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# ANNUAL REPORT 2016-17



**ACT**  
Government



**CULTURAL  
FACILITIES  
CORPORATION**



# CULTURAL FACILITIES CORPORATION

## ANNUAL REPORT

### 2016-2017

#### CULTURAL FACILITIES CORPORATION

PO Box 939  
CIVIC SQUARE ACT 2608

ABN : 88187240846

Enquiries about this publication should be directed to :

Telephone : (02) 6207 3962

Email : [cfccorporatefinance@act.gov.au](mailto:cfccorporatefinance@act.gov.au)

[www.culturalfacilities.act.gov.au](http://www.culturalfacilities.act.gov.au)

[www.canberratheatrecentre.com.au](http://www.canberratheatrecentre.com.au)

[www.cmag.com.au](http://www.cmag.com.au)

[www.historicplaces.com.au](http://www.historicplaces.com.au)

Front cover images :

Aerial image of Lanyon, Canberra Theatre Centre performance – *Circus 1903*, Nolan Gallery at CMAG - education program

Section A cover images :

CMAG exhibition *Velocity : Vintage Racing Bikes opening, Lanyon Christmas Carols and Picnic*

Section B cover images :

Canberra Theatre Centre presentation of *Gazillion Bubbles*, CMAG exhibition *Bigger on the Inside : Collecting Dr Who*

Section C cover images :

Calthorpes' House games collection, Mugga-Mugga - landscape looking through front gate

Appendices cover images :

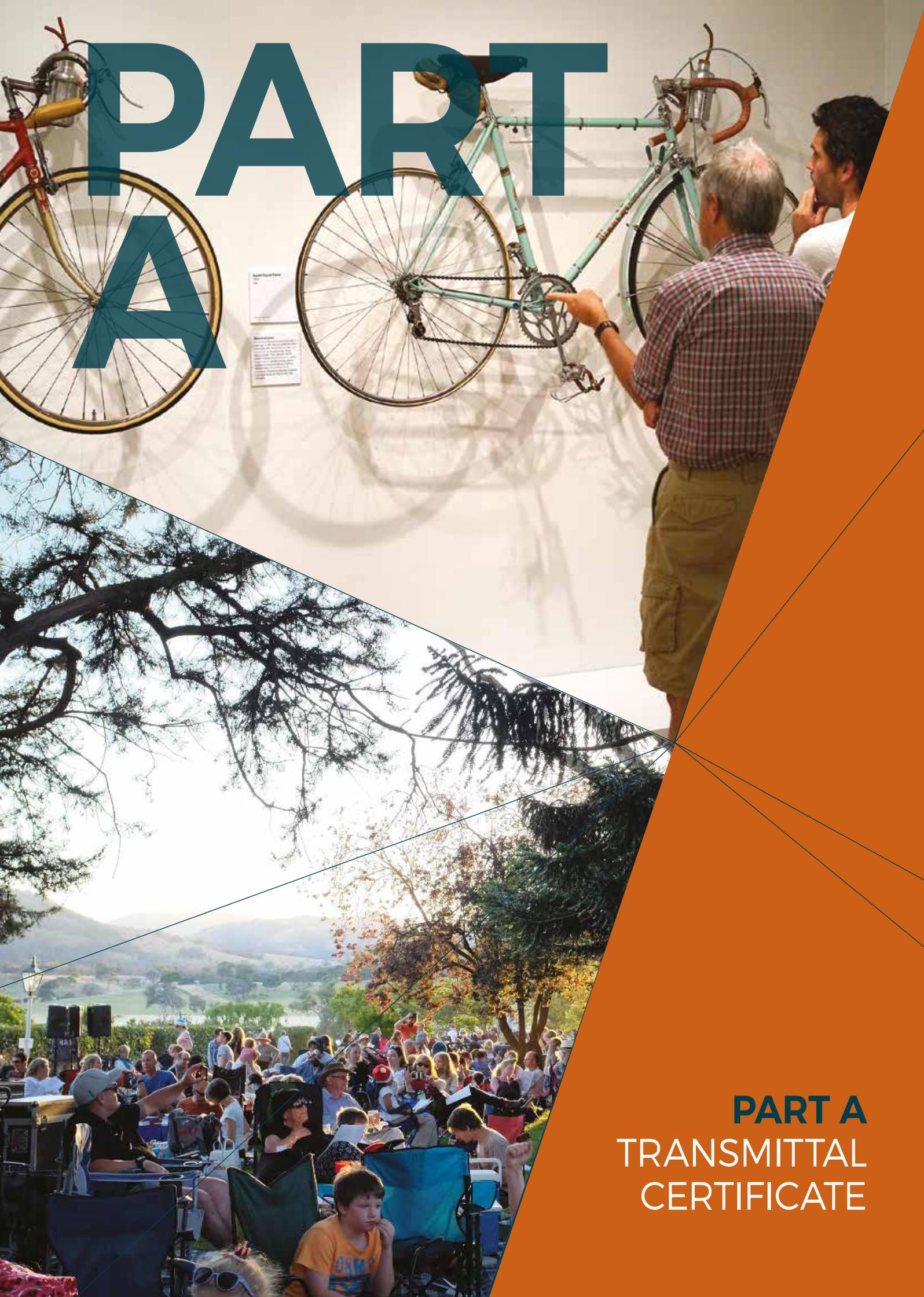
Floor talk in conjunction with CMAG exhibition *Michael Taylor : A survey 1963-2016*, Canberra Theatre Centre performance – *Circa's Carnival of Animals*

Attachment 1 – Financial and Performance Statements and MD&A cover images :

Lanyon - *Canberra and Region Heritage Festival* event *Beyond the Homestead*

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# PART A

**PART A**  
TRANSMITTAL  
CERTIFICATE



Mr Gordon Ramsay MLA  
Minister for the Arts and Community Events  
ACT Legislative Assembly  
CANBERRA ACT 2601

We are pleased to present to you the 2016-17 Annual Report of the Cultural Facilities Corporation (CFC), which has been prepared in accordance with Section 7(2) of the *Annual Reports (Government Agencies) Act 2004* and according to the framework of the Annual Report Directions. 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, and information provided by the CFC for whole of government reporting, are honest and accurate, and that all material information on the operations of the CFC has been included for the period 1 July 2016 to 30 June 2017. We also certify that fraud prevention has been managed in accordance with the *Public Sector Management Standards 2006*, Part 2.

Section 13 of the *Annual Reports (Government Agencies) Act 2004* requires that you present the Report to the ACT Legislative Assembly within 15 weeks after the end of the reporting year.

We are pleased to advise you that the CFC achieved excellent outcomes during 2016-17. We achieved all of our performance targets for the year, and in some cases significantly surpassed these; achieved better than budget results; and completed all our 2016-17 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 a further 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 and region.

Major activities for the year included : the programming of large theatre productions such as *Velvet, Ladies in Black* and *The Nutcracker*; the presentation of major Canberra Museum and Gallery (CMAG) exhibitions such as *Peace, Love & World War : The Denmans, Empire and Australia 1910-1917* and *Michael Taylor : A survey 1963-2016*, together with touring several CMAG exhibitions to interstate venues, notably *INK REMIX: Contemporary art from mainland China, Taiwan and Hong Kong* to the Museum of Brisbane; and the presentation of major events at the historic sites managed by the CFC, such as the *Lanyon Christmas Carols and Picnic* and the *Sylvia Curley Oration* at Mugga-Mugga. Through these and many other activities, we welcomed over 530,000 people to our venues and programs during 2016-17.

During the year, the CFC continued to work closely with other ACT Government 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. The CFC also worked in collaboration with the developers of the new Constitution Place project and participated in the planning of Light Rail, in order to maximise the benefits of these projects for the CFC's city-based facilities. A further area of strategic focus was the CFC's partnership with independent arts advocacy body The Childers Group, in developing a forum focused on valuing the arts.

In providing this Annual Report to you, we acknowledge that the CFC's achievements in 2016-17 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. The Board operated at full strength during 2016-17. We welcomed the reappointment of Ms Robyn Hendry for a further term in September 2016, since this allows the CFC to continue to benefit from her skills in areas such as business development, tourism and hospitality.

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, including the members of our 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, such as a major eight part print by Mike Parr, *Ultima thule*, 2011 (Printer, John Loane), donated by Sara Kelly. The CFC acquired Masahiro Asaka's glass sculpture *Surge 19*, 2015, which won the inaugural Hindmarsh Glass Prize, with funds donated by CFC Chairman John Hindmarsh and Rosanna Hindmarsh. 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  
4 October 2017



Harriet Elvin  
Chief Executive Officer  
Cultural Facilities Corporation  
4 October 2017

## THE YEAR AT A GLANCE



1



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### July 2016

- > *Michael Taylor : A survey 1963-2016* opened at CMAG. (1)
- > The Chapel Choir of Christ's College, Cambridge performed a concert at CMAG.
- > The British High Commissioner to Australia opened the *Peace Love & War: The Denmans – Empire and Australia 1910-1917* exhibition at CMAG. (2)
- > New digital guides were launched at Calthorpes' House.
- > *Bangarra Dance Theatre's – OUR land people stories* performed in the Canberra Theatre.
- > Over 8,000 Canberran children and their families enjoyed Broadway's *Gazillion Bubble Show* at the Canberra Theatre.

### August 2016

- > CMAG acquired *Surge 19, 2015*, cast glass, artist Masahiro Asaka. (3)
- > *Winter Instameet : #MuggaMugga* was held, where visitors were invited to capture the beauty of historic Mugga-Mugga via Instagram. (4)
- > The ten minute play festival *Short+Sweet* performed in the Courtyard Studio.
- > The Chief Minister announced major show *MAMMA MIA!* coming to Canberra. (5)

### September 2016

- > CMAG's touring exhibition *INK REMIX: Contemporary art from mainland China, Taiwan and Hong Kong* opened at the Museum of Brisbane.
- > *Artists in Partnership forum* was held at CMAG, discussing creative partnerships of artists featured in the CMAG Collection.
- > The Canberra Theatre Centre partnered with the High Commission of India and Australian Government to present the inaugural *Confluence – the Festival of India* in Canberra.

### October 2016

- > CMAG acquired *St John's Church, Canberra, C1944*, oil on canvas, artist Ethel Carrick-Fox.
- > The annual *Capital Arts Patrons Organisation* exhibition and auction was held at CMAG.
- > *Wicked* performed in the Canberra Theatre.

### November 2016

- > The President of Hungary visited Lanyon.
- > CMAG received a Commendation in the Cultural Tourism category of the 2016 Canberra Region Tourism Awards. (6)



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12

**November 2016**

- > Queensland Ballet's *The Nutcracker* performed in the Canberra Theatre, featuring a gala opening night in the presence of the Governor-General and his wife. (7)
- > *Memory of the World in Canberra* exhibition opened at CMAG. (8 & 9)

**December 2016**

- > The 2016 Don Aitkin Awards were presented to staff and volunteers who had made outstanding contributions to the CFC.
- > Lanyon hosted its major event of the year, the *Lanyon Christmas Carols and Picnic*. (10)
- > The world tour of *Circus 1903* launched at the Canberra Theatre.

**January 2017**

- > CMAG touring exhibition *Marcel Marceau* opened at the Alliance Francaise de Sydney.
- > *Performing the Past* was held at Lanyon and Mugga-Mugga, featuring traditional music from these sites.
- > New seating and carpet were installed in the Canberra Theatre.

**February 2017**

- > CMAG hosted a Memory of the World "inscription" ceremony in association with its exhibition, *Memory of the World in Canberra* - inscribing seven new entries on the UNESCO Australian Memory of the World Register.
- > CMAG hosted the Children's Sanctuary for the National Multicultural Festival.

**March 2017**

- > *Ladies in Black* performed in the Canberra Theatre. (11)
- > Canberra Theatre Centre hosted the Canberra Comedy Festival.
- > The stage show of *Paw Patrol Live* launched their Australia and New Zealand tour at The Playhouse.

**April 2017**

- > Bell Shakespeare's *Richard 3* performed in The Playhouse. (12)
- > Drone technology was used to take aerial photos of Lanyon.
- > The *Canberra and Region Heritage Festival* event : *Beyond the Homestead* was held at Lanyon.

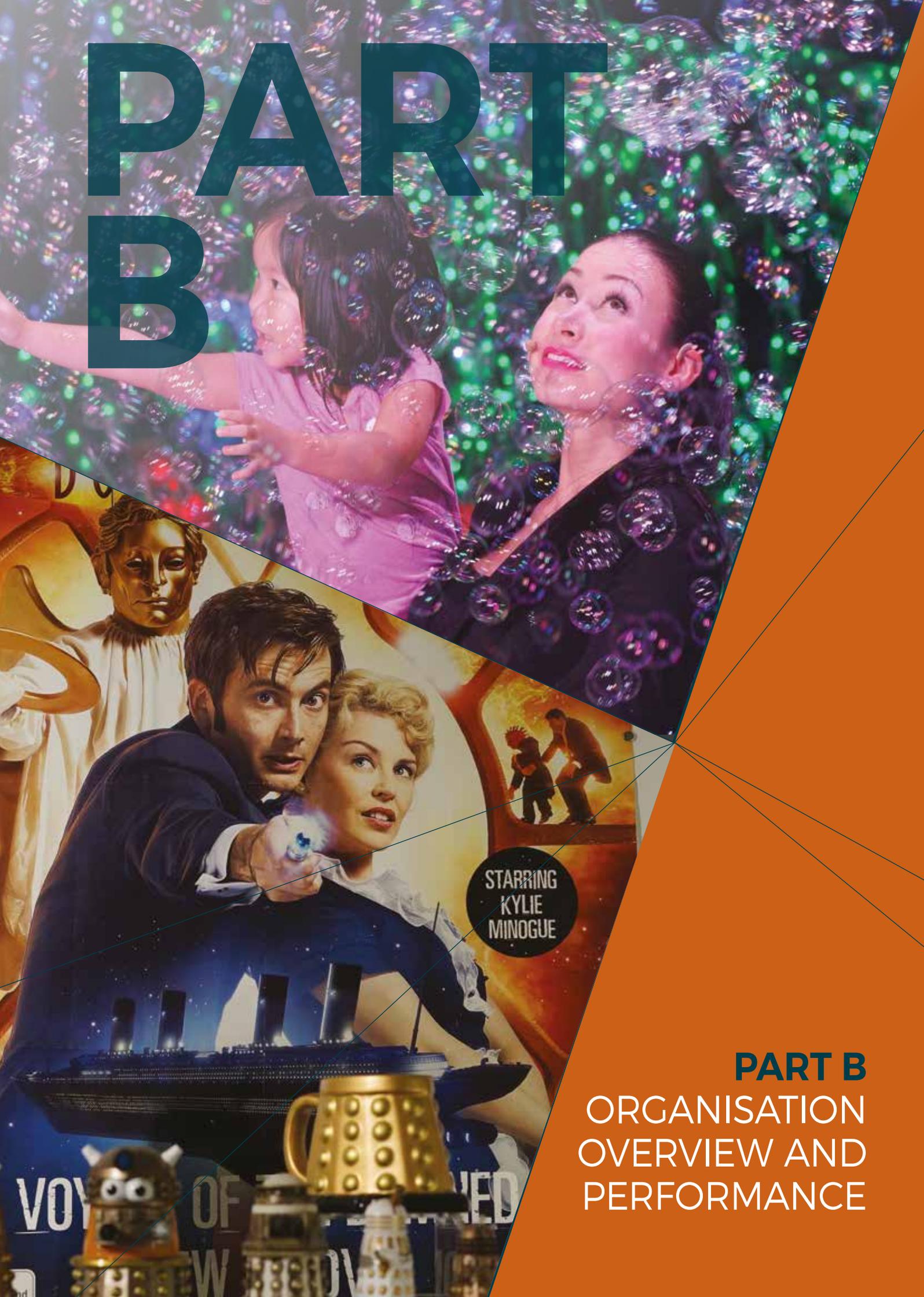
**May 2017**

- > The 2017 *Sylvia Curley Oration* was held at Mugga-Mugga, presented by Professor Saul Cunningham, ANU.
- > Lanyon Heritage Centre commenced as a repository for the Historic Places collection.

**June 2017**

- > Indigenous students from local secondary schools and colleges attended the production of *Coranderrk*.
- > CMAG Director travelled to the UK to install the exhibition *Peace, Love & World War : The Denmans, Empire and Australia 1910-1917* at King's College, London.
- > Over 3000 students from 30 ACT schools and 11 regional schools attended performances of *Diary of a Wombat*.
- > The ABC series *Building Australia*, episode *The Homestead* was screened, featuring Lanyon.

# PART B



## **PART B** ORGANISATION OVERVIEW AND PERFORMANCE



## B.1 ORGANISATIONAL OVERVIEW

### B.1.1 VISION, MISSION AND VALUES

The CFC's 2016-21 Strategic Plan provides the overarching framework for the organisation's planning activities over a five-year period, including for the development of its annual corporate plans.

The Strategic Plan identifies the CFC's role, vision, key values and principles, and key priorities. It also identifies the mission, purpose, vision and key strategies both for the organisation as a whole and for its three program delivery divisions :

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

#### Vision

Our vision is 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 and region.

We see the CFC as a leader in this creative city, providing high quality cultural experiences based on the arts and heritage resources that we hold in trust for the people of Canberra, and playing a significant role in the region's cultural and economic life.

#### Mission

The mission/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, as set out below.

| CFC                            |   |
|--------------------------------|---|
| <b>What we are</b>             | An enterprise of the ACT Government that manages a number of Canberra's major cultural facilities   |
| <b>What we do</b>              | We connect people with rich and diverse cultural experiences through activities at our venues   |
| <b>Our vision</b>              | To provide cultural leadership in the Canberra region and beyond  |
| <b>What we want to achieve</b> | <p><b>Leadership</b> : A cultural leader in the ACT region and beyond</p> <p><b>Strategy</b> : A clear direction for our future</p> <p><b>Governance</b> : An accountable and dynamic organisation</p> <p><b>People</b> : An employer of choice</p> <p><b>Finances</b> : Long-term financial sustainability</p> <p><b>Assets</b> : Support for delivering high quality cultural experiences</p> |

| Canberra Theatre Centre        |  |
|--------------------------------|--|
| <b>What we are</b>             | The Canberra region's main theatre centre, incorporating the Canberra Theatre, The Playhouse and the Courtyard Studio  |
| <b>What we do</b>              | We connect people with theatre experiences of national and international quality   |
| <b>Our vision</b>              | To be a leading theatre centre in Australasia and Asia   |
| <b>What we want to achieve</b> | <p><b>Customers</b> : Audiences that are growing, diverse, engaged and entertained</p> <p><b>Programming</b> : A diverse, high quality, entertaining and distinctive program</p> |

## Canberra Theatre Centre

**Business** : Venues, systems and people that support high quality live performance

**Leadership** : An integral part of the cultural life of the Canberra region and beyond

## CMAG

**What we are** A museum and gallery dedicated to the visual arts and social history of the Canberra region

**What we do** We connect people with the Canberra region's rich and diverse stories, sense of place, and contemporary identity

**Our vision** To be a leading regional cultural venue in Australia and beyond

**What we want to achieve** **Customers** : Audiences that are growing, diverse, engaged and entertained  
**Programming** : Exhibitions and programs that reflect Canberra's unique identity  
**Stewardship** : Venues and collections that allow us to tell the many stories of Canberra  
**Leadership** : An integral part of the cultural life of the Canberra region and beyond

## ACT Historic Places

**What we are** Three historic places that reflect different aspects of Canberra's history : Lanyon, Calthorpes' House and Mugga-Mugga

**What we do** We connect people with Canberra's rich and diverse stories and heritage

**Our vision** To be leading historic places in Australia and beyond

**What we want to achieve** **Customers** : Audiences that are growing, diverse, engaged and entertained  
**Programming** : Programs that explore Canberra's history by interpreting each place  
**Stewardship** : Buildings, grounds and collections that are conserved and researched  
**Leadership** : An integral part of the cultural life of the Canberra region and beyond

## Key Values and Principles

### Leadership

- > We are committed to providing cultural leadership, excellence and innovation, including leadership in using digital applications to enhance our systems and programs.

### Engagement

- > We actively seek to engage our communities in a greater understanding of the value of the arts, and of our cultural heritage, through our programs and activities, placing customer service as our primary goal and recognising the diverse needs and expectations of our customers.

### Collaboration

- > We value cooperative and strategic partnerships across all areas of our activities.

### Professionalism

- > We place major importance on maintaining professional standards in the management of our facilities and in the design and delivery of our programs.

In observing these values, we are committed to implementing the :

- > **ACT Government Service Values** : respect, integrity, collaboration and innovation;

- > **Principles of the 2015 ACT Arts Policy** : participation and access to the arts; great arts and great artists; vitality of the Canberra region arts ecology; and engagement with Aboriginal and Torres Strait Islander arts and cultures; and
- > **ACT Government’s Strategic Priorities.**

## **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
- > the ACT 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.culturalfacilities.act.gov.au](http://www.culturalfacilities.act.gov.au) covering whole of CFC matters;
- > [www.canberratheatrecentre.com.au](http://www.canberratheatrecentre.com.au) covering the Canberra Theatre Centre;
- > [www.cmag.com.au](http://www.cmag.com.au) covering CMAG and the Nolan Collection Gallery @ CMAG; and
- > [www.historicplaces.com.au](http://www.historicplaces.com.au) covering the ACT Historic Places.

### **Clients and stakeholders**

The CFC reports to the Minister for the Arts and Community Events. The Chief Minister, Treasury and Economic Development Directorate (CMTEDD) is 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;

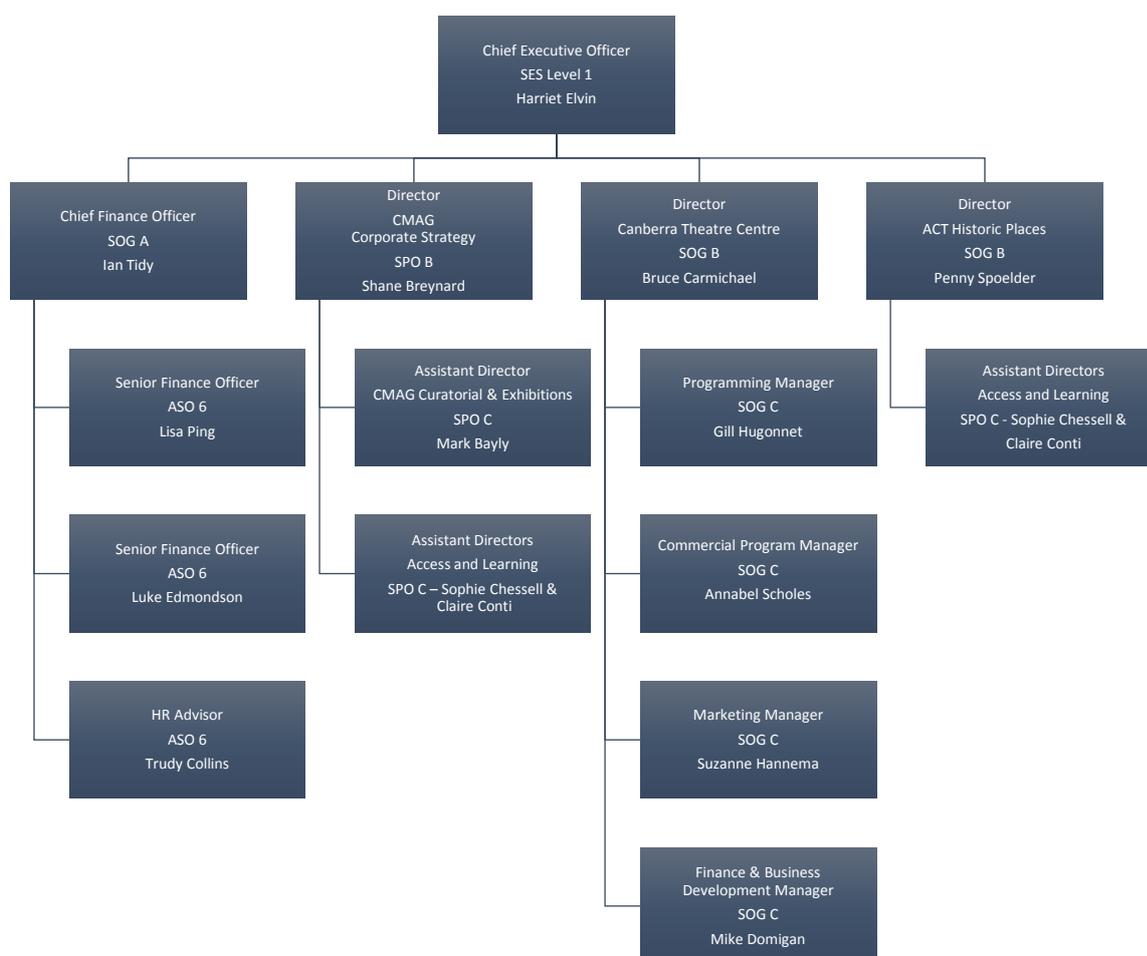
- > the arts, cultural, heritage, education, business and tourism sectors, including other cultural organisations;
- > national producers of performing arts, including commercial and funded companies;
- > the diplomatic community; and
- > the media, especially the Canberra media.

### B.1.3 ORGANISATIONAL STRUCTURE, ENVIRONMENT AND PLANNING FRAMEWORK

#### Organisational structure

During 2016-17, a restructure of the senior management of the ACT Museums and Galleries division of the CFC was implemented, resulting in the creation of separate positions of Director, CMAG and Director, ACT Historic Places. The Director, CMAG position took on the additional role of Director, Corporate Strategy, working with the CEO on strategic projects. This means that the CFC is now organised into three program delivery divisions: the Canberra Theatre Centre, CMAG, and the ACT Historic Places, together with a central finance/corporate section. The CFC's top level organisational chart as of 30 June 2017 is provided below.

Figure B.1.3a CFC Organisational Chart



## **Organisational environment**

During 2016-17, the CFC had close working relationships with a number of ACT Government agencies including Cultural Canberra, ACT Heritage Unit and Council, VisitCanberra, Libraries ACT, Office of the Coordinator-General, Environment and Planning Directorate, Education and Training Directorate, Shared Services, ACT Property Group, Territory Records Office, Theo Notaras Multicultural Centre, ACT Treasury and ACT Audit Office.

## **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 CFC's 2016-17 Corporate Plan, based on its 2016-21 Strategic Plan, identified the actions the CFC intended to take during the year to work towards the Strategic Plan. Results relating to these actions are reported in summary in this section and in detail in Section B.2, page 27.

The CFC's accountability indicators and targets for 2016-17 were identified in the CFC's 2016-17 Statement of Intent, which was included in the 2016-17 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 2016-17 Statement of Performance at Attachment 1, page 164 to this report.

## **B.1.4 SUMMARY OF PERFORMANCE IN ACHIEVING OBJECTIVES AND TARGETS**

### **Performance outcomes – Accountability Indicators**

2016-17 was an active and successful year for the CFC, in which the organisation achieved all its accountability indicators and in some cases significantly exceeded these. For example, during the year the CFC :

- > welcomed 537,365 estimated visitors and patrons to its facilities and programs, a figure 50% above target and mainly relating to higher than expected visitors to CMAG touring exhibitions, together with above-target patrons at the Canberra Theatre Centre, and above-target visitors to the ACT Historic Places;
- > provided 570 education and community programs, a figure 15% above target and relating particularly to the provision of programs at the ACT Historic Places; and
- > achieved a higher than expected number of days of venue usage at the Canberra Theatre Centre with a total of 624 days of usage, 8% above target.

Detailed performance results and variance explanations are included in the 2016-17 Statement of Performance at Attachment 1, page 164 to this report.

### **Performance outcomes – Financial Management**

The CFC achieved good business outcomes in 2016-17, 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 2016-17 was an operating deficit of \$2.519m, which was 2% better than the budgeted deficit of \$2.569m. This result was mainly due to higher than budgeted theatre trading results. It should be noted that, due to its large asset 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 2016-17 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 allowed the CFC to make an addition of a further \$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. In particular, it helps offset the financial risk associated with major theatre programming ventures for the Canberra Theatre Centre, allowing the Centre to be more ambitious in bringing large-scale shows to Canberra.

The CFC achieved an own-sourced revenue figure of 53.9% as a proportion of total revenue for 2016-17, against a target of 46.3%. The better than target result relates mainly to larger volumes of activity at the Canberra Theatre Centre than anticipated. The CFC achieved a Cost to Government per estimated visitor/patron of \$16.02 against a target of \$24.25, the better than target result reflecting the above-target number of estimated visitors and patrons.

The CFC also completed all its 2016-17 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 156 to this report.



*Kate Miller-Heidke performing at the Canberra Theatre Centre*



*CMAG exhibition opening Michael Taylor : A survey 1963-2016*

## NUMBERS AT A GLANCE



# 537,365

TOTAL VISITORS\*

Over **264,000** people engaged through **474** performances at the Canberra Theatre Centre



Volunteers provided **1,429** hours services at ACT Historic Places



**11,497** students from **297** schools and **1,326** teachers engaged with the Canberra Theatre Centre.

**4,017** people attended private events at CMAG

**2,500** visitors to CMAG's Children's Sanctuary for the National Multicultural Festival



**53,000** page views of the digital CMAG Collection

Lanyon hosted

**16** weddings

**570** education and community programs at CMAG and ACT Historic Places

# \$19.7m

value economic impact from Canberra Theatre Centre activities

**988** Theatre tickets were distributed to charities and organisations

# 624

equivalent **days usage** at the Canberra Theatre Centre

**95%** of customers satisfied with quality of services

# 23

EXHIBITIONS

**53.9%** Own sourced revenue

\*includes visitors to touring exhibitions

## **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 2016-17, major outcomes in relation to this Strategic Objective and Strategic Indicator were as follows.

- > The Canberra Theatre Centre (the Centre) provided high quality programming through its 2016 and 2017 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 2016-17 included those by : Opera Australia; Queensland Ballet; Queensland Theatre; Sydney Theatre Company; Sydney Dance Company; Bell Shakespeare; Bangarra Dance Theatre; and Ilbijerri Theatre Company and Belvoir. The Centre also nurtured local artists such as the : Fearless Comedy Gala; Ausdance; Everyman Theatre; and the *Short+Sweet Festival*.
- > During 2016-17, 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. The Centre’s ticketing software enabled online ticket sales, a high level of 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 and craft activities for children.
- > The Centre sought to extend its reach to the community including those with special needs in 2016-17 through its 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 (VET) program, which leads to formal qualifications at the Certificate III level to graduating students. The Centre engaged a total of 83 schools in various performing arts skills development through VET, work experience, venue tours and *Acting Up!*, a festival of 10-minute plays.
- > 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. 2016-17 saw the second year of a three-year Stage 3 upgrade program. Major items funded through these programs included installation of new seats and carpets in the Canberra Theatre, and external works to The Playhouse stage door, including a disability access path and weather protection. During the year, the CFC progressed further studies into the viability of a major new theatre for Canberra, including through an Investment Logic Mapping Process, a business analysis, and an economic assessment.

Further details regarding outcomes against Strategic Objective 1 and Strategic Indicator 1 are provided under Section B.2, page 27.

### ***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 2016-17, 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 : *Michael Taylor : A survey 1963-2016*; *Bigger on the Inside : Collecting Dr Who*; *Peace, Love & World War : The Denmans, Empire and Australia 1910-1917*; *Memory of the World in Canberra*; and *KIRSTIE REA the land : a 20 year survey*;
  - education and community programs, such as the popular *CMAG on Sunday* and *T is for Toddler* family programs; 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 2017 Sylvia Curley Oration*; and events for the *Canberra and Region Heritage Festival*.
- > During 2016-17, 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; and using digital/social 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 hosting the annual Capital Arts Patrons Organisation exhibition and auction; and hosting a Children’s Sanctuary for the National Multicultural Festival.
- > 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, including through the implementation of new ipad digital guides at Calthorpes’ House and Mugga-Mugga. ACT Museums and Galleries continued to implement policies and strategies to assist in managing and interpreting collections and sites.
- > During 2016-17 a capital upgrade program was implemented at all ACT Museums and Galleries sites, in order to ensure the upkeep and improvement of assets. Items completed in 2016-17 included drainage works, external paving and lighting at the Lanyon Heritage Centre; works at the Lanyon cottages; and CMAG gallery upgrades. CMAG was closed temporarily in 2016-17 due to an upgrade of the heating, ventilation and air-conditioning system, which will enhance the quality of the museum environment.

Further details regarding outcomes against Strategic Objective 2 and Strategic Indicator 2 are provided under Section B.2, page 27.

### **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 2016-17 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 agencies in progressing studies into a major new theatre for Canberra.

The CFC also participated in the Transport Canberra Light Rail project, including by providing its views into the preferred route for Light Rail Stage 2.

During 2016-17, the CFC worked closely with developer of the Constitution Place project with a view to maximising the benefits of this project for users of the CFC’s city-based facilities (for example, in terms of precinct uses complementing the theatre patron experience) and minimising the challenges of the project (such as access, parking issues and building noise) during its construction phase.

## Arts leadership

In keeping with its commitment to providing cultural leadership in the ACT and region, in 2016-17 the CFC again worked with independent arts advocacy body The Childers Group in implementing initiatives to support the ACT arts community, including by planning a major Arts Leadership Forum on the topic of realising the value of the arts, for presentation in July 2017.

In other arts leadership activities, CMAG maintained its engagement with the School of Art and Design, Australian National University as a patron of the annual Emerging Artist Support Scheme.

## Fundraising

In 2016-17, the CFC again placed an emphasis on fundraising and philanthropy. Under the leadership of the Board, the CFC identified and implemented a range of fundraising projects for the year. These activities achieved support for programs such as : *Project O*, a theatre community engagement program; a number of CMAG exhibitions; the Canberra Region Treasures Fund (an initiative focused on supporting major acquisitions by CMAG) and the Lanyon Christmas Carols and Picnic.

## B.1.5 OUTLOOK

### Current and future priorities

The CFC's 2016-2021 Strategic Plan identifies the following six key priorities for the CFC during this five-year period.

- > Develop a major new theatre for the nation's capital, with an education program worthy of national theatre status.
- > Bring large-scale theatre shows to Canberra on a regular basis.
- > Extend CMAG's profile and reach to fulfil its role as the premier museum and gallery for the Canberra region: upgrade its facilities; grow its collection; and double visitation and participation in its programs.
- > Develop Lanyon as a heritage tourist hub and launch the new Lanyon Heritage Centre.
- > Expand our portfolio of historic places and enhance the visitor experience at these places.
- > Play a leading role in the planning of the Civic Square/City Hill cultural precinct, and the wider city centre of Canberra.

In terms of more immediate priorities, issues to be pursued by the CFC include the following.

- > Maximise visitation to, access to, and patronage of, the CFC's facilities, programs and collections, through a wide range of performing arts, visual arts, social history and heritage programs.
- > Present exhibitions, education and community programs, including through touring activity, particularly the tour of the CMAG exhibition *Peace, Love & World War : The Denmans, Empire and Australia 1910-1917* to London in 2017-18.
- > Present a varied program of performing arts, including major theatre presentations, with the opening of the Australian season of the hit musical *MAMMA MIA!* to be presented at the Canberra Theatre Centre in 2017-18.
- > Play an active role in initiatives that contribute to the revitalisation of the city centre and that plan the future provision of cultural facilities in Civic, including through : undertaking community engagement in relation to new theatre facilities for Canberra; working with the developers of the Constitution Place project to achieve mutual benefits from the project while also minimising disruption for the CFC's operations during the project's construction phase; maintaining car parking for theatre patrons; progressing CMAG enhanced usage plans; and maximising the benefits of Light Rail for the CFC's city centre facilities.

- > Progress further collaborative projects between the CFC and The Childers Group, including an arts leadership forum focused on valuing the arts in 2017-18.
- > Install new state-of-the art LED lighting to replace CMAG's outdated system, to meet contemporary energy efficiency, safety, conservation and display standards.
- > Undertake other infrastructure upgrades and capital projects, to ensure the CFC's facilities remain fit for purpose and support the delivery of high quality cultural experiences.
- > Celebrate significant anniversaries during 2017-18, such as the 90th birthday of Calthorpes' House and the CFC's own 20th anniversary.

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.

### **Current and future challenges**

2016-17 was a busy and successful year for the organisation, with no major problems experienced in either operational or financial terms. The CFC did, however, deal with a range of challenges during the year, both through managing immediate operational matters and through taking steps to address challenges of a longer term or more strategic nature. Major current and future challenges are summarised below.

CMAG was closed to the public from 27 March to 12 May 2017 as a result of a project to replace the heating, ventilation and air conditioning system in the North Building, in which CMAG is located. The project also required CFC staff based in office areas of the North Building to relocate to temporary accommodation while works were undertaken. As a result of careful planning and the implementation of a detailed communications strategy, CMAG's visitors were kept informed about the project, and disruption was minimised.

More generally, major capital works projects undertaken by the CFC during the year presented challenges in terms of the need to ensure operational continuity during the works programs. For example, the replacement of carpets and seating in the Canberra Theatre 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 2016-17 capital works funding.

Recent terrorist incidents across the world, and an increasing focus on the physical security of places of mass gathering, prompted the CFC to commission a full review of its security risks and its security planning in 2016-17, in the context of the ACT Government Protective Security Policy Framework.

A specific challenge for the CFC in the short to medium term is that of increasing pressure on car parking availability for theatre patrons. Studies previously conducted for the CFC show that car parking availability is a critical factor in people's willingness to attend theatre performances, and therefore has a direct impact on revenue for the Canberra Theatre Centre and wider CFC. Car parking use by theatre patrons allows city centre car parking to be used efficiently, since a space used during the day by city shoppers and workers can be reused at night for theatre attendance.

