of Part 2 is found in the CFC's Annual Report as follows:

- A. Transmittal Certificate, page 6
- B. Organisational Overview and Performance, inclusive of all subsections, see pages 8-74
- C. Financial Management Reporting, inclusive of all subsections, see pages 75-82

Part 3 Reporting by Exception

- D. Notices of Non Compliance
The CFC has nil information to report by exception under Part 3 of the Directions for the 2014-15 reporting period.

Part 4 Agency Specific Annual Report Requirements

Note : The following subsections of Part 4 of the 2015 Directions are not applicable to the CFC – E. Education and Training, F. Health, G. Gambling and Racing, I. Public Land Management Plans, J. Third Party Insurance, K, Victims of Crime and L. Waste Minimisation Contraventions.

The following subsection of Part 4 of the 2015 Directions is applicable to the CFC.

- H. Ministerial and Director-General Directions
The CFC has nil information to report for the 2014-15 reporting period.

Part 5 Whole of Government Annual Reporting

All subsections of Part 5 of the Directions apply to the CFC. Consistent with the Directions, the information satisfying these requirements is reported in the one place for all ACT Public Service Directorates, as follows:

- M. Community Engagement and Support, see the 2014-15 annual report of Chief Minister, Treasury and Economic Development Directorate;
- N. Justice and Community Safety, including all subsections N.1 – N.4, see the 2014-15 annual report of the Justice and Community Safety Directorate;
- O. Public Sector Standards and Workforce Profile, including all subsections O.1 – O.3, see the 2014-15 Commissioner for Public Administration, State of the Service Report; and
- P. Territory Records, see the 2014-15 annual report of Chief Minister, Treasury and Economic, Development Directorate.

ACT Public Service Directorate annual reports are found at the following web address :
http://www.cmd.act.gov.au/open_government/report/annual_reports

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