During 2017-18, the Constitution Place project will commence in the area adjacent to the ACT Legislative Assembly. While the completed project will provide underground car parks, there will be a major impact on car parking during the construction phase. The CFC is working with the Constitution Place developers and with other ACT Government agencies on strategies to mitigate the

loss of car parks during construction, including through the installation of a temporary car park adjacent to the Canberra Theatre Centre.

Increasing energy costs represent a further challenge to the CFC in terms of upward pressure on its budget. The specialised nature of the CFC's activities, including the need to light theatrical performance and maintain consistent climate control for collection items, presents challenges in terms of reducing energy costs. The CFC will implement a new Resource Management Plan from 2017-18 in order to manage its energy use as efficiently as possible. One aspect of this will be the implementation of a CMAG lighting project, to replace CMAG's outdated system with new LED lighting that meets contemporary energy efficiency, conservation and display standards.

As CMAG reaches its 20<sup>th</sup> anniversary in 2018, it faces the challenge of providing storage for its growing collection of visual art and social history objects. CMAG continues to work with other ACT agencies in exploring options for shared storage facilities offsite.

Another emerging challenge for the CFC is that of the secondary ticketing market, whereby tickets sold by primary sellers, such as Canberra Ticketing, the Canberra Theatre Centre's ticketing business, are resold through websites such as Viagogo, generally at a much higher price than their face value. This leads to lack of clarity both for venues and for theatre patrons over the validity and legal status of such tickets when presented. The Centre is working in close consultation with other performing arts venues and with industry groups such as Live Performance Australia to address the impacts of this growing trend.

Apart from these specific challenges, 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 creation of a Theatre Reserve at the end of 2011-12 is a key strategy that the CFC has put in place in seeking to manage the unpredictability of its income levels. As noted under Section B.1.4, the CFC was able to make an addition of \$300,000 to the Theatre Reserve as a result of good trading results in 2016-17. 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.

### **Aboriginal and Torres Strait Islander Reporting**

The CFC ensures cultural diversity is part of regular programming including exhibitions, theatre presentations and programs featuring Indigenous cultures.

During the year, the Canberra Theatre Centre featured productions from the Bangarra Dance Theatre and from the Ilbijerri Theatre Company and Belvoir. The Centre also provided mentoring to five young women from the Gugan Gulwan Aboriginal Corporation through *Project O*, a program designed by Big hART, a national arts and social change organisation.

CMAG has developed a sealed showcase dedicated to the display of a possum-skin cloak donated to CMAG by Ngambri-Ngunnawal elder Matilda House, who wore the cloak at the first Welcome to Country ceremony at the opening of Parliament in 2010.

In association with the exhibition *Canberra Stories*, CMAG has developed an early childhood education program, *What Do Artists Make? Canberra Stories*, for launch in 2017-18, featuring Indigenous works from the CMAG Collection.

ACT Historic Places held a program *Canoe Tree Walk* as part of the 2017 Canberra and Region Heritage Festival. Dharwra Aboriginal Cultural Tours conducted a walk to enable participants to discover more about the Aboriginal heritage of Lanyon.

## **B.1.6 INTERNAL ACCOUNTABILITY**

### **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, CMAG and Corporate Strategy;
- > the Director, Canberra Theatre Centre; and
- > the Director, ACT Historic Places

The names and information about the occupants of these positions are provided at Appendix 1, page 83 (for the Chief Executive Officer, as a CFC Board member) and Appendix 2, page 86 (for the other four 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 83.

The responsibilities of each senior management position are reflected in the organisational chart, page 16. Further information relating to the structure of the organisation is provided at Section B.1.3, page 16.

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 65) and the Agency Consultative Committee (refer to page 67).

### **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 2016-17 are provided at Appendix 1, page 83. The CFC's Governance Charter is available at <http://www.culturalfacilities.act.gov.au>.

#### **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 2016-17, and information about attendances at these meetings, is at Appendix 1, page 83.

**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 2016-17 and are included in the CFC’s Governance Charter, which is available at <http://www.culturalfacilities.act.gov.au>.

**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.culturalfacilities.act.gov.au>. Membership details and a schedule of meetings held during 2016-17 are provided at Section B.5, page 64.

**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  |
|--|---|
| <b>CMAG Advisory Committee</b><br>.....            | To provide the CFC Board with expert strategic advice, within the context of the CFC’s Strategic Plan for 2016-21 and its annual Corporate Plans.   |
| <b>Historic Places Advisory Committee</b><br>..... | 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. |
| <b>Canberra Theatre Centre Advisory Committee</b>  |   |

During 2016-17, new committee members were appointed for a three year term to 30 June 2019.

The advisory committees’ first meeting of the year was held as a plenary strategic 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 2016-17 year for the committees comprised a further plenary session, focused on corporate planning for 2017-18.

In 2016-17, members of the three advisory committees donated approximately 91 hours of time in total.

The Charter for the advisory committees is provided as part of the Governance Charter available at <http://www.culturalfacilities.act.gov.au>.

Advisory Committee Memberships, together with information about advisory committee meetings held during 2016-17, are provided at Appendix 3, page 87.

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

## B.2 PERFORMANCE ANALYSIS

The CFC’s 2016-17 Statement of Intent was prepared in accordance with Section 61 of the FM Act and published in the 2016-17 ACT Budget papers. The Statement of Intent identifies the CFC’s strategic objectives and indicators. The Statement of Performance found at Attachment 1, page 164 provides details of how these strategic objectives and indicators were achieved in 2016-17. These are summarised under Section B.1.4 page 17.

Below are the performance measures, targets and results for the CFC’s key performance indicators from 2013-2017.

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



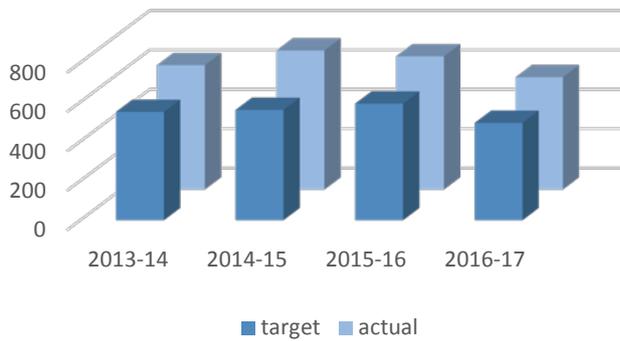
The estimated number of visitors/patrons to the CFC has been growing steadily in recent years, with a major increase in 2016-17. In 2016-17, there were 537,365 visitors/patrons to CFC facilities and programs, a figure 50% above target. This variance is due primarily to the higher than expected number of visitors to CMAG’s touring exhibitions.

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



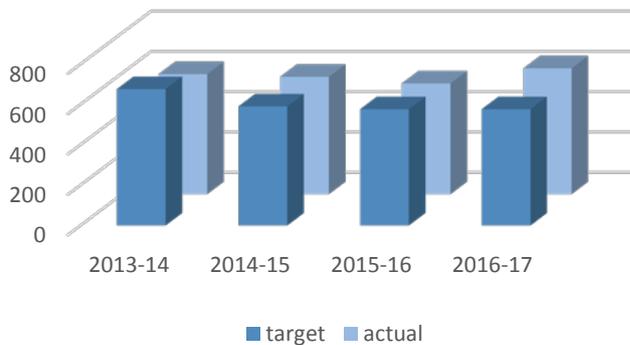
The number of exhibitions at facilities managed by the CFC has reduced from a peak in 2013, which was influenced by the number of additional exhibitions related to the Centenary of Canberra. The result of 23 exhibitions for 2016-17 is slightly higher than the target.

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



CMAG and ACT Historic Places have 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 2016–17, CMAG and ACT Historic Places reached a total of 570 programs overall, slightly above target.

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



The Canberra Theatre Centre achieved higher than anticipated usage of the Canberra Theatre and Playhouse. There were 624 days of venue usage in 2016-17, 8% higher than the target.

**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 2016-17 was 95%, 6% above target.

**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 2016-17, the figure was \$16.02 against a target of \$24.25, 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 2016-17, the figure was 53.9% against a target of 46.3%, due to above-target theatre revenues.

The following section analyses in detail the CFC’s performance against the CFC, Canberra Theatre Centre, CMAG and ACT Historic Places mission/purpose statements as set out in the CFC’s 2016-17 Corporate Plan, which in turn is based on the CFC’s 2016-21 Strategic Plan.

In each case, the start of the section (*What we are*, *What we do* and *Our vision*) and the shaded area (*Strategies to achieve this*) sets out the long-term strategies identified in the 2016-21 Strategic Plan. The next area (*Actions*) contains the specific actions identified in the 2016-17 Corporate Plan to work towards the long-term strategies during the course of 2016-17. The final area (*Results*) reports on the results achieved against the specific actions for 2016-17.

**B.2.1 CULTURAL FACILITIES CORPORATION**

**What we are :** *an enterprise of the ACT Government that manages a number of Canberra’s major cultural facilities*

**What we do :** *we connect people with rich and diverse cultural experiences through activities at our venues*

**Our vision :** *to provide cultural leadership in the Canberra region and beyond*

**Leadership – A cultural leader in the ACT region and beyond**

**Strategies to achieve this :**

- > Play a key role in planning the Civic Square/City Hill cultural precinct, and the wider city centre, emphasising the importance of car parking for visitors to our city-based facilities.
- > Provide leadership in cultural planning, administration and management.
- > Contribute to major policies, reviews and studies that are relevant to our cultural leadership role, highlighting the importance of the arts to economic and social wellbeing.

| Actions  | Results  |
|--|--|
| Work with other agencies in planning the Civic Square cultural precinct.   | During the year, the CFC commenced a consultancy with Sandwalk Partners to explore avenues for enhancing the Ground Floor and street level presence of CMAG, including its address to Civic Square. This consultancy included discussions with the CFC’s Civic Square neighbours to build their views into the study outcomes.   |
| <p>Work with the developer of the Government Office Building project to:</p> <ul style="list-style-type: none"> <li>• minimise impacts of this project on the CFC’s city-based facilities during the construction phase, in terms of car parking availability, pedestrian and vehicle access, and construction noise; and</li> <li>• maximise benefits of the completed project for the CFC, in terms of car parking availability and services for visitors, patrons, and visiting theatre companies, including pre- and post-theatre dining and hotel accommodation.</li> </ul> | <p>The CFC pursued active engagement with the developers of the Government Office Building, which is now called Constitution Place, during the year. This engagement sought to maximise the benefits of this project for users of the CFC’s city-based facilities (for example, by seeking precinct uses that complement the theatre patron experience) and to minimise the challenges of the project (such as access issues and building noise) during its construction phase.</p> <p>A series of meetings was held between the CFC and the developer as project planning progressed, focusing both on impacts of the completed development as well as management of construction phase issues. The developer responded positively to many of the issues and suggestions raised by the CFC.</p> <p>The CFC made a detailed submission into the National Capital Authority Works Approval process for the project. This summarised the outcome of the CFC’s discussions with the developer, as well as highlighting several issues for further attention.</p> <p>The CFC also provided advice to the ACT Place Names Committee about potential naming of thoroughfares within the Constitution Place project area.</p> |

## Leadership – A cultural leader in the ACT region and beyond

|  |   |
|--|---|
| <p>Work with Civic Square neighbours, including Craft ACT, ACT Legislative Assembly, Theo Notaras Multicultural Centre and Civic Library, on cooperative activities and issues of mutual interest.</p>   | <p>The CFC worked closely with other ACT agencies in progressing plans for a temporary car park adjacent to The Playhouse and for reconfiguring the existing car park opposite the Sydney Building, in order to ameliorate the loss of surface car parking adjacent to the ACT Legislative Assembly during the Constitution Place project construction phase.</p>   |
| <p>Participate in the planning of the light rail project, to maximise its benefits for the CFC’s city-based facilities.</p>  | <p>During the year, the CFC consulted closely with the Office of the ACT Legislative Assembly in addressing issues of mutual interest relating to the Constitution Place project, including car parking and access issues.</p> <p>The CFC held discussions during the year with Access Canberra, with a view to improving processes for approving and managing major events in Civic Square, so that the benefit of these is maximised, both for event organisers and for Civic Square facilities.</p> <p>A particularly successful partnership was undertaken to host the National Multicultural Festival Children’s Sanctuary at CMAG in 2017.</p> <p>The Building Services Manager, Canberra Theatre Centre liaised with the ACT Legislative Assembly Director of Business Support and his staff; and provided “landlord” type building services to the Civic Library.</p> <p>The CFC participated in the City and Northbourne Urban Design Framework planning exercise, and contributed its views about how to enhance the Northbourne Avenue corridor with the advent of Light Rail Stage 1.</p> <p>The CFC also held discussions with Light Rail staff to discuss route options for Stage 2 of the project. Following those discussions, the CFC Board agreed to the preferred CFC position on Light Rail Stage 2 route options at its June 2017 meeting, and this was advised to the project team.</p> |
| <p>Explore the scope for further collaborative projects between the CFC and The Childers Group in 2016-17.</p>   | <p>In October 2016, the CFC Board met with representatives of The Childers Group to discuss the strategic priorities and future directions for each organisation, together with opportunities for collaborative projects.</p> <p>As a result of those discussions, the CFC collaborated with The Childers Group in planning a major Arts Leadership Forum on the topic of realising the value of the arts, for presentation in July 2017.</p>   |
| <p>Further develop collaborations with cultural and tourist bodies including: peak cultural bodies, national cultural institutions, other cultural organisations, tourism organisations and diplomatic missions, to extend the CFC’s profile and involvement in cultural and tourism sector initiatives.</p> | <p>During the year, the CEO was a member of the :</p> <ul style="list-style-type: none"> <li>• Australiana Fund National Council and Canberra Committee;</li> <li>• Tourism Leaders Forum and Tourism Industry Advisory Council of the Canberra Business Chamber; and</li> <li>• Cambridge Society of the ACT (Chair).</li> </ul> <p>The Director, Canberra Theatre Centre was a member of the:</p> <ul style="list-style-type: none"> <li>• Live Performance Australia Executive Council; and</li> <li>• Executive Council of the Association of Asia Pacific Performing Arts Centres.</li> </ul> <p>The Director, CMAG was a member of the :</p> <ul style="list-style-type: none"> <li>• Australia Council for the Arts Pool of Peers; and</li> <li>• Committee of the Alliance Française de Canberra (Vice President).</li> </ul> <p>CMAG’s Assistant Director, Exhibitions and Collections was a member of the DISACT (Disaster ACT) Disaster Recovery Committee.</p>  |

## Leadership – A cultural leader in the ACT region and beyond

|  |  |
|--|--|
|  | The Canberra Theatre Centre’s Education Officer was a member of the ACT Drama Teachers Association Board.  |
| Explore how the CFC can contribute to the success of, and gain benefits from, direct flights between Wellington, Canberra and Singapore. | The Director, CMAG has discussed the potential for a future collaborative project with the Director of City Gallery Wellington.<br><br>The CFC maintained close contact with the Director of International Engagement during the year on a range of international opportunities, including the touring of the CMAG exhibition <i>Peace, Love &amp; World War: the Denmans, Empire and Australia, 1910-1917</i> to London in July 2017. |
| Plan towards celebrating the CFC’s 20th birthday in November 2017, focusing on the organisation’s achievements and leadership role.      | During the year, plans were developed for celebrating the CFC’s 20th birthday in November 2017, identifying a number of activities to involve staff and volunteers in the celebrations, as well as highlighting more broadly the CFC’s cultural leadership role and achievements.  |

## Strategy – A clear direction for our future

### Strategies to achieve this :

- > Use the Strategic Plan as the basis for our annual corporate plans.
- > Use the Strategic Plan to guide the work of the Board, advisory committees, staff and volunteers.
- > Monitor and report on progress towards the Strategic Plan on a regular basis.
- > Use the Strategic Plan to guide how we communicate with our stakeholders.

| Actions   | Results  |
|---|--|
| Report on achievement of the 2016-17 Corporate Plan in the 2016-17 Annual Report.   | Information compiled during the year has been used as the basis for the 2016-17 Annual Report.   |
| Implement the ACT Government Service performance management system, linking all performance agreements to the 2016-17 Corporate Plan. | 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.<br><br>The CEO’s “start the year” email for 2017 reminded all staff of the importance of performance management and the need for every member of staff to have a completed Performance Management Plan. |
| Develop a Corporate Plan for 2017-18, based on the Strategic Plan, with input from staff and volunteers.                              | Workshops for staff and Advisory Committees to receive their input into the Corporate Plan process were held during June 2017. A draft Corporate Plan for 2017-18 drawing on these inputs was provided to the June 2017 meeting of the CFC Board and was finalised by 30 June 2017. The finalised 2017-18 Corporate Plan has since been placed on the CFC’s website.   |
| Develop a new five-year Communications Strategy based on the Strategic Plan.  | The new five-year Communications Strategy of the CFC was approved at the April 2017 meeting of the CFC Board.  |
| Update the CFC web portal, including with key corporate documents.  | The CFC web portal was updated and key documents were uploaded throughout the year.  |

**Strategies to achieve this :**

- > Ensure that our governance systems provide a high standard of accountability.
- > Maintain the Board at full strength, with members who are skilled, diverse, well-informed and committed to continuous improvement.
- > Focus on performance as well as conformance at Board level.

| Action   | Results  |
|--|--|
| Review and if necessary update the Governance Charter.   | The Board adopted changes to the CFC’s Governance Charter at its June 2017 Board Meeting.<br><br>The updated Governance Charter is available at <a href="http://www.culturalfacilities.act.gov.au">http://www.culturalfacilities.act.gov.au</a><br><br>During the year, work was undertaken on updating, consolidating and drawing into one location, the full range of policies that guide the CFC’s operations. When completed, this exercise will facilitate regular updating of these policies.  |
| Seek timely filling of Board vacancies.  | Board Member Ms Robyn Hendry was reappointed for a further term of one year (9 September 2016 to 8 September 2017).<br><br>The Board operated at full strength during the year, with all positions filled.<br><br>During 2017-18, however, the terms of a number of Board Members will conclude.<br><br>As a result, planning was undertaken during 2016-17 to put in place a Board renewal process, consistent with ACT Government procedures for board appointments, including undertaking a review and update of desirable skills and qualities for Board Members. An updated list of these is included in the CFC’s revised Governance Charter,<br><br>The CFC also participated in a whole-of-government review of boards and committees. |
| Ensure Board meeting agendas focus on performance as well as conformance. Seek continual improvement in the presentation of Board agenda papers. | Further steps were taken during the year to ensure a focus on strategic matters at Board level, and to improve the presentation and arrangement of Board papers. This included the introduction of a new Strategic Priorities report at each Board meeting.<br><br>Strategic topics discussed by the Board during 2016-17 included : development of a new Communications Strategy; strategic discussions with each of the four CFC Senior Managers; civic planning matters and new theatre studies; fundraising priority projects; and the impact of secondary ticketing on the performing arts industry.  |
| Arrange for the CFC’s external auditors to meet with the Board after the audit of the 2015-16 Financial Statements and Statement of Performance. | A representative of the ACT Audit Office briefed the Board at the 27 October 2016 meeting on the audit of the CFC’s 2015-16 Financial Statements and 2015-16 Statement of Performance.   |

## Governance – An accountable and dynamic organisation

|  |  |
|--|--|
| <p>Invite the CFC’s external auditors to each meeting of the Board’s Audit Committee.</p>  | <p>A representative of the ACT Audit Office was invited to attend each Audit Committee meeting throughout the year.</p>  |
| <p>Assess possible projects for the 2016-17 internal audit/quality assurance program, focusing on key areas of risk.</p>                     | <p>The CFC’s internal audit/quality assurance program for the year focused on key risks identified through its Strategic Risk Management Plan and through Audit Committee discussions.</p> <p>The CFC undertook work on a project with the Justice and Community Safety Directorate to assess the steps the CFC could take within the context of the Protective Security Policy Framework to improve the security of its people, information, assets and infrastructure. This led to the engagement of a specialist in security assessment to review all the CFC’s security planning and procedures.</p> |
| <p>Prepare for participation in an Auditor-General performance audit of arts, cultural and heritage facilities scheduled for 2016-17.</p>    | <p>The Audit Committee identified a range of strategies for the CFC to undertake in preparation for the performance audit.</p> <p>The CFC was, however, advised by the Audit Office that the planned audit of arts, cultural and heritage facilities scheduled for 2016-17 would not take place in the foreseeable future.</p> <p>Instead, a performance audit was commenced during the year on the management of public art. The CFC provided input into the scoping of this performance audit and assisted the Audit Office with provision of information for the audit once it commenced.</p>         |
| <p>Review and update the Strategic Risk Management Plan and Fraud Control Plan.</p>  | <p>The Strategic Risk Management Plan and Fraud Control Plan were reviewed by the Audit Committee at its March 2017 meeting.</p> <p>The revised and updated Plans were then approved by the Board at its April 2017 meeting.</p>   |
| <p>Remind staff of their responsibilities for fraud control, including through fraud awareness training and emails from the CEO and CFO.</p> | <p>The CEO’s “start the year” email for 2017 reminded staff of their responsibilities with regard to appropriate use of CFC resources.</p> <p>The CFO provided Fraud Awareness training to CFC staff in June 2017.</p>   |

## People – An employer of choice

### Strategies to achieve this :

- > Attract, develop and retain staff and volunteers who are highly skilled and passionate about their work.
- > Ensure our workplace is safe and rewarding for staff and volunteers.

| Actions   | Results  |
|---|--|
| <p>Ensure a supportive working environment, including by implementing the Respect, Equity and Diversity Framework and the ACT Government Service performance management system.</p> | <p>CFC staff attended Respect, Respect, Equity and Diversity training in September 2016.</p> <p>The CEO’s “start the year” email for 2017 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.</p> |
| <p>Ensure sound human resource management, including by :</p>   | <p>During the year, the CFC’s Human Resource Management Plan was reviewed.</p>   |

## People – An employer of choice

- updating the CFC's Human Resource Management Plan;
- continuing a rolling review and updating of human resource policies;
- providing staff with a range of professional development opportunities; and
- recognising staff contributions and achievements, including through award schemes such as the Don Aitkin Award.

CFC staff participated in a range of training/staff development/networking programs in 2016-17. CFC staff members are regularly invited to sit on judging panels, open exhibitions and deliver lectures at other institutions.

For example, in 2016-17 the following activities were undertaken by CFC senior staff.

The CEO :

- was guest speaker at the Rotary Club of Canberra, at The Commonwealth Club;
- was guest speaker for *Winter Tales* at the National Library, in conjunction with the Australian Women's Archive Project;
- opened the 2016 Sculpture in the Paddock exhibition at Cooma Cottage, Yass;
- delivered a workshop on Mentoring at the MuseumNext 2017 Conference, Australian Centre for the Moving Image, Melbourne; and
- opened the exhibition *Women Light the Way* at the Watson Arts Centre.

The Director, Canberra Theatre Centre participated as an Executive Council member for:

- Live Performance Australia; and
- the Association of Asia Pacific Performing Arts Centres.

The Director, CMAG :

- opened the annual exhibition of the Canberra Photographic Society at Watson Arts Centre;
- spoke at the opening of the CMAG touring exhibition *INK REMIX : Contemporary art from mainland China, Taiwan and Hong Kong* at the Museum of Brisbane;
- addressed a crowd of 500 international museum professionals about the future of museums at Museum Next Europe 2017 in Rotterdam;
- opened day two of the Museums Australia 2017 conference, chaired sessions, contributed to the career café emerging professionals evening, and delivered a paper on social media as museum object, in Brisbane; and
- delivered the graduation address for the 2017 University of Canberra Faculty of Arts and Design graduation ceremony at Parliament House Canberra.

The Director, ACT Historic Places :

- was guest speaker at ICOMOS Seminar on Cultural Heritage and Sustainable Tourism; and
- delivered a workshop to Australian National University Students Cultural heritage management planning – theory and practice.

The presentation of the 2016 Don Aitkin Awards took place in December 2016 in the presence of Emeritus Professor Don Aitkin AO, former Chairman of the CFC. There was a total of 12 nominations for 11 nominees, both staff and volunteers. The award winners were Jennifer Elton, Rowan Henderson and Neil McRitchie.

## People – An employer of choice

Continue to implement workplace health and safety and injury management improvement strategies, with regular reports to the CFC Board, including by implementing the CFC's Total Workplace Health and Safety Management System and holding quarterly meetings of the CFC's Workplace Health and Safety Committee.

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 2016 and in February and May 2017 to discuss WHS issues across the organisation. Representatives from the CPSU and MEAA (unions with coverage in the CFC) are invited to these meetings. Meetings of WHS Representatives were also held in each area of the CFC throughout the year.

The ACT Work Safety Commissioner attended the June 2017 Board meeting to provide a presentation to Board Members on their responsibilities as Board Members for work health and safety matters.

The Manager, Safety Support Team of CMTEDD also attended this meeting to provide a presentation about the completion of a comprehensive workplace health and safety management system for the CFC. The system is a living process that will be continually updated.

*Wellbeing in the Workplace* initiatives continued to be implemented in the CFC, including :

- promotion of the Employee Assistance Provider service for employees;
- promotion of the *Healthier Me Program*, which included arranged lunch time activities (walks and healthy picnic lunches for staff) in October 2016;
- an alcohol-free Melbourne Cup event in November 2016;
- flu vaccinations in May 2017; and
- the CFC's participation in the 10,000 Steps Workplace Challenge for 2017, which involved three teams for the CFC taking part.

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Provide volunteers with training, support and recognition, including through award schemes such as the Don Aitkin Award.

Volunteers provided a total of 1,429 hours service in 2016-17, 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 a meeting and training day in May 2017; a morning tea celebrating International Women's Day; the Don Aitkin Award; and a Christmas brunch arranged specifically to thank the volunteers.

Two CFC volunteers were honoured with nominations for the Don Aitkin award in December 2016. Refer to page 35 for information regarding the Don Aitkin Award.

Refer to page 87 for information regarding the CFC's advisory committees, the members of which are all volunteers.

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Implement new memberships for the CFC's three advisory committees, recognising the committees provide expert advice to the CFC and involve the wider community in the work of the

In November 2016, the CFC's three Advisory Committees met for the first time with their new memberships. Members received an introduction to the organisation, met in individual committees to plan for the year ahead, and networked with Board Members and CFC senior staff.

## People – An employer of choice

organisation. Provide support for the committees, including through secretariat services.

The three committees then met for individual sessions on the following dates : CMAG Advisory Committee on 2 March 2017; Canberra Theatre Centre Advisory Committee on 22 November 2016; and HP Advisory Committee on 8 May 2017.

The committees then came together for a further plenary session in June 2017, focusing on corporate planning for 2017-18.

## Finances – Long-term financial sustainability

### Strategies to achieve this :

- > Maintain high standards of financial management and reporting.
- > Maximise both government and own-sourced income, to ensure financial sustainability and support future growth.
- > Ensure all our customers – both internal and external – are paid accurately and promptly.

| Actions   | Results  |
|---|--|
| Achieve financial outcomes that : minimise the cost to Government per visitor/patron; maximise own-sourced revenue; maintain appropriate working capital; and allow, where possible, business upgrades funded internally. | <p>For 2016-17, the CFC achieved a cost to government per estimated visitor/patron of \$16.02 compared with a target of \$24.25, and 53.9 % own sourced revenue, compared with a target of 46.3%.</p> <p>Further details and variance explanations are provided in the Statement of Performance at Attachment 1, page 164.</p> <p>Reports on cash flow analysis are discussed at each meeting of the Audit Committee of the CFC Board.</p> |
| Implement and monitor an internal budget for 2016-17 with strategies to address the long-term financial sustainability of the CFC and reflecting the new separate structures of CMAG and the Historic Places.             | <p>The 2016-17 internal budget included strategies to address salary and CPI increases, and reflected the new organisational structure.</p> <p>The internal budget was monitored by the Audit Committee throughout the year, with progress reported to each Board meeting during 2016-17.</p> <p>Mid-year reviews of the internal budget took place in January 2017.</p>   |
| Increase the Theatre Reserve at the end of 2016-17, if good theatre trading results and the overall health of the CFC budget allow this.  | <p>Due to good theatre trading results in 2016-17, an addition of \$300,000 was made to the Theatre Reserve at the end of 2016-17.</p>   |
| Develop high-quality bids for the 2017-18 ACT Budget process, for strategic initiatives that lead to better cultural outcomes for the community.  | <p>Concept briefs were developed for Ministerial consideration, and CFC bids for the 2017-18 ACT Budget process were finalised and submitted in accordance with Treasury timeframes.</p> <p>The following CFC initiative was funded in the 2017-18 ACT Budget :</p> <ul style="list-style-type: none"> <li>• Building a better city : upgrading lighting at the Canberra Museum and Gallery.</li> </ul>                                    |
| Progress the CFC's fundraising efforts under the Board's leadership.  | <p>The CFC's 2016-17 Fundraising Strategy provided the framework for discussions about fundraising at each Board meeting during the year, and the basis for fundraising efforts.</p> <p>Fundraising projects for the year included :</p> <ul style="list-style-type: none"> <li>• Project O – a theatre community engagement program;</li> </ul>   |

## Finances – Long-term financial sustainability

- Canberra Region Treasures Fund – a fund to support major visual art acquisitions by CMAG;
- *Peace, Love & World War: the Denmans, Empire and Australia, 1910-1917* - support for the exhibition catalogue and tour to King's College, London;
- *INK REMIX : Contemporary art from mainland China, Taiwan and Hong Kong* exhibition – support for return freight; and
- sponsorship of *Lanyon Carols and Picnic 2016*.

## Assets – Support for delivering high quality cultural experiences

### Strategies to achieve this :

- > Maintain high standards of asset management.
- > Achieve high standards of disability access.
- > Ensure IT systems deliver business outcomes.
- > Review and improve administrative, financial and customer service systems.

| Actions   | Results   |
|---|---|
| Undertake a full update of the Strategic Asset Management Plan.   | The Canberra Theatre Centre's Strategic Asset Management Plan was updated in May 2017. A revised Strategic Asset Management Plan for CMAG was commenced in June 2017.   |
| Implement cyclical maintenance programs at each site.   | Cyclical maintenance needs were taken into account in assessing priorities for the 2016-17 capital upgrade program.   |
| Develop Access Action Plans for each site.  | Work progressed on access action plans for each site during the year.   |
| Monitor IT assets across the CFC to ensure right fit within internal and externally provided solutions. Seek efficiencies through improved service arrangements and best-fit hardware and software solutions. | During the year, IT assets continued to be monitored for best cost effectiveness use.<br><br>The IT Strategic Asset Management Plan was updated in June 2017.   |
| Continue to implement, and further review, Business Continuity Plans and Disaster Recovery Plans.   | Updated versions of the CFC's Business Continuity Plan and Disaster Recovery Plan were reviewed by the Audit Committee at its May 2017 meeting and provided to the June 2017 Board meeting.   |
| Implement the Records Management Plan, provide staff with updated training, and continue the rollout of Digital Records Management.   | All staff have been advised of the Records Management Program and their responsibilities to keep accurate records.<br><br>CFC officers have been designated as the CFC's records managers, to assist staff and ensure compliance with records management procedures.<br><br>The CFC has continued the rollout of an electronic document records management system (EDRMS). ACT Records Services also provided staff with EDRMS training throughout the year.<br><br>A staff representative from the CFC attended various Records and Information Management Community of Practice sessions throughout the year. |

## B.2.2 CANBERRA THEATRE CENTRE

**What we are :** the Canberra region's main theatre centre, incorporating the Canberra Theatre, The Playhouse and the Courtyard Studio

**What we do :** we connect people with theatre experiences of national and international quality

**Our vision :** to be a leading theatre centre in Australasia and Asia

### Customers – Audiences that are growing, diverse, engaged and entertained

#### Strategies to achieve this :

- > Ensure our customers are the focus of all our activities.
- > Provide public programs to enhance the onstage experience.
- > Target initiatives to address special needs in the community.
- > Develop young patrons, to ensure a future audience.
- > Increase audiences, including from the region.

| Actions   | Results  |
|---|--|
| Continually seek to improve customer/patron satisfaction with their visit to, and experience of, the Centre's venues and presentations, including by surveying audiences and using information gained to improve facilities and services. | The Centre achieved a 94% approval rate from patrons, based on post-performance surveys for a range of productions during 2016-17. Attendance data shows an 18% increase in patrons from the previous year.  |
| Provide public programs and value-adding opportunities that enhance the overall patron experience.  | <p>In 2016-17, the following value adding opportunities were presented in association with the Centre's programming :</p> <ul style="list-style-type: none"> <li>• Pre-show forums for Bangarra Dance Theatre's <i>OUR land people stories</i>, CIRCA's <i>Carnival of the Animals</i>, and Sydney Dance Company's <i>ORB</i>;</li> <li>• Post show Q&amp;A for <i>Letters to Lindy</i>, <i>Snugglepote &amp; Cuddlepote</i>, <i>The Wharf Revue</i>, <i>The Nutcracker</i>, <i>Ladies In Black</i> and <i>TALK</i>;</li> <li>• A discussion with <i>Li Cunxin</i>, Artistic Director Queensland Ballet;</li> <li>• Meet and Greet with select cast members from <i>Circus 1903</i> and <i>Velvet</i>; and</li> <li>• Instameets for <i>Circus 1903</i>.</li> </ul> <p>Activities associated with the Centre's presentations included the following :</p> <ul style="list-style-type: none"> <li>• <i>Extinction</i> - Meet and Greet a Bettong in association with Jerrabomberra Wetlands;</li> <li>• <i>Letters to Lindy</i> – Talk at the National Library of Australia with Alana Valentine and Lindy Chamberlain;</li> <li>• <i>Snugglepote &amp; Cuddlepote</i> - Parliament House Talk about May Gibbs; exhibition at CMAG in association with Lu Rees Archives; and touch tables by the National Botanic Gardens at performances;</li> <li>• <i>The Marriage of Figaro</i> – Parliament House Talk and small performance; and</li> <li>• <i>The Wharf Revue</i> – installation of selection of <i>Behind the Lines</i> exhibition in association with Museum of Australian Democracy.</li> </ul> <p>Additional craft activities were held at the Centre's children's presentations including <i>Snugglepote &amp; Cuddlepote</i>, <i>Carnival of the Animals</i>, <i>The Nutcracker</i>, <i>We're Going on a Bear Hunt</i> and <i>Diary of a Wombat</i>.</p> |

## Customers – Audiences that are growing, diverse, engaged and entertained

Continue to implement access initiatives.

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 flyer.

Tactile tour, audio description and captioned performances were provided for :

- *Extinction*
- *The Wharf Revue*
- *Ladies in Black*
- *TALK*
- *Letters to Lindy*
- *Othello*
- *Richard 3*

The Centre also provides designated spaces in the auditorium for wheelchair access.

Implement an Access Action Plan for the Centre in order to enhance its accessibility for people with disabilities.

Work progressed on implementing access initiatives during the year, including the construction of disability access to The Playhouse stage door area.

Continue to deliver inclusive community programs.

During the year, the Canberra Labor Club continued as the Centre’s Community Sponsor.

The Centre’s Social Capital program distributed 988 tickets to the value of \$50,505 to the following charities and organisations :

- Barnardos (Carers Support)
- Marymead
- Smith Family
- MS, Parkinsons, Alzheimers Dance Groups
- Triple Care Farm
- ACT Wildlife
- Canberra High School
- Barnardos (Indigenous Group)
- Matilda House
- Bosom Buddies
- Bilal Brahim, Telopea Park School
- Leukaemia Foundation
- Tedd Noffs Foundation
- Big hART (Project O)
- Create Foundation
- Barnardos (Crisis Care)
- YWCA
- Canberra College
- Calwell High
- Queanbeyan High
- Braidwood Central
- Namadgi School
- Wanniasa School
- Melba Copeland College
- Harrison School
- Campbell High School
- Melrose High School
- Warehouse Circus

Twelve *Music at Midday* concerts were held in the 2016-2017 year, raising a total of \$10,703.30 for the following charities :

- Music for Canberra
- Canberra Hospital Foundation
- Can Teen Canberra & Southern NSW
- Leukaemia Foundation
- Council of the Aging
- The Compassionate Friends

The Centre also : provided support to TEDX Canberra; delivered the *All About Women Festival* satellite and live panel discussion in association with Sydney Opera House; and delivered the *Sydney Writers Festival* satellite stream in association with Roslyn Packer Theatre in Sydney.

## Customers – Audiences that are growing, diverse, engaged and entertained

A number of events and festivals were held in the Centre’s forecourt, extending the venue’s capacity into Civic Square and welcoming community members who might not otherwise have attended shows in the Centre. These events/festivals included :

- *Diwali Mela* – community engagement project – collaboration with Canberra Indian community
- *Vaisakhi Mela* – community engagement project – collaboration with Canberra Indian community
- a free Bollywood dance workshop – part of Confluence 2016

## Programming – A diverse, high quality, entertaining and distinctive program

### Strategies to achieve this :

- > Program high quality, innovative shows that engage and entertain, and which include international companies and performers, digital programs, and connections to the Asian market.
- > Ensure the range of genres presented at the Centre is appropriate for the venues, the marketplace and the supply of product.
- > Provide culturally diverse shows as a part of regular programming, including shows featuring Indigenous cultures
- > Program to complement existing festivals and foster new festivals.
- > Develop and extend programming for new audiences, with a particular focus on young people.
- > Support local performing artists.
- > Support producers that take the financial risk at the Centre.
- > Attract large-scale shows to Canberra on a regular basis, including opportunities for exclusive Canberra seasons.

| Actions  | Results  |
|--|--|
| Program and deliver subscription seasons, to bring leading performing arts companies to Canberra and develop a strong “artistic footprint” for the Centre. | <p>During 2016-17 the following productions from the <b>2016 Subscription Season, <i>Collected Works 2016</i></b>, were presented :</p> <ul style="list-style-type: none"> <li>• <i>Extinction</i></li> <li>• <i>Letters to Lindy</i></li> <li>• <i>The Marriage of Figaro</i></li> <li>• <i>Carnival of the Animals</i></li> <li>• <i>The Nutcracker</i></li> <li>• <i>OUR land people stories</i></li> <li>• <i>Snugglepot &amp; Cuddlepie</i></li> <li>• <i>The Wharf Revue 2016</i></li> <li>• <i>Othello</i></li> </ul>   |
|  | <p>The Centre launched its <b>2017 Subscription Season, <i>Collected Works 2017</i></b>, on 17 October 2016, comprising 14 core shows. The 2017 Season Shows feature productions from :</p> <ul style="list-style-type: none"> <li>• Bangarra Dance Theatre</li> <li>• Queensland Theatre Company</li> <li>• Bell Shakespeare</li> <li>• Sydney Dance Company</li> <li>• Ilbjerri Theatre Company &amp; Belvoir</li> <li>• Sport for Jove Theatre Company</li> <li>• Sydney Theatre Company</li> <li>• State Theatre Company of South Australia</li> <li>• Shaun Parker &amp; Company</li> <li>• Merrigong Theatre Company</li> <li>• CIRCA</li> </ul> |

## Programming – A diverse, high quality, entertaining and distinctive program

The following productions from the **2017 Subscription Season, *Collected Works 2017***, were presented during 2016-17 :

- *Ladies in Black*
- *ORB*
- *Coranderrk*
- *Richard 3*
- *TALK*

As of 30 June 2017, the Centre had 2,252 subscribers for its 2017 season, and had sold 14,664 tickets to subscribers to *Collected Works 2017* productions.

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Program performances and productions to keep the venue active and increase the range of performing arts available to the Canberra community.

The Centre delivered the following programs outside the Season in 2016-17 :

- *Gazillion Bubbles*
- *Antigone*
- *Dracula*
- *Ghost Stories*
- *Ancient Rain*
- *Velvet*

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Engage with other ACT Government agencies, national institutions and festivals, and explore the potential to establish new festivals and events.

The Centre worked with Events ACT, the Multicultural Society (Community Participation Group), various Indian organisations of Canberra, Indian media and the High Commission of India to initiate, plan and stage the first Confluence Festival of India in 2016. Planning is underway for the 2017 Confluence Festival in October 2017.

A mini Indian Festival with food stalls and Bollywood dancing was held for the first time in the Centre's forecourt during the opening night of Confluence 2016.

The Centre provided the venue for the launch of *Enlighten 2017*.

Initial discussions took place with the Canberra Writers Festival to explore opportunities for future collaboration.

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Support existing and develop new relationships with presenters, to expand their use of the Centre's venues and services, and to increase the supply of product, including culturally diverse shows and shows targeted towards young audiences.

During 2016-17, the Centre adopted a new focus on contemporary music and 'talking head' presenters, leading to the following presentations :

- Bonnie Rhaitt
- Ben Folds
- Brian Cox
- Shaolin Warriors
- Amanda Palmer
- Kate Miller-Heidke and National Pops Orchestra
- Martha Wainwright
- Bernard Fanning and Kasey Chambers
- Canberra Comedy Festival
- The Whitlams and National Pops Orchestra
- Taik Oz and Lingalayam Dance Theatre
- The Waifs



Amanda Palmer performing at the Centre

Relationships with presenters who bring children's works to the Centre were maintained and strengthened, covering the following shows :

- *We're Going on A Bear Hunt*
- *Diary of A Wombat*
- Andy Griffiths and Terry Denton Book Launch

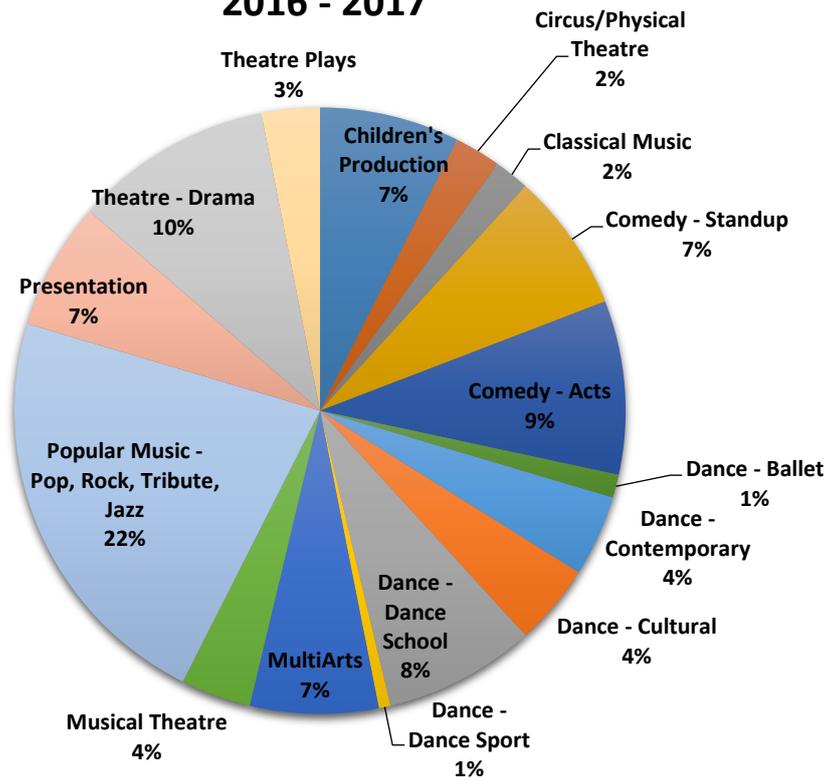
Culturally diverse shows were presented in the venue under the Confluence Festival of India banner.

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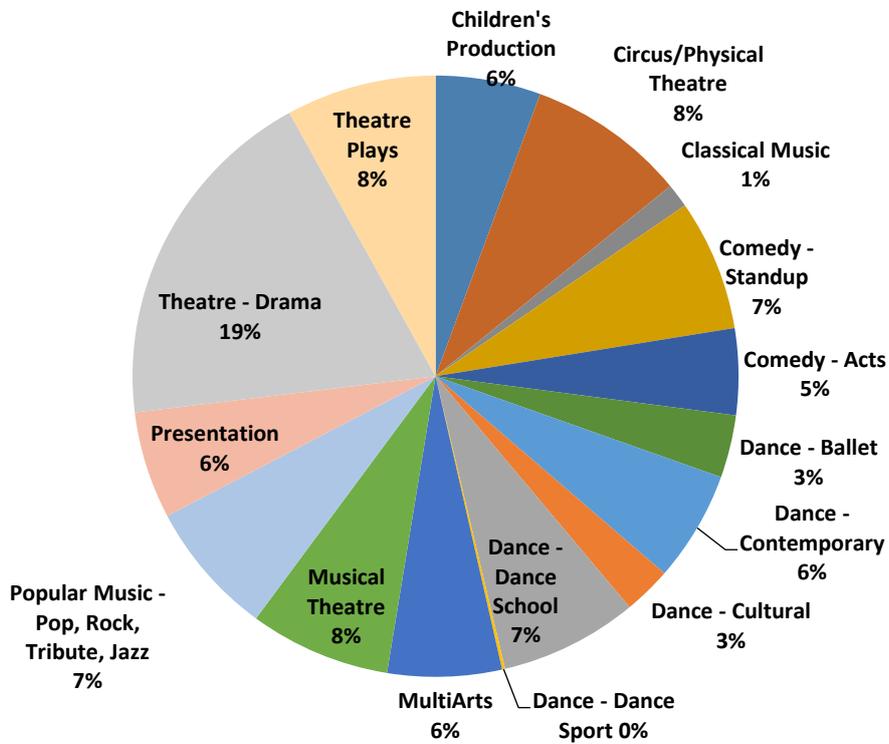
## Programming – A diverse, high quality, entertaining and distinctive program

|   |   |
|---|---|
| <p>Support local creative development, including through :</p> <ul style="list-style-type: none"><li>• supporting events that showcase local talent and local companies;</li><li>• supporting emerging/early career artists in the performing arts; and</li><li>• holding master classes, workshops and forums for local practitioners to engage with visiting companies.</li></ul> | <p>The Centre provided a mentoring opportunity for five young women from Gugan Gulwan Aboriginal Corporation under Project O during school term 4 (2016) and term 1 (2017).</p> <p>Support was provided for the creative development of <i>Deep Space</i> by local choreographer James Batchelor.</p> <p>The Centre registered the business name the National Pops Orchestra, as a means to offer more work for local classical musicians and the opportunity to accompany contemporary artists such as <i>The Whitlams</i> and <i>Kate Miller-Heidke</i>.</p> <p>The Centre also provided support to the following local presentations : Fearless Comedy Gala, Short+Sweet, Ausdance ACT's Dance Fest, Quantum Leap, Handel in the Theatre, Everyman Theatre, You Are Here's Concrete Festival and Tuggeranong Arts Centre's Rohallah.</p> |
| <p>Participate in industry organisations such as Live Performance Australia, OZPAC, the Australian Performing Arts Centres Association, and the Association of Asia Pacific Performing Arts Centres.</p>  | <p>The Director of the Centre participated as an Executive Council member for Live Performance Australia and the Association of Asia Pacific Performing Arts Centres.</p> <p>The Director of the Centre was appointed to the Board of the South East Arts in February 2017. This board supports regional arts and seeks to develop and create opportunities for people in the regions to participate in arts, theatre and culture.</p> <p>The Programming Manager participated in a number of national performing arts industry selection and judging panels, including for the 2017 Helpmann Awards.</p>   |

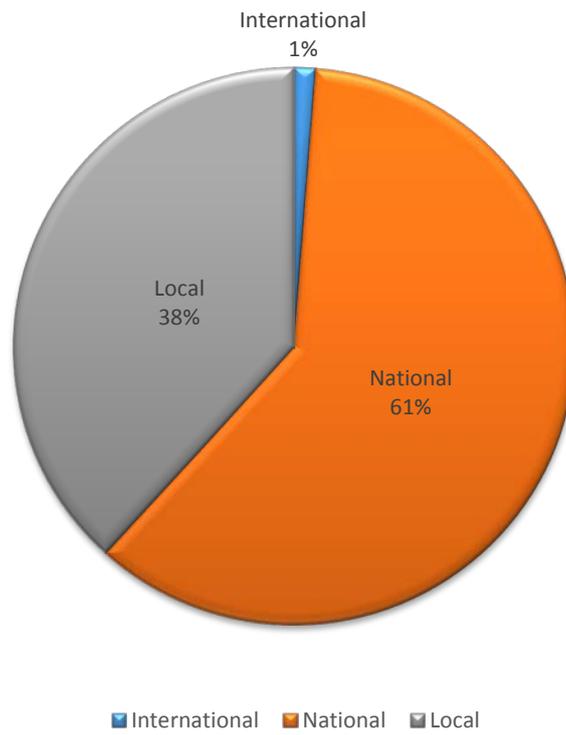
## Venue Usage by Genre 2016 - 2017



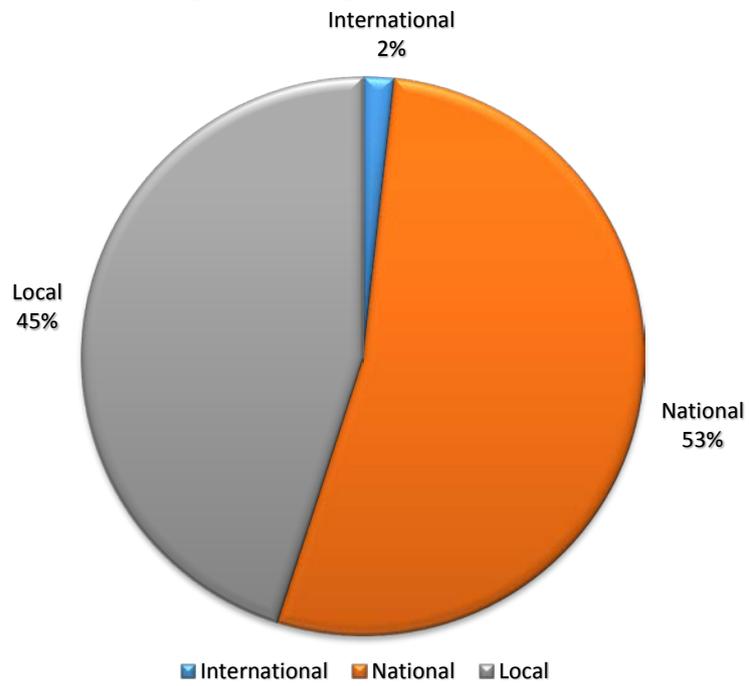
## Nights Usage by Genre



## Presenter Usage by Locality



## Nights Usage by Locality



**Business – Venues, systems and people that support high quality live performances**

**Strategies to achieve this :**

- > Maintain the Centre’s venues and facilities to industry standards through the Asset Management Plan.
- > Ensure all business areas are resourced, including staffing, for current and future levels of activity.
- > Ensure marketing operations maximise ticket sales and support brand identity.
- > Ensure Canberra Ticketing maximises ticket sales and seeks entrepreneurial ticketing opportunities.
- > Ensure front-of-house operations create a high quality customer experience and maximise financial returns.
- > Ensure technical operations support high quality theatre experiences.
- > Increase Theatre Reserve through the Centre’s commercial activities.
- > Use business metrics as a basis for future growth.

| Actions   | Results   |
|---|---|
| Undertake the second year of a three-year Stage 3 upgrade program for the Centre, funded under the 2015-16 ACT Budget, to retain the Centre’s functionality and status as a professional performing arts centre, with improvements to patron and performer amenities. | Major items completed through this project during 2016-17 included : <ul style="list-style-type: none"> <li>• installation of new seats and carpets in the Canberra Theatre auditorium;</li> <li>• external works at The Playhouse stage door, including a disability access path, weather protection and privacy screening;</li> <li>• internal works at The Playhouse stage door, comprising a new security access door and reception counter, privacy curtains and carpet; and</li> <li>• a new public address amplification system for the Canberra Theatre.</li> </ul> |
| Undertake a further package of works, funded under the 2016-17 ACT Budget, to improve work health safety and security at the Centre.  | Further works to improve work health safety and security at the Centre during 2016-17 included : <ul style="list-style-type: none"> <li>• replacement of electrical wiring in the Canberra Theatre;</li> <li>• installation of infrastructure and acquisition of cables and associated parts for new flexible wiring looms for both The Playhouse and Canberra Theatre stages, with installation to take place in 2017-18;</li> <li>• installation of a lighting control equipment hoist; and</li> <li>• acquisition of new stage door access control systems.</li> </ul>   |
| Undertake a program of other upgrades and improvements using capital upgrade funding, and through internally-funded projects, where funds are available.  | Other minor works and upgrades completed in 2016-17 included : <ul style="list-style-type: none"> <li>• remodelling of the Centre’s administration area to provide additional work spaces;</li> <li>• installation of a secure staff bicycle storage;</li> <li>• portable bar facilities for the Courtyard Studio;</li> <li>• replacement of work light controls in The Playhouse; and</li> <li>• decommissioning of the administration chiller plant and connection of the administration air handlers to the main chillers.</li> </ul>                                    |
| Ensure staff resources address increasing levels of activity, including in commercial programming and marketing areas.  | A review is currently being undertaken of staff resources required to address the considerable growth in activity experienced by the Centre over the past five years.   |
| Develop e-business through web-based marketing and undertake research to assess audience attendance patterns.   | During 2016-17 the Centre continued to invest both in staff resources and marketing spend in digital marketing and social media marketing; for example, an online subscription form was introduced for the 2017 Subscription Season, which increased the patron database.   |
|   | Overall, over 65% of the Centre’s ticket sales are now via the website.   |
| Maintain and develop Box Office services to address business and  | Box Office services were provided for events at a number of external locations, including at Parliament House and the Belconnen Theatre.  |

## Business – Venues, systems and people that support high quality live performances

customer needs, including through using the Customer Relationship Management System (CRM) embedded in Canberra Ticketing's new ticketing system.

Initial CRM functionality was implemented for the ticketing system, enabling use of a data analysis function.

Ensure Front of House business operations and customer services are kept at a high standard, including through use of Point of Sale technology and upgraded bar facilities. Analyse Front of House data and act on this, both to increase commercial returns and to improve the patron experience.

Front of House operations were enhanced during 2016-17 with an upgrade of bar facilities to address staff work health and safety issues. The upgrade also resulted in an improvement to patron services and throughput.

The Centre continued to analyse patron offerings and explore ways to extend and improve patron amenities.

Build the Theatre Reserve through commercial operations.

The Centre's programming portfolio continued to expand during the year, covering a broad range of artistic, community, and commercial product that required the Centre to take on additional financial risk to support these ventures. The ability to take on this additional risk was supported by the existence of the Theatre Reserve.

Increased programming activities during the year in turn led to good theatre trading results during 2016-17, allowing an increase to the Theatre Reserve of \$300,000 at year end. The Theatre Reserve continues to be an important means to underwrite and support the Centre's financial risk exposure for programming, including by providing scope to plan future events beyond the annual budget cycle.

## Leadership – An integral part of the cultural life of the Canberra region and beyond

### Strategies to achieve this :

- > Maintain a distinctive, clear and consistent brand for the Centre.
- > Provide leadership in theatre education, including programs that link to the Australian curriculum, and vocational education and training (VET) programs in technical skills.
- > Research and promote the importance of the Centre as a key driver of business activity in the city centre and a key contributor to the economy of the Canberra region.
- > Develop a major new theatre appropriate for the nation's capital.

### Actions

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 and the LED screen. Maintain brand presence including through social media and digital marketing.

### Results

Venue branding activities during the year included a focus on :

- maintaining the Centre's branding on the Collected Season presentations, other shows presented by the Centre, and other selected shows;
- expanding into contemporary music genres to increase revenue and broaden the patron demographic;
- reducing the number of 'tribute' music shows in the venue and replacing these with original music by established artists; and
- branding ads in [music.com.au](http://music.com.au) to associate the Centre with high end music artists presented in the venue.

Develop and implement a Creative Learning Policy for the Centre and resource the Centre's education department to maintain and grow links with schools, provide work experience opportunities, and implement the Centre's Vocational Education and Training in theatre technical skills.

A major focus on creative learning at the Centre during the year included the following activities :

- recruitment of a new education team;
- development of a comprehensive new Discovery and Learning Engagement Strategy;
- engagement with the new membership of the Canberra Theatre Centre Advisory Committee, with its focus on education and young people in a theatre context, led by experienced educator and facilitator, Lynn Petersen;
- meeting with Primary and Secondary Teacher Reference Groups to review and provide feedback on the Centre's education program before it was formally launched;
- launch of the Centre's 2017 Primary and Secondary seasons to teachers;
- extension of the Centre's database to capture Early Learning Centres, as an important new market for theatre education;
- continuation of a partnership with ACT Libraries, with interactive reading events being held at a number of libraries to coincide with children's theatre seasons;
- development of a new relationship with the University of Canberra to support the development of their Creative Arts Specialist pre-service teachers, and provide the basis for a new Creative Arts Literacy and Science, Technology, Engineering and Mathematics (STEM) Theatre program into 2017-18; and
- piloting of a STEM Theatre program working with Year 9 maths students on scientific, technological, engineering and mathematical calculations used in the theatre for lighting, sound and stage mechanics on a daily basis.

Over 2016-17 the Centre hosted 18 work experience students from 17 schools in Canberra and surrounding regions, including Bega, Braidwood and Red Bend in Central NSW. A student with special needs from The Woden School was provided with an individually tailored eight-week program working in technical, marketing, box office, administration and front of house roles.

Vocational Education and Training in Schools continued with three students from Gungahlin College completing their Certificate III in Live Production and Services in December 2016. Each of the three students was offered casual employment by the Centre.

In 2016-17 the Centre delivered school matinee performances for the following productions, totalling 10,044 students and 1,074 teachers from 218 schools :

- |                                     |                           |
|-------------------------------------|---------------------------|
| • QL2's <i>Connected</i>            | • <i>Letters to Lindy</i> |
| • <i>Snugglepot &amp; Cuddlepie</i> | • <i>Antigone</i>         |
| • <i>Carnival of the Animals</i>    | • <i>Dracula</i>          |
| • <i>We're Going on a Bear Hunt</i> | • <i>Coranderrk</i>       |
| • <i>Diary of a Wombat</i>          | • <i>Acting Up!</i>       |
| • <i>Orb</i>                        |                           |



*Ladies in Black*, Natalie Gamsu backstage at the Centre

During the year, the Centre also welcomed an additional 237 students and 26 teachers from 8 schools to evening performances of *Ladies in*

*Black, Dracula, Coranderrk, Talk and Orb* as a result of its subsidised student ticket program.

Workshops and master classes were provided as follows :

- library readings for *Snugglepote & Cuddlepie; We're Going on a Bear Hunt;* and *Diary of a Wombat;*
- workshops for schools provided by Bangarra Dance Theatre, CIRCA, Shake 'n' Stir Theatre, Sydney Dance Company, and Monkey Baa; and
- a range of other workshops for schools including in lighting design, dramaturgy, professional learning, and STEM.

In total, nearly 300 schools were engaged in the Centre's programs, covering nearly 11,500 students and over 1300 teachers.

Foster performing arts skills development through such means as presenting *Acting Up!*, a festival of 10-minute plays by young people.

*Acting Up!* the Centre's student play festival continued to grow in 2017, with the final of the festival presented for the first time in The Playhouse. A total of 28 schools with 247 students and 18 teachers participated in the *Acting Up!* heats in May 2017 from Canberra and as far as the South Coast, with 101 progressing through to the finals in June 2017.

Continue to analyse the economic impact for the ACT of the Centre's activities, including through regional visitation, and assess how theatre activity can both support, and be supported by, businesses such as cafes and restaurants in the precinct.

The activities of the Centre during 2016-17 continued to provide a significant economic impact on the ACT economy. The Centre generated \$19.7m value add to the ACT economy of which \$9.9 m was as a result of tourism.

The Centre is currently working with Sandwalk Partners and local precinct businesses to look at opportunities to enliven the precinct and generate increased patron amenities.

In conjunction with other ACT agencies, conduct new theatre studies, with a focus on developing a comprehensive business case to put to Government in 2016-17.

The CFC worked with other agencies and with external consultants during 2016-17 on further studies to assess the need for a major new theatre for Canberra.

During the year, these studies focused on completing a Business Analysis, assessing the business drivers for a new theatre; and an Economic Assessment, assessing the economic impact for the ACT of a new theatre.

The completion of these studies provides the foundation for the next stage of exploring the feasibility of a major new theatre, and undertaking community consultation on this.

Funding of \$100,000 was provided in the 2017-18 ACT Budget for Cultural Canberra to undertake community consultation on the performing arts capacity in the ACT, to help identify future infrastructure needs, including for the Centre.

## B.2.3 CANBERRA MUSEUM AND GALLERY

**What we are :** A museum and gallery dedicated to the visual arts and social history of the Canberra region

**What we do :** We connect people with the Canberra region's rich and diverse stories, sense of place, and contemporary identity

**Our vision :** To be a leading regional cultural venue in Australia and beyond

### Customers – Audiences that are growing, diverse, engaged and entertained

#### Strategies to achieve this :

- > Ensure our customers are the focus of all our activities.
- > Target initiatives to address special needs and interests in the community, extend the demographic of our customers, and reach out to those who do not currently access our services.
- > Review visitor surveys and data to enable greater responsiveness in services and programming.

| Actions   | Results  |
|---|--|
| Continually seek to improve customer satisfaction with their visit to, and experience of, CMAG.   | <p>CMAG received a 96.9% approval rate with its visitors, based on visitor surveying during 2016-17.</p> <p>A number of improvements were made to CMAG's customer servicing during the year in response to feedback from visitors. These included a restructuring of the CMAG Café operation and an upgrading of the Eventbrite bookings process, to include more pre-visit information prior to programs.</p> |
| Explore enhancements of existing surveys and proactively use information gained from surveys and online comments, to improve facilities and services.                                   | <p>CMAG's visitor feedback form has been updated for relaunching in 2017-18, with improved design and an increased range of questions.</p> <p>CMAG developed an online evaluation for its education program, <i>Canberra Stories - What do artists make</i>, to gather teacher feedback about the post visit education kit and inform the future development of education resources.</p>                       |
| Participate in VisitCanberra tourism initiatives, enter the 2016 Canberra Region Tourism Awards, and encourage Front of House staff to complete the Customer Service Champions program. | <p>CMAG's Front of House Manager, Senior Museum Assistant and Museum Assistants completed the Customer Service Champions program in July 2016.</p> <p>CMAG entered the 2016 Canberra Region Tourism Awards and received a Commendation in the Cultural Tourism category.</p>   |
| Complete and implement a new Access Action Plan for CMAG, in order to enhance its accessibility for people with disabilities.   | A draft Access Action Plan has been prepared for CMAG and ACT Historic Places and is guiding planned improvements to access. The Plan will be finalised in 2017-18.  |
| Incorporate enhanced digital experiences in the majority of CMAG exhibitions.   | CMAG seeks to include enhanced digital experiences in its exhibitions wherever possible. For example, its exhibition, <i>Memory of the World in Canberra</i> , organised in partnership with the UNESCO Memory of the World Australian Committee, used virtual reality head-sets to optimise audience engagement.  |
| Continue to implement CMAG's digital strategy, including digital marketing opportunities, and by developing a social media marketing strategy.  | <p>CMAG continued to implement its digital strategy during 2016-17. During the year, it extended its reach via Facebook, Twitter and Instagram, including through targeted Facebook promotions.</p> <p>Development of CMAG's social media strategy is now underway.</p>  |

## Customers – Audiences that are growing, diverse, engaged and entertained

Examples of using digital media to enhance the experience of CMAG visitors are provided at page 53.

## Programming – Exhibitions and programs that reflect Canberra's unique identity

### Strategies to achieve this :

- > Program high quality, innovative exhibitions, education and community programs and other activities, using digital applications to enhance programs and systems.
- > Ensure cultural diversity is part of regular programming, including exhibitions and programs featuring Indigenous cultures.
- > Develop and extend programming for young audiences.
- > Provide programs that complement, but make a point of difference with, the national cultural institutions, highlighting CMAG's unique focus on the Canberra region including by featuring regional artists.

### Actions

Present an exhibition program that reflects the diversity of the Canberra community and its interests, and which includes major visual arts and social history subjects, including through collaborations and partnerships with the community.



CAPO auction and exhibition

### Results

CMAG presented an engaging program of exhibitions during the year, reflecting community interests and creating enjoyment for its diverse audiences as follows :

- *The Foundation Collection (Nolan Gallery);*
- *Canberra Stories;*
- *Canberra Stories (re-freshed);*
- *Michael Taylor : A survey 1963-2016;*
- *Bigger on the Inside : Collecting Dr Who;*
- *Peace, Love & World War : The Denmans, Empire and Australia 1910-1917;*
- *May Gibbs : by Gum!;*
- *Paintings from the CMAG Collection;*
- *Hilary Hanrahan : Cascade Emerging Artist Support Scheme exhibition;*
- *Mariana del Castillo : Fugitive faith – a conscripted oath;*
- *CAPO;*
- *Memory of the World in Canberra;*
- *Circle;*
- *Velocity : Vintage Racing Bikes;*
- *Hannah Quinlivan : Anatomy of a Drawing;*
- *KIRSTIE REA the land : a 20 year survey;*
- *Precision: CMAG survey equipment; and*
- *Aviary.*

A number of these exhibitions were presented through partnerships, including : *Hilary Hanrahan : Cascade* as a part of the Australian National University School of Art and Design Emerging Artist Support Scheme; *Memory of the World in Canberra*, organised in partnership with the UNESCO Memory of the World Australian Committee; and *Velocity : Vintage Racing Bikes*, organised to coincide with the inaugural L'Étape Australia by Le Tour de France and supported by Cycle City.

Present *Peace, Love & World War : The Denmans, Empire and Australia 1910-1917* and tour this exhibition to the UK. Tour the exhibitions *Fashion Dolls* to

During the year, work was undertaken in preparation for the exhibition of *Peace, Love & World War: The Denmans Empire and Australia 1910-1917* at the Maughan Library, King's College London, from 3 July – 25 September 2017.

## Programming – Exhibitions and programs that reflect Canberra’s unique identity

Albury, *INK REMIX* to Brisbane, and *Marcel Marceau* to Sydney.

In 2016-17, CMAG toured the following exhibitions: *Fashion and Fantasy: 21<sup>st</sup> Century Fashion Dolls*, Albury Library and Museum, 4 February – 12 March 2017; *INK REMIX: Contemporary art from mainland China, Taiwan and Hong Kong*, Museum of Brisbane, 16 September 2016 – 19 February 2017; and *Out of Silence: Marcel Marceau in Australia 1965-2003, photographs by Jan Dalman, 1965-2003*, Alliance Française de Sydney, 14 January – 12 February 2017.

The touring of these exhibitions extended CMAG’s profile and reach beyond the ACT; for example, the *INK REMIX* exhibition attracted over 140,000 visitors while on display at the Museum of Brisbane.

Present the Nolan Foundation Collection on an ongoing basis, together with elements of the broader Nolan Collection. For a pilot period, relocate the Collection to a standalone gallery within CMAG.

Elements of the Nolan Foundation Collection were displayed in CMAG’s Gallery 5 between 15 October and 13 November 2016, as a part of a pilot to test the suitability of this space for potential longer-term display of the Collection in future years.

Present a comprehensive range of community and education programs and other activities at CMAG that reflect and recognise the diversity of the Canberra community and which :

- reinforce CMAG’s role as a leading regional museum and gallery; a key city centre destination; and a place for exploring ideas about our region’s future;
- complement the exhibition program;
- recognise special events and festivals celebrated by the Canberra community;
- use digital media to enhance and extend the experience; and
- are provided through collaborations and partnerships with the community and other institutions.

CMAG presented 146 community and education programs during 2016-17, covering activities such as : floor talks by curators and artists; adult workshops; family and toddler studio workshops; lectures and panel events; film screenings; and education programs for students from early primary through to secondary level.

### Examples of programs which complemented the exhibition program included :

- In association with *Michael Taylor: A Survey 1963-2016* : a series of curator floor talks, a film screening and lecture, and a school holiday workshop, *Paint Lab*.
- In association with *Memory of the World in Canberra* : a range of floor talks which focused on key issues central to the mission of the UNESCO Memory of the World Programme: conservation, significance, preservation and access.
- In association with *KIRSTIE REA the land: a 20 year survey* : a suite of programs including gallery floor talks and a studio visit and lunch.
- In association with *Circle* : a family trail pack which included activities families could use to engage with Jeannie Baker’s work in the exhibition. This was available during the period of the exhibition and also formed part of a number of self-guided education programs for both primary and secondary students.
- In association with exhibitions in the Open Collection gallery : a number of collector floor talks for exhibitions such as *Velocity : Vintage Racing Bikes* and *Bigger on the Inside: Collecting Dr Who*.



CMAG exhibition *Bigger on the Inside: Collecting Dr Who*

### Examples of programs to recognise special events and festivals :

- In celebration of ACT Children’s Week in October 2016, CMAG presented *T is for Toddler*, a series of six visual arts workshops in the CMAG Studio for 2-3 year olds and their carers.
- To coincide with Book Week 2016, CMAG presented *CMAG on Sunday Book Week Special: Story Country*, with a range of 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.

- To coincide with Floriade 2016, CMAG presented a range of self-directed activity tables across the four week festival period, which were inspired by both the Floriade festival and current exhibitions such as *Hilary Hanrahan: Cascade*.
- In celebration of the 2017 National Multicultural Festival CMAG managed the Children’s Sanctuary, partnering with two organisations, ACT Community Language Schools Association and West Belconnen Child and Family Centre, to present a range of cultural activities across the weekend. Over 2,500 visitors attended the Children’s Sanctuary, including many first time visitors to CMAG.

#### Examples of using digital media to enhance and extend experience

- To address high demand for the Jeannie Baker artist talk in association with *Circle*, CMAG presented a live broadcast of the artist talk in the CMAG Studio. This enabled visitors who were not able to book a seat in the CMAG Theatre to view the talk live in a nearby location and participate in the opening event following the program.
- CMAG recorded and posted videos of programs on the CMAG website, which generated high interest, such as Jeannie Baker’s artist talk in association with *Circle* and Kirstie Rea’s artist talk in association with *KIRSTIE REA the land : a 20 year survey*.
- CMAG also recorded audio from gallery floor talks and posted these programs on the CMAG website, including a NAIDOC week floor talk with Matilda House and a Significance floor talk in collaboration with AIATSIS and in association with the *Memory of the World in Canberra* exhibition.
- As part of its Floriade self-directed activity tables, CMAG developed an instructional video for a flower making activity, inspired by Stephanie Burns’ bronze flowers *Lola black* and *Lola pink*, which was accessed on an iPad and allowed visitors to create more complex paper flowers.
- Copies of education kits associated with current and past education programs were made available for teachers to access online to enhance students’ experiences as part of onsite programs, as well as providing stimulus for further investigations in the classroom.
- For participants in a variety of community programs, slideshows were created and uploaded on the CMAG website to provide an overview of programs or an example of the outcome of work created; for example, during the year there was a regular post of images from the *CMAG on Sunday* programs featuring a range of children’s work.



CMAG Book week

#### Examples of programs provided through collaborations with other organisations

- CMAG collaborated with the National Gallery of Australia (NGA) to present a viewing of drawings and etchings by Michael Taylor, in association with the exhibition *Michael Taylor: A Survey 1963-2016*.

- CMAG partnered with a number of cultural institutions to present a range of programs in association with *Memory of the World in Canberra*, including a ‘behind the scenes tour’ of the Noel Butlin Archives Centre; a floor talk in collaboration with AIATSIS; and a Memory Trail : an online program, which linked to other UNESCO Memory of the World items in Canberra, housed in institutions such as the National Library of Australia, the National Archives of Australia and the National Film and Sound Archive.
- CMAG presented a number of programs as part of the Art Forum program at the ANU School of Art, including : a floor talk relating to the exhibition, *Michael Taylor : A Survey 1963-2016*; and an artist talk by Kirstie Rea in association with the exhibition *KIRSTIE REA the land: a 20 year survey*.
- CMAG presented a floor talk exploring the exhibition *May Gibbs by Gum!* in association with the Canberra Theatre Centre’s presentation of *Snugglypot & Cuddlepie*.

Present education and community programs relating to the Nolan Collection, to enrich the understanding and enjoyment of visitors and participants in outreach programs, including a new program linking the Nolan Collection to CMAG’s visual art collection.

CMAG presented 47 community and education programs in association with the Nolan Collection in 2016-17.

The education program *Every Picture Tells a Story* was delivered to early childhood school groups from Preschool and Foundation in the gallery and studio spaces, with an outreach version of this program delivered to Preschool to Foundation groups in the classroom setting.

CMAG developed a new outreach program, *The Art Box*, which links the Nolan Collection to CMAG’s visual art collection. The first Art Box, *Animals + Plants*, is ready to pilot in 2017-18 and a further three boxes are in development, focusing on different themes: *Landscapes + Figures*, *What is Art?* and *Elements of Art*. Teacher notes include QR codes which link to instructional online videos for some activities featured in the Art Boxes.

CMAG has also developed a Professional Development (PD) program, *Unpacking the Art Boxes*, to further support teachers who wish to use the Art Boxes in the classroom. This teacher PD program has been accepted for accreditation by the Teacher Quality Institute and, together with the *The Art Box* program, was presented at an Early Childhood & Primary Visual Arts Network meeting to raise awareness of the project and gather feedback about the activities and approach.

In celebration of Nolan’s 100<sup>th</sup> birthday anniversary, CMAG presented a special viewing of Nolan’s works on paper at the NGA’S Collection Study Room, which revealed a theme of landscapes, troopers and bushrangers closely related to many iconic works from the Foundation Collection.

CMAG presented an adult printmaking workshop, *Repeat, Repeat* which used works from the Nolan Collection to explore printed repeat patterns on paper and fabric.

## Stewardship – Venues and collections that allow us to tell the many stories of Canberra

### Strategies to achieve this :

- > Maintain CMAG's venues and facilities to industry standards.
- > Develop, conserve and research CMAG's integrated visual arts and social history collection.
- > Digitise CMAG's collection.
- > Care for the Nolan Collection and enhance its presentation.

| Actions  | Results   |
|--|---|
| Undertake capital improvements at CMAG, including exhibition and Workplace Health and Safety improvements.   | <p>CMAG continued to update its display furniture during the 2016-17 financial year. Most stand-alone showcases have been replaced by a new model of case providing a higher standard of display.</p> <p>A stand-alone, sealed showcase dedicated to the display of the possum-skin cloak, donated to CMAG by Matilda House, was fabricated and installed as a part of upgrades to the Canberra Stories exhibition.</p> <p>An architectural consultant was engaged to provide advice on the potential refurbishment of Gallery 5 and also the ramp from Gallery 3 to the Open Collections Gallery, in order to improve Work Health and Safety outcomes for staff and visitors.</p> <p>Funding was provided in the 2017-18 ACT Budget for <i>Building a Better City : Upgrading lighting at the Canberra Museum and Gallery</i>. This project will replace existing gallery lamps with LED fixtures throughout CMAG.</p> |
| Liaise with the property managers of the North Building on a project to upgrade the building's Heating, Ventilation and Air Conditioning HVAC system.  | <p>Throughout the year, CMAG continued to liaise with representatives from ACT Property Group, ACT Procurement and Northrup Engineering, and Echelon Consultancy (CMAG's HVAC consultant) regarding the North Building HVAC project.</p> <p>The project involved closure of CMAG from late March to early May 2017 and the relocation of all CFC staff from North Building offices from April to June 2017, to allow major works to be undertaken during this time.</p> <p>Despite the disruption involved in the closure and relocation, and the ongoing works in other parts of North Building that will continue into 2017-18, the final outcome for CMAG will be a greatly enhanced ability to maintain museum-quality environmental conditions.</p>  |
| Develop, conserve, research and interpret an integrated social history and visual arts collection at CMAG, including by reviewing collection management activities, and implementing and updating relevant policies, such as CMAG's Collection Development Strategy. | <p>Individual curators continued with research into the integrated social history and visual arts collection, in relation to specific projects associated with the forward exhibition program. This research has resulted in publications such as the exhibition catalogue for <i>Michael Taylor: a survey 1963-2016</i>.</p> <p>Existing procedures for the internal movement of works from the Collection for display and exhibition purposes were reviewed during the year.</p> <p>As CMAG's on-site Collection Store reaches capacity, CMAG has been in discussions with other ACT Government agencies such as the ACT Heritage Library and the Territory Records Office, regarding the possibility of entering into the use of joint off-site storage facilities.</p>  |

## Stewardship – Venues and collections that allow us to tell the many stories of Canberra

|  |   |
|--|---|
| Conserve, research, interpret and manage the Nolan Collection, in accordance with the Nolan Management Agreement with the Commonwealth. Collaborate with relevant agencies, with the aim of bringing works from the Nolan Collection to a wider audience, including through loaning works to major exhibitions and making images available online for publications and programs. | <p>CMAG liaised with the Commonwealth in undertaking a stock take of the Nolan Collection in December 2016.</p> <p>The Nolan Access and Learning Officer participated in the Nolan Trust social media project to mark the 100<sup>th</sup> anniversary of Sidney Nolan's birthday with a contribution to #Nolan100 from the Foundation Collection.</p> <p>Australian rock icon, Nick Cave, identified a Nolan work housed at CMAG as his favourite Sidney Nolan work and wrote about this via the UK-based Nolan Trust website.</p> |
| Progress digitisation of the CMAG collection.  | Further works from the CMAG Collection were made available to view online during the year. Discussions were also held in regard to the potential for increased access to the Collection as a part of the ACT's forthcoming Smart City Strategy.   |

## Leadership – An integral part of the cultural life of the Canberra region and beyond

### Strategies to achieve this :

- > Enhance and extend CMAG's presence and profile in North Building, to provide greater visibility on Civic Square and London Circuit; more spaces to deliver a greater range of exhibitions and activities; a dedicated family and children's space; a retail space; a larger cafe facility; improved venue hire areas, including a large foyer space and a rooftop terrace; and a city centre hub for visitor information.
- > Promote the role of CMAG as a major visitor attraction, information hub and happening place in the city centre of Canberra, and as a venue of regional importance.
- > Pursue productive partnerships with other cultural organisations, Canberra region artists, and the wider community in developing and delivering our programs.

| Actions  | Results   |
|--|---|
| Undertake further studies into a redesign of the CMAG foyer, building on an initial design concepts study, in order to increase its functionality and attractiveness, and improve its address to Civic Square. | <p>During the year, a consultancy was commenced with Sandwalk Partners to explore avenues for enhancing the Ground Floor of CMAG, including its foyer, restaurant operation and street-level presence.</p> <p>The consultancy involved staff and stakeholder discussions, including with CMAG's Civic Square neighbours.</p> <p>The final report and recommendations from this consultancy will be provided in early 2017-18, and will inform planning for capital works and service changes.</p>   |
| Promote venue hire business at CMAG, balanced with the core functions of this site, and develop opportunities to increase income from activities such as the CMAG cafe.  | <p>CMAG's venue hire business was enhanced during the year by an increased web presence and the implementation of a streamlined booking process via Typeform.</p> <p>A number of Venue Hire partnerships increased the visibility of CMAG as a venue hire facility, including the National Multicultural Festival Volunteer thank you event, the Memory of the World Inscription ceremony and the Canberra Critics Circle Awards.</p> <p>During 2016-17 CMAG undertook a restructure and refresh of the CMAG café which included : uninterrupted service between 8.30am</p> |

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|  |  |
|--|--|
|  | and 3.00pm Monday to Friday; increased staffing for busy periods; and a rebranded extended menu, to meet customer requests. The café was open on weekends during the year in association with large family events such as the <i>National Multicultural Festival Children's Sanctuary at CMAG</i> and the <i>CMAG on Sunday Book Week Special</i> .  |
| Increase awareness of CMAG in local, regional, national and international markets, including : entering the 2016 Canberra Region Tourism Awards; participating in <i>Canberra Week</i> in Wellington; touring CMAG exhibitions interstate and internationally; and working with VisitCanberra to promote exhibitions and events.                           | CMAG toured a number of its exhibitions regionally and nationally during 2016-17.<br><br>The Director, CMAG also spoke about CMAG's work at two major conferences held in 2016-17 : the Museums Australia Conference held in Brisbane, and the MuseumNext Europe conference held in Rotterdam.   |
| Continue existing and develop new partnerships between CMAG and other relevant organisations/institutions, including partnerships with : <i>You Are Here</i> festival; Capital Arts Patrons Organisation; School of Art at the Australian National University; and national cultural institutions and relevant agencies of Australian and ACT governments. | During 2016-17, CMAG maintained its engagement with the School of Art and Design, Australian National University, as a patron of the annual Emerging Artist Support Scheme. The artist Hilary Hanrahan was the most recent recipient of this scheme, allowing her exhibition <i>Hilary Hanrahan : Cascade</i> to be displayed at CMAG from 17 September to 6 November 2016.<br><br>CMAG continued its five-year agreement with Capital Arts Patrons Organisation (CAPO), by presenting their annual exhibition and fund-raising auction in October 2016.<br><br>CMAG's Senior Curator, Social History, worked closely with Dr Roslyn Russell, member of the Museums and Galleries Advisory Committee on research and planning associated with the presentation of the exhibition, <i>Memory of the World</i> , organised in partnership with the UNESCO Memory of the World Australian Committee.<br><br>A number of cultural institutions were partners in presenting programs held in association with this and other exhibitions at CMAG. For example, the NGA provided a number of significant works on loan to <i>Michael Taylor: a survey 1963-2016</i> and Dr Gerard Vaughan, Director, NGA spoke at the exhibition opening.<br><br>Works from the NGA were also loaned to <i>KIRSTIE REA the land: a 20 year survey</i> .<br><br>H.E Mr Christophe Lecourtier, Ambassador of France to Australia, spoke at the opening of the CMAG exhibition, <i>Velocity: Vintage racing bikes</i> . |

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## B.2.4 ACT HISTORIC PLACES

**What we are** : three historic places that reflect different aspects of Canberra’s history : Lanyon, Calthorpes’ House and Mugga-Mugga

**What we do** : we connect people with Canberra’s rich and diverse stories and heritage

**Our vision** : to be leading historic places in Australia and beyond

### Customers – Audiences that are growing, diverse, engaged and entertained

#### Strategies to achieve this :

- > Ensure our customers are the focus of all our activities.
- > Target initiatives to address special needs and interests in the community, extend the demographic of our customers, and reach out to those who do not currently access our services.
- > Review visitor surveys and data to enable greater responsiveness in services and programming.

| Actions   | Results  |
|---|--|
| Continually seek to improve customer satisfaction with their visit to, and experience of, the Historic Places.  | <p>ACT Historic Places enhanced the visitor experience during 2016-17 by offering a new program of community events and offering a specialised service for functions and events.</p> <p>Customer feedback on programs and events is received and shared on the Historic Places Website, Facebook and Instagram accounts.</p>   |
| Proactively use information gained from surveys and online comments, to improve facilities and services.  | <p>Customer satisfaction surveys were conducted throughout the year.</p> <p>ACT Historic Places achieved high levels of customer satisfaction in 2016-17, with 100% of visitors surveyed rating their level of satisfaction with their visit at four or five stars.</p> <p>Information gained from the surveys is used in planning to improve facilities and services.</p> <p>Regular monitoring of feedback provided via customer surveys, TripAdvisor and Facebook was undertaken and responded to promptly, leading to a number of improvements in customer service, cafe operations and signage.</p> |
| Develop new Access Action Plans for the Historic Places, in order to enhance their accessibility for people with disabilities.  | <p>A draft Access Action Plan has been prepared for CMAG and ACT Historic Places and is guiding planned improvements to access. The Plan will be finalised in 2017-18.</p> <p>Works commenced at the Lanyon Café to make it more accessible for people with limited mobility to enter and exit the café.</p>   |
| Continue to implement the digital strategy for the Historic Places, including new digital guides to enhance the visitor experience; digital marketing opportunities; and use of social media to provide new engagement opportunities. | <p>Digital guides for Mugga-Mugga and Calthorpes’ House have been completed and are now being used. The Lanyon digital guide is scheduled to be completed in 2017-18.</p> <p>Digital media is also used in the <i>Artefact Chat</i> program.</p> <p>Twitter, Facebook, Instagram and YouTube accounts were maintained for marketing and communication for ACT Historic Places, with a targeted Facebook “likes” campaign resulting in a tenfold increase during the three-week campaign.</p>   |

## Customers – Audiences that are growing, diverse, engaged and entertained

Visitation rates for the new ACT Historic Places website have increased substantially, both for users and page views.

ACT Historic Places shared its first blog posts in 2016-17.

Engage the community through active volunteer programs at the Historic Places.

During the year, volunteers at the ACT Historic Places provided a total of 1,429 hours service and provided services across a range of tasks, including collection care, gardening and guiding.

Five new volunteers were recruited and trained throughout the year. One of the volunteers is also working as an Education Intern through the Australian National University, working on family trails for all three ACT Historic Places sites.

## Programming – Programs that explore Canberra's history by interpreting each place

### Strategies to achieve this :

- > Program high quality, innovative education and community programs and other activities, using digital applications to enhance programs and systems.
- > Ensure cultural diversity is part of regular programming, including exhibitions and programs featuring Indigenous cultures.
- > Develop and extend programming for young audiences.
- > Provide visitors with additional insights into the historic sites through permanent and temporary exhibitions.

### Actions

Present a comprehensive range of community and education programs that enrich the community's understanding and enjoyment of the Historic Places and their collections, including ones that :

- connect with anniversaries, special events and festivals celebrated by the Canberra community;
- feature Indigenous cultures;
- are targeted at young audiences;
- use digital media to enhance and extend the experience; and
- are provided through collaborations with other organisations.

### Results

ACT Historic Places presented 377 community and education programs during the year. Many of these connected with anniversaries, special events and festivals or were provided through collaborations with other organisations.

### Examples of programs connected with anniversaries, special events and festivals

- Calthorpes' House opened for extended hours in September and October 2016 to celebrate Floriade.
- Calthorpes' House and Mugga-Mugga were dressed for Christmas during the December 2016 – January 2017 period.
- Lanyon hosted a very successful *Lanyon Christmas Carols and Picnic* in December 2016, welcoming over 1,500 visitors.
- During the 2017 Canberra and Region Heritage Festival, the new program *Beyond the Homestead* was presented at Lanyon, involving a series of activities to encourage people to consider the site beyond the Homestead, including children's watercolour workshops in the gardens; a tour to the Lanyon Canoe tree in collaboration with Dharwra Aboriginal Cultural Tours; and advice and talks from conservators from the University of Canberra, Australian Institute for the Conservation of Cultural Material and Endangered Heritage.
- Open Houses were held at each site to celebrate special occasions such as Australia Day, ACT Seniors Week, ANZAC Day and Mother's Day.
- School Holiday Workshops focused on exploring the sites, and buildings were offered at Lanyon and Calthorpes' House. For large events at Lanyon like *Beyond the Homestead* and *Christmas*

**Programming – Programs that explore Canberra’s history by interpreting each place**

*Carols and Picnic* there were a number of activities on offer for children and their families.



Calthorpes’ House receipts in the Pantry



Calthorpes House sitting room

**Examples of programs provided through collaborations with other organisations**

- ACT Historic Places and Dr Jennifer Gall, with support from artsACT, collaborated to present a series of performances titled *Performing the Past* at Lanyon and Mugga-Mugga, to reanimate the sites with original and traditional music.
- Performers included Erin Helyard, Senior Lecturer at the Melbourne Conservatorium of Music and Artistic Director of Pinchgut Opera; Ian Blake, sound artist; Sandra France, pianist; Dr Jennifer Gall, violinist; Alistair Noble, pianist; Anthony Smith, pianist; Michael Sollis, Griffyn Ensemble; Dr Jennifer Gall and David Game, Strings Attached; and Dr Jennifer Gall, David Game and Hoddle: Jacquie Bradley, Kevin Bradley and Peter Woodley.
- The 2017 Canberra and Region Heritage Festival program *Beyond the Homestead* at Lanyon involved a number of collaborations with new partners, including Dharwra Aboriginal Cultural Tours.
- An Instagram event was held at Mugga-Mugga in association with Instagrammers Canberra, with a further event scheduled for Calthorpes’ House. This partnership helps to broaden audience access and awareness of these sites through the results of the Instameets being shared on social media.
- The 2017 Sylvia Curley Oration was presented at Mugga-Mugga by Professor Saul Cunningham, Director of the Fenner School of Environment and Society, Australian National University.

Explore the scope for new programs that encourage repeat visits, such as a *Lanyon on Sunday* family program.

The development of a new walk and talk program series has been scoped for 2017-18 in collaboration with a number of partners.

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.

The following exhibitions were on display at the ACT Historic Places during the year :

- Lanyon – *Within Living Memory, The Cunningham Photo Album, and Convict Lives;*
- Calthorpes’ House – *Calthorpes’ House Orientation Exhibition;* and
- Mugga-Mugga – *Getting It Together.*

Present temporary exhibitions to provide visitors with further insights into the historic sites.

The historic road locomotive *Fowler 16161* was displayed at Lanyon during 2016-17.

**Stewardship – Buildings, grounds and collections that are conserved and researched**

**Strategies to achieve this :**

- > Maintain, conserve and research the buildings, grounds and collections of the Historic Places, within the framework of the Conservation Management Plan for each site.
- > Develop Lanyon’s collection of decorative and fine arts.
- > Digitise the Historic Places collections.
- > Position the heritage-listed gardens of the Historic Places as “green collections.”

**Actions**

**Results**

## Stewardship – Buildings, grounds and collections that are conserved and researched

|  |   |
|--|---|
| <p>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 continuing implementation of Conservation Management Plans for each site and implementing the Executive Lease for Lanyon.</p> | <p>The conservation, research, interpretation and management of the ACT Historic Places are part of its core business and these activities continued throughout the year.</p> <p>An Interpretation Concept Plan was completed for Lanyon Homestead, which will guide future planning and interpretation.</p> <p>A building condition report for Mugga-Mugga was completed.</p> <p>Cottage 2 at Lanyon was refurbished to enable its use for rental accommodation.</p> <p>Essential drainage works were undertaken in the Lanyon Courtyard area to remove rising damp in the Barracks/Store.</p> |
| <p>Undertake capital improvements at the Historic Places, including works at the Lanyon Heritage Centre and works to improve the reception areas at Lanyon and Calthorpes' House.</p>  | <p>The Lanyon Heritage Centre capital works project was completed, involving improvements to storm water, paving and the garden, together with fit-out works to enable its use as a repository for the ACT Historic Places collection and as an education space.</p> <p>ACT Historic Places collection items were relocated to the newly refurbished Centre.</p> <p>The design of a new reception area at Lanyon Homestead was completed.</p> <p>Installation of a new service area at the Lanyon Homestead Café was completed.</p>   |
| <p>Ensure cottages at Lanyon and Mugga-Mugga are rented out, to achieve security and income.</p>   | <p>Lanyon Cottages 3, 5 and 6 have been tenanted and are now managed by McIntyre Property, Tuggeranong on behalf of CFC. Arrangements are being finalised for use of the Mugga-Mugga cottage.</p>   |
| <p>Implement the digital 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.</p>  | <p>Digital guides for Mugga-Mugga and Calthorpes' House were completed and are now in use.</p> <p>The Lanyon Homestead digital guide is under development and will be completed in 2017-18.</p>   |
| <p>Continue to implement policies and strategies to assist in managing and interpreting the Historic Places collections and sites, including a Historic Places Learning Policy. Develop a new strategy to guide the collection development of the Historic Places collections.</p>   | <p>During the year, the development of room notes to guide collection care, management and interpretation commenced for all three sites as part of the digital guide project.</p>   |
| <p>Liaise with the ACT Branch of the National Trust to safeguard objects owned by the Trust and on long-term loan to Lanyon.</p>   | <p>The President of the ACT Branch of the National Trust has advised the CFC that the Trust intends to retain these objects at Lanyon. ACT Historic Places is working towards the development of a memorandum of understanding with the National Trust, ACT Branch, to guide management of these objects.</p>   |

## Stewardship – Buildings, grounds and collections that are conserved and researched

Commence detailed recording and mapping of the gardens and grounds of the sites, recognising these form a “living collection” that also needs to be conserved, researched and interpreted.

Due to other priorities in 2016-17, this work will be progressed at a later stage.

## Leadership – An integral part of the cultural life of the Canberra region and beyond

### Strategies to achieve this :

- > Develop Lanyon as a heritage tourism hub and a “must see” attraction for visitors wanting to experience Australia’s settlement history.
- > Use the Lanyon Heritage Centre to welcome visitors to the Lanyon site and to research and promote Lanyon’s significance.
- > Open up more spaces in Lanyon homestead for historical interpretation.
- > Present Calthorpes’ House as Australia’s best example of a domestic museum of the 1920s.
- > Present Mugga-Mugga as an authentic setting to experience life on the Limestone Plains before Canberra was established.
- > Ensure the Historic Places are used as examples of best practice in cultural heritage management, including for tertiary education.
- > Extend the portfolio of Historic Places, to include sites that allow Canberra’s more recent history to be explored.

| Actions  | Results   |
|--|---|
| Increase awareness of Historic Places sites in local, regional, national and international markets, through promotion of their special features and through cultural tourism initiatives, including working with VisitCanberra to market tourism Route 5 and promote special events. | <p>During the year, a review was commenced of the ACT Historic Places marketing strategy, to more closely align with key audiences and target markets.</p> <p>ACT Historic Places worked with VisitCanberra on a Tourist Drive 5 working group and further developed relationships with the Canberra Visitor Centre and ACT Parks and Conservation Service to promote ACT Historic Places properties.</p>   |
| Complete and launch the Lanyon Heritage Centre as a hub for education programs and collection management activities.   | <p>The Lanyon Heritage Centre was completed during 2016-17 for use as a collection management and education centre.</p> <p>A program of talks has been scheduled for the Lanyon Heritage Centre for Spring 2017.</p>  |
| Promote venue hire business at Lanyon and Mugga-Mugga, balancing this with core site functions. Develop opportunities to increase income from activities such as the Lanyon cafe and shop.   | <p>Venue hire information for Lanyon and Mugga-Mugga is included on the ACT Historic Places website (<a href="http://www.historicplaces.com.au">http://www.historicplaces.com.au</a>), together with information about the Lanyon Café, which caters for all functions held at Lanyon.</p> <p>A review was commenced of the business model of the Lanyon Café in order to revitalise its offering and enhance levels of service.</p> <p>A consultant was engaged to provide hospitality advice regarding opportunities to grow the number of functions and events at Lanyon Homestead.</p> <p>Staff at ACT Historic Places enhanced the booking and marketing of weddings through the development of a new information package and a dedicated webpage.</p> |

In terms of the volume of wedding business, in 2016-17, Lanyon hosted 1,035 people attending 16 weddings, an increase of 43% compared with 724 people attending 12 weddings in the previous year.

A Lanyon wedding was featured as Wedding of the Year in the national publication *The Bride's Diary* and a number of stories appeared in wedding magazines showcasing Lanyon Homestead as a wedding venue.

Lanyon's vegetable and plant stall established in 2016 continued to grow in popularity and has become a successful way for visitors to connect with the site and purchase a plant as a memory of their visit.

Maintain and develop partnerships between the Historic Places and other relevant organisations/institutions, including :

- the National Trust;
- the University of Canberra and the Australian National University;
- national cultural institutions and relevant government agencies; and
- the ACT Heritage Unit and Council.

**Partnership with the National Trust**

- ACT Historic Places continued its close working relationship with the National Trust in 2016-17, through National Trust volunteers at Lanyon.
- During the year, these volunteers provided 170 hours of service at Lanyon and Calthorpes' House.

**Partnership with the Cultural Heritage Management course at the University of Canberra**

- Students visited the ACT Historic Places as part of this course during the year.
- The 2017 Canberra and Region Heritage Festival event at Lanyon *Beyond the Homestead* included a partnership with the University of Canberra, Australian Institute for the Conservation of Cultural Material and Endangered Heritage, involving the provision of conservation advice to visitors.

**Liaison with the ACT Heritage Unit and Council**

- A range of contacts were held in 2016-17 with the ACT Heritage Unit and Council, including to seek advice and approval on heritage matters relating to the sites managed by ACT Historic Places.

**New partnerships**

- New partnerships were developed during 2016-17 with ACT Parks and Conservation (Wombat Mange project and Murrumbidgee River Corridor maintenance); and Dharwra Aboriginal Cultural Tours (Aboriginal heritage at Lanyon Homestead).
- During the year, the Director, ACT Historic Places contributed as a panel member to an International Council of Monuments and Sites (ICOMOS) Sustainable Heritage Symposium.

Celebrate the 90<sup>th</sup> birthday of Calthorpes' House in 2017.

ACT Historic Places developed a series of events to celebrate the 90th Birthday of Calthorpes' House in September 2017.

In conjunction with other ACT agencies, continue to explore the potential for a further house museum, including the scope for use of one or more of the Northbourne Housing units for this purpose.

During the year, CFC staff met with ACT Heritage and the ACT Heritage Council, and also with the Art Group (developers) to explore opportunities in relation to the Northbourne (Dickson) Flats.

## B.3 SCRUTINY

There were no ACT Auditor-General or ACT Ombudsman reports that related specifically to the CFC in 2016-17.

There were no Legislative Assembly Committee reports that related specifically to the CFC in 2016-17.

## 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 23 March 2017 meeting. The revised and updated document was endorsed by the CFC Board at its 20 April 2017 meeting.

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

## B.5 INTERNAL AUDIT

The CFC Audit Committee met on six occasions during 2016-17. Meetings were held on the 15 July 2016, 22 September 2016, 21 November 2016, 25 January 2017, 23 March 2017 and 25 May 2017. The number of meetings attended by Committee members was as follows :

| Name of Member      | Position | Meetings attended |
|---------------------|----------|-------------------|
| Eugene Kalenjuk     | Chair    | Six               |
| Harriet Elvin (CEO) | Member   | Six               |
| Louise Douglas      | Member   | Four              |
| Raoul Craemer       | 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.culturalfacilities.act.gov.au> and incorporates specific roles for risk management and audit matters.

The Audit Committee Charter was reviewed by the Audit Committee at its 25 May 2017 meeting. The revised and updated document was endorsed by the CFC Board at its meeting on 22 June 2017.

## INTERNAL AUDIT

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

An internal audit was undertaken during the year on Heritage, Art and Social History assets. The final report will be received in 2017-18 and the CFC will then implement actions to address any audit recommendations.

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.culturalfacilities.act.gov.au>.

A review and update of the CFC's FCP was completed by the Audit Committee at its meeting on 23 March 2017. The revised and updated document was endorsed by the CFC Board at its meeting on 20 April 2017.

The CFC conducted Fraud and Corruption Awareness training for staff in June 2017 and covered the following topics :

- > the CFC's Fraud and Corruption Prevention Framework and FCP, which provides the basis for fraud prevention strategies and fraud detection within the CFC;
- > relevant Chief Executive Financial instructions such as those dealing with credit card usage;
- > the *Public Interest Disclosure Act 2012*; and
- > Internal Audit and Quality Assurance programs.

The CEO's "start the year" email for 2017 reminded staff of their responsibilities with regard to fraud control and prevention.

## 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 10 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, page 25.

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.

During the year, the CFC worked with CMTEDD to complete a comprehensive Safety Management System (SMS) with CMTEDD. The framework comprises four elements : Leadership and Building Commitment; Risk Management and Implementation; Control; and Continuous Improvement. This system provides consistent WHS approaches across the CFC.

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 security 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 2016-17, the CFC received no notices of improvement, prohibition, or non-disturbance under Part 10 of the *Work Health and Safety Act 2011*.

In 2016-17, the CFC received no notices of enforceable undertakings under Part 11 of the *Work Health and Safety Act 2011*.

In 2016-17, 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 10 elected Health and Safety Representatives.

In 2016-17, CFC staff members have been trained in workplace health and safety through participation in a number of courses, including :

- > Health and Safety Representative training;
- > Respect, Equity and Diversity training;
- > First 5 Minutes Warden training;
- > Working at Heights training;
- > Manual Handling;
- > Security Awareness;
- > Risk Management;
- > Pest Management
- > Asbestos Awareness;
- > Chemical Certificate training;
- > Emergency Control Organisation training; and
- > First Aid training.

There were no serious injury, illness or dangerous incidents reported to WorkSafe ACT in accordance with Part 3 Section 38 of the *Work Health and Safety Act 2011* in 2016-17.

## **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 30.

### **B.8.2 LEARNING AND DEVELOPMENT**

The CFC places high importance on staff training and development. During 2016-17, 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 Asbestos

Awareness; Respect, Equity and Diversity; fringe benefits tax; and the government budget management system, 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, Art Association of Australia and New Zealand, MuseumsNext, and Museums Australia. Other examples of professional development opportunities attended by staff include the *Creativity and Culture Symposium*; *Destination Canberra* conference; and the International Flights Forum convened by the Canberra Business Chamber Tourism Industry Advisory Council. The CFC also undertakes performance management/skills development assessment programs. Further information is provided under Section B.2.1, page 30.

Expenditure on staff training and professional development during 2016-17 amounted to \$72,389. 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.

During the year, 72 staff participated in the ACTPS study assistance program or in the ACTPS Training Calendar courses, at a total cost of \$17,971.

### B.8.3 ATTRACTION AND RETENTION INITIATIVES (ARINS)

| Description  | No. Of Individual ARIns | No. of Group ARIns | Total employees covered by Group ARIns | Total |
|--|-------------------------|--------------------|--|-------|
| Number of ARIns as at 30 June 2017   | 10                      | -                  | -                                      | 10    |
| Number of ARIns entered into during the period                                 | 3                       | -                  | -                                      | 3     |
| Number of ARIns terminated during the period                                   | 1                       | -                  | -                                      | 1     |
| Number of ARIns providing for privately plated vehicles as at 30 June 2017     | -                       | -                  | -                                      | -     |
| Number of ARIns for employees who have transferred from SEAs during the period | -                       | -                  | -                                      | -     |

|                            | Classification Range | Remuneration as at 30 June 2017 |
|----------------------------|----------------------|---------------------------------|
| Individual and Group ARIns | ASO5 – SOGA          | \$78,415 - \$137,415            |

The CFC convenes meetings of its Agency Consultative Committee (ACC) consisting of staff, management and union representatives, when needed. The ACC met on 27 April 2017.

## B.8.4 STAFFING PROFILE

The CFC's Staffing Profile as at 26 June 2017 (the last pay date for the 2016-17 financial year) was as follows.

### FTE and headcount by division/branch

| Division/branch                 | FTE   | Headcount |
|---------------------------------|-------|-----------|
| Cultural Facilities Corporation | 88.26 | 142       |

### FTE and headcount by gender

|                         | Female | Male  | Total |
|-------------------------|--------|-------|-------|
| Full Time Equivalent    | 46.1   | 42.16 | 88.26 |
| Headcount               | 81     | 61    | 142   |
| Percentage of workforce | 57%    | 43%   | 100%  |

### Headcount by classification and gender

| Classification groups | Female | Male | Total |
|-----------------------|--------|------|-------|
| Apprentice            | -      | -    | -     |
| ASO1                  | -      | -    | -     |
| ASO2                  | 19     | 3    | 22    |
| ASO3                  | 4      | 0    | 4     |
| ASO4                  | 7      | 4    | 11    |
| ASO5                  | 6      | 5    | 11    |
| ASO6                  | 4      | 5    | 9     |
| GSO2                  | 1      | 1    | 2     |
| GSO5                  | 0      | 1    | 1     |
| GSO7                  | 0      | 2    | 2     |
| GSO9                  | 0      | 1    | 1     |
| PO1                   | 5      | 2    | 7     |
| PO2                   | 4      | 0    | 4     |
| SOGA                  | 0      | 1    | 1     |
| SOGB                  | 1      | 2    | 3     |
| SOGC                  | 4      | 1    | 5     |
| SPOC                  | 0      | 1    | 1     |
| Executive Contract    | 1      | 0    | 1     |
| Box Office            | 7      | 3    | 10    |
| Patron Services       | 13     | 13   | 26    |
| Stage Door            | 0      | 1    | 1     |
| Tech. Level 1         | 5      | 10   | 15    |
| Tech. Level 2         | 0      | 2    | 2     |
| Tech. Level 4         | 0      | 3    | 3     |

| Classification groups | Female | Male | Total |
|-----------------------|--------|------|-------|
| <b>Total</b>          | 81     | 61   | 142   |

#### Headcount by employment category and gender

|                     | Female | Male | Total |
|---------------------|--------|------|-------|
| Casual              | 45     | 32   | 77    |
| Permanent Full-time | 16     | 17   | 33    |
| Permanent Part-time | 9      | -    | 9     |
| Temporary Full-time | 6      | 10   | 16    |
| Temporary Part-time | 5      | 2    | 7     |
| <b>Total</b>        | 81     | 61   | 142   |

#### Headcount by diversity group

| Division/branch   | Headcount | Percentage of agency workforce |
|---|-----------|--------------------------------|
| Aboriginal and Torres Strait Islander Peoples                             | -         | -                              |
| Culturally and linguistically diverse (CALD)                              | 13        | 9%                             |
| People with a disability  | 3         | 2%                             |
| Number of employees who identify in any of the diversity categories above | 16        | 11%                            |
| <b>Women</b>  | 81        | 57%                            |

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    | 12     | 13   | 25    |
| 25-34       | 15     | 11   | 26    |
| 35-44       | 15     | 11   | 26    |
| 45-54       | 23     | 10   | 33    |
| 55 and over | 16     | 16   | 32    |

#### 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                       | -                                | - | 3                                | 3 | 8                                | 4 | 18                               | 21 | 29    | 28 |
| 2-4                       | -                                | 1 | -                                | 5 | 7                                | 2 | 5                                | 3  | 12    | 11 |

|           |   |   |    |   |   |   |   |   |    |   |
|-----------|---|---|----|---|---|---|---|---|----|---|
| 4-6       | - | - | 2  | 4 | 5 | 2 | 2 | 1 | 9  | 7 |
| 6-8       | - | - | -  | 3 | 1 | - | 1 | - | 2  | 3 |
| 8-10      | 1 | - | 10 | - | 3 | 1 | 6 | 2 | 20 | 3 |
| 10-12     | - | - | 1  | 2 | - | - | - | - | 1  | 2 |
| 12-14     | 1 | - | 1  | - | 2 | - | - | - | 4  | - |
| 14+ years | - | 1 | 4  | 4 | - | 2 | - | - | 4  | 7 |

#### Average length of service by gender (headcount)

|                           | Female | Male | Total |
|---------------------------|--------|------|-------|
| Average length of service | 5.84   | 4.89 | 5.37  |

#### Recruitment and separation rates by classification group

| Classification | Recruitment rate | Classification | Separation rate |
|----------------|------------------|----------------|-----------------|
| SOGB           | 4.8%             | SOGB           | 2.4%            |
| ASO6           | 2.4%             | SOGC           | 2.4%            |
| GSO5           | 2.4%             |                |                 |
| ASO4           | 2.4%             |                |                 |
| Total          | 12%              |                | 4.8%            |

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

- > CMAG was closed temporarily in 2016-17 due to an upgrade of the heating, ventilation and air-conditioning (HVAC) system, which will enhance the quality of the museum environment and result in energy efficiencies.
- > Seats were replaced at the Canberra Theatre and the steel from the old seats was recycled.
- > The Canberra Theatre Centre (the Centre) connected Administration air conditioners to the main chillers, decommissioning a 40 year old stand alone Air Conditioning Unit.
- > Funding was provided in the 2017-18 ACT Budget to replace CMAG existing gallery lighting with more energy efficient LED fixtures.
- > The Centre contributed to Earth Hour on 25 March 2017 by turning off all its exterior lights. The LED screen located at the front of the Centre was also powered down.

### SUSTAINABLE DEVELOPMENT PERFORMANCE 2016-17 AND 2015-16

| Indicator as at 30 June                  | Unit                   | 2016-17 | 2015-16 | Percentage change |
|--|------------------------|---------|---------|-------------------|
| <b>Public sector body staff and area</b> |                        |         |         |                   |
| Public sector staff during the period    | FTE                    | 88      | 93      | (5%)              |
| Workplace floor area                     | Area (m <sup>2</sup> ) | 16,289  | 16,289  | -                 |

| Indicator as at 30 June                          | Unit                            | 2016-17                | 2015-16              | Percentage change |
|--|---------------------------------|------------------------|----------------------|-------------------|
| <b>Stationary energy usage</b>                   |                                 |                        |                      |                   |
| Electricity use                                  | Kilowatt hours                  | 2,068,404 <sup>1</sup> | 1,866,208            | 11%               |
| Natural gas use                                  | Megajoules                      | 7,310,015 <sup>1</sup> | 6,115,058            | 20%               |
| Diesel   | Kilolitres                      | -                      | -                    | -                 |
| <b>Transport fuel usage</b>                      |                                 |                        |                      |                   |
| Electric vehicles                                | Number                          | -                      | -                    | -                 |
| Hybrid vehicles                                  | Number                          | -                      | -                    | -                 |
| Other vehicles (that are not electric or hybrid) | Number                          | 5                      | 5                    | -                 |
| Total number of vehicles                         | Number                          | 5                      | 5                    | -                 |
| Total kilometres travelled                       | Kilometres                      | 54,815 <sup>2</sup>    | 42,429               | 29%               |
| Fuel use – Petrol                                | Kilolitres                      | 2.9 <sup>2</sup>       | 2.1                  | 38%               |
| Fuel use – Diesel                                | Kilolitres                      | 1.5                    | 1.5                  | -                 |
| Fuel use – Liquid Petroleum Gas (LPG)            | Kilolitres                      | -                      | -                    | -                 |
| Fuel use – Compressed Natural Gas (CNG)          | Cubic Metres (Cm <sup>3</sup> ) | -                      | -                    | -                 |
| <b>Water usage</b>                               |                                 |                        |                      |                   |
| Water use  | Kilolitres                      | 5,941 <sup>3</sup>     | 8,253                | (28%)             |
| <b>Resource efficiency and waste</b>             |                                 |                        |                      |                   |
| Reams of paper purchased                         | Reams                           | 734                    | 701                  | 5%                |
| Recycled content of paper purchased              | Percentage                      | 49%                    | 48%                  | 2%                |
| Waste to landfill                                | Litres <sup>4</sup>             | 186,680 <sup>5</sup>   | 165,420 <sup>5</sup> | 13%               |
|  | Tonnes <sup>4</sup>             | 25.2 <sup>5</sup>      | 18.1 <sup>5</sup>    | 39%               |
| Co-mingled material recycled                     | Litres <sup>4</sup>             | 51,480                 | 51,480               | -                 |
|  | Tonnes <sup>4</sup>             | 51.2 <sup>5</sup>      | 20.3 <sup>5</sup>    | 152%              |
| Paper & Cardboard recycled (incl. secure paper)  | Litres <sup>4</sup>             | 22,880                 | 23,240               | (2%)              |
|  | Tonnes <sup>4</sup>             | 1.8                    | 1.8                  | -                 |
| Organic material recycled                        | Litres                          | Note <sup>6</sup>      | Note <sup>6</sup>    |                   |
| <b>Greenhouse gas emissions</b>                  |                                 |                        |                      |                   |
| Emissions from stationary energy use             | Tonnes CO <sub>2</sub> -e       | 1,606 <sup>7</sup>     | 1,836                | (13%)             |
| Emissions from transport                         | Tonnes CO <sub>2</sub> -e       | 11                     | 9                    | 22%               |
| Total emissions                                  | Tonnes CO <sub>2</sub> -e       | 1,617                  | 1,845                | (12%)             |

The information used for calculations in the above table was provided by ActewAGL, ICON Water, ACT Property Group, OfficeMax Australia Ltd, Toms Trash Paks, Suez, Recall/Iron Mountain, Cleanaway and SG Fleet Australia Pty Ltd., with assistance from Climate Change and Sustainability, Environment, Planning and Sustainability Development Directorate and the Enterprise Sustainability Platform.

1. Electricity and natural gas consumption increased due to increased activity at the Centre.
2. Total kilometres travelled and Fuel use – Petrol increased due to increased activity involving car usage, including for interstate travel.
3. The reduction in water use related to North Building usage, which was impacted by the closure of CMAG for a period of time and relocation of staff to temporary premises.
4. 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.
5. The large variances between the figures for 2016-17 and 2015-16 are due to two major factors :
  - CMAG was closed temporarily in 2016-17 due to an upgrade HVAC system and administrative areas of North Building were also moved temporarily to another location. In preparation for the move, staff required an extra service to dispose of accumulated waste, which increased waste disposal in 2016-17.
  - The Canberra Theatre had all its seats replaced in 2016-17. Steel from the old seats was recycled and the remainder of the old seats went to waste, which increased waste disposal significantly in 2016-17. There were also additional waste pick-ups due to increased activity in the venues.
6. Large amounts of garden waste are collected, composted and re-used to replenish the gardens at the ACT Historic Places. However, it is not possible to quantify the amount of organic material recycled.
7. The decrease is due to a change in the calculation used – please see below.

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*The following statements have been provided by Carbon Neutral Government, Climate Change and Sustainability, Environment, Planning and Sustainability Development Directorate for inclusion in this report.*

### **Greenhouse gas emissions in Previous FY (2015-16) and Current FY (2016-17) columns**

Greenhouse gas emissions for electricity consumption have been calculated using the following emissions factors based on the latest (April 2017) ACT electricity Emissions Factor Report:

- > • In 2015-16 a factor of 0.773 kilogram (kg) CO<sub>2</sub>-e / kilowatt hour (kWh) or 0.773 tonne (t) CO<sub>2</sub>-e / megawatt hour (MWh).
- > • In 2016-17 a factor of 0.549 kilogram (kg) CO<sub>2</sub>-e / kilowatt hour (kWh) or 0.549 tonne (t) CO<sub>2</sub>-e / megawatt hour (MWh).

The emissions factors include total GreenPower purchases for the ACT calculated in the third quarter of the respective financial years and are specific to the ACT. These emissions factors (Scope 2 + Scope 3) reflect the increasing contribution of renewable electricity generated under the ACT's 100 per cent Renewable Energy Target (RET). Consequently they are lower than those reported in the latest National Greenhouse Accounts (NGA) Factors.

### **Green Power purchased in 2016-17**

ACT Property Group purchased 7,700 MWh (Megawatt hours) of GreenPower on behalf of the ACT Government, representing an indicative 5% of the ACT Government's electricity consumption for 2016-17.

# PART C



## **PART C** FINANCIAL MANAGEMENT REPORTING



## **C.1 FINANCIAL MANAGEMENT ANALYSIS**

A full analysis of the CFC's 2016-17 financial results and financial position is set out in the Management Discussion and Analysis at Attachment 1, page 156 to this report.

## **C.2 FINANCIAL STATEMENTS**

The CFC's 2016-17 Financial Statements are set out in Attachment 1, page 103 to this report.

## C.3 CAPITAL WORKS

### 2016-17 CAPITAL WORKS TABLE

| Project  | Estimated completion date | Actual completion date | Original project value<br>\$ | Revised project value<br>\$ | Prior year expenditure<br>\$ | Current year expenditure<br>\$ | Total expenditure to date<br>\$ |
|--|---------------------------|------------------------|------------------------------|-----------------------------|------------------------------|--------------------------------|---------------------------------|
| <b>New Capital Works</b>                           |                           |                        |                              |                             |                              |                                |                                 |
| Canberra Theatre Centre - Improved arts facilities | June 2017                 | June 2017              | 410,000                      | 410,000                     | -                            | 410,000                        | 410,000                         |
| <b>Capital Upgrades</b>                            |                           |                        |                              |                             |                              |                                |                                 |
| ACT Museums and Galleries                          | June 2017                 | June 2017              | 278,000                      | 278,000                     | -                            | 278,000                        | 278,000                         |
| Canberra Theatre Centre                            | June 2017                 | June 2017              | 60,000                       | 60,000                      | -                            | 60,000                         | 60,000                          |
| CFC Corporate                                      | June 2017                 | June 2017              | 50,000                       | 50,000                      | -                            | 50,000                         | 50,000                          |
| <b>Total New Capital Works</b>                     |                           |                        | <b>798,000</b>               | <b>798,000</b>              | <b>-</b>                     | <b>798,000</b>                 | <b>798,000</b>                  |
| <b>Works in Progress</b>                           |                           |                        |                              |                             |                              |                                |                                 |
| Canberra Theatre Centre Upgrade works - Stage 3    | June 2018                 | -                      | 4,109,000                    | 4,109,000                   | 1,931,000                    | 1,386,000                      | 3,317,000                       |
| <b>Total Works in Progress</b>                     |                           |                        | <b>4,109,000</b>             | <b>4,109,000</b>            | <b>1,931,000</b>             | <b>1,386,000</b>               | <b>3,317,000</b>                |
| <b>Total Capital Works Program</b>                 |                           |                        | <b>4,907,000</b>             | <b>4,907,000</b>            | <b>1,931,000</b>             | <b>2,184,000</b>               | <b>4,115,000</b>                |

## 2016-17 CAPITAL WORKS RECONCILIATION

|   | 2016-17 Approved<br>Financing<br>\$ | 2016-17 Drawdown<br>Amount<br>\$ | 2016-17 Actual<br>Expenditure<br>\$ |
|---|-------------------------------------|----------------------------------|-------------------------------------|
| <b>New Capital Works</b>                                |                                     |                                  |                                     |
| Canberra Theatre Centre - Improved arts facilities      | 410,000                             | 410,000                          | 410,000                             |
| <b>Capital Upgrades</b>                                 |                                     |                                  |                                     |
| ACT Museums and Galleries                               | 278,000                             | 278,000                          | 278,000                             |
| Canberra Theatre Centre                                 | 60,000                              | 60,000                           | 60,000                              |
| Corporate   | 50,000                              | 50,000                           | 50,000                              |
| <b>Works in Progress</b>                                |                                     |                                  |                                     |
| Canberra Theatre Centre Upgrade works - Stage 3         | 1,386,000                           | 1,386,000                        | 1,386,000                           |
| <b>Total Capital Works Program</b>                      | <b>2,184,000</b>                    | <b>2,184,000</b>                 | <b>2,184,000</b>                    |
| <b>Works Funded From Other Sources</b>                  |                                     |                                  |                                     |
| Adjusted for Capital funded through Own Sourced Revenue | -                                   | -                                | 263,099                             |
| <b>Balances per Capital Works Management</b>            | <b>2,184,000</b>                    | <b>2,184,000</b>                 | <b>2,447,099</b>                    |
| <b>Balances per cash flow statements</b>                | <b>2,184,000</b>                    | <b>2,184,000</b>                 | <b>2,447,099</b>                    |

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

## C.4 ASSET MANAGEMENT

### C.4.1 ASSETS MANAGED

The CFC managed assets with a total value of \$65,092,443 as at 30 June 2017. The CFC's major assets and approximate values are :

| Description   | \$         |
|---|------------|
| Canberra Theatre Centre, and extensions at fair value           | 33,420,000 |
| Land at fair value  | 15,610,000 |
| Historic Places and former Nolan Gallery building at fair value | 5,660,000  |
| Plant and Equipment at fair value                               | 5,591,273  |
| Art and Social History Collection                               | 4,702,951  |
| Capital Works in Progress                                       | 108,219    |

During 2016-17 the following major assets were added to the CFC's asset register :

| Description  | \$        |
|--|-----------|
| Canberra Theatre Centre Upgrade works including lighting, security cameras, seating, PA system, and bar upgrades | 1,488,836 |
| Canberra Theatre Centre bio box hoist and roof access controls   | 301,781   |
| Canberra Theatre Centre replacement wiring looms   | 108,219   |
| Lanyon Homestead and Heritage Centre upgrades including stormwater upgrade                                       | 201,571   |
| Art and Social History objects   | 155,188   |
| CMAG gallery and equipment upgrades  | 54,705    |

There were no significant assets removed from the CFC's asset register during 2016-17.

### C.4.2 ASSETS MAINTENANCE AND UPGRADE

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

Major asset upgrades (including works funded and reported through the capital works program) completed during 2016-17 were :

| Description  | \$        |
|--|-----------|
| Canberra Theatre Centre Upgrade works including lighting, security cameras, seating, PA system, and bar upgrades | 1,488,836 |
| Canberra Theatre Centre replacement wiring looms   | 108,219   |
| Lanyon Homestead and Heritage Centre upgrades including stormwater upgrade                                       | 201,571   |

For building assets, the expenditure on repairs and maintenance was \$677,535, which represented 2% of the assets written down value. For Plant and Equipment assets, the expenditure on repairs and maintenance was \$113,980, which represented 2% 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 2017 is 1,147 square metres and an estimate of the average area occupied by each (FTE) employee as at 30 June 2017 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 2016-17 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 2016-17 with a value exceeding \$25,000

| Contract Title   | Procurement Methodology | Procurement Type           | Exemption from Quotation and Tender Threshold requirements | Contractor Name                    | Contract Amount | Execution Date | Expiry Date   | Small to Medium Enterprise (SME) |
|--|-------------------------|----------------------------|--|------------------------------------|-----------------|----------------|---------------|----------------------------------|
| Theatre Public Address System Design and Acquisition         | Public                  | Works                      | No   | Eighth Day Sound Australia Pty Ltd | \$796,927.68    | September 2016 | December 2017 | Yes                              |
| Bio Box Equipment Hoist Installation and Associated Works    | Select                  | Works                      | No   | HME SERVICES PTY LTD               | \$32,318.37     | December 2016  | January 2018  | No                               |
| Wiring Loom Supply for the Canberra Theatre                  | Public                  | Consultancy                | No   | Sound Advice Australia Pty Ltd     | \$94,050        | January 2017   | July 2018     | Yes                              |
| Touring production accommodation for Canberra Theatre Centre | Single Select           | Services                   | No   | Mantra on Northbourne              | \$45,276        | 20 March 2017  | 10 April 2017 | No                               |
| International art freight for Canberra Museum and Gallery    | Single Select           | Services (non-consultancy) | Yes  | International Art Services         | \$33,549.87     | 31 March 2017  | 30 April 2017 | Yes                              |

## C.6 STATEMENT OF PERFORMANCE

The CFC's 2016-17 Statement of Performance is set out in Attachment 1 to this report, page 164.



## APPENDICES



## **APPENDIX 1 – MEMBERS AND REMUNERATION OF THE CFC BOARD DURING 2016-17**

### **JOHN HINDMARSH AM (Chairman)**

(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, Significant Capital Ventures and Equity Investments (ACT); Director, Village Building Co Limited; 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 and Tourism Leaders' Forum of the Canberra Business Chamber; and the Australiana Fund National Council and Canberra Committee. 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; the Canberra Medical Society Indigenous Health Initiative; the ACT Inclusion Council; the Australian Institute of Management, Regional Committee Canberra; and ArtSound FM Advisory Council. 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 Institute of Managers and Leaders, Australia and New Zealand. 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 (Deputy Chair)**

(Second appointment, for a three-year term to 17 December 2017)

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**

(Third appointment, for a one-year term to 8 September 2017)

Robyn Hendry is Chief Executive Officer, Canberra Business Chamber (CBC) commencing in May 2015. Robyn is also currently a Director of Tennis ACT.

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. Robyn's previous Board positions include Deputy Chair of Exhibition Park Corporation, Councillor Tourism Quality Council of Australia, President and Director of the Association of Australian Convention Bureaux, Director of the Business Event Council of Australia (BECA), Director Capital Arts Patrons Organisation and Director Australian Science Festival. She co-chaired the Australian Associations Project representing all Australian Bureaux and Convention Centres on a joint industry Australian Government project. She represented the Business Event Industry on Tourism Visa Advisory 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. 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 21 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 Chairs the Foundation Board of Canberra Grammar School as well as the Property Working Group Committee of the Anglican Diocese of Canberra Goulburn. Eugene is also the Vice President of the Canberra Cancerian Committee.

#### **VIRGINIA HAUSSEGGER AM**

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

Virginia Haussegger AM, is Director of the *50/50 by 2030 Foundation*, at the University of Canberra's Institute for Governance and Policy Analysis (IGPA), where she is an Adjunct Professor.

She is an award-winning television journalist, whose extensive media career spans more than 25 years. Virginia has reported from around the globe for leading current affair programs on Channel 9, 7, and the ABC.

For the past 15 years she has anchored the ABC's flagship TV News in Canberra, and is widely published across print media. Virginia has served on a number of boards and committees including, UN Women National Committee Australia; the SnowyHydro SouthCare Trust; and the Canberra

International Film Festival. She is a founding committee member of Women in Media Canberra, and is Patron of the Canberra Rape Crisis Centre.

**RAOUL CRAEMER**

(Appointed for a three-year term to 17 December 2018)

Raoul is an economist as well as an actor and theatre maker. Having grown up in Germany, India and England, he moved to Canberra with his young family in 2003. Raoul is a graduate of Oxford University (MPhil Economics) and ArtsEd London (MA in Acting). He has 15 years of experience as a consultant economist specialising in arts and health economics. As an actor he has over 20 professional credits and won a Green Room Award as Professional Performer of the Year in 2012. Raoul has written three plays, including his solo show 'Pigman's Lament' which premiered at The Street Theatre in June 2016.

**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. 12 of 2016 are :

|              |          |
|--------------|----------|
| Chair        | \$26,105 |
| Deputy Chair | \$13,060 |
| Member       | \$9,150  |

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

**2016-17 Meetings of the CFC Board**

- 1 September 2016
- 27 October 2016
- 8 December 2016
- 23 February 2017
- 20 April 2017
- 22 June 2017

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, CMAG AND DIRECTOR, CORPORATE STRATEGY CFC**

Shane is passionate about regional museums and galleries, the creative and community life of the Canberra region, and the plural nature of Australian cultural identity. He is also interested in the opportunities and implications posed for contemporary public culture by our increasing use of online technologies.

He studied at the Australian National University School of Art where he was awarded a first class honours degree, The University Medal and a master of arts degree by research. He subsequently gained a second master degree, in environment, from the University of Melbourne. After a period working in the United Kingdom, Shane returned to Canberra late in 2000 and was awarded an Australia Council for the Arts grant to work in collaboration with a young artist in Brasilia. 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 2008 to 2011 Shane was senior advisor, and latterly Chief of Staff, to the former ACT Chief Minister, Jon Stanhope.

Shane is a sought after speaker, panellist, writer and fundraiser. He is a member of the UNESCO Australian Memory of the World Committee and was recently an Australia Council for the Arts Peer, Committee Vice-President at Alliance Française de Canberra and a member of the ACT Arts in Health Committee.

### **BRUCE CARMICHAEL – DIRECTOR, CANBERRA THEATRE CENTRE**

Forty years Performing Arts experience. Postgraduate Certificate in Management (Arts Administration), QUT; Graduate, Public Venue Management School, Venue Managers Association (VMA). Executive Member of the Association of Asia Pacific Performing Arts Centres (AAPPAC) and an Executive Councillor for Live Performance Australia (LPA). Board member South East Arts.

### **PENNY SPOELDER – DIRECTOR, ACT Historic Places**

As Director of ACT Historic Places, Penny Spoelder is responsible for the conserving the cultural values and creating unique and enjoyable visitor experiences at Lanyon Homestead, Calthorpes' House and Mugga-Mugga.

Prior to joining the CFC Penny worked in the public and private sector in heritage conservation planning and management throughout Australia and elsewhere. Penny has taken a lead role in the planning and management of some of Australia's most notable heritage destinations across Australia, New Zealand, and Asia/Pacific. She is passionate about connecting people, places and history through exceptional experiences.

Penny has a Masters degree in Public Administration from the Australian National University, a Graduate Diploma Environmental Science and a Bachelor of Arts from the University of Technology Sydney.

## 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 previous three year term of appointment for advisory committee members concluded on 30 June 2016. New committee members were appointed for a three year term from 1 July 2016 to 30 June 2019.

### CANBERRA MUSEUM AND GALLERY ADVISORY COMMITTEE

#### Membership during 2016-17

##### Professor 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, on the ACT Heritage Council, and is a member of the Commonwealth and ACT Working Party of the Australian Dictionary of Biography. He is the author and co-author of a number of books, edited collections, and journal articles, most recently *A History of Canberra* (2016) with Cambridge University Press.

##### Dr Roslyn Russell (Deputy Convenor)

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*. Other books include *The Business of Nature: John Gould and Australia*, and *High Seas & High Teas: Voyaging to Australia*, both published by the National Library of Australia; and *Not Without a Fight: the story of the Friends of the National Museum of Australia* (with Louise Douglas). Roslyn is Chair of the UNESCO Australian Memory of the World Committee.

##### Dr Guy Hansen

Dr Guy Hansen is Director of Exhibitions at 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.

##### Professor Denise Ferris

Denise Ferris is an educator and art practitioner, and the Head of the Australian National University School of Art & Design. She is the Chair of the Australian Council of Universities of Art and Design (ACUADS) and Co-Deputy Chair of Art Monthly Australasia board. Denise holds degrees from Sydney University and University of Technology Sydney.

Her photographs are in Australian public collections of the National Gallery, National Library, Australian War Memorial, ACT Legislative Assembly Art Collection and Canberra Museum and Gallery as well as international collections including the District Six Museum, Cape Town and Nara City, Japan. In 2015 her multi-series exhibition, *Encounter and Immersion*, was shown at the National Taiwan University of the Arts in Taipei.

### **Squadron Leader Gary Oakley**

Currently serving in the Royal Australian Air Force in Aboriginal and Torres Strait Islander Programs as the Indigenous Cultural Custodian for Air Force. Also holds the position as the National President of the Aboriginal and Torres Strait Islander Veterans and Services Association.

Started his career as a 16 year old Junior Recruit in the Royal Australian Navy (RAN) and served for 22 years mostly in submarines. Also a Vietnam War veteran for service in HMAS Sydney.

Left the RAN to take up a position as an Assistant Curator in the Military and Heraldry Section of the Australian War Memorial and after several years moved to the then Gallery Development later Exhibitions section as the Exhibitions curator in which time he curated most of the galleries currently in the Memorial. He also spent time researching and as a curator at the Bavarian Army Museum in Ingolstadt Germany. He was the first Indigenous Liaison Officer appointed by the Memorial. Whilst a curator at the Memorial he stayed in the RAN Reserve doing programs with the Navy History Section and Australian Defence Force Indigenous Affairs. Offered a position in Air Force in their newly set up Equity and Diversity branch he retired from the Public Service to take up a commission in the Air Force.

### **Ms Yolande Norris**

Yolande Norris is a writer and producer based in Braidwood, NSW. A graduate from the ANU School of Art, she has worked with a range of visual arts organisations including the National Gallery of Australia, Canberra Contemporary Art Space and Canberra Museum and Gallery. Her work extends into festivals, including roles as co-director of Critical Animals at *This Is Not Art*, and as a founding producer of *You Are Here*, an annual cross-arts festival in Canberra. Most recently Yolande worked as a producer with Big hART - Australia's leading arts and social change company, and with *Girls Rock! Canberra* - a music education and mentorship program for girls, trans and non-binary youth. She has written memoir, poetry and essays on art, culture and social history for a range of publications and platforms, including Meanjin, Art Monthly and The Griffith Review.

### **Meetings during 2016-17**

The Advisory Committee met on these dates :

- > the first meeting of the three new committees was held as a plenary workshop on 14 November 2016;
- > the Canberra Museum and Gallery Advisory Committee meeting was held on 2 March 2017 and;
- > the final meeting of the 2016-17 year for the committees was held as a plenary session on 7 June 2017, focusing on corporate planning for 2017-18.

## **HISTORIC PLACES ADVISORY COMMITTEE**

### **Membership during 2016-17**

#### **Ms Barbara Reeve (Convenor)**

Recently retired as 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 Dianne Firth (Deputy Convenor)**

Dr Dianne Firth is Adjunct Associate Professor in the Faculty of Arts and Design at the University of Canberra, a registered landscape architect and Fellow of the Australian Institute of Landscape Architects, Deputy Chairperson of the ACT Heritage Council and member of the Design Review Panel for the ACT Government. She was Head of the Landscape Architecture program at the University of Canberra until 2012. Her PhD, *Behind the Landscape of Lake Burley Griffin: landscape, water, politics and the national capital 1899-1964* was completed in 2000. The current focus of her research, publication and lecturing is Canberra's landscape: its design, legacy and heritage.

#### **Ms Megan Lovell**

Ms Lovell is head of the English and Humanities faculty at the University of Canberra High School Kaleen. She worked on the development of the History component of the Australian Curriculum, and is a strong advocate for students engaging in history through experiences at the many museums, galleries and sites in the ACT, interstate and overseas. Before qualifying as a teacher, Megan worked as a broadcaster and journalist.

#### **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.

#### **Mr Pip Giovanelli**

Pip is a Canberra based heritage and conservation consultant with over 20 years of experience in the profession. He has a background in building and a degree in Architecture and has worked in private practice, the Australian Heritage Commission, the ACT Heritage Unit and for local government in NSW. He has provided sessional lectures on the management of heritage buildings for the University

of Canberra and the ANU and is currently a heritage advisor to several councils in regional NSW. He has a particular interest in vernacular buildings.

### **Ms Genevieve Jacobs**

Genevieve is the Mornings presenter at ABC Radio Canberra and has worked at the ABC since 2006. In addition to her role with the ABC, she is involved with a number of Canberra non-profits and charities including the Gift of Life board, the Friends of the Old Parliament House Rose Gardens, and the ACT Asthma Foundation and ACT Wildlife Rescue, for whom she is a patron. She was a NSW/ACT committee member for Open Gardens Australia and previously worked for that organisation as a co-ordinator and editorial board member, and also for the Australian Garden History Society. Her journalism career began with Rural Press and she has written for a number of magazines including Art and Australia and Your Garden. Genevieve has lectured widely on Australian artists and their gardens and also leads cultural tours focusing on contemporary art and gardens.

### **Ms Martha Sear**

Historian Martha Sear joined the National Museum of Australia (NMA) in 2005, having previously been a curator at Sydney's Powerhouse Museum and with the five museums in Hay, New South Wales. Over the years she has worked across many different subjects, including taxidermy, the circus, childbirth, women's work, and rural Australian's responses to heat – but enduring interests have been human and animal interactions and understanding the history of exhibition-making. Martha has been exploring how museums can foster empathy, and increase awareness of the interconnections between all the things that make up the natural world – what Henry Miller called the 'unthinkable, inconceivable collaboration that goes on under the ground and above the ground'. She is currently working with other staff at the NMA on the Horses in Australia project exploring the intertwined lives and histories of horses and humans in Australia, which included the recent *Spirited: Australia's Horse Story* exhibition.

### **Meetings during 2016-17**

The Advisory Committee met on these dates :

- > the first meeting of the three new committees was held as a plenary workshop on 14 November 2016;
- > the Historic Places Advisory Committee meeting was held on 8 May 2017; and
- > the final meeting of the 2016-17 year for the committees was held as a plenary session on 7 June 2017, focusing on corporate planning for 2017-18.

## **CANBERRA THEATRE CENTRE ADVISORY COMMITTEE**

### **Membership during 2016-17**

#### **Ms Lynn Petersen (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 Joanne Garrisson**

Joanne is committed to ensuring the best possible opportunities are available to young people as they grow and develop into contributing members of our community. She has lead and influenced significant education reforms and filled nearly every educator role within the ACT Education Department. Joanne has worked as a teacher, principal, director, school network leader and as Deputy Director General Education Strategy. Her career has spanned early childhood, primary and secondary stages of schooling and has included periods working in the Northern Territory and Christmas Island.

Joanne has studied, lived and worked in Canberra for over 40 years. She considers Canberra is a great place to live and raise children, both her own and now her three grandchildren; and she has enjoyed seeing our city and region grow into the exciting place it has become.

#### **Ms Marjorie Morrissey**

Bachelor of Arts (ANU), Graduate Diploma in Education (UNSW), Graduate Diploma in Human Resource Management (UC), Graduate Diploma in Professional Writing (UC).

Since 2015, Marjorie has facilitated business teams undertaking strategic and business planning, legislation and policy. She is also currently writing a novella, while undertaking a Master of Applied Arts & Humanities (Research).

Born and bred in Canberra, Marjorie started her career as teacher, key aspects of which included: working interstate and overseas; leading a drama department with 300 students; designing curricula for tertiary accreditation; and, writing and directing productions. She has also been an Education Officer with Jigsaw Theatre Company and Manager of artsACT, where she worked closely with the then Cultural Council.

From 1996, she lived for many years in the Northern Territory, where she had executive responsibilities including: intergovernmental relations, transport, industry and business. As part of her professional role, she participated actively on many national boards and committees and in her community life was a Vice-President of St. Vincent de Paul, Northern Territory, for a decade.

### **Ms Debra Myers**

Since early 2015, Deb has been with the Department of the Prime Minister and Cabinet as a Policy Adviser with the Culture Branch of the Indigenous Affairs Group. This came off the back of over eight years working with Aboriginal communities in remote parts of Australia, firstly working with artists of the Anangu Pitjantjatjara Yankunytjara Lands in South Australia, initially as a Project Officer with Anangu Arts and Culture Aboriginal Corporation (Ku Arts) and then as Art Centre Manager at Ernabella Arts. From 2010 to 2015, Deb worked with community cultural development organisation Big hART, as the Creative Producer of the Yijala Yala Project in Roebourne, Western Australia. Part of this role included producing the premiere season of the theatre work *Hipbone Sticking Out* as a company in residence with the Canberra Theatre Centre. Deb has also managed a short film festival, worked with the marketing team for the 2006 Adelaide Festival, taught conversational English in Japan for a year and half, and completed a BA. She is currently doing a Masters in Social Change and Development through the University of Newcastle.

### **Ms Dianna Nixon**

Dianna has built a unique practice over the past 35 years, combining her skills as pianist, singer, actor, director and producer, to work on projects for major festivals, opera and theatre companies, in community cultural development as well as concert, cabaret, TV, film, and touring music theatre. Dianna was awarded a Churchill Fellowship in 2012 for her work with voice and runs a private studio exploring this vast subject, as well as teaching piano, presenting voice workshops and coaching voice for theatre and film. Examples of recent work as voice coach include The Street Theatre's *Cold Light*, *The Faithful Servant*, and *The Chain Bridge*; and preparing one of the children's choirs for Opera Australia's *The Marriage of Figaro*. In 2016, Dianna directed *The Sonnets Out Loud*, at The Street Theatre (also creating the soundtrack), and created a promenade-style event *Wild Shakespeare*, for the Enlighten Festival.

Dianna became Artistic Director of the Canberra Choral Society (CCS) this year and has completed two concerts with them. *Verdure*, a celebration of nature in music, at the National Arboretum, and *Wonder*, a showcase of Australian contemporary music in collaboration with the National Capital Orchestra at Llewellyn Hall. Forthcoming projects with CCS include *Pomp*, collaborating with Canberra City Band, at Albert Hall, and *Praise* - featuring *The Messiah*. Other performance work this year will include a recital at Wesley Music Centre for their Art Song series. Dianna continues to develop a range of creative works and arts training activities with her company Wild Voices Music Theatre. Dianna has a deep involvement in arts activism, with a passion for building sustainability, capacity and community.

### **Ms Ruth Piellor**

Ruth is a trained actor (BA Acting, Theatre Nepean UWS), a professional puppeteer (Terrapin Puppet Theatre 1992-1995), a Drama tutor (Bachelor Teaching, Secondary Drama UWS) and a passionate improviser! (ImproACT & Improventions 2010-16). This year Ruth performed in *Bridesquad* with Chrysalis Theatre, and in her own her solo work *Proppets* as part of Chrysalis' 321 Season in 2016. Ruth was a guest puppeteer in *Mightily Little Puupet Show* at the Melbourne Fringe, and in her self-written one-woman puppet play *Baby Blues*, directed by Shelly Higgs, was awarded Best Actress in Sydney's *Short+Sweet* Gala Finals 2016 and Best Actress in Canberra *Short+Sweet* 2015. Professional stage productions include *The Very Sad Fish Lady* (2013) and *Homefront* (2014). Ruth is a resident writer with the Street Theatre's HIVE program. Ruth has written and performed her own solo works including *Toddler Slap* and *Kids Don't Talk* for Menslink charity show with Ally Cat Productions. Ruth is an ACTarts grant recipient, developing her new play *Under My Bed* throughout 2017, in collaboration with the Street Theatre's *Hive* program and in partnership with Canberra Youth Theatre

and Ainslie and Gorman Arts Centres. An original devising member with Sydney Fringe company 'ricochet' (1999-2003), Ruth has acted in various short films, pilots and corporate training events throughout her career. Ruth has been a dedicated drama tutor and director with Canberra Youth Theatre since 2006, is an independent voice-over artist, a would-be ventriloquist, a budding comedienne, and works regularly with children in Canberra Hospital as a Clown Doctor for the Humour Foundation. Ruth returns to the stage in *Under Sedation* at the Street Theatre later this year.

### **Justice Richard Refshauge**

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, a position from which he retired in May 2017. 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, of Canberra Youth Theatre and of the Australian Choreographic Centre. He was a member and then the second Chair of the ACT Cultural Council. In 2014-15 he was a member of the Board of the Cultural Facilities Corporation. He is currently Chair of the Board of QL2 Dance and a member of the Board of the Greater Good Foundation.

### **Ms Sarah Stewart**

MA (Victoria University of Wellington, NZ), MBA (Southern Cross University, Australia) is a midwife by trade and currently the Midwifery Adviser to the Policy and Professional Practice Unit, at the Australian College of Midwives. Sarah's theatrical experience comes from taking part in amateur productions when she lived in New Zealand. Since moving to Canberra five years ago, she has become an enthusiastic advocate of Canberra including being a 101 Human and guest reviewer/blogger for the Canberra International Film Festival, as well as a Board Director of the Canberra YWCA. Sarah is a member of the Canberra Theatre Centre Advisory Committee as a result of her passion for Canberra, the Canberra Theatre Centre, and her experience of being a member of the theatre-going public.

### **Meetings during 2016-17**

The Advisory Committee met on these dates :

- > the first meeting of the three new committees was held as a plenary workshop on 14 November 2016;
- > the Canberra Theatre Centre Advisory Committee meeting was held on 22 November 2016; and
- > the final meeting of the 2016-17 year for the committees was held as a plenary session on 7 June 2017, focusing on corporate planning for 2017-18.

## 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"> <li>&gt; Canberra Theatre (1239 seats)</li> <li>&gt; The Playhouse Theatre (614 seats)</li> <li>&gt; Other venues and spaces including : Courtyard Studio; Link/Foyer; Technical Workshops.</li> </ul> | <ul style="list-style-type: none"> <li>&gt; Venue hires to commercial promoters, events organisers, etc.</li> <li>&gt; Performing arts programming (either as a sole venture, or in commercial association with other parties).</li> <li>&gt; Technical services support to hires/programming.</li> <li>&gt; Marketing/sales support to hires/programming.</li> <li>&gt; Front of house support to hires/programming.</li> <li>&gt; Commercial front of house services (hospitality, catering etc.)</li> <li>&gt; Box Office ticket sales (business name Canberra Ticketing).</li> <li>&gt; Sponsorship acquisition and servicing.</li> <li>&gt; Building maintenance services, asset management etc.</li> </ul> | <ul style="list-style-type: none"> <li>&gt; Presentation of performing arts productions, with provision of full supporting services.</li> </ul>  |
| <p><b>Canberra Museum and Gallery (including the Nolan Collection Gallery @ CMAG),</b> comprising –</p> <ul style="list-style-type: none"> <li>&gt; Gallery spaces, art studio, theatrette, meeting rooms, foyer, and collection storage area.</li> </ul>                              | <ul style="list-style-type: none"> <li>&gt; 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.</li> <li>&gt; Technical services (security etc)</li> <li>&gt; Research, education, and community programs.</li> <li>&gt; Venue Hires/usage by commercial/community users.</li> </ul>  | <ul style="list-style-type: none"> <li>&gt; Development and presentation of visual arts and social history programs with provision of full supporting and associated facilities.</li> <li>&gt; Development, conservation and research of an integrated social history and visual arts collection.</li> </ul> |
| <p><b>Lanyon, Homestead/Historical Precinct</b></p>  | <ul style="list-style-type: none"> <li>&gt; House museum, with associated tours, activities etc.</li> <li>&gt; Conservation management</li> <li>&gt; Commercial/community hires/usages (weddings etc).</li> <li>&gt; Research, education and community programs.</li> <li>&gt; Technical/caretaking/gardening services.</li> <li>&gt; Catering/concessions.</li> </ul>   | <ul style="list-style-type: none"> <li>&gt; Conservation, interpretation and presentation of cultural heritage resource with associated supporting services and facilities.</li> <li>&gt; Presentation of outdoor performances and events especially in association with festivals.</li> </ul>               |
| <p><b>Calthorpes' House, Red Hill</b></p>  | <ul style="list-style-type: none"> <li>&gt; House museum with associated tours, activities etc.</li> <li>&gt; Conservation management</li> <li>&gt; Research, education and community programs.</li> <li>&gt; Technical/gardening/security support services.</li> </ul>  | <ul style="list-style-type: none"> <li>&gt; Conservation, interpretation and presentation of cultural heritage resource associated with support services.</li> </ul>   |

| Asset                         | Business/Activity  | General Description of Business Activity   |
|-------------------------------|--|--|
| <b>Mugga-Mugga, Symonston</b> | <ul style="list-style-type: none"> <li>&gt; House museum with associated tours, activities etc.</li> <li>&gt; Conservation and management</li> <li>&gt; Education Centre and associated programs.</li> <li>&gt; Commercial/community hires/usages.</li> <li>&gt; Technical/gardening/security support services.</li> </ul> | <ul style="list-style-type: none"> <li>&gt; Conservation, interpretation and presentation of cultural heritage resource associated with support services.</li> <li>&gt; Presentation of outdoor performances and events especially in association with festivals.</li> <li>&gt; Environmental education activities.</li> </ul> |



Canberra Theatre Centre



CMAG



Nolan Collection Gallery @ CMAG



Lanyon Homestead



Calthorpes' House



Mugga-Mugga

## APPENDIX 5 – CANBERRA MUSEUM AND GALLERY AND ACT HISTORIC PLACES VENUES – SCHEDULE OF EXHIBITIONS, PROGRAMS AND EVENTS

The following is a list of exhibitions, community and education programs and events at CMAG and the ACT Historic Place venues in 2016-17.

| CANBERRA MUSEUM AND GALLERY  |                                     |
|--|-------------------------------------|
| <b>Major Events</b>  |                                     |
| Major events at CMAG 2016-17 included the 2016 CAPO auction and large scale openings for a number of exhibitions.  |                                     |
| <b>Exhibitions</b>   |                                     |
| <b>* Exhibitions recorded in 2016-17 Annual Report</b>   |                                     |
| <i>*William Yang : Breathing the rarefied air of Canberra</i>  | 9 April – 17 July 2016              |
| <i>*Jay Kochel : Avarice: auspice</i>  | 18 June – 18 September 2016         |
| <i>*Gosia Wlodarczak : frost drawing</i>   | 8 May 2016 – 30 June 2017           |
| <i>The Foundation Collection (Nolan Gallery)</i>   | Permanent Exhibition                |
| <i>Canberra Stories</i>  | Permanent Exhibition                |
| <i>Canberra Stories (re-freshed)</i>   | Permanent Exhibition                |
| <i>Michael Taylor : A survey 1963-2016</i>   | 9 July – 2 October 2016             |
| <i>Bigger on the Inside : Collecting Dr Who</i>  | 16 July – 20 November 2016          |
| <i>Peace, Love &amp; World War : The Denmans, Empire and Australia 1910-1917</i>   | 30 July – 13 November 2016          |
| <i>May Gibbs : by Gum!</i>   | 16 July – 11 September 2016         |
| <i>Paintings from the CMAG Collection</i>  | 17 August – 25 September 2016       |
| <i>Hilary Hanrahan : Cascade</i>   | 17 September – 6 November 2016      |
| <i>Emerging Artist Support Scheme exhibition</i>   |                                     |
| <i>Mariana del Castillo : Fugitive faith – a conscripted oath</i>  | 1 October 2016 – 5 March 2017       |
| <i>CAPO</i>  | 14 – 22 October 2016                |
| <i>Memory of the World in Canberra</i>   | 12 November 2016 – 19 March 2017    |
| <i>Circle</i>  | 25 November 2016 – 12 February 2017 |
| <i>Velocity : Vintage Racing Bikes</i>   | 1 December 2016 – 23 March 2017     |
| <i>Hannah Quinlivan : Anatomy of a Drawing</i>   | 13 April – 13 August 2017           |
| <i>KIRSTIE REA the land : a 20 year survey</i>   | 13 May – 20 August 2017             |
| <i>Precision: CMAG survey equipment</i>  | 13 May – 20 August 2017             |
| <i>Aviary</i>  | 22 May – 30 July 2017               |
| <b>Education and Community Programs</b>  |                                     |
| <b>CMAG on Sunday</b> : Workshops included – <i>Pump Up; Colour, life and quirky detail; Book Week Special Music and Stories; Exploring space with the Doctor; People in portraits; Shred it up; Something to Remember; Globe Trotters; Cycling through CMAG; and Birds of Clay.</i>   |                                     |
| <b>Floor Talks</b> : Conducted by artists and CMAG staff on the following exhibitions – <i>Michael Taylor : A survey 1963-2016; Jay Kochel : Avarice: auspice; Peace, Love &amp; World War : The Denmans, Empire and Australia 1910-1917; Bigger on the Inside : Collecting Dr Who; Circle; Velocity : Vintage Racing Bikes; Memory of the World in Canberra; and KIRSTIE REA the land : a 20 year survey.</i> |                                     |
| <b>Teacher guided independent tours</b> : Various schools visited the following exhibitions – <i>Circle and Memory of the World in Canberra.</i>   |                                     |
| <b>T is for Toddler</b> : A program was developed for toddlers in association with the exhibition <i>Peace, Love &amp; World War : The Denmans, Empire and Australia 1910-1917.</i>  |                                     |
| <b>Curiously Canberra</b> : Visual arts activities, attended by various pre-schools and early learning centres.  |                                     |
| <b>Reel Classics</b> : The Reel McCoy Film Society presented classic cinema film screenings throughout the year.   |                                     |
| <b>CAPO</b> : Media Launch; press call; floor talk; VIP Event; and Auction.  |                                     |

Other programs included :

- > School holiday drop in sessions for *Paint Lab* and *Children's Floriade activities* at CMAG.
- > Music Performance – The *Choir of Christ's College, Cambridge* performance.
- > In conjunction with the exhibition *Memory of the World in Canberra* there were virtual reality experience sessions and an Inscription ceremony.
- > ANU School of Art – *Printmaking Workshop*.

**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** : loaned to St Thomas Aquinas and Burgmann Anglican School.

**Other programs included** : *Stop Motion Nolan* Early Childhood and Visual Arts network meeting; *Nolan Works on Paper* at the National Gallery of Australia; and *Nolan Printmaking Workshops Repeat Repeat*.

**CMAG Outreach Programs**

Exhibition in a Suitcase – loaned to various schools.

**Venue Hire** : Venues within CMAG were hired by 47 different organisations during 2016-17, with a number of these organisations hiring venues on multiple occasions such as the Canberra Critics Circle and the Orijen Group. The organisations ranged from Federal and ACT agencies to not-for-profit organisations, community groups, and private sector organisations.

**ACT 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** : Program providing a tour of 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** : *Spit and Polish*; School of Music Workshop; *Performing The Past* – Piano Performance; *Lanyon Christmas Carols and Picnic*; *Australia Day Picnic*; Seniors' Open Day; Mother's Day Open Day; and *Music at Lanyon*.

**Group tours** : Mature Mob / Anglican Parish of Cooma; Villagio Sant' Antonio; CIT Design students; Buick Car Club; Ginninderra Christian Church; Hire a Guide; Moruya Gardening Club; North Balwyn Probus Club; Diamond Creek Probus Creek; National History Challenge group; ACU education students; Canberra Guided Tours; Lyceum Club Victoria; Belconnen Legacy; Snowy Monaro Respite Group; Seniors' Coach Tours; O'Shannessey's Quality Tours; National Seniors; Trade Travel; Scarlett Buses; Kangara Waters; and Conference Coordinators.

**Other programs included** : *The 2017 Canberra and Region Heritage Festival* included the following activities – *Beyond the Homestead - Conservation Talk, Canoe Tree Walk, Watercolour Workshop Discovery Recovery, and Pinwheels* (drop-in activity).

**Calthorpes' House**

**Dawn's Surprise** : Program taking children on a journey around the house, attended by various primary schools.

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**Group tours :** CIT Design students; ANU Club for Women; Fairlight Garden Club; ACU education students; Lyceum Club Victoria; Patricia Hure; and Canberra Visitors Centre.

**Community Program :** Cooking Scones demonstration; Seniors' Open Day; Mother's Day Open Day; and display of Christmas Decorations.

**Other programs included :** *Instameet*; School holiday program *Build a Cubby*; and ANU Heritage Interpretation & Visitor Experience Tour.

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**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 :** *Listening to the past : Music in Historic Places*; and display of Christmas decorations.

**Other programs included :** *Winter Instameet*; University of Canberra Global Perspectives on Heritage Management; Sylvia Curley Oration; Seniors' Open Day; and Mother's Day Open Day.

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**Historic Places Outreach Programs**

Artefact Chat Boxes : loaned to various primary schools.

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**Venue Hire/Function Usage :** Spaces within Lanyon and Mugga-Mugga were used by 28 different organisations and groups during 2016-17, in some cases on multiple occasions such as the Environment, Planning and Sustainable Directorate and Communities@ Work. Lanyon was particularly popular for weddings but also hosted an engagement party as well as other community uses. Mugga-Mugga hosted planning days, meetings and a Christmas party.

## APPENDIX 6 – CANBERRA MUSEUM AND GALLERY – ACQUISITIONS (PURCHASES AND DONATIONS)

### PURCHASES

#### Social History

- > **Estate of Marion H WEISSER**, *Coffee set showing coat of arms of the city of Canberra*, coffee set

#### Visual Arts

- > **Masahiro ASAKA** (born 1979) *Surge 19*, 2015, cast glass, steel stand
- > **Vivienne BINNS** (born 1940) *Fifth translation of nylon mat*, 2006, synthetic polymer paint on canvas
- > **Deirdre BROCKLEBANK** (born 1947) *Hand knitted and crocheted sun top and hand knitted and woven dress, featuring views of Canberra*, 1980s, commercial cotton, weft and warp, commercial dyes
- > **Ethel CARRICK FOX** (1872-1952) *St John's Church, Canberra*, c1944, oil on canvas
- > **Harold CAZNEAUX** (1878-1953) *Canberra country, Cotter Valley, New Federal Territory, Between showers*, c1927-1935, gelatin silver photographs
- > **Linda DAVY** (born 1963) *Straw in the wind*, 2014, handbuilt stoneware, Southern Ice slip, concrete base
- > **Benjamin EDOLS** (born 1967) and **Kathy ELLIOTT** (born 1964) *Red/amber skein vessel*, 2006, blown and cold worked glass
- > **Elioth GRUNER** (1882-1939) *To the hills*, 1927, etching
- > **Ian JONES** (born 1953) *Granite clay jar #1*, anagama fired stoneware, natural ash glaze
- > **Henri LE GRAND** (1921-1978) *Stoneware bottle*, 1966, wheel thrown stoneware, high gloss glaze with oxide brushwork
- > **William LISTER LISTER** (1859-1943) *Canberra landscape*, 1912, watercolour on paper on board
- > **Peter McLEAN** (born 1971) *Eucumbene*, 2016, monoprint on map
- > **Kate STEVENS** (born 1979) *View #4*, 2016, oil on canvas
- > **Amelia ZARAFTIS** (born 1977) *Monaro Highway: soft edges*, 2014, video, *Soft edges (travel snug)*, 2014, felt, cotton, wadding, plinth [this work was a partial donation by the artist]

### DONATIONS

#### Social History

- > *Trophy 'The Mully Cup' 2010*. Donated by John Griffiths and Gina Dow
- > **Frances LEONARD** *Workmen's Club, Acton*, 1967, oil on canvas. Donated by Valerie Kennedy
- > **Nancy MILLER** 1931- embroidery of Mount Stromlo Observatory Housing Precinct, 1968. Donated by Malcolm Miller
- > *Metal padlock* (GDE) n.d. Donated by Navin Officer Heritage Consultants
- > *ACT Soft Ball material* (1961-1997). Donated by Pat Shearwood
- > *Wedding attire* (1995 & 2013), Marriage Certificate 2013. Donated by Veronica Wensing and Krishna Sadhana

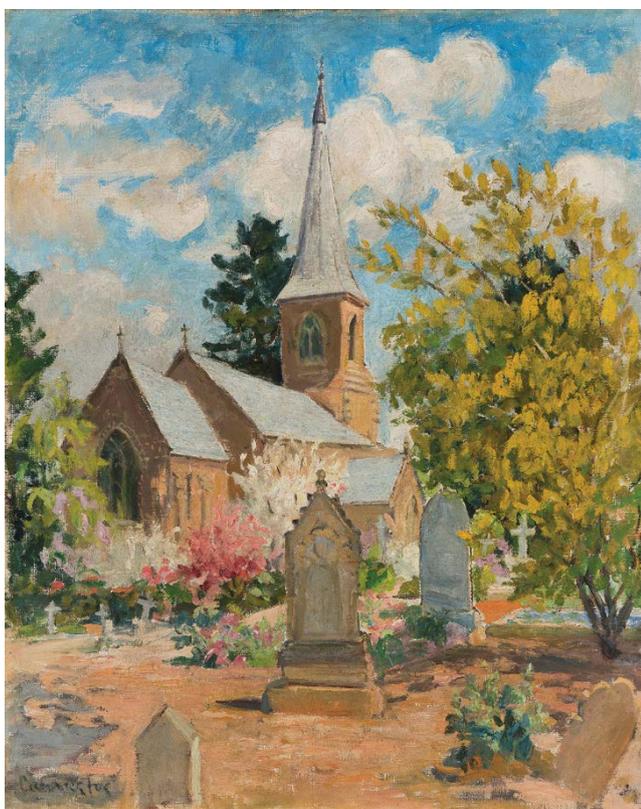
## Visual Arts

- > **Waratah LAHY** (born 1974) *Nightlife (CampFire)*, 2012, oil on glass. Gift of Kelly Milton.
- > **Mike PARR** (born 1945) *Ultimate thule*, 2011, carborundum print in 8 parts, stencil prints. Gift of Sara Kelly, through the Australian Government's Cultural Gifts Program.

Note : in some cases the acquisition process was being finalised as at 30 June 2017.



**Vivienne BINNS** (born 1940) *Fifth translation of nylon mat*, 2006, synthetic polymer paint on canvas



**Ethel CARRICK FOX** (1872-1952) *St John's Church, Canberra*, c1944, oil on canvas

## 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 2016-17. Without their generous support many of the CFC's performances, exhibitions, programs and events would not be possible.

#### CFC GOVERNMENT FUNDING

ACT Government

#### CANBERRA MUSEUM AND GALLERY

##### Government Funding

Commonwealth Department of Infrastructure and Regional Development

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

John Hindmarsh AM (CFC Chairman) and Rosanna Hindmarsh OAM

Meredith Hinchliffe

Louise Douglas (CFC Deputy Chair)

##### Gifted works of art

Details are provided in Appendix 6, page 99

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

IAS Fine Art Logistics

Robyn Hendry (CFC Board Member)

Gordon Darling Foundation

##### Contributions to the Canberra Region Treasures Fund 2014-2017

John Hindmarsh AM (CFC Chairman)

Louise Douglas (CFC Board Member)

Virginia Haussegger AM (CFC Board Member)

Harriet Elvin (CFC CEO)

Dawn Waterhouse

Laura Cree

Maureen Fisher

John Mulvaney AO

Kerry-Anne Cousins

Koula Notaras

John Olsen OBE AO

Jody Turner

Frank Bergersen

John and Dianne Firth

Dr Howard Galloway

Dr Charlotte Galloway

Rosanna Burston

Phoebe Bischoff OAM

Robyn A Duncan

Lady L D Yeend

Jacqueline Pinkava

Estelle Barnes

Bill and Beverley Wood

Dorothy Cameron  
Marian Hill  
Judith Bibo  
Gabrielle Watt  
Karina Harris and Neil Hobbs  
Dr Roslyn V Russell  
Kristine Reithmiller  
Joan Adler  
Paul G White PSM

### **ACT HISTORIC PLACES**

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

Friends of Early Canberra  
Eugene Kalenjuk (CFC Board Member)

### **CANBERRA THEATRE CENTRE**

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

Emily Banks

#### **Sponsors**

Canberra Labor Club – sponsorship of Music at Midday  
Canberra Labor Club – sponsorship of social capital program



**ATTACHMENT 1**  
FINANCIAL AND  
PERFORMANCE  
STATEMENTS AND  
MD&A



**INDEPENDENT AUDIT REPORT**  
**CULTURAL FACILITIES CORPORATION**  
**To the Members of the ACT Legislative Assembly**

**Audit opinion**

I am providing an **unqualified audit opinion** on the financial statements of the Cultural Facilities Corporation (the Corporation) for the year ended 30 June 2017. The financial statements comprise the operating statement, balance sheet, statement of changes in equity, cash flow statement, statement of appropriation and accompanying notes.

In my opinion, the financial statements:

- (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 and results of its operations and cash flows.

**Basis for the audit opinion**

The audit was conducted in accordance with the Australian Auditing Standards. I have complied with the requirements of the Accounting Professional and Ethical Standards 110 *Code of Ethics for Professional Accountants*.

I believe that sufficient evidence was obtained during the audit to provide a basis for the audit opinion.

**Responsibility for preparing and fairly presenting the financial statements**

The Governing Board of the Corporation is responsible for:

- preparing and fairly presenting the financial statements in accordance with the *Financial Management Act 1996* and relevant Australian Accounting Standards;
- determining the internal controls necessary for the preparation and fair presentation of the financial statements so that they are free from material misstatements, whether due to error or fraud; and
- assessing the ability of the Corporation to continue as a going concern and disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting in preparing the financial statements.

**Responsibility for the audit of the financial statements**

Under the *Financial Management Act 1996*, the Auditor-General is responsible for issuing an audit report that includes an independent audit opinion on the financial statements of the Corporation.

As required by Australian Auditing Standards, the auditors:

- applied professional judgement and maintained scepticism;
- identified and assessed the risks of material misstatements due to error or fraud and implemented procedures to address these risks so that sufficient evidence was obtained to form an audit opinion. The risk of not detecting material misstatements due to fraud is higher than the risk due to error, as fraud may involve collusion, forgery, intentional omissions or misrepresentations or the override of internal controls;

- obtained an understanding of internal controls to design audit procedures for forming an audit opinion;
- evaluated accounting policies and estimates used to prepare the financial statements and disclosures made in the financial statements;
- evaluated the overall presentation and content of the financial statements, including whether they present the underlying transactions and events in a manner that achieves fair presentation;
- reported the scope and timing of the audit and any significant deficiencies in internal controls identified during the audit to the Governing Board of the Corporation; and
- assessed the going concern\* basis of accounting used in the preparation of the financial statements.

(\*Where the auditor concludes that a material uncertainty exists which cast significant doubt on the appropriateness of using the going concern basis of accounting, the auditor is required to draw attention in the audit report to the relevant disclosures in the financial statements or, if such disclosures are inadequate, the audit opinion is to be modified. The auditor's conclusions on the going concern basis of accounting are based on the audit evidence obtained up to the date of this audit report. However, future events or conditions may cause the entity to cease to continue as a going concern.)

#### **Limitations on the scope of the audit**

An audit provides a high level of assurance about whether the financial statements are free from material misstatements, whether due to fraud or error. However, an audit cannot provide a guarantee that no material misstatements exist due to the use of selective testing, limitations of internal control, persuasive rather than conclusive nature of audit evidence and use of professional judgement in gathering and evaluating evidence.

An audit does not provide assurance on the:

- reasonableness of budget information included in the financial statements;
- prudence of decisions made by the Corporation;
- adequacy of controls implemented by the Corporation; or
- integrity of audited financial statements presented electronically or information hyperlinked to or from the financial statements. Assurance can only be provided for the printed copy of the audited financial statements.

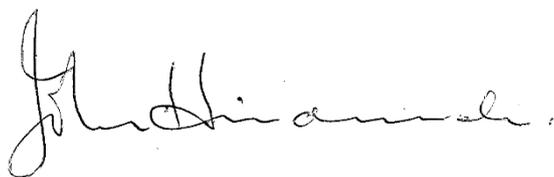


Ajay Sharma  
Acting Director, Financial Audits  
30 August 2017

**Cultural Facilities Corporation  
Financial Statements  
For the Year Ended 30 June 2017**

**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 2017 and the financial position of the Cultural Facilities Corporation on that date.



John Hindmarsh AM  
Chairman  
Cultural Facilities Corporation  
17 July 2017

**Cultural Facilities Corporation  
Financial Statements  
For the Year Ended 30 June 2017**

**Statement by the Chief Finance Officer**

In my opinion, the financial statements have been prepared in accordance with the Australian Accounting Standards, 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 2017 and the financial position of the Cultural Facilities Corporation on that date.



Ian Tidy  
Chief Finance Officer  
Cultural Facilities Corporation  
17 July 2017

**Cultural Facilities Corporation  
Operating Statement  
For the Year Ended 30 June 2017**

|  | Note<br>No. | Actual<br>2017<br>\$ | Original<br>Budget<br>2017<br>\$ | Actual<br>2016<br>\$ |
|--|-------------|----------------------|----------------------------------|----------------------|
| <b>Income</b>  |             |                      |                                  |                      |
| <b>Revenue</b>   |             |                      |                                  |                      |
| Controlled Recurrent Payments                                | 3           | 8,606,000            | 8,606,000                        | 8,378,000            |
| User Charges   | 4           | 10,012,759           | 7,353,000                        | 8,610,747            |
| Interest   | 5           | 129,102              | 91,000                           | 111,878              |
| Resources Received Free of Charge                            | 6           | 58,895               | 39,000                           | 95,195               |
| Other Gains  | 7           | -                    | -                                | 3,455                |
| <b>Total Income</b>  |             | <b>18,806,756</b>    | <b>16,089,000</b>                | <b>17,199,275</b>    |
| <b>Expenses</b>  |             |                      |                                  |                      |
| Employee Expenses  | 8           | 8,234,596            | 7,326,000                        | 7,978,374            |
| Superannuation Expenses                                      | 9           | 933,156              | 927,000                          | 883,379              |
| Supplies and Services  | 10          | 9,158,854            | 7,601,000                        | 7,782,416            |
| Depreciation   | 11          | 2,930,233            | 2,738,000                        | 2,668,253            |
| Other Expenses   | 12          | 69,279               | 66,000                           | 79,595               |
| <b>Total Expenses</b>  |             | <b>21,326,118</b>    | <b>18,658,000</b>                | <b>19,392,017</b>    |
| <b>Operating (Deficit)</b>                                   |             | <b>(2,519,362)</b>   | <b>(2,569,000)</b>               | <b>(2,192,742)</b>   |
| <b>Other Comprehensive Income</b>                            |             |                      |                                  |                      |
| <i>Items not reclassified subsequently to profit or loss</i> |             |                      |                                  |                      |
| Increase in Asset Revaluation Surplus                        | 22          | 6,123,791            | -                                | -                    |
| <b>Total Other Comprehensive Income</b>                      |             | <b>6,123,791</b>     | <b>-</b>                         | <b>-</b>             |
| <b>Total Comprehensive Income/(Deficit)</b>                  |             | <b>3,604,429</b>     | <b>(2,569,000)</b>               | <b>(2,192,742)</b>   |

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.

**Cultural Facilities Corporation  
Balance Sheet  
As at 30 June 2017**

|                                      | Note<br>No. | Actual<br>2017<br>\$     | Original<br>Budget<br>2017<br>\$ | Actual<br>2016<br>\$     |
|--------------------------------------|-------------|--------------------------|----------------------------------|--------------------------|
| <b>Current Assets</b>                |             |                          |                                  |                          |
| Cash and Cash Equivalents            | 15          | 1,417,621                | 1,280,000                        | 1,506,897                |
| Receivables                          | 16          | 552,005                  | 472,000                          | 692,412                  |
| Inventories                          |             | 20,597                   | 25,000                           | 19,637                   |
| Other Assets                         | 17          | 235,742                  | 107,000                          | 239,607                  |
| <b>Total Current Assets</b>          |             | <b><u>2,225,965</u></b>  | <b><u>1,884,000</u></b>          | <b><u>2,458,553</u></b>  |
| <b>Non-Current Assets</b>            |             |                          |                                  |                          |
| Property, Plant and Equipment        | 18          | 64,984,224               | 58,946,000                       | 58,779,251               |
| Capital Works in Progress            | 18          | 108,219                  | 22,000                           | 602,534                  |
| <b>Total Non-Current Assets</b>      |             | <b><u>65,092,443</u></b> | <b><u>58,968,000</u></b>         | <b><u>59,381,785</u></b> |
| <b>Total Assets</b>                  |             | <b><u>67,318,408</u></b> | <b><u>60,852,000</u></b>         | <b><u>61,840,338</u></b> |
| <b>Current Liabilities</b>           |             |                          |                                  |                          |
| Payables                             | 19          | 564,726                  | 741,000                          | 834,975                  |
| Employee Benefits                    | 20          | 1,592,384                | 1,408,000                        | 1,638,793                |
| Other Liabilities                    | 21          | 156,208                  | 194,000                          | 146,006                  |
| <b>Total Current Liabilities</b>     |             | <b><u>2,313,318</u></b>  | <b><u>2,343,000</u></b>          | <b><u>2,619,774</u></b>  |
| <b>Non-Current Liabilities</b>       |             |                          |                                  |                          |
| Employee Benefits                    | 20          | 129,751                  | 119,000                          | 116,368                  |
| Other Liabilities                    | 21          | -                        | -                                | 17,286                   |
| <b>Total Non-Current Liabilities</b> |             | <b><u>129,751</u></b>    | <b><u>119,000</u></b>            | <b><u>133,654</u></b>    |
| <b>Total Liabilities</b>             |             | <b><u>2,443,069</u></b>  | <b><u>2,462,000</u></b>          | <b><u>2,753,428</u></b>  |
| <b>Net Assets</b>                    |             | <b><u>64,875,339</u></b> | <b><u>58,390,000</u></b>         | <b><u>59,086,910</u></b> |
| <b>Equity</b>                        |             |                          |                                  |                          |
| Accumulated Funds                    |             | 29,614,037               | 29,852,000                       | 30,249,399               |
| Reserves                             | 22          | 35,261,302               | 28,538,000                       | 28,837,511               |
| <b>Total Equity</b>                  |             | <b><u>64,875,339</u></b> | <b><u>58,390,000</u></b>         | <b><u>59,086,910</u></b> |

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 2017**

| Note<br>No.  | Accumulated<br>Funds<br>Actual<br>2017<br>\$ | Asset<br>Revaluation<br>Surplus<br>Actual<br>2017<br>\$ | Other<br>Reserves<br>Actual<br>2017<br>\$ | Total<br>Equity<br>Actual<br>2017<br>\$ | Original<br>Budget<br>2017<br>\$ |
|--|--|---|---|---|----------------------------------|
| <b>Balance at 1 July<br/>2016</b>  | <b>30,249,399</b>                            | <b>28,037,511</b>                                       | <b>800,000</b>                            | <b>59,086,910</b>                       | <b>58,775,000</b>                |
| <b>Comprehensive<br/>Income</b>  |  |   |   |   |                                  |
| Operating (Deficit)  | (2,519,362)                                  | -   | -   | (2,519,362)                             | (2,569,000)                      |
| Increase in Asset<br>Revaluation Surplus   | -  | 6,123,791   | -   | 6,123,791                               | -                                |
| <b>Total Comprehensive<br/>(Deficit)</b>   | <b>(2,519,362)</b>                           | <b>6,123,791</b>  | <b>-</b>                                  | <b>3,604,429</b>                        | <b>(2,569,000)</b>               |
| <b>Transactions<br/>Involving Owners<br/>Affecting<br/>Accumulated<br/>Funds</b>       |  |   |   |   |                                  |
| Capital Injections   | 2,184,000                                    | -   | -   | 2,184,000                               | 2,184,000                        |
| Transfer to Theatre<br>Programming<br>Reserve  | (300,000)                                    | -   | 300,000                                   | -                                       | -                                |
| <b>Total Transactions<br/>Involving Owners<br/>Affecting<br/>Accumulated<br/>Funds</b> | <b>1,884,000</b>                             | <b>-</b>  | <b>300,000</b>                            | <b>2,184,000</b>                        | <b>2,184,000</b>                 |
| <b>Balance at 30 June<br/>2017</b>   | <b>29,614,037</b>                            | <b>34,161,302</b>                                       | <b>1,100,000</b>                          | <b>64,875,339</b>                       | <b>58,390,000</b>                |

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 2017**

|  | Note<br>No. | Accumulated<br>Funds<br>Actual<br>2016<br>\$ | Asset<br>Revaluation<br>Surplus<br>Actual<br>2016<br>\$ | Other<br>Reserves<br>Actual<br>2016<br>\$ | Total Equity<br>Actual<br>2016<br>\$ |
|--|-------------|--|---|---|--------------------------------------|
| <b>Balance at 1 July<br/>2015</b>  |             | 29,365,141                                   | 28,037,511  | 500,000                                   | 57,902,652                           |
| <b>Comprehensive<br/>Income</b>  |             |  |   |   |                                      |
| Operating (Deficit)  |             | (2,192,742)                                  | -   | -   | (2,192,742)                          |
| <b>Total Comprehensive<br/>(Deficit)</b>   |             | <b>(2,192,742)</b>                           | <b>-</b>  | <b>-</b>                                  | <b>(2,192,742)</b>                   |
| <b>Transactions Involving<br/>Owners Affecting<br/>Accumulated Funds</b>           |             |  |   |   |                                      |
| Capital Injections   | 23          | 3,377,000                                    | -   | -   | 3,377,000                            |
| Transfer to Theatre<br>Programming Reserve   | 22          | (300,000)                                    | -   | 300,000                                   | -                                    |
| <b>Total Transactions<br/>Involving Owners<br/>Affecting<br/>Accumulated Funds</b> |             | <b>3,077,000</b>                             | <b>-</b>  | <b>300,000</b>                            | <b>3,377,000</b>                     |
| <b>Balance at 30 June<br/>2016</b>   |             | <b>30,249,399</b>                            | <b>28,037,511</b>                                       | <b>800,000</b>                            | <b>59,086,910</b>                    |

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 2017**

|   | Note<br>No. | Actual<br>2017<br>\$      | Original<br>Budget<br>2017<br>\$ | Actual<br>2016<br>\$      |
|---|-------------|---------------------------|----------------------------------|---------------------------|
| <b>Cash Flows from Operating Activities</b>                                     |             |                           |                                  |                           |
| <b>Receipts</b>   |             |                           |                                  |                           |
| Controlled Recurrent Payments   |             | 8,606,000                 | 8,606,000                        | 8,378,000                 |
| User Charges  |             | 10,082,910                | 7,365,000                        | 8,273,680                 |
| Interest Received   |             | 129,102                   | 91,000                           | 111,878                   |
| Goods and Services Tax Input Tax Credits<br>from the Australian Taxation Office |             | 581,848                   | 244,000                          | 600,722                   |
| Goods and Services Tax Collected from<br>Customers                              |             | <u>558,089</u>            | <u>267,000</u>                   | <u>487,207</u>            |
| <b>Total Receipts from Operating Activities</b>                                 |             | <b>19,957,949</b>         | <b>16,573,000</b>                | <b>17,851,487</b>         |
| <b>Payments</b>   |             |                           |                                  |                           |
| Employee  |             | (8,267,621)               | (7,277,000)                      | (7,817,650)               |
| Superannuation  |             | (933,156)                 | (927,000)                        | (883,379)                 |
| Supplies and Services   |             | (9,419,198)               | (7,550,000)                      | (7,564,277)               |
| Other   |             | <u>(1,164,151)</u>        | <u>(601,000)</u>                 | <u>(1,158,341)</u>        |
| <b>Total Payments from Operating<br/>Activities</b>                             |             | <b>(19,784,126)</b>       | <b>(16,355,000)</b>              | <b>(17,423,647)</b>       |
| <b>Net Cash Inflows from Operating<br/>Activities</b>                           | 24          | <b><u>173,823</u></b>     | <b><u>218,000</u></b>            | <b><u>427,840</u></b>     |
| <b>Cash Flows from Investing Activities</b>                                     |             |                           |                                  |                           |
| <b>Receipts</b>   |             |                           |                                  |                           |
| Proceeds from Sale of Plant and<br>Equipment                                    |             | -                         | -                                | 3,455                     |
| <b>Total Receipts from Investing Activities</b>                                 |             | <u>-</u>                  | <u>-</u>                         | <u>3,455</u>              |
| <b>Payments</b>   |             |                           |                                  |                           |
| Payments for Property, Plant and<br>Equipment and Work in Progress              |             | <u>(2,447,099)</u>        | <u>(2,334,000)</u>               | <u>(3,443,909)</u>        |
| <b>Total Payments from Investing Activities</b>                                 |             | <b><u>(2,447,099)</u></b> | <b><u>(2,334,000)</u></b>        | <b><u>(3,443,909)</u></b> |
| <b>Net Cash (Outflows) from Investing<br/>Activities</b>                        |             | <b><u>(2,447,099)</u></b> | <b><u>(2,334,000)</u></b>        | <b><u>(3,440,454)</u></b> |

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 2017**

|   | Note<br>No. | Actual<br>2017<br>\$ | Original<br>Budget<br>2017<br>\$ | Actual<br>2016<br>\$ |
|---|-------------|----------------------|----------------------------------|----------------------|
| <b>Cash Flows from Financing Activities</b>                             |             |                      |                                  |                      |
| <b>Receipts</b>   |             |                      |                                  |                      |
| Capital Injections  | 23          | 2,184,000            | 2,184,000                        | 3,377,000            |
| <b>Total Receipts from Financing<br/>Activities</b>                     |             | <b>2,184,000</b>     | <b>2,184,000</b>                 | <b>3,377,000</b>     |
| <b>Net Cash Inflows from Financing<br/>Activities</b>                   |             | <b>2,184,000</b>     | <b>2,184,000</b>                 | <b>3,377,000</b>     |
| <b>Net (Decrease)/Increase in Cash<br/>and Cash Equivalents</b>         |             | <b>(89,276)</b>      | <b>68,000</b>                    | <b>364,386</b>       |
| Cash and Cash Equivalents at the<br>Beginning of the Reporting Period   |             | 1,506,897            | 1,211,000                        | 1,142,511            |
| <b>Cash and Cash Equivalents at the<br/>End of the Reporting Period</b> | 24          | <b>1,417,621</b>     | <b>1,279,000</b>                 | <b>1,506,897</b>     |

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 2017**

|                                  | Original<br>Budget<br>2017<br>\$ | Total<br>Appropriated<br>2017<br>\$ | Appropriation<br>Drawn<br>2017<br>\$ | Appropriation<br>Drawn<br>2016<br>\$ |
|----------------------------------|----------------------------------|-------------------------------------|--------------------------------------|--------------------------------------|
| Controlled Recurrent<br>Payments | 8,606,000                        | 8,606,000                           | 8,606,000                            | 8,378,000                            |
| Capital Injections               | 23 2,184,000                     | 2,184,000                           | 2,184,000                            | 3,377,000                            |
| <b>Total Appropriation</b>       | <b><u>10,790,000</u></b>         | <b><u>10,790,000</u></b>            | <b><u>10,790,000</u></b>             | <b><u>11,755,000</u></b>             |

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 reporting period. This amount appears in the Cash Flow Statement.

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2017**

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**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2017**

**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 (CMAG), including the Nolan Collection Gallery @ CMAG; and
- the ACT Historic Places (Lanyon, Calthorpes' House, and Mugga-Mugga).

The strategic objectives for the CFC itself and for its three program divisions are as follows.

**Strategic Objective for the CFC**

To provide cultural leadership in the Canberra region and beyond.

**Strategic Objective for the Canberra Theatre Centre**

To be a leading theatre centre in Australasia and Asia.

**Strategic Objective for Canberra Museum and Gallery**

To be a leading regional cultural venue in Australia and beyond.

**Strategic Objective for ACT Historic Places**

To be leading historic places in Australia and beyond.

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2017**

**NOTE 2 SIGNIFICANT ACCOUNTING POLICIES**

Refer to the following appendices for the notes comprising significant accounting policies and other explanatory information.

Appendix A – Basis of Preparation of the Financial Statements

Appendix B – Significant Accounting Policies

Appendix C – Impact of Accounting Standards Issued But Yet to be Applied

**NOTE 3 CONTROLLED RECURRENT PAYMENTS**

Controlled Recurrent Payments (CRP) are revenue received from the ACT Government to fund the costs of delivering outputs. The ACT Government pays CRP appropriation on a fortnightly basis.

|                                      | <b>2017</b>      | <b>2016</b>      |
|--------------------------------------|------------------|------------------|
|                                      | \$               | \$               |
| <b>Controlled Recurrent Payments</b> | <b>8,606,000</b> | <b>8,378,000</b> |

The increase in CRP 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.

**NOTE 4 USER CHARGES**

User charge revenue is derived by providing goods and services to the community and to other ACT Government agencies. User charge revenue is paid by the user of the goods or services and legally retained by the Cultural Facilities Corporation. This revenue is driven by consumer demand.

|                                   |                   |                  |
|-----------------------------------|-------------------|------------------|
| User Charges – Non-ACT Government | 9,545,346         | 8,112,104        |
| User Charges – ACT Government     | 467,413           | 498,643          |
| <b>Total User Charges</b>         | <b>10,012,759</b> | <b>8,610,747</b> |

**User Charges Non-ACT Government /  
ACT Government by nature**

|                                    |                   |                  |
|------------------------------------|-------------------|------------------|
| Venue Hire and Associated Revenue  | 4,660,517         | 4,326,195        |
| Internal Ticket Sales <sup>a</sup> | 4,112,222         | 2,936,156        |
| Grants, Donations and Sponsorships | 652,217           | 728,922          |
| Rental Income from Properties      | 449,219           | 454,561          |
| Other Revenue                      | 138,584           | 164,913          |
|                                    | <b>10,012,759</b> | <b>8,610,747</b> |

<sup>a</sup> The increase in internal ticket sales reflects higher volumes of ticket sales from theatre shows programmed by the Canberra Theatre Centre in 2016-17.

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2017**

**NOTE 5 INTEREST**

|                            | <b>2017</b>           | <b>2016</b>           |
|----------------------------|-----------------------|-----------------------|
|                            | \$                    | \$                    |
| Interest Revenue from Bank | <u>129,102</u>        | <u>111,878</u>        |
| <b>Total Interest</b>      | <b><u>129,102</u></b> | <b><u>111,878</u></b> |

The increase in interest revenue is mainly due to the increase in cash balance held during 2016-17.

**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 User Charges.

|  |                      |                      |
|--|----------------------|----------------------|
| Legal Services                                 | <u>58,895</u>        | <u>95,195</u>        |
| <b>Total Resources Received Free of Charge</b> | <b><u>58,895</u></b> | <b><u>95,195</u></b> |

The decrease in resources received free of charge is mainly due to a decrease in the complexity of matters on which legal advice was obtained from the ACT Government Solicitor in 2016-17.

**NOTE 7 OTHER GAINS**

|                          |                 |                     |
|--------------------------|-----------------|---------------------|
| Gain on Sale of Asset    | <u>-</u>        | <u>3,455</u>        |
| <b>Total Other Gains</b> | <b><u>-</u></b> | <b><u>3,455</u></b> |

**NOTE 8 EMPLOYEE EXPENSES**

|   |                         |                         |
|---|-------------------------|-------------------------|
| Wages and Salaries                      | 7,136,784               | 6,687,928               |
| Annual Leave Expense                    | 376,856                 | 343,209                 |
| Long Service Leave Expense              | 35,797                  | 245,934                 |
| Payroll Tax                             | 432,038                 | 416,999                 |
| Workers' Compensation Insurance Premium | <u>253,121</u>          | <u>284,304</u>          |
| <b>Total Employee Expenses</b>          | <b><u>8,234,596</u></b> | <b><u>7,978,374</u></b> |

The increase in employee expenses is mainly due to higher salary levels resulting from Enterprise Bargaining Agreement pay increases.

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2017**

**NOTE 9 SUPERANNUATION EXPENSES**

|   | <b>2017</b>           | <b>2016</b>           |
|---|-----------------------|-----------------------|
|   | \$                    | \$                    |
| Superannuation Contributions to the Territory Banking Account | 315,654               | 302,624               |
| Productivity Benefit  | 46,520                | 51,734                |
| Superannuation Payment to ComSuper (for the PSSAP)            | 9,797                 | 36,399                |
| Superannuation to External Providers                          | 561,185               | 492,622               |
| <b>Total Superannuation Expenses</b>                          | <b><u>933,156</u></b> | <b><u>883,379</u></b> |

**NOTE 10 SUPPLIES AND SERVICES**

|   |                         |                         |
|---|-------------------------|-------------------------|
| Rental Payments   | 1,182,154               | 1,256,230               |
| Less: Amortised Lease Incentive Liability               | (51,894)                | (51,894)                |
| <b>Total Rent</b>                                       | <b><u>1,130,260</u></b> | <b><u>1,204,336</u></b> |
| Advertising and Marketing                               | 191,765                 | 198,116                 |
| Supplies and Administration                             | 1,569,655               | 1,331,457               |
| Production Costs and Royalties <sup>a</sup>             | 3,315,890               | 2,574,182               |
| Repairs and Maintenance <sup>b</sup>                    | 929,254                 | 534,186                 |
| Museum and Gallery Exhibition and Program Costs         | 283,638                 | 238,018                 |
| Utilities   | 477,401                 | 417,380                 |
| Cleaning and Caretaking                                 | 381,084                 | 431,237                 |
| Communication and Computer                              | 821,012                 | 756,721                 |
| Legal Services  | 58,895                  | 95,195                  |
| Waivers, Impairment Losses and Write-offs (see note 14) | -                       | 1,588                   |
| <b>Total Other Supplies and Services</b>                | <b><u>8,028,594</u></b> | <b><u>6,578,080</u></b> |
| <b>Total Supplies and Services</b>                      | <b><u>9,158,854</u></b> | <b><u>7,782,416</u></b> |

<sup>a.</sup> The increase in Production Costs and Royalties is due to the increase in the number of shows programmed by the Canberra Theatre Centre in 2016-17.

<sup>b.</sup> The increase in repairs and maintenance is mainly due to the cost of an electrical wiring replacement project in the Canberra Theatre Centre in 2016-17.

**NOTE 11 DEPRECIATION**

|                                  |                         |                         |
|----------------------------------|-------------------------|-------------------------|
| <b>Depreciation</b>              |                         |                         |
| Plant and Equipment <sup>a</sup> | 866,309                 | 689,361                 |
| Buildings                        | 2,063,924               | 1,978,892               |
| <b>Total Depreciation</b>        | <b><u>2,930,233</u></b> | <b><u>2,668,253</u></b> |

<sup>a.</sup> The increase in depreciation for plant and equipment is mainly due to a higher value of plant and equipment assets as a result of additions to these assets during 2016-17.

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2017**

**NOTE 12 OTHER EXPENSES**

|  | <b>2017</b>          | <b>2016</b>          |
|--|----------------------|----------------------|
|  | \$                   | \$                   |
| Loss on Disposal of Non-Current Assets | -                    | 14,334               |
| Other ACT Government Charges and Taxes | 69,279               | 65,261               |
| <b>Total Other Expenses</b>            | <b><u>69,279</u></b> | <b><u>79,595</u></b> |

**NOTE 13 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>50,261</u>        | <u>48,421</u>        |
| <b>Total Audit Fees</b>                            | <b><u>50,261</u></b> | <b><u>48,421</u></b> |

No other services were provided by the ACT Audit Office.

**NOTE 14 WAIVERS, IMPAIRMENT LOSSES AND WRITE-OFFS**

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.

**Write-offs**

|  |                 |                     |
|--|-----------------|---------------------|
| Irrecoverable Debts                                    | <u>-</u>        | <u>1,588</u>        |
| <b>Total Write-offs</b>                                | <b><u>-</u></b> | <b><u>1,588</u></b> |
| <b>Total Waivers, Impairment Losses and Write-Offs</b> | <b><u>-</u></b> | <b><u>1,588</u></b> |

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2017**

**NOTE 15 CASH AND CASH EQUIVALENTS**

The CFC has cash deposits held with Westpac Bank that earned an average floating interest rate of 2.35% in 2016-17 (2.75% in 2015-16).

|  | <b>2017</b>             | <b>2016</b>             |
|--|-------------------------|-------------------------|
|  | \$                      | \$                      |
| Cash on Hand                           | 11,800                  | 11,600                  |
| Cash at Bank <sup>a</sup>              | 1,405,821               | 1,495,297               |
| <b>Total Cash and Cash Equivalents</b> | <b><u>1,417,621</u></b> | <b><u>1,506,897</u></b> |

<sup>a</sup>. The decrease in Cash at Bank was mainly due to negative cash flows being generated in 2016-17.

**NOTE 16 RECEIVABLES**

|                                       |                       |                       |
|---------------------------------------|-----------------------|-----------------------|
| Trade Receivables                     | 18,063                | 50,819                |
| Less: Allowance for Impairment Losses | -                     | -                     |
| Sub-total                             | <u>18,063</u>         | <u>50,819</u>         |
| Net Goods and Services Tax Receivable | 97,517                | 142,582               |
| Accrued Revenue <sup>a</sup>          | 436,425               | 499,011               |
| <b>Total Receivables</b>              | <b><u>552,005</u></b> | <b><u>692,412</u></b> |

<sup>a</sup>. The decrease in accrued revenue is mainly due to a lower amount owing from ticket sales at 30 June 2017 compared to 30 June 2016.

**Ageing of Receivables**

**Not Impaired**

|                                  |                |                |
|----------------------------------|----------------|----------------|
| Not Overdue                      | 541,943        | 675,124        |
| Overdue for less than 30 Days    | 7,634          | 4,741          |
| Overdue for 30 to 60 Days        | 1,208          | 10,266         |
| Overdue for greater than 60 Days | 1,220          | 2,281          |
| Sub-total                        | <u>552,005</u> | <u>692,412</u> |

**Impaired**

|                          |                       |                       |
|--------------------------|-----------------------|-----------------------|
| <b>Total Receivables</b> | <b><u>552,005</u></b> | <b><u>692,412</u></b> |
|--------------------------|-----------------------|-----------------------|

**Classification of ACT Government/Non-ACT Government Receivables**

**Receivables with ACT Government Entities**

|   |                     |                      |
|---|---------------------|----------------------|
| Trade Receivables                                     | 2,932               | 16,485               |
| Accrued Revenue                                       | -                   | -                    |
| <b>Total Receivables with ACT Government Entities</b> | <b><u>2,932</u></b> | <b><u>16,485</u></b> |

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2017**

**NOTE 16 RECEIVABLES (CONTINUED)**

|   | <b>2017</b>    | <b>2016</b>    |
|---|----------------|----------------|
|   | \$             | \$             |
| <b>Receivables with Non-ACT Government Entities</b>       |                |                |
| Trade Receivables   | 15,131         | 34,334         |
| Net Goods and Services Tax Receivable                     | 97,517         | 142,582        |
| Accrued Revenue   | 436,425        | 499,011        |
| <b>Total Receivables with Non-ACT Government Entities</b> | <b>549,073</b> | <b>675,927</b> |
| <b>Total Receivables</b>                                  | <b>552,005</b> | <b>692,412</b> |

**NOTE 17 OTHER ASSETS**

|  |                |                |
|--|----------------|----------------|
| Work in Progress: Expenditure Associated with Future Productions | 229,679        | 221,512        |
| Prepayments  | 6,063          | 18,095         |
| <b>Total Other Assets</b>  | <b>235,742</b> | <b>239,607</b> |

**NOTE 18 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 therefore depreciated (e.g. roads and fences).
- *Plant and equipment* includes plant and equipment, 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 CFC 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 2017**

**NOTE 18 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)**

|  | <b>2017</b>              | <b>2016</b>              |
|--|--------------------------|--------------------------|
|  | <b>\$</b>                | <b>\$</b>                |
| <b>Land and Buildings</b>  |                          |                          |
| Land at Fair Value <sup>a</sup>                                  | 15,610,000               | 14,811,579               |
| <b>Total Land Assets</b>   | <b><u>15,610,000</u></b> | <b><u>14,811,579</u></b> |
| Buildings at Fair Value <sup>b</sup>                             | 39,080,000               | 37,352,293               |
| Less: Accumulated Depreciation                                   | -                        | (3,904,992)              |
| <b>Total Written Down Value of Buildings</b>                     | <b><u>39,080,000</u></b> | <b><u>33,447,301</u></b> |
| <b>Total Land and Written Down Value of Buildings</b>            | <b><u>54,690,000</u></b> | <b><u>48,258,880</u></b> |
| <b>Plant and Equipment</b>                                       |                          |                          |
| Plant and Equipment at Fair Value                                | 5,591,273                | 7,455,040                |
| Less: Accumulated Depreciation                                   | -                        | (1,189,423)              |
| <b>Total Written Down Value of Plant and Equipment</b>           | <b><u>5,591,273</u></b>  | <b><u>6,265,617</u></b>  |
| <b>Art and Social History Collections</b>                        |                          |                          |
| Art and Social History Collections at Fair Value <sup>c</sup>    | 4,702,951                | 4,254,754                |
| <b>Total Value of Art and Social History Collections</b>         | <b><u>4,702,951</u></b>  | <b><u>4,254,754</u></b>  |
| <b>Capital Works in Progress</b>                                 |                          |                          |
| Capital Works in Progress at Cost <sup>d</sup>                   | 108,219                  | 602,534                  |
| <b>Total Capital Works in Progress</b>                           | <b><u>108,219</u></b>    | <b><u>602,534</u></b>    |
| <b>Total Written Down Value of Property, Plant and Equipment</b> | <b><u>65,092,443</u></b> | <b><u>59,381,785</u></b> |

- a. The increase in the value of land held at fair value is due to a revaluation of land which occurs every three years.
- b. The increase in the value of buildings held at fair value is due to a revaluation of buildings which occurs every three years.
- c. 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 2016-17 and a revaluation of the art and social history collection which occurs every three years.
- d. The decrease in the value of capital works in progress is due to an instalment payment in 2015-16 for the new Canberra Theatre seating under construction. The seats were installed in the period December 2016 to January 2017 and are now part of the Buildings at Fair Value total.

**Cultural Facilities Corporation  
Notes to and Forming Part of the Financial Statements  
For the Year Ended 30 June 2017**

**NOTE 18 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)**

**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 as at 30 June 2017.

Aon Risk Services Australia performed an independent valuation of Plant and Equipment as at 30 June 2017.

Andrew Whitehead, Aon Risk Services Australia, and Helen Maxwell Galleries performed independent valuations of the Art and Social History Collections as at 30 June 2017.

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2017**

**NOTE 18 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)**

**Reconciliation of Property, Plant and Equipment**

The following table shows the movement of Property, Plant and Equipment during 2016-17.

|   | Land              | Buildings         | Plant and<br>Equipment | Work in<br>Progress | Art and Social<br>History<br>Collections | Total             |
|---|-------------------|-------------------|------------------------|---------------------|--|-------------------|
|   | \$                | \$                | \$                     | \$                  | \$                                       | \$                |
| Carrying Amount at the Beginning of the Reporting Period  | 14,811,579        | 33,447,301        | 6,265,617              | 602,534             | 4,254,754                                | 59,381,785        |
| Additions   | -                 | 2,064,737         | 188,955                | 108,219             | 155,189                                  | 2,517,100         |
| Revaluation increment                                     | 798,421           | 5,029,352         | 3,010                  | -                   | 293,008                                  | 6,123,791         |
| Depreciation  | -                 | (2,063,924)       | (866,309)              | -                   | -  | (2,930,233)       |
| Other Movements   | -                 | 602,534           | -                      | (602,534)           | -  | -                 |
| <b>Carrying Amount at the End of the Reporting Period</b> | <b>15,610,000</b> | <b>39,080,000</b> | <b>5,591,273</b>       | <b>108,219</b>      | <b>4,702,951</b>                         | <b>65,092,443</b> |

The following table shows the movement of Property, Plant and Equipment during 2015-16.

|   |                   |                   |                  |                |                  |                   |
|---|-------------------|-------------------|------------------|----------------|------------------|-------------------|
| Carrying Amount at the Beginning of the Reporting Period  | 14,811,579        | 34,273,092        | 5,300,639        | 92,220         | 4,173,972        | 58,651,502        |
| Additions   | -                 | 1,082,063         | 1,647,491        | 602,534        | 80,782           | 3,412,870         |
| Depreciation  | -                 | (1,978,892)       | (689,361)        | -              | -                | (2,668,253)       |
| Other Movements   | -                 | 71,038            | 6,848            | (92,220)       | -                | (14,334)          |
| <b>Carrying Amount at the End of the Reporting Period</b> | <b>14,811,579</b> | <b>33,447,301</b> | <b>6,265,617</b> | <b>602,534</b> | <b>4,254,754</b> | <b>59,381,785</b> |

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2017**

**NOTE 18 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 2017 are as follows:

**30 June 2017**

|  | <b>Classification According to Fair Value Hierarchy</b> |                  |                   |                   |
|--|---|------------------|-------------------|-------------------|
|  | <b>Level 1</b>  | <b>Level 2</b>   | <b>Level 3</b>    | <b>Total</b>      |
|  | \$  | \$               | \$                | \$                |
| <b>Property, Plant and Equipment at Fair Value</b> |   |                  |                   |                   |
| Land   | -   | 3,270,000        | 12,340,000        | 15,610,000        |
| Buildings  | -   | -                | 39,080,000        | 39,080,000        |
| Plant and Equipment                                | -   | 195,000          | 5,396,273         | 5,591,273         |
| Art and Social History Collections                 | -   | 4,702,951        | -                 | 4,702,951         |
|  | <b>-</b>  | <b>8,167,951</b> | <b>56,816,273</b> | <b>64,984,224</b> |

Details of the CFC's property, plant and equipment at fair value and information about the Fair Value Hierarchy as at 30 June 2016 are as follows:

**30 June 2016**

|  | <b>Classification According to Fair Value Hierarchy</b> |                  |                   |                   |
|--|---|------------------|-------------------|-------------------|
|  | <b>Level 1</b>  | <b>Level 2</b>   | <b>Level 3</b>    | <b>Total</b>      |
|  | \$  | \$               | \$                | \$                |
| <b>Property, Plant and Equipment at Fair Value</b> |   |                  |                   |                   |
| Land   | -   | 3,082,484        | 11,729,095        | 14,811,579        |
| Buildings  | -   | -                | 33,447,301        | 33,447,301        |
| Plant and Equipment                                | -   | 136,753          | 6,128,864         | 6,265,617         |
| Art and Social History Collections                 | -   | 4,254,754        | -                 | 4,254,754         |
|  | <b>-</b>  | <b>7,473,991</b> | <b>51,305,260</b> | <b>58,779,251</b> |

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2017**

**NOTE 18 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 visual art and social history collections and some plant and equipment is the market approach, which reflects recent transaction prices for similar properties (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, previous valuations and sales history, if available, for an item.

***Level 3 Valuation Techniques and Significant Unobservable Inputs***

Valuation Techniques:

Land where there is no active market or significant land restrictions, is valued through the market approach.

Buildings: Canberra Theatre Centre, Library, Link, the Former Nolan Gallery and Mugga Mugga are considered to be specialised assets and measured by valuers using the cost approach.

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2017**

**NOTE 18 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.

Significant Unobservable Inputs:

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

Buildings: Estimating the cost to a market participant to construct buildings of comparable utility adjusted for obsolescence. The historical cost per square metre of floor area was also used in measuring fair value. 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: Estimating the cost to a market participant to construct plant and equipment assets of comparable utility adjusted for obsolescence. 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)**

|   | <b>Land</b>              | <b>Plant and<br/>Equipment</b> | <b>Buildings</b>         |
|---|--------------------------|--------------------------------|--------------------------|
| <b>2017</b>   | <b>\$</b>                | <b>\$</b>                      | <b>\$</b>                |
| Fair Value at the beginning of the Reporting Period | 11,729,095               | 6,128,864                      | 33,447,301               |
| Additions   | -                        | 188,955                        | 2,064,737                |
| Revaluation Increment/(Decrement)                   | 610,905                  | (55,237)                       | 5,029,352                |
| Depreciation  | -                        | (866,309)                      | (2,063,924)              |
| Other Movements                                     | -                        | -                              | 602,534                  |
| <b>Fair Value at end of the reporting period</b>    | <b><u>12,340,000</u></b> | <b><u>5,396,273</u></b>        | <b><u>39,080,000</u></b> |
| <b>2016</b>   | <b>\$</b>                | <b>\$</b>                      | <b>\$</b>                |
| Fair Value at the beginning of the Reporting Period | 11,729,095               | 5,146,739                      | 34,273,092               |
| Additions   | -                        | 1,647,491                      | 1,082,063                |
| Depreciation  | -                        | (672,214)                      | (1,978,892)              |
| Other Movements                                     | -                        | 6,848                          | 71,038                   |
| <b>Fair Value at End of the Reporting Period</b>    | <b><u>11,729,095</u></b> | <b><u>6,128,864</u></b>        | <b><u>33,447,301</u></b> |

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2017**

**NOTE 19 PAYABLES**

|                       | <b>2017</b>           | <b>2016</b>           |
|-----------------------|-----------------------|-----------------------|
|                       | \$                    | \$                    |
| Trade Payables        | -                     | 475,200               |
| Accrued Expenses      | 564,726               | 359,775               |
| <b>Total Payables</b> | <b><u>564,726</u></b> | <b><u>834,975</u></b> |

The decrease in the trade payables balance at 30 June 2017 compared to 30 June 2016 is due to the payment of all outstanding trade payable invoices prior to the end of the 2016-17 period.

No payables are overdue.

**Classification of ACT Government/Non-ACT Government Payables**

**Payables with ACT Government Entities**

|  |                       |                       |
|--|-----------------------|-----------------------|
| Trade Payables and Accrued Expenses                | 176,488               | 526,730               |
| <b>Total Payables with ACT Government Entities</b> | <b><u>176,488</u></b> | <b><u>526,730</u></b> |

**Payables with Non-ACT Government Entities**

|  |                       |                       |
|--|-----------------------|-----------------------|
| Trade Payables and Accrued Expenses                    | 388,238               | 308,245               |
| <b>Total Payables with Non-ACT Government Entities</b> | <b><u>388,238</u></b> | <b><u>308,245</u></b> |

|                       |                       |                       |
|-----------------------|-----------------------|-----------------------|
| <b>Total Payables</b> | <b><u>564,726</u></b> | <b><u>834,975</u></b> |
|-----------------------|-----------------------|-----------------------|

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2017**

**NOTE 20 EMPLOYEE BENEFITS**

|   | <b>2017</b>             | <b>2016</b>             |
|---|-------------------------|-------------------------|
|   | \$                      | \$                      |
| <b>Current Employee Benefits</b>                        |                         |                         |
| Annual Leave  | 533,848                 | 505,334                 |
| Long Service Leave                                      | 955,997                 | 990,956                 |
| Accrued Salaries  | 102,539                 | 142,503                 |
| <b>Total Current Employee Benefits</b>                  | <b><u>1,592,384</u></b> | <b><u>1,638,793</u></b> |
| <b>Non-Current Employee Benefits</b>                    |                         |                         |
| Long Service Leave                                      | 129,751                 | 116,368                 |
| <b>Total Non-Current Employee Benefits</b>              | <b><u>129,751</u></b>   | <b><u>116,368</u></b>   |
| <b>Total Employee Benefits</b>                          | <b><u>1,722,135</u></b> | <b><u>1,755,161</u></b> |
| <b>Estimate of when Leave is Payable</b>                |                         |                         |
| <b>Estimated Amount Payable within 12 months</b>        |                         |                         |
| Annual Leave  | 341,596                 | 309,824                 |
| Long Service Leave                                      | 74,194                  | 65,959                  |
| Accrued Salaries  | 102,539                 | 142,503                 |
| <b>Total Employee Benefits Payable within 12 months</b> | <b><u>518,329</u></b>   | <b><u>518,286</u></b>   |
| <b>Estimated Amount Payable after 12 months</b>         |                         |                         |
| Annual Leave  | 192,252                 | 195,510                 |
| Long Service Leave                                      | 1,011,554               | 1,041,365               |
| <b>Total Employee Benefits Payable after 12 months</b>  | <b><u>1,203,806</u></b> | <b><u>1,236,875</u></b> |
| <b>Total Employee Benefits</b>                          | <b><u>1,722,135</u></b> | <b><u>1,755,161</u></b> |

At 30 June 2017, the CFC employed 88 full-time equivalent (FTE) staff. There were 93 FTE staff as at 30 June 2016.

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2017**

**NOTE 21 OTHER LIABILITIES**

|  | <b>2017</b>           | <b>2016</b>           |
|--|-----------------------|-----------------------|
|  | \$                    | \$                    |
| <b>Current Other Liabilities</b>           |                       |                       |
| Hirers' Deposits                           | 138,922               | 94,112                |
| Lease Incentive Liability                  | 17,286                | 51,894                |
| <b>Total Current Other Liabilities</b>     | <b><u>156,208</u></b> | <b><u>146,006</u></b> |
| <br>                                       |                       |                       |
| <b>Non-Current Other Liabilities</b>       |                       |                       |
| Lease Incentive Liability                  | -                     | 17,286                |
| <b>Total Non-Current Other Liabilities</b> | <b><u>-</u></b>       | <b><u>17,286</u></b>  |
| <br>                                       |                       |                       |
| <b>Total Other Liabilities</b>             | <b><u>156,208</u></b> | <b><u>163,292</u></b> |

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.

**NOTE 22 RESERVES**

**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**

|  |                          |                          |
|--|--------------------------|--------------------------|
| <b>Balance at the Beginning of the Reporting Period</b>            | <b>28,037,511</b>        | <b>28,037,511</b>        |
| Increment in Land due to Revaluation                               | 798,421                  | -                        |
| Increment in Buildings due to Revaluation                          | 5,029,352                | -                        |
| Increment in Plant and Equipment due to Revaluation                | 3,010                    | -                        |
| Increment in Art and Social History Collections due to Revaluation | 293,008                  | -                        |
| <b>Balance at the End of the Reporting Period</b>                  | <b><u>34,161,302</u></b> | <b><u>28,037,511</u></b> |

The \$6,123,791 net increase to the Asset Revaluation Surplus in 2016-17 is disclosed as Other Comprehensive Income on the Operating Statement.

**Cultural Facilities Corporation  
Notes to and Forming Part of the Financial Statements  
For the Year Ended 30 June 2017**

**NOTE 22 RESERVES (CONTINUED)**

**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**

|   | <b>2017</b>              | <b>2016</b>              |
|---|--------------------------|--------------------------|
|   | \$                       | \$                       |
| Balance at the Beginning of the Reporting Period  | 800,000                  | 500,000                  |
| Transfer from Accumulated Funds                   | 300,000                  | 300,000                  |
| <b>Balance at the End of the Reporting Period</b> | <b><u>1,100,000</u></b>  | <b><u>800,000</u></b>    |
| <b>Total Reserves</b>                             | <b><u>35,261,302</u></b> | <b><u>28,837,511</u></b> |

**NOTE 23 CAPITAL INJECTIONS**

Major capital works are funded by capital injections from the ACT Government.

Capital injections were received for the following capital projects which are part of the ACT Government's Capital Works Program:

|  |                         |                         |
|--|-------------------------|-------------------------|
| Cultural Facilities Corporation Upgrade Package            | 388,000                 | 378,000                 |
| Canberra Theatre Centre – Essential Upgrades Stage 3       | 1,386,000               | 2,731,000               |
| Canberra Theatre Centre – Improved Arts Facilities         | 410,000                 | -                       |
| Lanyon Heritage Precinct Stormwater Upgrades               | -                       | 99,000                  |
| <b>Total Capital Injections Received for Capital Works</b> | <b><u>2,184,000</u></b> | <b><u>3,208,000</u></b> |
| Supplementation for Additional Pay Period in 2015-16       | -                       | 169,000                 |
| <b>Total Capital Injections</b>                            | <b><u>2,184,000</u></b> | <b><u>3,377,000</u></b> |

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2017**

**NOTE 24 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.**

|  | <b>2017</b>             | <b>2016</b>             |
|--|-------------------------|-------------------------|
|  | <b>\$</b>               | <b>\$</b>               |
| Total Cash and Cash Equivalents Recorded in the Balance Sheet  | 1,417,621               | 1,506,897               |
| <b>Cash and Cash Equivalents at the End of the Reporting Period as Recorded in the Cash Flow Statement</b> | <b><u>1,417,621</u></b> | <b><u>1,506,897</u></b> |

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

|  |                         |                        |
|--|-------------------------|------------------------|
| Operating (Deficit)  | (2,519,362)             | (2,192,742)            |
| <b>Add/(Less) Non-Cash Items</b>                               |                         |                        |
| Depreciation   | 2,930,233               | 2,668,253              |
| Donated Assets   | (70,000)                | (40,000)               |
| Amortisation of Lease Incentive Liability                      | (51,894)                | (51,894)               |
| <b>Add/(Less) Items Classified as Investing or Financing</b>   |                         |                        |
| Net Loss on Disposal of Non-Current Assets                     | -                       | 10,880                 |
| Accrued Capital Items used in Investing Activities             | -                       | 71,038                 |
| <b>Cash Before Changes in Operating Assets and Liabilities</b> | <b><u>288,977</u></b>   | <b><u>465,535</u></b>  |
| Decrease/(Increase) in Receivables                             | 140,407                 | (220,553)              |
| (Increase)/Decrease in Inventories                             | (961)                   | 5,135                  |
| Decrease/(Increase) in Other Assets                            | 3,865                   | (132,415)              |
| Increase/(Decrease) in Hirer's Deposits and Revenue in Advance | 44,810                  | (83,294)               |
| (Decrease)/Increase in Payables                                | (270,249)               | 232,708                |
| (Decrease)/Increase in Employee Benefits                       | (33,026)                | 160,724                |
| <b>Net Changes in Operating Assets and Liabilities</b>         | <b><u>(115,154)</u></b> | <b><u>(37,695)</u></b> |
| <b>Net Cash Inflows from Operating Activities</b>              | <b><u>173,823</u></b>   | <b><u>427,840</u></b>  |

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2017**

**NOTE 25 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 (see Appendix B) *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 decreased during the year ended 30 June 2017, but CFC has held higher cash balances throughout the year, resulting in a slight 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 as the CFC's operations are not dependent 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 the 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 2017**

**NOTE 25 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 Controlled Recurrent Payments 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.

*Sensitivity Analysis*

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:

|                                    | <b>Note No.</b> | <b>Carrying Amount 2017</b> | <b>Fair Value 2017</b> | <b>Carrying Amount 2016</b> | <b>Fair Value 2016</b> |
|------------------------------------|-----------------|-----------------------------|------------------------|-----------------------------|------------------------|
|                                    |                 | <b>\$</b>                   | <b>\$</b>              | <b>\$</b>                   | <b>\$</b>              |
| <b>Financial Assets</b>            |                 |                             |                        |                             |                        |
| Cash and Cash Equivalents          | 15              | 1,417,621                   | 1,417,621              | 1,506,897                   | 1,506,897              |
| Receivables                        | 16              | 454,488                     | 454,488                | 549,830                     | 549,830                |
| <b>Total Financial Assets</b>      |                 | <b>1,872,109</b>            | <b>1,872,109</b>       | <b>2,056,727</b>            | <b>2,056,727</b>       |
| <b>Financial Liabilities</b>       |                 |                             |                        |                             |                        |
| Payables                           | 19              | 564,726                     | 564,726                | 834,975                     | 834,975                |
| <b>Total Financial Liabilities</b> |                 | <b>564,726</b>              | <b>564,726</b>         | <b>834,975</b>              | <b>834,975</b>         |

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2017**

**NOTE 25 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 2017. Except for non-current payables, financial assets and liabilities that 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 |                  |
|   |          |                                | \$                     | \$                          | \$                     | \$                   | \$               |
| <b>Financial Instruments</b>              |          |                                |                        |                             |                        |                      |                  |
| <b>Financial Assets</b>                   |          |                                |                        |                             |                        |                      |                  |
| Cash                                      | 15       | 2.35%                          | 1,405,821              | -                           | -                      | 11,800               | 1,417,621        |
| Receivables <sup>a</sup>                  | 16       |                                | -                      | -                           | -                      | 454,488              | 454,488          |
| <b>Total Financial Assets</b>             |          |                                | <b>1,405,821</b>       | <b>-</b>                    | <b>-</b>               | <b>466,288</b>       | <b>1,872,109</b> |
| <b>Financial Liabilities</b>              |          |                                |                        |                             |                        |                      |                  |
| Payables                                  | 19       |                                | -                      | -                           | -                      | 564,726              | 564,726          |
| <b>Total Financial Liabilities</b>        |          |                                | <b>-</b>               | <b>-</b>                    | <b>-</b>               | <b>564,726</b>       | <b>564,726</b>   |
| <b>Net Financial Assets/(Liabilities)</b> |          |                                | <b>1,405,821</b>       | <b>-</b>                    | <b>-</b>               | <b>(98,438)</b>      | <b>1,307,383</b> |

<sup>a</sup>. The Receivables Financial Asset as shown in this note does not include \$97,517 Net Goods and Services Tax Receivables shown in Note 16 Receivables as this amount is not classified as a Financial Instrument.

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2017**

**NOTE 25 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 2016. Except for non-current payables, financial assets and liabilities that 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: |                        | Non-Interest Bearing | Total            |
|---|----------|--------------------------------|------------------------|-----------------------------|------------------------|----------------------|------------------|
|   |          |                                |                        | One Year or Less            | Over 1 Year to 5 Years |                      |                  |
|   |          |                                | \$                     | \$                          | \$                     | \$                   | \$               |
| <b>Financial Instruments</b>              |          |                                |                        |                             |                        |                      |                  |
| <b>Financial Assets</b>                   |          |                                |                        |                             |                        |                      |                  |
| Cash                                      | 15       | 2.75%                          | 1,495,297              | -                           | -                      | 11,600               | 1,506,897        |
| Receivables                               | 16       |                                | -                      | -                           | -                      | 549,830              | 549,830          |
| <b>Total Financial Assets</b>             |          |                                | <b>1,495,297</b>       | <b>-</b>                    | <b>-</b>               | <b>561,430</b>       | <b>2,056,727</b> |
| <b>Financial Liabilities</b>              |          |                                |                        |                             |                        |                      |                  |
| Payables                                  | 19       |                                | -                      | -                           | -                      | 834,975              | 834,975          |
| <b>Total Financial Liabilities</b>        |          |                                | <b>-</b>               | <b>-</b>                    | <b>-</b>               | <b>834,975</b>       | <b>834,975</b>   |
| <b>Net Financial Assets/(Liabilities)</b> |          |                                | <b>1,495,297</b>       | <b>-</b>                    | <b>-</b>               | <b>(273,545)</b>     | <b>1,221,752</b> |

<sup>a</sup> The Receivables Financial Asset as shown in this note does not include \$142,582 Net Goods and Services Tax Receivables shown in Note 16 Receivables as this amount is not classified as a Financial Instrument.

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2017**

**NOTE 25 FINANCIAL INSTRUMENTS (CONTINUED)**

|  | <b>2017</b> | <b>2016</b> |
|--|-------------|-------------|
|  | \$          | \$          |
| <b>Carrying Amount of Each Category of Financial Asset and Financial Liability</b> |             |             |
| <b>Financial Assets</b>  |             |             |
| Loans and Receivables Measured at Amortised Cost                                   | 454,488     | 549,830     |
| <b>Financial Liabilities</b>   |             |             |
| Financial Liabilities Measured at Amortised Cost                                   | 564,726     | 834,975     |

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.

**NOTE 26 COMMITMENTS**

**Capital Commitments**

The CFC has no capital commitments as at 30 June 2017.

**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 from 1 November 1997 and terminating on 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 on which the leased building is situated.

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.

Non-Cancellable Operating Lease Commitments are payable as follows:

|   |                |                  |
|---|----------------|------------------|
| Within One Year                                   | 512,262        | 1,436,445        |
| Later than One Year but not later than Five Years | 39,718         | 517,226          |
| Later than Five Years                             | 1,632          | 503              |
| <b>Total Operating Lease Commitments</b>          | <b>553,612</b> | <b>1,954,174</b> |

The operating lease commitments as at 30 June 2017 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 2017**

**NOTE 26 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 27 CONTINGENT LIABILITIES AND CONTINGENT ASSETS**

Legal advice indicates that there is no outstanding contingent liability as a result of legal matters as at 30 June 2017 (\$60,000 at 30 June 2016).

There are no contingent assets as at 30 June 2017 (Nil 30 June 2016).

**NOTE 28 RELATED PARTY DISCLOSURES**

A related party is a person that controls or has significant influence over the reporting entity, or is a member of the Key Management Personnel (KMP) of the reporting entity or its parent entity, and includes their close family members and entities in which the KMP and/or their close family members individually or jointly have controlling interests.

KMP are those persons having authority and responsibility for planning, directing and controlling the activities of CFC, directly or indirectly.

KMP of the CFC are the Portfolio Minister, Chief Executive Officer and the six Board members.

The Head of Service and the ACT Executive comprising the Cabinet Ministers are KMP of the ACT Government and therefore related parties of CFC.

This note does not include typical citizen transactions between the KMP and CFC that occur on terms and conditions no different to those applying to the general public.

**(A) CONTROLLING ENTITY**

Cultural Facilities Corporation is an ACT Government controlled entity.

**(B) KEY MANAGEMENT PERSONNEL**

**B.1 Compensation of Key Management Personnel**

Compensation of all Cabinet Ministers, including the Portfolio Minister, is disclosed in the note on related party disclosures included in the ACT Executive's financial statements for the year ended 30 June 2017.

**Cultural Facilities Corporation  
Notes to and Forming Part of the Financial Statements  
For the Year Ended 30 June 2017**

**NOTE 28 RELATED PARTY DISCLOSURES (CONTINUED)**

Compensation of the Head of Service is included in the note on related party disclosures included in the Chief Minister, Treasury and Economic Development Directorate's (CMTEDD) financial statements for the year ended 30 June 2017.

Compensation by CFC to KMP is set out below.

|   | <b>2017</b>      |
|---|------------------|
|   | \$               |
| Short-term employee benefits            | \$203,453        |
| Post employment benefits                | \$39,808         |
| Board member fees                       | \$75,145         |
| <b>Total Compensation by CFC to KMP</b> | <b>\$318,406</b> |

**B.2 Transactions with Key Management Personnel**

There were no transactions with KMP that were material to the financial statements of the CFC.

**B.3 Transactions with parties related to Key Management Personnel**

There were no transactions with parties related to KMP, including transactions with KMP's close family members or other related entities that were material to the financial statements of the CFC.

**(C) TRANSACTIONS WITH OTHER ACT GOVERNMENT CONTROLLED ENTITIES**

There were no transactions with other ACT Government controlled entities that were material to the financial statements of the CFC.

**NOTE 29 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.

|  | <b>2017</b>      | <b>2016</b>      |
|--|------------------|------------------|
|  | \$               | \$               |
| <b>Canberra Ticketing Suspense Account</b>       |                  |                  |
| Balance of suspended funds as at 30 June was:    | 3,398,243        | 2,083,841        |
| <b>Total Canberra Ticketing Suspense Account</b> | <b>3,398,243</b> | <b>2,083,841</b> |

The increase is due to more advance ticket sales as at 30 June 2017 for the Canberra Theatre Centre. Of this balance, an amount of \$166,733 (\$301,833 in 2015-16) has been included in Accounts Receivable as funds owing but not transferred at 30 June 2017 to the CFC.

**Cultural Facilities Corporation  
Notes to and Forming Part of the Financial Statements  
For the Year Ended 30 June 2017**

**NOTE 30 BUDGETARY REPORTING**

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: where either the line item actual amount accounts for more than 10% of the relevant associated category (Income, Expenses and Equity totals) or more than 10% of the 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<br>Line Items | Actual<br>2016-17<br>\$'000 | Original<br>Budget <sup>1</sup><br>2016-17<br>\$'000 | Variance<br>\$'000 | Variance<br>% | Variance Explanation  |
|-----------------------------------|-----------------------------|--|--------------------|---------------|---|
| User Charges                      | 10,013                      | 7,353  | 2,660              | 36            | User Charges exceeded the budget estimate due largely to higher volumes of revenue-generating activity at the Canberra Theatre Centre.  |
| Employee Expenses                 | 8,235                       | 7,326  | 909                | 12            | Employee Expenses exceeded the budget estimate due largely to increased casual salary costs directly relating to higher volumes of activity at the Canberra Theatre Centre.             |
| Supplies and Services             | 9,159                       | 7,601  | 1,558              | 20            | Supplies and Services costs exceeded the budget estimate due largely to increased production costs and royalties relating to higher volumes of activity at the Canberra Theatre Centre. |

<sup>1</sup> Original Budget refers to the amounts presented to the Legislative Assembly in the original budgeted financial statements in respect of the reporting period (2016-17 Statement of Intent). These amounts have not been adjusted to reflect supplementary appropriation or appropriation instruments.

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2017**

**NOTE 30 BUDGETARY REPORTING (CONTINUED)**

| <b>Balance Sheet Line Items</b> | <b>Actual<br/>2016-17<br/>\$'000</b> | <b>Original<br/>Budget<sup>1</sup><br/>2016-17<br/>\$'000</b> | <b>Variance<br/>\$'000</b> | <b>Variance<br/>%</b> | <b>Variance Explanation</b>  |
|---------------------------------|--------------------------------------|---|----------------------------|-----------------------|--|
| Cash and Cash Equivalents       | 1,418                                | 1,280   | 138                        | 11                    | Cash and Cash Equivalents are higher mainly due to the opening balance being higher than budget.                               |
| Receivables                     | 552                                  | 472   | 80                         | 17                    | Receivables are higher mainly due to higher balance than estimated of accrued revenue from ticket sales as at 30 June 2017.    |
| Other Assets                    | 236                                  | 107   | 129                        | 121                   | Other Assets are higher mainly due to higher balance than estimated of prepaid expenditure associated with future productions. |
| Property, Plant and Equipment   | 64,984                               | 58,946  | 6,038                      | 10                    | Property, Plant and Equipment are higher mainly due to unbudgeted increases from revaluations as at 30 June 2017.              |
| Payables                        | 565                                  | 741   | 176                        | 24                    | Payables are lower mainly due to lower balance than estimated of trade payables not paid as at 30 June 2017.                   |
| Current Employee Benefits       | 1,592                                | 1,408   | 184                        | 13                    | Current Employee Benefits are higher mainly due to greater than anticipated leave entitlements at the end of the period.       |

**Statement of  
Changes in Equity**

**These line items are covered in other financial statements**

<sup>1</sup> Original Budget refers to the amounts presented to the Legislative Assembly in the original budgeted financial statements in respect of the reporting period (2016-17 Statement of Intent). These amounts have not been adjusted to reflect supplementary appropriation or appropriation instruments.

**Cultural Facilities Corporation  
Notes to and Forming Part of the Financial Statements  
For the Year Ended 30 June 2017**

**NOTE 30 BUDGETARY REPORTING (CONTINUED)**

| <b>Cash Flow<br/>Statement Line<br/>Items</b> | <b>Actual<br/>2016-17<br/>\$'000</b> | <b>Original<br/>Budget<sup>1</sup><br/>2016-17<br/>\$'000</b> | <b>Variance<br/>\$'000</b> | <b>Variance<br/>%</b> | <b>Variance Explanation</b>  |
|---|--------------------------------------|---|----------------------------|-----------------------|--|
| Receipts from User Charges                    | 10,083                               | 7,365   | 2,718                      | 37                    | Receipts from User Charges is higher largely due to higher volumes of activity at the Canberra Theatre Centre, generating more revenue.                              |
| Payments for Employee                         | (8,268)                              | (7,277)   | (991)                      | 14                    | Payments for Employee is higher largely due to increased casual salaries from higher volumes of activity at the Canberra Theatre Centre.                             |
| Payments for Supplies and Services            | (9,419)                              | (7,550)   | (1,869)                    | 25                    | 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. |

<sup>1</sup> Original Budget refers to the amounts presented to the Legislative Assembly in the original budgeted financial statements in respect of the reporting period (2016-17 Statement of Intent). These amounts have not been adjusted to reflect supplementary appropriation or appropriation instruments.

**Cultural Facilities Corporation**  
**Appendix A – Basis of Preparation of the Financial Statements**  
**Forming Part of Note 2 of the Financial Statements**  
**For the Year Ended 30 June 2017**

**APPENDIX A – BASIS OF PREPARATION OF THE FINANCIAL STATEMENTS**

**Legislative Requirement**

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 reporting period;
- (ii) a Balance Sheet at the end of the reporting period;
- (iii) a Statement of Changes in Equity for the reporting period;
- (iv) a Cash Flow Statement for the reporting period;
- (v) a Statement of Appropriation for the reporting period;
- (vi) the significant accounting policies adopted for the reporting period; 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 reporting period.

These general-purpose financial statements have been prepared to comply with Australian Accounting Standards as required by the FMA. Accordingly, these financial statements have been prepared in accordance with:

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

**Accrual Accounting**

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.

**Currency**

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

**Individual Reporting Entity**

The CFC is an individual reporting entity.

**Reporting Period**

These financial statements state the financial performance, changes in equity and cash flows of the CFC for the year ending 30 June 2017 and the financial position of the CFC as at 30 June 2017.

**Cultural Facilities Corporation**  
**Appendix A – Basis of Preparation of the Financial Statements**  
**Forming Part of Note 2 of the Financial Statements**  
**For the Year Ended 30 June 2017**

**Comparative Figures**

*Budget Figures*

The *Financial Management Act 1996* requires the financial statements to facilitate a comparison with the Statement of Intent.

*Prior Year Comparatives*

Comparative information has been disclosed in respect of the previous reporting 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.

**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.

**Going Concern**

As at 30 June 2017, the CFC’s current liabilities (\$2.313m) exceeded its current assets (\$2.226m) by \$0.087m. 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 2016-17 financial statements have been prepared on a going concern basis as CFC has been funded in the 2017-18 Budget and the Budget Papers include forward estimates for CFC.

**Cultural Facilities Corporation**  
**Appendix B – Significant Accounting Policies**  
**Forming Part of Note 2 of the Financial Statements**  
**For the Year Ended 30 June 2017**

**APPENDIX B – SIGNIFICANT ACCOUNTING POLICIES**

**Significant Accounting Policies - Income**

**Revenue Recognition**

Revenue is recognised at the fair value of the consideration received or receivable in the Operating Statement. In addition, the following specific recognition criteria must also be met before revenue is recognised:

**Note 3 – Controlled Recurrent Payments**

Controlled Recurrent Payments are recognised as revenue when the CFC gains control over the funding. Control over appropriated funds is obtained upon the receipt of the cash.

Effective from 1 July 2016 the term appropriation for the provision of outputs (or Government Payment for Outputs) was replaced with the term Controlled Recurrent Payments to better reflect the nature of this type of appropriation.

**Note 4 – User Charges**

*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 grants, donations 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.

**Note 5 – Interest**

Interest revenue is recognised using the effective interest method.

**Cultural Facilities Corporation**  
**Appendix B – Significant Accounting Policies**  
**Forming Part of Note 2 of the Financial Statements**  
**For the Year Ended 30 June 2017**

**Significant Accounting Policies – Income Continued**

**Note 6 – 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.

**Significant Accounting Policies – Expenses**

**Note 8 – Employee Expenses**

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 (see Appendix B - Note 20 Employee Benefits if longer than 12 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 leave and long service leave.

**Note 9 – Superannuation Expenses**

The CFC receives funding for superannuation payments as part of Controlled Recurrent Payments.

The CFC makes fortnightly payments to the Territory Banking Account to extinguish the CFC's superannuation liability for employees who are members of the Commonwealth Superannuation Scheme (CSS) and the Public Sector Superannuation Scheme (PSS). This payment does not include the CSS and PSS productivity component which is paid directly to the Commonwealth Superannuation Corporation (CSC) by the CFC.

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.

The CFC's accruing superannuation liability obligations are expensed as they are incurred.

**Cultural Facilities Corporation**  
**Appendix B – Significant Accounting Policies**  
**Forming Part of Note 2 of the Financial Statements**  
**For the Year Ended 30 June 2017**

**Significant Accounting Policies – Expenses Continued**

**Note 10 – Supplies and Services**

*Insurance*

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

*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.

*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

**Note 11 – Depreciation**

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.

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:

| <b>Class of Assets</b> | <b>Depreciation Method</b> | <b>Useful Life<br/>(Years)</b> |
|------------------------|----------------------------|--------------------------------|
| Buildings              | Straight Line              | 18 – 22                        |
| Plant and Equipment    | Straight Line              | 3 – 10                         |

Land improvements are included with buildings.

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

**Cultural Facilities Corporation**  
**Appendix B – Significant Accounting Policies**  
**Forming Part of Note 2 of the Financial Statements**  
**For the Year Ended 30 June 2017**

**Significant Accounting Policies – Assets**

**Assets – Current and Non-Current**

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

*Significant Accounting Judgements and Estimates - 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.

**Note 15 – Cash and Cash Equivalents**

Cash includes cash at bank and cash on hand. 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.

**Note 16 – 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.

**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.

**Note 18 – Property, Plant and Equipment**

*Acquisition and Recognition of Property, Plant and Equipment*

Property, plant and equipment is initially recorded at cost.

Where property, plant and equipment are acquired at no cost, cost is the fair value of the item as at the date of valuation.

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

*Major Cyclical Maintenance - Property, Plant and Equipment*

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.

**Cultural Facilities Corporation**  
**Appendix B – Significant Accounting Policies**  
**Forming Part of Note 2 of the Financial Statements**  
**For the Year Ended 30 June 2017**

**Significant Accounting Policies – Assets Continued**

**Note 18 – Property, Plant and Equipment (Continued)**

*Measurement of Property, Plant and Equipment and Intangible Assets After Initial Recognition*

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

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). For other heritage assets (art and social history collections), fair value is measured using the assessed market price.

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.

*Significant Accounting Judgements and Estimates - 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 disclosures concerning an asset's useful life are provided at Appendix B – Note 11 Depreciation.

*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. 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.

Non-financial assets that have previously been impaired are reviewed for possible reversal of impairment at each reporting date.

**Cultural Facilities Corporation**  
**Appendix B – Significant Accounting Policies**  
**Forming Part of Note 2 of the Financial Statements**  
**For the Year Ended 30 June 2017**

**Significant Accounting Policies – Liabilities**

**Liabilities – Current and Non-Current**

Liabilities are classified as current or non-current in the Balance Sheet and in the relevant notes. Liabilities are classified as current when 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. Liabilities, which do not fall within the current classification, are classified as non-current.

**Note 19 – Payables**

Payables 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.

**Note 20 – Employee Benefits**

Employee Benefits are listed in Appendix B - Note 8 Employee Expenses.

*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 2016-17 the rate used to estimate the present value of future annual leave payments is 99.8% (101.4% in 2015-16).

In 2016-17, the rate used to estimate the present value of future payments of long service leave is 103.4% (114.7% in 2015-16). The decrease in this rate resulted in a decrease of \$118,655 to the long service leave liability and related expense.

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 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.

**Cultural Facilities Corporation**  
**Appendix B – Significant Accounting Policies**  
**Forming Part of Note 2 of the Financial Statements**  
**For the Year Ended 30 June 2017**

**Significant Accounting Policies – Liabilities Continued**

**Note 20 – Employee Benefits (Continued)**

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.

*Significant Judgements and Estimates - 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.

The significant judgements and assumptions included in the estimation of annual and long service leave liabilities include an assessment 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.

**Note 21 – Other Liabilities**

*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.

**Significant Accounting Policies – Equity Notes**

**Note 22 – Equity**

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

*Other Reserves*

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 and to hold this in a separate bank account from other cash holdings.

**Cultural Facilities Corporation**  
**Appendix B – Significant Accounting Policies**  
**Forming Part of Note 2 of the Financial Statements**  
**For the Year Ended 30 June 2017**

**Significant Accounting Policies – Other Notes**

**Note 30 – Budgetary Reporting**

*Significant Judgements and Estimates – Note 30 Budget Reporting*

Significant judgements have been applied in determining what variances are considered as 'major variances' requiring explanations in Note 30 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: where either the line item actual amount accounts for more than 10% of the relevant associated category (Income, Expenses and Equity totals) or more than 10% of the 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% of the budget for the financial statement line item.

**Cultural Facilities Corporation**  
**Appendix C – Impact of Accounting Standards Issued But Yet to be Applied**

**ACCOUNTING STANDARDS ISSUED BUT YET TO BE APPLIED**

The following new and revised accounting standard has been issued by the Australian Accounting Standards Board but does not apply to the current reporting period. This standard is applicable to future reporting periods. CFC does not intend to adopt this standard early. Where applicable, this Australian Accounting Standard will be adopted from its application date.

- AASB 15 *Revenue from Contracts with Customers* (application date 1 January 2018 for for-profit entities, 1 January 2019 for not-for-profit entities);  
AASB 15 is the new standard for revenue recognition. It establishes a comprehensive framework for determining whether, how much and when revenue is recognised. It replaces AASB 111 *Construction Contracts* and AASB 118 *Revenue*. CFC has assessed the impact as not material. CFC will continue to make an assessment of the impact over the next 12 months.
  
- AASB 16 *Leases* (application date 1 January 2019)  
AASB 16 is the new standard for leases. It introduces a single lessee accounting model and requires a lessee to recognise assets and liabilities for all leases with a term of more than 12 months, unless the underlying asset value is low. At this stage CFC is not able to estimate the impact of this new standard on its financial statements. CFC will make a more detailed assessment of the impact over the next 12 months.

## **Management Discussion and Analysis for the Cultural Facilities Corporation for the Financial Year Ended 30 June 2017**

### **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), including the Nolan Collection Gallery @ CMAG; and
- the ACT Historic Places (Lanyon, Calthorpes' House, and Mugga-Mugga).

The strategic objectives for the CFC itself and for its three program divisions are as follows.

#### **Strategic Objective for the CFC**

To provide cultural leadership in the Canberra region and beyond.

#### **Strategic Objective for the Canberra Theatre Centre**

To be a leading theatre centre in Australasia and Asia.

#### **Strategic Objective for Canberra Museum and Gallery**

To be a leading regional cultural venue in Australia and beyond.

#### **Strategic Objective for ACT Historic Places**

To be leading historic places in Australia and beyond.

#### **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 those covering Fraud Control, Business Continuity and Disaster Preparedness.

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

A further strategy that the CFC has adopted in recent years in order to respond to the variability and unpredictability of the performing arts business, is to develop a Theatre Reserve from the proceeds of theatre commercial activity. This fund is identified as a separate reserve in the CFC's financial statements. It assists the CFC by providing the financial backing to program major ventures that would be beyond the scope of the Canberra Theatre Centre's annual theatre programming budget, as well as providing a financial contingency if a major theatre venture does not achieve its budgeted financial outcome.

### **Financial Performance**

The following financial information is based on audited Financial Statements for 2015-16, audited Financial Statements for 2016-17 and the Forward Estimates contained in the 2017-18 ACT Budget Statements.

#### **Operating result**

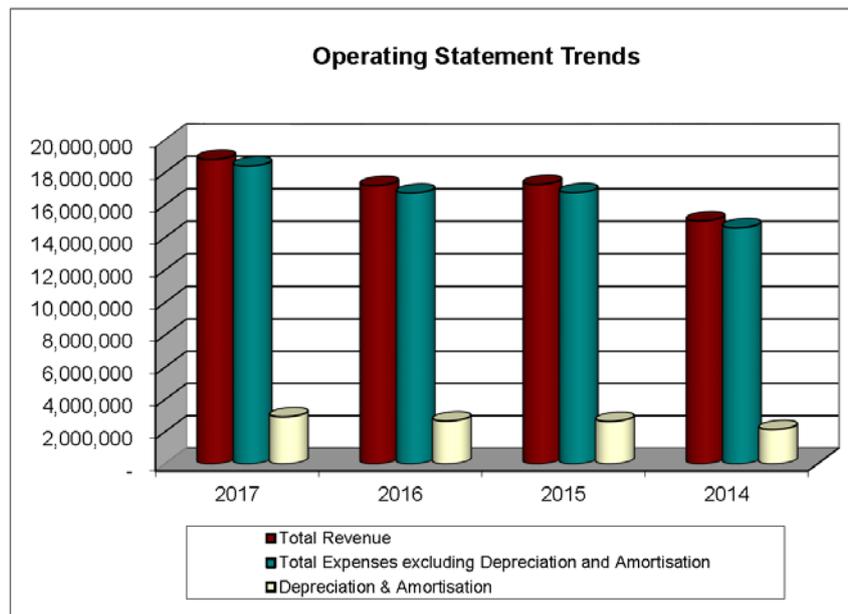
The operating deficit for 2016-17 was **\$2.519m**, which was **\$0.050m (2%)** lower than the 2016-17 Budgeted deficit of **\$2.569m**. The lower than estimated deficit was mainly due to the higher than budgeted User Charges from higher volumes of activity at the Canberra Theatre Centre.

The operating deficit for 2016-17 was **\$0.326m** greater than the 2015-16 operating deficit. The major reason for this was the increase in depreciation for property, plant and equipment due to a higher value of property, plant and equipment assets.

### Operating Statement Trends

Due to its large asset holdings and consequent significant depreciation and amortisation 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.

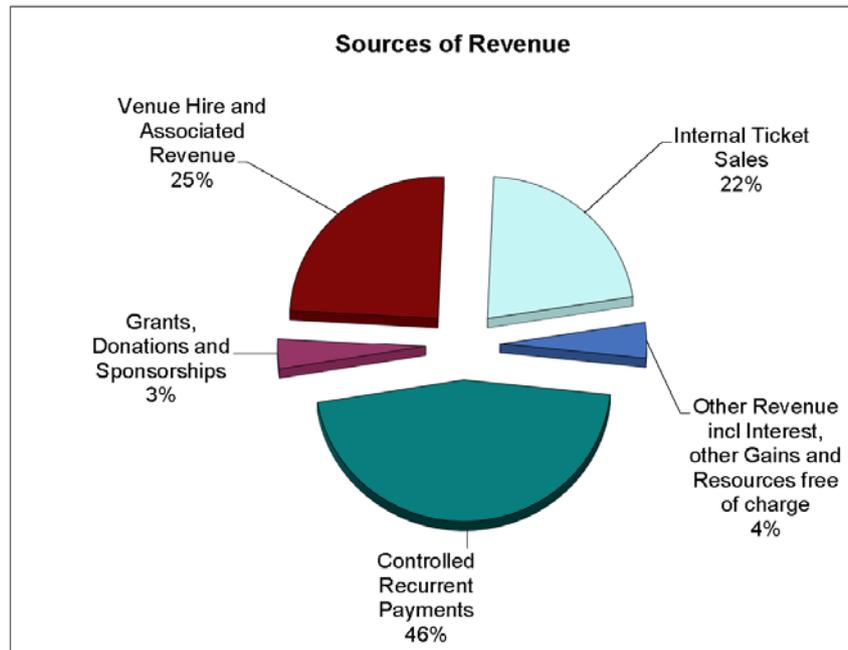
**Figure 1 – Operating Statement Trends**



## Total Revenue

Figure 2 indicates that for the financial year ended 30 June 2017, the CFC received **54%** of its total revenue from sources other than ACT Government Appropriations. This 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 2016-17**



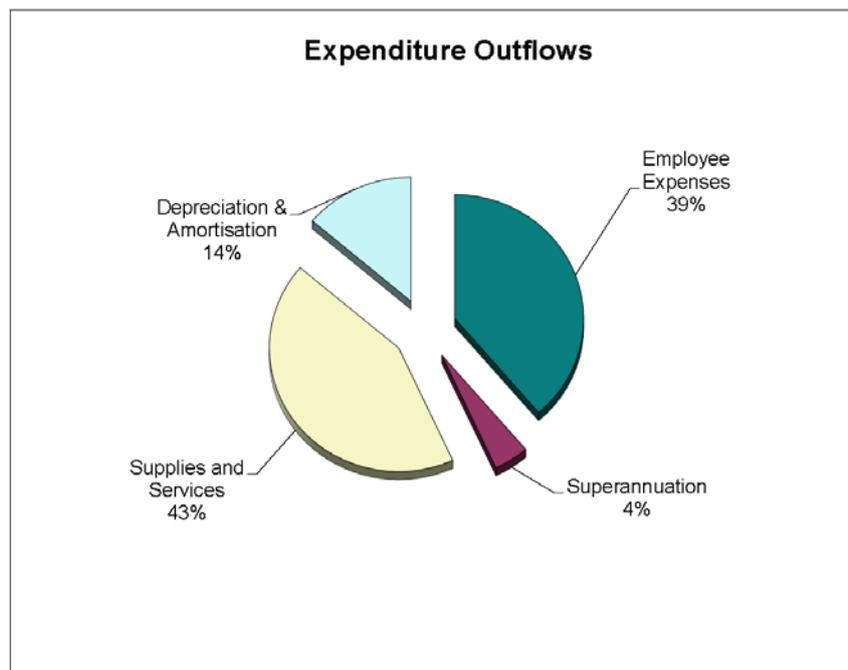
Total revenue for the year ending 30 June 2017 was **\$18.807m**, which was **\$2.718m (17%)** higher than the 2016-17 budget of **\$16.089m**. This better than expected result was mainly due to higher than budgeted revenue from User Charges, mainly from revenues from Venue Hire activity and from Internal Ticket Sales. The improvement was largely due to higher volumes of activity at the Canberra Theatre Centre.

Total revenue was **\$1.608m (9%)** higher than the 2015-16 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 2017, the CFC spent **43%** of its total expenditure on employee and superannuation expenses.

**Figure 3 - Components of Expenditure 2016-17**



Total expenditure for 2016-17 of **\$21.326m** was **\$2.668m (14%)** higher than the 2016-17 Budget of **\$18.658m**. The higher than expected cost was mainly due to higher than estimated Supplies and Services expenses, resulting from higher volumes of activity at the Canberra Theatre Centre.

Total expenditure was **\$1.934m (10%)** higher than the 2015-16 actual result. The increase was mainly due to higher Supplies and Services expenses. The reason for the higher expenditure is set out above.

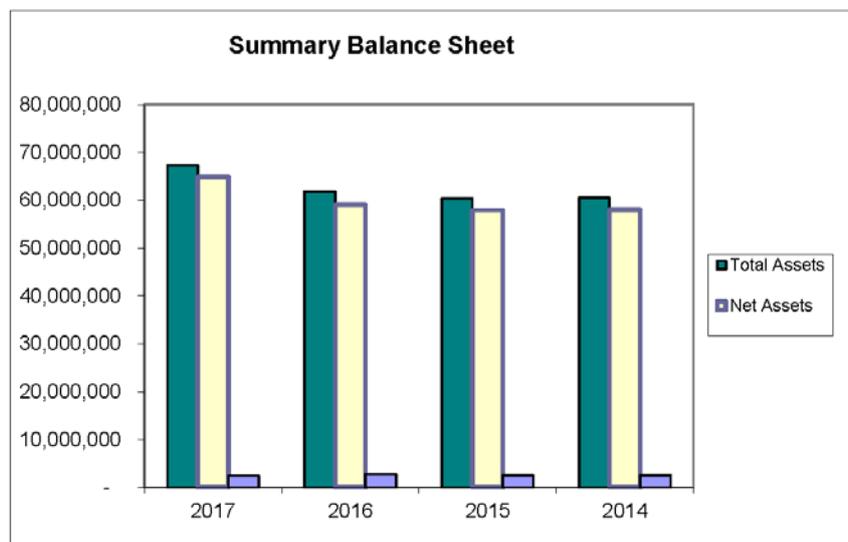
## Financial Position

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 2016-17, 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**

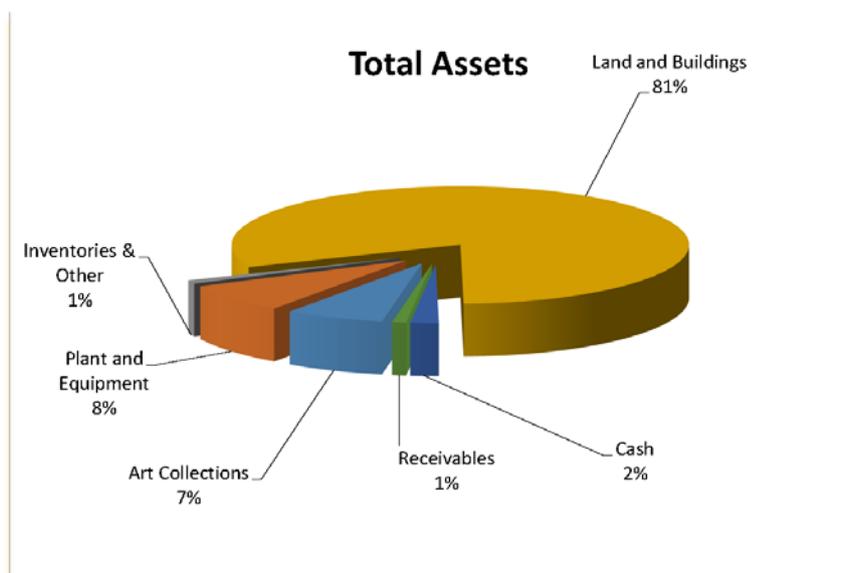


The net asset position as at 30 June 2017 of **\$64.875m** was **\$6.485m (11%)** higher than the 2016-17 budget of **\$58.390m**. The higher than expected position was mainly attributable to the upwards revaluation of Property, Plant and Equipment.

The 2016-17 actual net asset position was **\$5.788m (10%)** higher than the 2015-16 actual position. This change is attributable to the upwards revaluation of Property, Plant and Equipment.

Figure 5 indicates that as at 30 June 2017, 96% of CFC's assets were Property Plant and Equipment.

**Figure 5 – Total Assets**



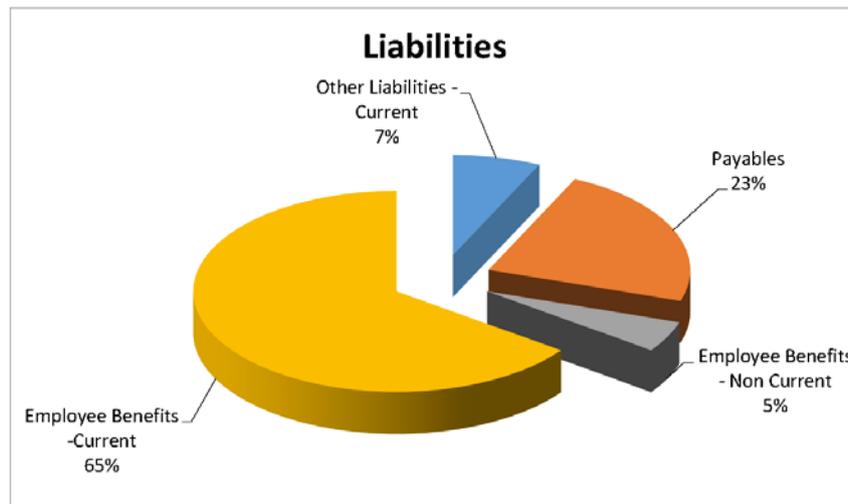
Total assets of **\$67.318m** as at 30 June 2017 were **\$6.466m (11%)** greater than the 2016-17 budget of **\$60.852m**. This change is attributable to the upwards revaluation of Property, Plant and Equipment.

The total assets as at 30 June 2017 were **\$5.478m (9%)** higher than the total assets as at 30 June 2016, for the same reason.

## Liabilities

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

Figure 6 - Liabilities



The current liability position as at 30 June 2017 of **\$2.313m** was **\$0.030m (1%)** lower than the 2016-17 budget of **\$2.343m**.

The 2016-17 current liability position was **\$0.307m (12%)** lower than the 2015-16 actual position. The difference was mainly due to the payment of all outstanding trade payable invoices prior to the end of the 2016-17 period.

## Liquidity

'Liquidity' is the ability of the CFC to satisfy its short-term debts as they fall due. As at 30 June 2017, the CFC's current liabilities (**\$2.313m**) exceeded its current assets (**\$2.226m**) by **\$0.087m (4%)**. 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.

**STATEMENT OF PERFORMANCE  
FOR THE YEAR ENDED  
30 JUNE 2017**

**CULTURAL FACILITIES CORPORATION**

**REPORT OF FACTUAL FINDINGS**  
**CULTURAL FACILITIES CORPORATION**  
**To the Members of the ACT Legislative Assembly**

**Review opinion**

I am providing an **unqualified review opinion** on the statement of performance of the Cultural Facilities Corporation (the Corporation) for the year ended 30 June 2017.

During the review no matters were identified which indicate that the results of the accountability indicators reported in the statement of performance are not fairly presented in accordance with the *Financial Management Act 1996*.

**Basis for the review opinion**

The review was conducted in accordance with the Australian Auditing Standards. I have complied with the requirements of the Accounting Professional and Ethical Standards 110 *Code of Ethics for Professional Accountants*.

I believe that sufficient evidence was obtained during the review to provide a basis for the review opinion.

**Responsibility for preparing and fairly presenting the statement of performance**

The Governing Board of the Corporation is responsible for:

- preparing and fairly presenting the statement of performance in accordance with the *Financial Management Act 1996* and *Financial Management (Statement of Performance Scrutiny) Guidelines 2017*; and
- determining the internal controls necessary for the preparation and fair presentation of the statement of performance so that the results of accountability indicators and accompanying information are free from material misstatements, whether due to error or fraud.

**Responsibility for the review of the statement of performance**

Under the *Financial Management Act 1996* and *Financial Management (Statement of Performance Scrutiny) Guidelines 2017*, the Auditor-General is responsible for issuing a report of factual findings on the statement of performance of the Corporation.

As required by Australian Auditing Standards, the auditors:

- applied professional judgement and maintained scepticism;
- identified and assessed the risks of material misstatements due to error or fraud\* and implemented procedures to address these risks so that sufficient evidence was obtained to form a review opinion; and
- reported the scope and timing of the review and any significant deficiencies in reporting practices identified during the review to the Governing Board.

(\*The risk of not detecting material misstatements due to fraud is higher than the risk due to error, as fraud may involve collusion, forgery, intentional omissions or misrepresentations or the override of internal controls.)

#### **Limitations on the scope of the review**

The review was conducted in accordance with Australian Auditing Standards applicable to review engagements, to provide limited 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 that given in an audit. An audit has not been performed and no audit opinion is being expressed on the statement of performance.

This review does not provide assurance on the:

- relevance or appropriateness of the accountability indicators reported in the statement of performance or the related performance targets;
- accuracy of explanations provided for variations between actual and targeted performance due to the often subjective nature of such explanations;
- adequacy of controls implemented by the Corporation; or
- integrity of the reviewed statement of performance presented electronically or information hyperlinked to or from the statement of performance. Assurance can only be provided for the printed copy of the reviewed statement of performance.

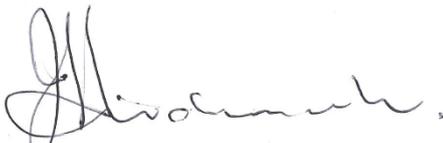


Ajay Sharma  
Acting Director, Financial Audits  
1 September 2017

**Cultural Facilities Corporation  
Statement of Performance  
For the Year Ended 30 June 2017**

**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 2017 and also fairly reflects the judgements exercised in preparing the Statement of Performance.



Mr John Hindmarsh AM  
Chairman  
Cultural Facilities Corporation

3 August 2017



Ms Harriet Elvin  
Chief Executive Officer  
Cultural Facilities Corporation

3 August 2017

**CULTURAL FACILITIES CORPORATION  
STATEMENT OF PERFORMANCE  
FOR THE YEAR ENDED 30 JUNE 2017**

**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**

|  | <b>Original<br/>Target<br/>2016-17<br/>(\$'000)</b> | <b>Actual<br/>Result<br/>2016-17<br/>(\$'000)</b> | <b>Variance<br/>from<br/>Original<br/>Target<br/>%</b> | <b>Explanation of Material<br/>Variances</b>   |
|--|---|---|--|--|
| <b>Total Cost</b>                            | 18,658  | 21,326  | 14%  | The higher than expected costs were mainly due to higher than estimated supplies and services expenses, resulting from higher volumes of activity at the Canberra Theatre Centre than anticipated, which generated additional revenue. |
| <b>Controlled<br/>Recurrent<br/>Payments</b> | 8,606   | 8,606   | -  | -  |

The Total Cost and Controlled Recurrent Payments measures were not examined by the ACT Audit Office in accordance with the *Financial Management (Statement of Performance Scrutiny) Guidelines 2017*.

**CULTURAL FACILITIES CORPORATION  
STATEMENT OF PERFORMANCE  
FOR THE YEAR ENDED 30 JUNE 2017**

**ACCOUNTABILITY INDICATORS INCLUDED IN THE CORPORATION'S 2016-17 BUDGET**

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**Output Class 1 : Cultural Facilities Management**

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**Output 1.1 : Cultural Facilities Corporation**

**Table 2 : Accountability Indicators**

|   | <b>Original<br/>Target<br/>2016-17</b> | <b>Result<br/>2016-17</b> | <b>Variance<br/>from<br/>Original<br/>Target<br/>%</b> | <b>Notes on<br/>Material<br/>Variances</b> |
|---|--|---------------------------|--|--|
| 1. Estimated number of visitors/patrons to CFC facilities/programs                              | 357,500                                | 537,365                   | 50%  | 1  |
| 2. Number of exhibitions at facilities managed by CFC   | 21                                     | 23                        | 10%  | 2  |
| 3. Number of education and community programs provided by CFC                                   | 494                                    | 570                       | 15%  | 3  |
| 4. Number of days venue usage at the Canberra Theatre Centre's venues                           | 576                                    | 624                       | 8%   | 4  |
| 5. Customer satisfaction with quality of services provided by CFC, as measured by annual survey | 90%                                    | 95%                       | 6%   | 5  |
| 6. Cost to Government per estimated visitor/patron to CFC facilities/programs                   | \$24.25                                | \$16.02                   | (34%)  | 6  |
| 7. Own sourced revenue as a proportion of total revenue for CFC                                 | 46.3%                                  | 53.9%                     | 16%  | 7  |

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The above Accountability Indicators were examined by the ACT Audit Office in accordance with the *Financial Management (Statement of Performance Scrutiny) Guidelines 2017*.

**CULTURAL FACILITIES CORPORATION  
STATEMENT OF PERFORMANCE  
FOR THE YEAR ENDED 30 JUNE 2017**

**ACCOUNTABILITY INDICATORS : NOTES**

Note 1      The variance is mainly due to a substantially higher than expected number of visitors to touring exhibitions managed by CMAG, together with a higher than expected number of visitors to the Canberra Theatre Centre and ACT Historic Places. This was partially offset by CMAG having a lower than expected number of on-site visitors due to the temporary closure of CMAG during the year, as a result of building works.

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 who attended CMAG touring exhibitions during the year have been included in the visitor numbers. These touring exhibitions were : *INK REMIX : Contemporary art from mainland China, Taiwan and Hong Kong* (which toured to the Museum of Brisbane); *Out of Silence : Marcel Marceau* (Alliance Française de Sydney); and *Fashion and Fantasy : 21<sup>st</sup> century fashion dolls* (Albury Library Museum). A total of 147,998 visitors attended these CMAG touring exhibitions.
- CMAG was closed to the public from 27 March to 12 May 2017 due to the upgrade of the heating, ventilation and air-conditioning system.
- Visitors to exhibitions at CMAG's external gallery space, Gallery 4, during 2016-17 were not captured by the automated door counters at the CMAG entrance doors and have not been included in the visitor numbers.

**CULTURAL FACILITIES CORPORATION  
STATEMENT OF PERFORMANCE  
FOR THE YEAR ENDED 30 JUNE 2017**

**ACCOUNTABILITY INDICATORS : NOTES (CONTINUED)**

- Note 2      The number of exhibitions at facilities managed by the CFC was close to the targeted number.
- Note 3      The variance is due to the CFC responding to a higher than expected demand for education and public programs, particularly those programs provided at ACT Historic Places.
- Note 4      The variance is due to higher than anticipated usage of the Canberra Theatre and The Playhouse. 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 (a firm that is independent of the CFC) 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 patrons and visitors are asked to rate their experience from very satisfied, satisfied, indifferent, unsatisfied and very unsatisfied. The customer satisfaction result is calculated as the total of responses for very satisfied and satisfied divided by the total number of patrons and visitors that were surveyed.
- 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 increased 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 2017**

**STRATEGIC INDICATORS IDENTIFIED IN THE CFC'S 2016-17 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 2016-17 :

- The Canberra Theatre Centre (the Centre) provided high quality programming through its 2016 and 2017 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 2016-17 included those by : Opera Australia; Queensland Ballet; Queensland Theatre; Sydney Theatre Company; Sydney Dance Company; Bell Shakespeare; Bangarra Dance Theatre; and Ilbjerri Theatre Company and Belvoir. The Centre also nurtured local artists such as the : Fearless Comedy Gala; Ausdance; Everyman Theatre; and the *Short+Sweet Festival*.

- During 2016-17, 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. The Centre's ticketing software enabled online ticket sales, a high level of 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 and craft activities for children.
- The Centre sought to extend its reach to the community including those with special needs in 2016-17 through its 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 (VET) program, which leads to formal qualifications at the Certificate III level to graduating students. The Centre engaged a total of 83 schools in various performing arts skills development through VET, work experience, venue tours and *Acting Up!*, a festival of 10-minute plays.
- 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. 2016-17 saw the second year of a three-year Stage 3 upgrade program. Major items funded through these programs included installation of new seats and carpets in the Canberra Theatre, and external works to The Playhouse stage door, including a disability access path and weather protection. During the year, the CFC progressed further studies into the viability of a major new theatre for Canberra, including through an Investment Logic Mapping Process, a business analysis, and an economic assessment.

**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 2016-17 :

- ACT Museums and Galleries provided a wide range of :
  - exhibitions, including : *Michael Taylor : A survey 1963-2016; Bigger on the inside : collecting Dr Who; Peace, Love and World War : the Denmans, Empire and Australia 1910-1917; Memory of the World in Canberra; Canberra Stories* (refreshed); and *KIRSTIE REA the land : a 20 year survey*;
  - education and community programs, such as the popular *CMAG on Sunday* and *T is for Toddler* family programs; 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 2017 Sylvia Curley Oration*; and events for the *Canberra and Region Heritage Festival*.
- During 2016-17, 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; and using digital/social 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 hosting the annual Capital Arts Patrons Organisation exhibition and auction; and hosting a Children's Sanctuary for the National Multicultural Festival.
- 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, including through the implementation of new ipad digital guides at Calthorpes' House and Mugga-Mugga. ACT Museums and Galleries continue to implement policies and strategies to assist in managing and interpreting collections and sites.

- During 2016-17 a capital upgrade program was implemented at all ACT Museums and Galleries sites, in order to ensure the upkeep and improvement of assets. Items completed in 2016-17 included drainage works, external paving and lighting at the Lanyon Heritage Centre; works at the Lanyon cottages; and CMAG gallery upgrades. CMAG was closed temporarily in 2016-17 due to an upgrade of the heating, ventilation and air-conditioning system, which will enhance the quality of the museum environment.

**Note to Strategic Indicators**

In accordance with the Financial Management (*Statement of Performance Scrutiny*) Guidelines 2017, 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   |
| ACT      | Australian Capital Territory                                  |
| ACTEWAGL | ACT Electricity and Gas                                       |
| ACTPS    | ACT Public Service  |
| 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                |
| ARins    | Attraction and Retention Initiatives                          |
| ASO      | Administrative Services Officer                               |
| AWA      | Australian Workplace Agreement                                |
| BA       | Bachelor of Arts  |
| BECA     | Business Event Council of Australia                           |
| BSc      | Bachelor of Science   |
| CALD     | Culturally and linguistically diverse                         |
| CAPO     | Capital Arts Patrons' Organisation                            |
| CBD      | Canberra Business District                                    |
| CBC      | Canberra Business Chamber                                     |
| CCB      | Canberra Convention Bureau                                    |
| CCS      | Canberra Choral Society                                       |
| CEFI     | Chief Executive Officer Financial Instruction                 |
| CEO      | Chief Executive Officer                                       |
| CFC      | Cultural Facilities Corporation                               |
| CFO      | Chief Financial Officer                                       |
| 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                             |
| CRM      | Customer Relationship Management System                       |
| DISACT   | Disaster ACT  |
| EBA      | Enterprise Bargaining Agreement                               |
| EDRMS    | Electronic Document Records Management System                 |
| EPD      | Environment and Planning Directorate                          |
| 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  |

|                 |  |
|-----------------|--|
| HR              | Human Resources  |
| HVAC            | Heating, ventilation and air-conditioning                    |
| IAS             | Fine Art Logistics Pty Limited T/A International Art Service |
| ICOMOS          | International Council on Monuments and Sites                 |
| IGPA            | Institute for Governance and Policy Analysis                 |
| 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                           |
| NGA             | National Gallery of Australia                                |
| NGA             | National Greenhouse Accounts                                 |
| NMA             | National Museum of Australia                                 |
| NSW             | New South Wales  |
| AM              | Member of the Order of Australia                             |
| PD              | Professional Development                                     |
| PhD             | Doctor of Philosophy   |
| PO              | Professional Officer   |
| RAN             | Royal Australia Navy   |
| RED             | Respect, Equity and Diversity                                |
| RET             | Renewable Energy Target                                      |
| S               | Section  |
| SEA             | Special Employment Arrangement                               |
| SES             | Senior Executive Service                                     |
| SME             | Small to Medium Enterprise                                   |
| SMS             | Safety Management System                                     |
| SOG             | Senior Officer Grade   |
| SPO             | Senior Professional Officer                                  |
| SRMP            | Strategic Risk Management Plan                               |
| STEM            | Science, Technology, Engineering and Mathematics             |
| t               | tonne  |
| the Centre      | Canberra Theatre Centre                                      |
| the Corporation | Cultural Facilities Corporation                              |
| UK              | United Kingdom   |
| UNSW            | University of NSW  |
| VET             | Vocational Education and Training                            |
| VIP             | Very Important Person  |
| VMA             | Venue Managers Association                                   |
| WHS             | Work Health and Safety                                       |

## COMPLIANCE STATEMENT

The Cultural Facilities Corporation's (CFC) Annual Report must comply with the 2017 Annual Report Directions (the Directions). The Directions are found at the ACT Legislation Register : <http://www.legislation.act.gov.au>.

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 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 Directorate and Public Sector Body Annual Report Requirements***

The requirements within Part 2 of the Directions are mandatory for all directorates and public sector bodies 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, see page 6;
- B. Organisational Overview and Performance, inclusive of all subsections, see pages 11-72; and
- C. Financial Management Reporting, inclusive of all subsections, see pages 73-80.

### ***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 2016-17 reporting period.

### ***Part 4 Directorate and Public Sector Body Specific Annual Report Requirements***

The following subsections of Part 4 of the 2017 Directions are not applicable to the CFC – E. Chief Minister, Treasury and Economic Development, F. Education and Training, G. Health, H. Gambling and Racing, J. Public Land Management Plans, K. Third Party Insurance, L. Victims of Crime and M. Waste Minimisation Contraventions.

The following subsection of Part 4 of the 2017 Directions is applicable to the CFC.

- I. Ministerial and Director-General Directions  
The CFC has nil information to report for the 2016-17 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:

- N. Community Engagement and Support, see the annual report of Chief Minister, Treasury and Economic Development Directorate;
- O. Justice and Community Safety, including all subsections O.1 – O.4, see the annual report of the Justice and Community Safety Directorate;
- P. Public Sector Standards and Workforce Profile, including all subsections P.1 – P.3, see the annual State of the Service Report; and
- Q. Territory Records, see the 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](http://www.cmd.act.gov.au/open_government/report/annual_reports)

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